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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

JULY 20, 2002

Executives Seek Key To Turn On Music Sales

BY ED CHRISTMAN

NEW YORK—With sales data from the first six months of the year suggesting that the music business is on its way to experiencing the worst annual sales decrease in almost two decades, industry executives have mixed opinions as to whether a comeback is possible in the second half.

In the six months ended June 30, album sales declined 9.8% to 311.1 million units, compared with the 344.8 million units scanned in the first half of 2001, as counted by Nielsen SoundScan. That comes on the heels of last year's 2.85% decrease in album sales, which derailed the industry's nearly decade-long run of album sales growth.

Music industry executives cite numerous reasons for the decline, including CD burning, file sharing, bootlegging, a lack of hit albums, the maturation of the CD format, and the label-led abandonment of singles.

Pete Jones, president of BMG Distribution and Associated Labels, acknowledges that the industry's health is affected by a number of factors, which he col-

Mid-Year Analysis

lectively refers to as a "circle of pain." At a panel at the recent Universal One-Stop convention, he said he did not see any short-term fix. "Just as it took a couple of years for the industry to arrive at where we are, it will take a few years to grow our way out of it," he said.

In a follow-up interview, Jones states, "I don't think any of the answers needed to solve this situation from technology or legislation will happen in the next six months to a year."

At the same panel, Danny Yarbrough, chairman of Sony Music Distribution, agreed. "Yes, the industry is under attack [from a couple of different directions]. Piracy is huge and becoming a bigger [issue]."

Similarly, Universal Music & Video Distribution (UMVD) president Jim Urie says, "Unfortunately, because I don't see a great copy-protection solution right now, I do see this as being a down year. Like it or not, it all comes down to CD burning, and until it stops, the industry sales [are] going to drift down."

(Continued on page 88)



JONES

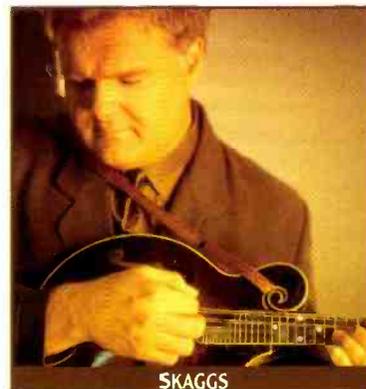
'O Brother'! Bluegrass Is Blooming

Doors Open For Acoustic Acts As The Industry Guards The Music's Integrity

BY DEBORAH EVANS PRICE and PHYLLIS STARK

NASHVILLE—"Every dog has its day, and the old bluegrass dog is having its day," bluegrass legend Del McCoury says of the genre's recent explosion into mainstream musical consciousness.

Once relegated primarily to the Southeastern U.S., the sounds of ban-



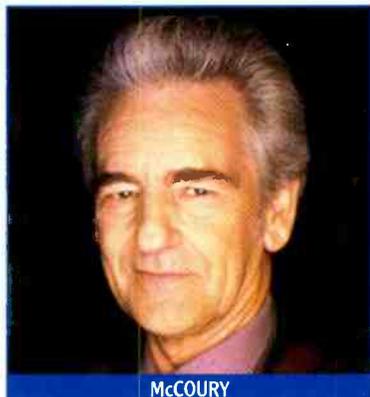
SKAGGS

jos, mandolins, fiddles, dobros, and acoustic guitars are now drawing a global audience. Much of the phenomenon can be attributed to the success of the Coen Brothers' film *O Brother, Where Art Thou?*—which spawned a multi-platinum sound-

track that has become a "must-own" CD among music aficionados.

But *O Brother* is just the beginning of the story. Beyond the soundtrack juggernaut, longtime bluegrass acts are seeing an increase in album sales and concert bookings. Attendance at bluegrass concerts and festivals is up, and the Down

(Continued on page 86)



McCOURY

Nickel Creek's New 'Side'
SEE PAGE 85



VINCENT

Uneasy Alliance Forms At Plug.In

BY BRIAN GARRITY

NEW YORK—There was the usual squabbling between labels and digital-music companies at this year's Jupiter Plug.In conference. A host of disagreements brewed about topics ranging from the viability of business models to the reasonableness of Webcasting rates and the speed of content licensing. But there was also an element previously unseen in interactions between content owners and online distributors at the leading industry summit concerning music and the Internet: a growing sense of shared purpose.

It still may be an uneasy alliance, but with physical

album sales in serious decline and Internet piracy running rampant, the major labels are becoming increasingly willing to experiment with digital distribution in an effort to develop new revenue streams (see story, page 8).

Indeed, the notion of letting go was an overarching theme of much of the conversation and deal-making going on at the event, held July 8-9

here in association with *Billboard*.

In a keynote address, Rep. Rick Boucher, D-Va., called on majors to "take off the brakes" from their online music offerings. He suggested the majors put all their

(Continued on page 8)

PLUG.IN

Music-Related Bills In Congress: Page 3 • Jackson vs. Sony: Page 8 • Labels Test Revival of Commercial Singles: Page 67

HEATSEEKERS

Dashboard Confessional
No. 1 For Third Week

SEE PAGE 77

HK MANAGEMENT • PETER SCHIVARELLI
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400,000 SPINS

Lullaby/ **Shawn Mullins** /COLUMBIA
 Sold (The Grundy County Auction Incident)/ **John Michael Montgomery** /ATLANTIC

300,000 SPINS

Only Time/ **Enya** /REPRISE
 All For You/ **Janet** /VIRGIN
 Learn To Fly/ **Foo Fighters** /RCA
 Say My Name/ **Destiny's Child** /COLUMBIA
 Superman/ **Five For Fighting** /AWARE/COLUMBIA
 Bring It All To Me / **Blaque** /COLUMBIA

200,000 SPINS

Foolish/ **Ashanti** /MURDER INC/IDJMG
 What's Luv/ **Fat Joe feat. Ashanti** /ATLANTIC
 Hey Baby/ **No Doubt** /INTERSCOPE
 The Middle/ **Jimmy Eat World** /DREAMWORKS
 You Won't Ever Be Lonely/ **Andy Griggs** /RCA
 How Do I Get There/ **Deana Carter** /CAPITOL
 You Can Feel Bad/ **Patty Loveless** /EPIC
 You Had Me From Hello/ **Kenny Chesney** /BNA
 Like The Rain/ **Clint Black** /RCA

100,000 SPINS

Underneath Your Clothes/ **Shakira** /EPIC
 Soak Up The Sun/ **Sheryl Crow** /A&M
 Hella Good/ **No Doubt** /INTERSCOPE
 Hot In Herre/ **Nelly** /UNIVERSAL
 My List/ **Toby Keith** /DREAMWORKS
 Without Me/ **Eminem** /INTERSCOPE
 For You/ **Staind** /ELEKTRA
 Hero/ **Chad Kroeger feat. Josey Scott** /COLUMBIA/ROADRUNNER/IDJMG
 A New Day Has Come/ **Celine Dion** /EPIC
 What If She's An Angel/ **Tommy Shane Steiner** /RCA
 Young/ **Kenny Chesney** /BNA
 What About Us?/ **Brandy** /ATLANTIC
 I Don't Have To Be Me/ **Steve Azar** /MERCURY
 Don't You Forget It/ **Glenn Lewis** /EPIC
 Drive (For Daddy Gene)/ **Alan Jackson** /ARISTA
 Wrapped Up In You/ **Garth Brooks** /CAPITOL
 That's When I Love You/ **Phil Vassar** /ARISTA

50,000 SPINS

I'm Gonna Be Alright/ **Jennifer Lopez** /EPIC
 No Such Thing/ **John Mayer** /COLUMBIA
 I'm Gonna Miss Her/ **Brad Paisley** /ARISTA
 Not A Day Goes By/ **Lonestar** /BNA
 Addictive/ **Truth Hurts** /AFTERMATH
 Oh Boy/ **Cam'ron** /DEF JAM
 Complicated/ **Avril Lavigne** /ARISTA
 Halfcrazy/ **Musiq** /DEF SOUL/DEF JAM
 When You Lie Next To Me/ **Kellie Coffey** /BNA
 Seein' Red/ **Unwritten Law** /INTERSCOPE
 The One/ **Gary Allan** /MCA
 Full Moon/ **Brandy** /ATLANTIC
 Days Go By/ **Dirty Vegas** /CAPITOL
 Awnaw/ **Nappy Roots** /ATLANTIC
 Caught In The Sun/ **Course Of Nature** /LAVA
 One Last Breath/ **Creed** /WIND-UP
 Just What I Do/ **Trick Pony** /WARNER BROS.
 Here To Stay/ **Korn** /EPIC
 Still Fly/ **Big Tymers** /CASH MONEY/UNIVERSAL
 Drift & Die/ **Puddle Of Mudd** /FLAWLESS/GEFFEN
 First Date/ **Blink-182** /MCA
 Testify/ **Rage Against The Machine** /EPIC
 I Cry/ **Tammy Cochran** /EPIC

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Legislators Propose Flurry Of Bills

BY BILL HOLLAND

WASHINGTON, D.C.—Before its current session ends in October, Congress is expected to introduce a flurry of significant bills that will have a major impact on the music business.

Two bills are particularly noteworthy. One, a Senate measure still in draft form, is sponsored by Sen. Orrin G. Hatch, R-Utah, ranking member of the Judiciary Committee and its former chairman. The most revolutionary provision would in essence give new life to out-of-print recordings now sitting in company warehouses and vaults by allowing the featured artist or group that recorded them to have the first crack at bringing them back into print and exploiting the recordings—for instance, by selling them online or at live performances. Once the artist is given the first opportunity, the measure would then allow such third-party online music services as Webcasters to use the recordings.

Under the bill's terms, ownership of recordings is not addressed and therefore would continue to reside at the record company. Artists would keep most of the money earned, because, ironically, they would pay royalties to record at the same rate as in their contracts for receiving royalties. Webcasters and other third parties would pay either a compulsory license royalty rate or a rate imposed by the Copyright Arbitration Royalty Panel (CARP).

Importantly, a record company would first be allowed to bring a recording back into print. If the company chooses to do so, royalties would return to normal procedure.

Hatch says: "This could be a substantial benefit for those artists whose rights are now held but not exploited by record labels because the labels are unable or unwilling to market, or to clear the rights to, their music [recordings]. It ought not threaten the major labels' CD sales, since these are out-of-print tracks. The benefits could run to the artists, or to all legitimate services, including the label-owned services."

A spokesperson for the Recording Industry Assn. of America (RIAA) commented: "This week's Universal Music Group-Emusic announcement [see story, page 8] proves that this is not an area appropriate for legislation and that the marketplace is moving to address catalog issues."

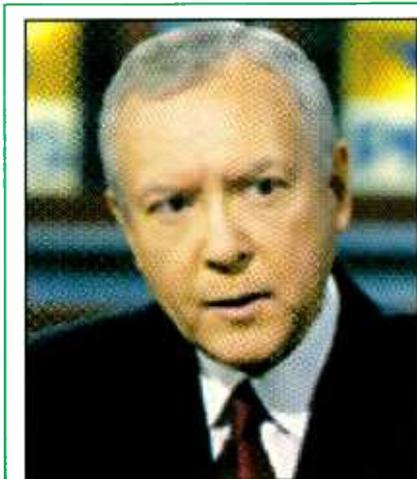
Hatch also weighs in on direct payment to artists of digital royalties in the bill and seeks reforms of provisions in current record contracts criticized by artists as unfair: "We should address the relevance of such traditional charges against artist royalties as those for breakage, returns, free goods, etc., in the context of digital distribution. Digital distribution could ultimately prove a boon in reproduction and distribution cost-savings, which ought to be shared with the artists."

He also will incorporate a provision that enables artists to own their domain names if they leave a label, or bring them along to another label.

The other major provision of the Hatch draft bill would be the creation of an online registry at the Copyright Office to provide faster and more efficient online licensing of musical compositions. In previous Congressional testimony, music services complained that the main stumbling block to quick song licensing has been the near-gridlock conditions that potential licensees face as a result of current rules and outmoded paper filings at the office.

Carey Ramos, general counsel for the National Music Publishers Assn. (NMPA), says the idea might be reinventing the wheel. "The Harry Fox Agency has a perfectly good computer database already in existence," he says, adding that it would strain the limited resources of the Copyright Office "to build another one from scratch."

Hatch hopes to gain bipartisan support for the measure, and conversations are now under way to merge the Hatch measure with another draft bill to be sponsored by Sen. Patrick Leahy, D-Vt., now chairman of the committee. Leahy's bill is primarily a measure to reform the CARP, which has come under criticism for the process it used to determine Webcaster royalties.



'Digital distribution could ultimately prove a boon in reproduction and distribution cost-savings, which ought to be shared with the artists.'

—SEN. ORRIN G. HATCH, R-UTAH

FILE SHARING

A bill in the House—to be sponsored by Rep. Howard Berman, D-Calif., ranking member of the House Judiciary Committee's Subcommittee on Courts, the Internet and Intellectual Property—would give the industry a new technological weapon by allowing the RIAA to go after file sharers with huge repertoires of unauthorized recordings that use peer-to-peer (P2P) services. The bill would legalize so-called "self-help" measures that confuse and slow down the tools used in such activity.

"The use of such self-help measures is nothing new," Berman says. "[But] when such measures are used to thwart P2P piracy, they may be illegal and may run afoul of certain common-law doctrines and state and federal statutes, including the federal Computer Fraud and Abuse Act."

Berman adds: "I believe Congress should free copyright creators to develop and deploy technological tools to address P2P piracy such as interdiction, decoys, redirection, file-blocking, and spoofs."

Berman says the bill's language must be narrowly crafted with strict bounds on acceptable behavior, and record companies "should not be allowed to damage the property of a P2P file trader

or any intermediaries, including ISPs."

An RIAA spokesperson comments: "We are encouraged by the efforts of Congressman Berman to help develop ways to combat the growing problem of online music piracy."

OTHER BILLS ON THE WAY

Rep. Rick Boucher, D-Va. has announced that he and Rep. Jay Inslee, D-Wa., plan to introduce a bill this week to allow small Webcasters to defer copyright payments under the new Web royalty rate (*Billboard Bulletin*, June 21). The bill would provide a "short-term remedy" to small Webcasters who say they can't afford CARP recommendations named earlier this year. In the longer term, Boucher says, "we need to scrap the CARP," find a new way to resolve similar payment disputes, and set a new rate using more accurate barometers and applying a percentage of gross revenue as a yardstick.

Also waiting in the wings is a so-called "consensus" online-music licensing bill being developed by F. James Sensenbrenner, D-Wisc., chairman of the House Judiciary Committee, that would serve as a "passable" substitute for Boucher's long-pending Music Online Competition Act, which has a number of subcommittee opponents.

All in all, by the end of the session, members of Congress will introduce more legislation affecting the record industry than at any other time in Capitol Hill history. Veteran observers cite several reasons for this.

First, members of Congress—like the rest of the boomer-and-older demographic of the population—have become PC-proficient in the past five years (largely because of their teenage children) and now have a greater interest in and knowledge of the Internet and copyright-related concerns, including online music issues.

Also, while traditional groups like the RIAA are convincing lawmakers that they need more federal help to neutralize piracy on the Net—especially large-scale "file sharing" pirates—new Congressional players such as Webcasters and artists' groups have been successful in securing a place at the table when rights and protections are being debated. So, on a political level, lawmakers are showing a keener interest in ensuring balance between the rights of copyright creators, users, and the content companies.

Election year plays a part, too. In the House, all 435 members are up for reelection this November, along with one-third of Senate members. Proposed legislation with a pro-consumer slant, even if Congress is too encumbered with other business to pass such legislation by adjournment Oct. 4, strikes a chord with constituents and puts a legislative bookmark in place for action in the 108th Congress, which convenes in January.

Timothy White Memorial Set

A memorial service for Timothy White, editor in chief of *Billboard* from 1991 to 2002, will be held in New York. The service will take place at 4 p.m. on Tuesday, July 23 in the Tishman Auditorium of the New School, 66 West 12th St., between Fifth and Sixth Avenues.

Those who wish to attend may RSVP to twmemorial@billboard.com.

Top Albums

ARTIST	ALBUM	PAGE
THE BILLBOARD 200		
NELLY	Nellyville	74
BLUETRASS		
SOUNDTRACK	0 Brother, Where Art Thou?	29
CLASSICAL		
CARRERAS-DOMINGO-PAVARETTI	The Best Of The 3 Tenors	74
CLASSICAL CROSSOVER		
LONDON SYMPHONY ORCHESTRA (WILLIAMS)	Star Wars Episode II: Attack Of The Clones	76
COUNTRY		
KENNY CHESNEY	No Shoes, No Shirt, No Problems	24
ELECTRONIC		
DIRTY VEGAS	Dirty Vegas	26
HEATSEEKERS		
DASHBOARD CONFESSIONAL	The Places You Have Come To Fear The Most	77
INDEPENDENT		
KHIA FEATURING DSD	Thug Misses	77
INTERNET		
NORAH JONES	Come Away With Me	78
JAZZ		
DIANA KRALL	The Look Of Love	74
JAZZ/CONTEMPORARY		
NORAH JONES	Come Away With Me	76
KID AUDIO		
READ-ALONG	Disney's Lilo & Stitch	74
LATIN		
LOS TEMERARIOS	Una Lagrima No Basta	71
NEW AGE		
ENYA	A Day Without Rain	76
POP CATALOG		
BOB MARLEY AND THE WAILERS	Legend	78
R&B/HIP-HOP		
NELLY	Nellyville	25
SOUNDTRACKS		
	DISNEY'S LILO & STITCH	74

Top Singles

ARTIST	TITLE	PAGE
HOT 100		
NELLY	Hot In Herre	82
ADULT CONTEMPORARY		
CELINE DION	A New Day Has Come	81
ADULT TOP 40		
SHERYL CROW	Soak Up The Sun	81
COUNTRY		
TOBY KEITH	Courtesy Of The Red, White And Blue (The Angry American)	29
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THALIA	Tu Y Yo	28
HOT R&B/HIP-HOP		
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RAP TRACKS		
NELLY	Hot In Herre	21
ROCK/MAINSTREAM		
PUDDLE OF MUDD	Drift & Die	81
ROCK/MODERN		
RED HOT CHILI PEPPERS	By The Way	81
TOP 40 TRACKS		
NELLY	Hot In Herre	81

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TITLE	PAGE
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DVD SALES	
A BEAUTIFUL MIND	88
RENTALS	
A BEAUTIFUL MIND	89

Unpublished

ARTIST	ALBUM
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CONTEMPORARY CHRISTIAN	
P.O.D.	Satellite
GOSPEL	
KIRK FRANKLIN	The Rebirth Of Kirk Franklin
MUSIC VIDEO	
OZZY OSBOURNE	Live At Budokan
REGGAE	
VARIOUS ARTISTS	Reggae Gold 20
WORLD MUSIC	
BAHA MEN	Move It Like This

Top of the News

6 The Butterfly Group adds a distribution arm with the acquisition of the Diamante Media Group.

Artists & Music

8 Executive Turntable: Dan Cohen is named head of marketing for Palm Pictures.

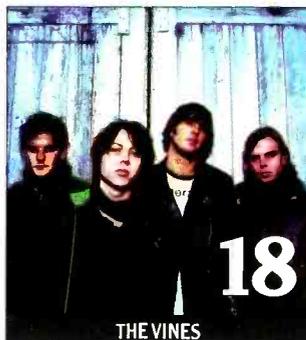
12 Robert Plant interprets favorite songs on his Universal debut, *Dreamland*.

12 *The Beat*: Aware Records compiles the best and brightest from its past compilations for *Aware Greatest Hits*.

14 *Soundtracks*: Margaret Cho serves up no-holds-barred comedy for *The Notorious C.H.O.*, her new concert film and accompanying Nettwerk soundtrack.

14 *The Classical Score*: Legacy pays tribute to Glenn Gould with an ambitious reissue series.

15 *Touring*: Aerosmith teams with Kid Rock and Run-D.M.C. for a star-studded summer tour.



THE VINES

16 *Boxscore*: KIIS Los Angeles' sellout Wango Tango concert—featuring Celine Dion, Ja Rule, and No Doubt, among others—pulls in more than \$2 million.

18 *Reviews & Previews*: Dave Matthews Band, Bacilos, and the Vines are in the spotlight.

21 *R&B*: D&D Records returns via *The D&D Project II*.

23 *Words & Deeds*: Lekgoa makes waves in South African hip-hop with his *kwaito*-inspired sounds.

25 *Beat Box*: Compilations and soundtracks like *Nobody's Diary: A Tribute to Yazoo* and *24 Hour Party* shine the spotlight on nü-electro.

27 *Country*: Singer/songwriter Rebecca Lynn Howard returns with *Forgive*, her sophomore set for MCA Nashville.

30 *Latin Notas*: Remixes of hits are becoming widespread.

33 *Jazz Notes*: DJ Spooky puts his personal touch on free-jazz with *Optometry* for Thirsty Ear Recordings.

34 *Songwriters & Publishers*: Boosey & Hawkes offer *The Stravinsky Project—A Handbook for Performers and Programmers*.



14 CHO

35 *Studio Monitor*: Sony Electronics' Broadcast and Professional Co. shuffles its sales and service team to address the changing market.

International

59 Former Universal Music Asia Pacific chief Norman Cheng takes the reins at EMI Southeast Asia.

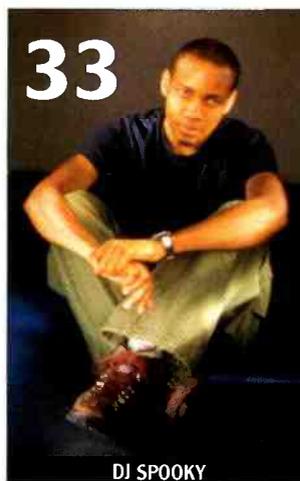
60 *Hits of the World*: Oasis' *Heaven Chemistry* takes pole position on the album charts in the U.K., Switzerland, and Ireland.

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Merchants & Marketing

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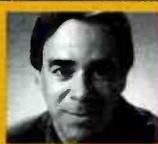


Chart Beat™ by Fred Bronson

'PAPA,' CAN YOU HEAR ME? She first charted on The Billboard Hot 100 18 years and nine months ago. She's had 47 chart entries. But no one has ever charted with a cover version of a Madonna song until now.

Nascent TV star **Kelly Osbourne** is the first person in history to bring a Madonna hit back to the Hot 100. Her remake of "Papa Don't Preach" slides 74-85 in its second chart week, so it may not be burning up the chart, but it has still earned its place in the record books.

"Papa Don't Preach" was one of the few Madonna hits not expressly written for the artist. **Brian Elliot**, who had recorded one album of his own for Warner Bros., was producing sessions for a new artist named **Cristina Dent**. When he played her tracks for Warner's **Michael Ostin**, the A&R staffer asked if he could play "Papa Don't Preach" for Madonna. Elliot had been working with Dent for six months and was reluctant to let the song go to another artist, but it was hard to resist the idea of Madonna recording his song.

While "Papa Don't Preach" is the first Madonna remake to chart in the U.S., it's no big deal in Europe, where **Mad'House** has reached the top 10 of many countries' charts with an update of "Like a Prayer."

Osbourne's achievement does require an asterisk, however. In the summer of 1985, **"Weird Al" Yankovic** went to No. 47 with "Like a Surgeon"—not really a remake of "Like a Virgin," but a parody.

THE BEGINNING: Four acts made their first appearances on The Billboard 200 the week of May 17, 1969, but only one of them has a chart

span of 33 years and two months, thanks to the debut of a new album.

It's not **Seatrain**, a fusion-rock band that debuted with *Sea Train*, the first of three albums to reach the survey. It's not **Bubblepuppy**, a Houston-based psychedelic outfit that has only a six-week chart span, racked up by its first and only chart LP, *A Gathering of Promises*. And it's not Motown vocalist **Edwin Starr**, whose *25 Miles* was the first of five albums to make the tally. No, it's veteran rock group **Chicago**, whose 35th anniversary is celebrated in this issue (see page 37). The *Chicago Transit Authority* double-LP entered at No. 163 in May 1969, eventually peaking at No. 17. The next 10 Chicago albums, titled *II* through *XI*, all made the top 10.

The Very Best of Chicago: Only the Beginning (Rhino), new at No. 38 this issue, is the 26th Chicago album to chart and the first of the 21st century. The band last charted with *Chicago 25*, which peaked at No. 47 in December 1998. The Rhino collection is the highest-charting Chicago album since a greatest-hits collection on Reprise went to No. 37 in February 1990.

THE DEVIL YOU SAY: The publicity must have helped: **Michael Jackson's** *Invincible* (Epic) re-enters Top R&B/Hip-Hop Albums at No. 100. The album originally peaked at No. 1 in November 2001.

More Fred Bronson each week at www.billboard.com.

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Butterfly Adds Distribution With Diamante Acquisition

BY DEBORAH EVANS PRICE

NASHVILLE—The Butterfly Group is purchasing Diamante Media Group, adding a distribution element to the recently formed label group. The acquisition comes as Butterfly prepares to launch its first wave of product, including a trio of CDs this fall inspired by the second film based on the popular *Left Behind* book series.

Butterfly, which includes the Gospel 1, Flying Leap, and Christian Records labels, opened this spring, with offices in Nashville and Las Vegas. It was founded by retired pilot Mike Rinaldi, Christian music industry veteran George King, and singer/songwriter Bob Carlisle, known for the multi-format hit "Butterfly Kisses." Carlisle is leaving the Diadem label (part of the Zomba-owned Provident Music Group) to record for the new venture.

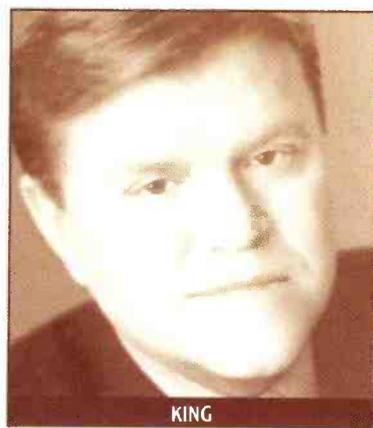
Diamante was founded in 1993 by industry veteran Bill Conine. The Newport Beach, Calif.-based company is the fourth-largest Christian music distribution system behind the corporate behemoths: EMI's Chordant Distribution, Provident, and Word, now owned by Warner Music Group. Diamante distributes

more than a dozen labels, including Discovery House Music, Christ for the Nations, and Aluminum Records. Conine has signed a three-year contract to remain with Diamante as president, reporting to King. Diamante's 15 staffers in the Newport Beach office will remain in their posts.

Conine says that the Butterfly deal gives Diamante "the opportunity to grow along with the industry giants and keep up with the requirements for marketing and distribution that the industry now requires."

King admits he and his partners had considered signing on with one of the big three Christian distribution systems, but purchasing Diamante proved the more appealing option: "When you add our volume to their volume, it becomes a respectable distribution system," he says. "That makes you a player. There's a place for an independent, and it seems like the timing was right."

Rinaldi acknowledges it was hard for Conine to sell a company he'd



KING

founded and nurtured for nearly a decade. "Bill has really come on board, but it was a bittersweet thing, selling a company he had given birth to. But his wife told me she thinks he's going to have more fun working with a team instead of being the Lone Ranger."

Conine adds, "I'm going to get to see Diamante grow into the company I've always believed it could be."

Diamante handles distribution in

the Christian marketplace and goes through Navarre for general-market distribution. The company also services Canada's religious retail market through an agreement with Christian Marketing Canada. In February 2001, Conine formed a partnership with Nashville-based Servant Distribution that has since been dissolved.

Diamante has always operated as an independent distribution company, not a label; thus, Conine says, the company never had "proprietary product." As part of the Butterfly Group, it will now have product from the Butterfly labels going through the pipeline in addition to the product from the labels the company already distributes.

King says the Butterfly Group is readying several projects for release this fall. Carlisle will have a Christmas album, there will be a new al-

bum by Russ Lee, and there will be three albums tying into the film *Left Behind 2: Tribulation Force*, based on the book series by Jerry B. Jenkins and Tim La Haye. Produced by Cloud Ten, the film opens Oct. 29. King is music supervisor for the film and will produce three companion albums—one for the Southern gospel market, one for the urban market, and one adult contemporary compilation.

King is excited about the concept. "Once you have a brand that people understand, then you have a chance to spin things off that brand to touch different genres. There are a lot of people who appreciate urban, Southern gospel, and contemporary Christian music that have been readers of *Left Behind* books. This is one of those brands that has crossed all the lines."

VU Eases Financial Picture But Faces Investigation

BY MATTHEW BENZ

NEW YORK—Vivendi Universal (VU) made its short-term financial picture a little brighter with the addition of a new 1 billion euro (\$990 million) credit facility. Yet the good news was tempered by simultaneous word that a French regulatory agency is looking at the financial disclosures the company has made since January 2001.

The Commissions des Opérations de Bourse (COB), a stock-market regulator, is believed to be examining VU's communication of financial information to the public since January 2001. A VU spokeswoman confirms that an investigation has begun and says the company will fully cooperate.

Though it's unclear what may come of the COB investigation, investors responded by sending VU shares 7.5% lower in Paris the day after the news was made public. VU stock is down some 70% in 2002 over lingering questions about the company's overarching strategy and financial well-being.

It also underscores the difficulty that new chairman/CEO Jean-René Fourtou faces in putting behind him and the company the tenure of his predecessor, Jean-Marie Messier. Messier's six years at VU, which came to an end July 3 (*Billboard*, July 13), were highlighted by acquisitions—most notably, the Univer-

sal Music Group and Seagram's other entertainment assets—but marred by the lack of an overall strategy for VU as a whole. Largely as a result of acquisitions, VU's debt now stands at around 30 billion euros (\$29.7 billion), including 1.8 billion euros (\$1.78 billion) due by the end of July. Recent published reports also suggested problems with the way VU accounted for certain financial transactions.

The new credit facility, coupled with VU's 1.2 billion euros (\$1.19 billion) in cash and 1.6 billion euros (\$1.58 billion) in other credit lines, give VU breathing room. In a statement, Fourtou added that VU is "also working constructively with our banks on a longer-term financing facility."

Credit-rating agencies are watching closely. Moody's Investors Service, which has already cut VU to "junk" status—and thereby made it more costly for the company to borrow money—noted that "time is of the essence."

It remains unclear whether asset sales will result. "I think it'd be silly for them to sell anything straight away," Merrill Lynch analyst Brett Hucker says, noting the rough market conditions. But Nicholas Bell of Bear Stearns expects VU to consider any and all asset disposals, though he concedes the potential scenarios are "incredibly complex."

VIVENDI
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In The News

• Washington, D.C.-based XM Satellite Radio says it added more than 60,000 subscribers during the second quarter, which ended June 30 (*Billboard Bulletin*, July 10). To date, the service claims more than 136,500 subscribers—about 39% of the company's projected year-end total of 350,000.

• A federal judge in Los Angeles has granted a request by the Recording Industry Assn. of America that allows Sharman Networks to be included in the suit filed against three peer-to-peer companies. The complaint names StreamCast Networks, Grokster, and Kazaa, which earlier this year sold its assets—including the Kazaa network—to Australia-based Sharman. The case is scheduled to go to trial Oct. 1.

• In a move seen as a way of calming investors skittish about the funding concerns facing other media and communications companies, AOL Time Warner has secured two long-term revolving credit facilities. AOL Time Warner arranged the facilities—one for \$6 billion and five years and another for \$4 billion and one year—through 27 financial institutions. They replace two facilities that mature this year and are part of an "overall diverse corporate funding program" that also includes cash flow from operations, commercial paper, and access to capital markets.

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2001	2002	
Total	377,329,000	329,916,000	(↘12.6%)
Albums	357,970,000	323,010,000	(↘9.8%)
Singles	19,359,000	6,906,000	(↘64.3%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2001	2002	
CD	331,369,000	305,269,000	(↘7.9%)
Cassette	25,910,000	16,952,000	(↘34.6%)
Other	691,000	789,000	(↗14.2%)

OVERALL UNIT SALES

This Week	12,156,000	This Week 2001	13,886,000
Last Week	12,019,000	Change	↘12.5%
Change	↗1.1%		

ALBUM SALES

This Week	11,960,000	This Week 2001	13,132,000
Last Week	11,816,000	Change	↘8.9%
Change	↗1.2%		

SINGLES SALES

This Week	196,000	This Week 2001	754,000
Last Week	203,000	Change	↘74.0%
Change	↘3.4%		

YEAR-TO-DATE ALBUM SALES BY STORE TYPE

	2001	2002	
Chain	195,335,000	167,331,000	(↘14.3%)
Independent	51,169,000	42,263,000	(↘17.4%)
Mass Merchant	99,570,000	102,553,000	(↗3.0%)
Nontraditional	11,896,000	10,856,000	(↘8.7%)

YEAR-TO-DATE ALBUM SALES BY STORE LOCALE

	2001	2002	
City	84,238,000	74,942,000	(↘11.0%)
Suburb	150,079,000	133,697,000	(↘10.9%)
Rural	123,652,000	114,371,000	(↘7.5%)

ROUNDED FIGURES

FOR WEEK ENDING 7/7/02

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by Nielsen SoundScan

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Jackson's Charges Debated

Artist Attacks Sony For Failure To Promote Album

BY MELINDA NEWMAN

LOS ANGELES—Michael Jackson, who is on a seemingly self-appointed crusade for the rights of black artists, may have trouble finding sympathy among other members of the African-American music community.

As one high-level black executive says, "You could throw a dart at the R&B chart and find almost any artist who would have more resonance on this issue than Michael Jackson."

A multi-platinum black artist declined to comment specifically on the Jackson allegations but said of his own major-label dealings, "I think I've gotten a fair shake. Anything that happened negatively, I don't think had to do with the color of my skin."

But Jackson does have the support of activist Rev. Al Sharpton—who operates the National Action Network—and attorney Johnnie Cochran, who has assisted Jackson on legal matters for more than 10 years.

Jackson is accusing Sony, parent of Epic Records—for whom Jackson has recorded for more than 20 years—of not properly promoting his October release, *Invincible*, because he is black. The album has sold 1.99 million units in the U.S., according to Nielsen SoundScan, and a total of 5.1 million units world-

wide, according to Sony. Sources say the album cost \$30 million to make, and Sony spent an additional \$25 million marketing the project.

Jackson personally attacked Sony Music Entertainment chairman Thomas D. Mottola during a rally July 6, calling him racist and "devilish," while holding up a photo of Mottola with devil's horns drawn on it. In addition, Jackson turned his rally into a civil-rights campaign, adding that by supporting him, his fans were "fighting for all black people, dead or alive."

In a statement, Sony responded: "We were deeply offended by the outrageous comments Mr. Jackson made... We can only say that Sony Music spared no expense in creating a series of global marketing, promotion, and publicity campaigns in support of [*Invincible*]."

According to sources, Jackson's deal with Sony is up in 2004, and he will fulfill it by delivering a greatest-hits album featuring four new songs. A Sony rep says there is no release date set for such a project. Additionally, the rep says releasing more singles from *Invincible* is possible, "but no decision has been reached yet."

Jackson, Sharpton, Cochran, and Jackson's manager, Trudy Green, all declined to comment by press time.

Ray Brown Recalled As Legendary Collaborator

BY STEVEN GRAYBOW

NEW YORK—"It's no exaggeration to say there may not have been a Telarc jazz label were it not for Ray Brown," Telarc worldwide director of sales Adrian Mills says. "He introduced us to so many leading jazz musicians."

Best-remembered for his collaborations with the likes of Dizzy Gillespie and Ella Fitzgerald, jazz bassist Ray Brown died July 2 while on tour in Indianapolis. He was 75.

Born Raymond Matthews Brown in Pittsburgh, Brown was known for his long-term collaborations with other musicians,

most notably Fitzgerald, for whom he was musical director during the early '40s. Fitzgerald and Brown married in 1948 and adopted a son, Ray Brown Jr., who also became a jazz musician. The couple broke up in 1952. Brown played with an early version of the Modern Jazz Quartet in the early 1950s; other musicians with whom the bassist worked include Frank Sinatra, Tony



Bennett, Sarah Vaughan, and Oscar Peterson, whose trio he anchored from 1951 to 1966.

Brown is credited with playing on hundreds of sessions and has released more than 40 albums under his own name. He is a multiple Grammy Award winner—one of which he won for the song "Gravy Waltz," used as the theme song for TV's *Steve Allen Show*. He has recorded for the Pablo, Evidence, and Concord labels.

In 1994, Brown released *Some of My Best Friends Are... Piano Players* on Telarc, his label home since 1989. Featuring guest spots by notable piano players,

the release launched a series of projects that alternately spotlighted up-and-coming singers, saxophonists, and trumpeters, as well as jazz legends with whom he had been associated throughout his career. The last, *Some of My Best Friends Are... Guitarists*, was released only a week before Brown's death. Brown is survived by his wife, Cecilia, and his son.

Digital Music Deals On The Rise

Major Labels, ISPs Experiment With Business Models

BY BRIAN GARRITY

NEW YORK—Digital music may not be a profitable venture yet, but that's not stopping leading media and technology companies from becoming increasingly serious about trying to build a business off the concept.

As dealmaking in and around the recent Jupiter Plug.In conference demonstrated, everyone from the biggest labels to Internet service providers (ISPs) is experimenting with digital music models and concepts.

In the most notable example, Universal Music Group (UMG) has agreed to license repertoire to sister company Emusic. The deal represents the largest collection of major-label music ever made available for sale in the MP3 format.

Major labels have long been advocates of digital rights management-protected content, but in recent months they have been dabbling in offering tracks, both promotionally and commercially, in the pirate-friendly MP3 format.

Under the agreement, UMG will provide access to 1,000 back-catalog albums to Emusic, a subscription service with more than 50,000 members that specializes in old and rare tracks.

Meanwhile, ISPs are looking to Internet music to help drive subscribers. Atlanta-based ISP Earthlink is launching a new digital-music hub for its subscribers. The EarthLink Digital Music Center will feature on-demand music provided through FullAudio and streaming radio from Musicmatch.

FullAudio downloads—more than 75,000 songs from BMG, EMI, Universal Music Group, and Warner Music Group—will be available for rent at two monthly pricing tiers: \$9.95 for 50 tracks and \$17.95 for 100 tracks. Playback will be offered through an Earthlink-customized version of the Windows media player, which will also function as a general-purpose jukebox.

For streaming radio, Musicmatch will offer a free EarthLink-branded jukebox. Customers can also pay \$4.95 per month to access Musicmatch's premium radio service, Radio MX, as well as a one-time \$19.99 fee to access a premium Musicmatch jukebox, which includes burning.

Record clubs are also using digital music to help lure new subscribers and retain existing members. Stuart Goldfarb, president/CEO of BeMusic, said his company, which owns myplay.com, would revive the Myplay digital locker service and tie it in with BeMusic's CDnow and BMG Direct. Customers of the latter two operations could qualify for locker service based on the amount of music they purchase.

Sony Electronics is looking to digital music to help support sales of its formats and playback devices. The division's online music hub,

Sony Musicclub, is serving as a distribution partner for both Pressplay and Rhapsody subscription services.

Musicclub is currently offering the subscription services in an advanced test mode, Sony Electronics music



services business development VP Bob Nell notes. An official launch is set for later this summer.

As part of its promotion for Pressplay—which recently announced that it will allow the burning of tracks to Mini-

Disc later this year—purchasers of Sony products, including the Net MD Mini-Disc player, the Clie PDA with an MP3 player, and Sony Vaio computers, will receive special offers to join the subscription service via Musicclub.

Musicclub is also selling digital downloads from Liquid Audio and Sony Music at musicclub.sonymusic.com, where the company will launch a direct sales e-commerce store later this summer featuring more than 100,000 titles on CD, cassette, and SuperAudio CD.

Additional reporting by Steve Traiman in New York.

Plug.In

Continued from page 1

music online, with per-track availability, transferability, and permanent downloads.

Boucher said that the labels "really have no choice but to trust" that most consumers are honest and "will pay a reasonable fee if they can get exactly the music they want delivered to them in the manner in which they wish to receive it."

The major labels may not be willing to go that far yet. Internet executives at the leading record companies continue to believe the future of digital music is in secure distribution.

But Universal Music Group eLabs president Larry Kenswil says that UMG, for one, is not beyond "experimentation." He says, "We have philosophies, but we don't have religion on anything yet."

Executives at subscription service operators say UMG is not alone, adding that there is "no question" that labels are becoming more willing to make content available for distribution and try new business models.

But digital music executives point out that while the sentiment on the part of the labels may be genuine, there remains a disconnect between words and deeds in embracing the digital business. Many of the current deals making headlines—notably pacts in which major labels are selling content in MP3 format—tend to be self-interested agreements between sister subsidiaries of the same media conglomerate. What's more, critics charge, there continues to be reticence about clearing content for portability and other consumer-friendly feature-sets that will make new services more competitive against pirate networks.

But those working to foster the digital music market say that such steps and comments would have been unheard of only six months ago and therefore mark important progress.

"It tiptoes the labels down the road to scrapping restrictive [digital rights management] rules," one industry executive says.

Despite signs of progress in accepting digital distribution, record companies remain at odds with the technology industry and some congressional leaders over everything from CD copy protection to Webcasting rates.

Boucher said he "questions the wisdom" of offering copy-protected CDs. Current copy-protection systems can be circumvented, he said, and do not address the labels' major concern about tracks being downloaded via file-sharing services.

Boucher also said that, as expected, he and Rep. Jay Inslee, D-Wa., plan to introduce a bill that would allow small Webcasters to defer copyright payments under the new Web royalty rate (see story, page 3). The bill would provide a "short-term remedy" to small Webcasters who say they can't afford the rates, which the Librarian of Congress set in response to a Copyright Arbitration Royalty Panel recommendation.

Recording Industry Assn. of America (RIAA) chairman/CEO Hilary Rosen counters that the RIAA is "all for reform of the process" but believes the arbitrators made "a pretty thoughtful decision."

In her own Plug.In address, Rosen called on Congress to focus on protecting American intellectual property. She also said the major labels must move quickly to cross-license repertoire to Internet music services and pursue new marketing avenues, as so many Web promotion schemes have proved to be "vaporware."



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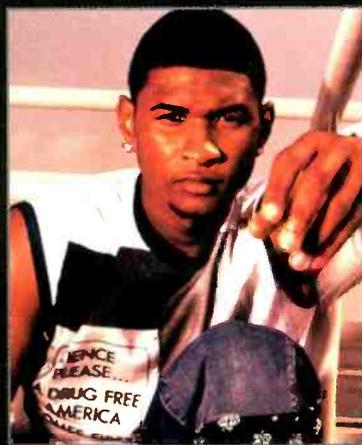
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ARTISTS & MUSIC

RPE's Area 305 Aims To Redefine Boy-Band Concept

BY LEILA COBO

MIAMI—The term “boy band” inevitably conjures visions of 'N Sync, Backstreet Boys, and other singing, dancing, quartets. So what do you call a group of guys who do pop music, don't dance, and are accomplished instrumentalists, vocalists, and songwriters?

“We're a fusion pop band,” singer/bassist Tony Choy says. “We have Caribbean influences, [and we do] rumba, flamenco, ballads. It's pop with an edge.”

Choy is one-quarter of Area 305, an acoustic-based group that could redefine the concept of boy bands—specifically in the Latin market—with its Aug. 20 eponymous debut.

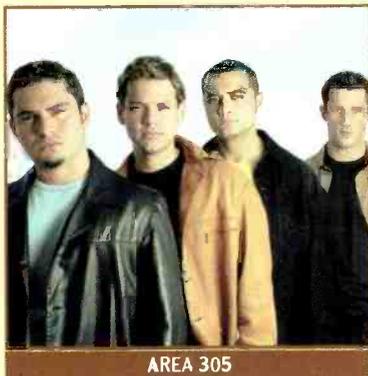
The Miami-based band, whose members hail from different countries and backgrounds, is garnering attention as the first signing to RPE, the joint-venture label created by producer/songwriter Rudy Pérez and Univision Music Group.

Pérez is a producer of major stars—including Christina Aguilera, Julio Iglesias, Luis Miguel, Luis Fonsi, and most recently, Pilar Montenegro—and his work is highly polished. Moreover, Area 305 is his creation, a group of musicians brought together as a unit after individually working in Pérez's production company.

But during a recent impromptu Area 305 performance in Pérez's living room prior to a recording session, the group—Jonathan Fuzsassy, Ricky Ruiz, Choy, and Nelson Cano—played with the ease of old friends

rather than the slick feel of a rehearsed band. With no warm-up, mikes, or props, Area 305 traded vocals and guitar and bass lines with ease, harmonized impeccably, and blended the commercial accessibility of their tracks seamlessly with a distinctive sense of rhythm and style.

Fuzsassy used to play as a duo with Choy before both went on to become members of BMG-signed tropical boy band L.A.B. Later, both went to work with Pérez. After Cano and Ruiz came on board, Pérez suggested creating a more down-to-earth group.



AREA 305

Pérez says, “One day I said, ‘There's so many solo artists, but I don't see a group that can do the love songs and actually play the instruments. I think the market needs that.’”

Area 305 had 18 months in which to try out new material and make multiple demos of many songs that—to its chagrin—were often handed to other artists to record. Of that time, Pérez recalls: “I said, ‘Guys, give me a chance. This will be great when it all comes together.’”

The timing was right when Univision Music Group chairman José Behar heard the group perform at Pérez's house. “They're a wonderful hybrid of so many things,” Behar says. “And they have the talent.”

Because U.S. Latin radio has rarely been receptive to the kind of acoustic sound that Area 305 boasts, Pérez has added some instrumentation. The first single, “Si No Estas,” is a signature Pérez ballad that is easier to program than more upbeat fare.

Riders Return With ‘Monster’ Set CD On Walt Disney Records Complements Hit Movie's Soundtrack

BY JIM BESSMAN

NEW YORK—Following the precedent set with Riders in the Sky's Grammy Award-winning 2000 children's album *Woody's Roundup* (based on the *Toy Story 2* film), the venerable and ever-vital country and Western music preservationists are releasing *Monsters, Inc. Scream Factory Favorites* via Walt Disney Records Aug. 27.

The “companion album” to the soundtrack to the Disney/Pixar animated hit feature *Monsters, Inc.* coincides with the release of the film on DVD and VHS in September and contains mostly new, original material penned by the Riders.

According to Riders in the Sky frontman Ranger Doug Green, the collection also features a Riders cover of “If I Didn't Have You” (the Academy Award-winning *Monsters, Inc.* theme by 2000 Billboard Century Award honoree Randy Newman); “Doo-Wah Diddy,” a “monster lyrics” version of the rock'n'roll classic; and “Big High Wire Hop,” which the group wrote and performed for Pixar Animation's Academy Award-winning animated short *For the Birds*, which accompanied screenings of *Monsters, Inc.*

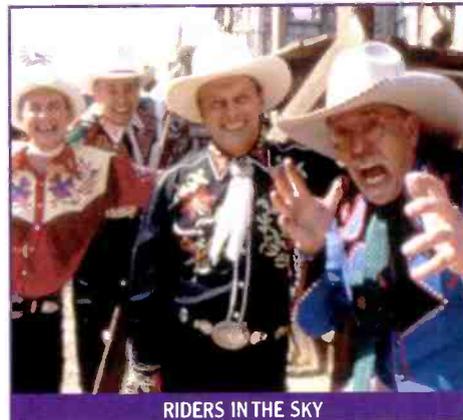
For *Monsters, Inc. Scream Factory Favorites*, “we did a song for every character, like we did on *Woody's Roundup*,” Ranger Doug says. The new album includes such character-related tunes as “I Only Have Eye for You,” “The Perfect Roar,” “Monsters' ABC's,” and “Monsters, Inc. March.” “Lullaby for Boo” features a duet with Sonya Isaacs, an artist signed to Disney's Nashville label, Lyric Street Records.

“The fun thing about it is that it's sort of all over the map musically,” Ranger Doug observes of the album, the quartet's fourth children's set. “It's not just a cowboy record. Disney's big reservation was, ‘Do they just do cowboy music?’, and I think we proved pretty forcefully that we do other stuff

besides cowboy music: doo-wop, calypso, old-timey square dance, wailing saxes, Dixieland, and swing. There's a little bit of everything for everyone. After 29 albums, I think our Western [music] credentials are pretty secure and that we can branch out here.”

Walt Disney Records executive director of marketing Damon Whiteside notes, “It's a fun approach to another Disney/Pixar film, and we think fans of *Woody's Roundup* will enjoy it [just] as much.”

The main marketing thrust is the promotional campaign behind the movie's release on DVD and VHS.



RIDERS IN THE SKY

“We're essentially riding high on the awareness of the movie and characters and will merchandise in-store to get upfront placement of the album with the video product,” Whiteside says. An album rebate will be included with video purchase, and the label looks to also exploit Radio Disney.

“They're basically a kids-and-family AM-radio network, and we do a lot with them,” Whiteside says. “Hopefully they'll play some of the album, because the songs are very fun and upbeat for kids, and I think families will enjoy them.”

Lauding the Riders' “real music,” Kenny Curtis, PD for XM Satellite Radio network's XMKids children's

programming service, says the album provides “an opportunity for us to expose kids to a style of music that they might not otherwise get a chance to hear.” Disney Records, meanwhile, will also have album audio samples available on its disney.com Web site.

As they approach the quarter-century mark, Riders in the Sky—which includes upright bassist Too Slim, fiddler Woody Paul, and accordionist/producer Joey the CowPolka King—are working on a 25th-anniversary album. The group (managed by Paul Lohr of New Frontier Management in Nashville and booked by Buddy Lee Attractions) could well be enjoying its biggest touring year ever. Ranger Doug observes, “It's amazing in our 25th year to have a career that's still in the growth stage.”

“We have unbelievable summer and Christmas tours,” he continues. “The demand is going up, and we're doing symphony shows and festivals all over the country. We're doing some Disney festivals in Canada, too. They're such a great match for us, because they've always had a special love of the West, so they fit us hand and glove.”

On the publishing side, the songwriters “all have hip pocket companies,” notes Ranger Doug, specifically his Songs of the Sage (BMI), Slim's Too Slim Music (BMI), Paul's Buck Music (ASCAP), and Joey the CowPolka King's Music Wagon (BMI).

In September, Ranger Doug—using his real identity as former Country Music Foundation employee Douglas B. Green—will publish *Singing in the Saddle* via Vanderbilt University Press. “It's the first really comprehensive look at the singing-cowboy phenomenon that swept the country in the 1930s and shows where it came from, why it went away, and why it came back,” he says. “I've written extensively on Western music through the years and studied it forever, so it's like a Ph.D. thesis.”

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Plant Returns To Interpretation

Led Zep Frontman Covers Buckley, Dylan, Hendrix On Universal Debut

BY ADAM HOWORTH

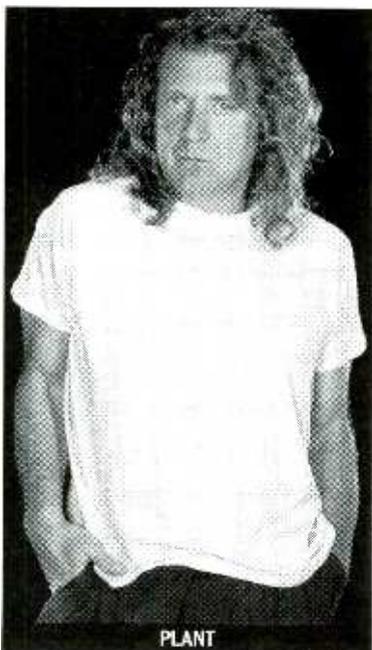
LONDON—"My ability and vocal chords are all in good shape, but I haven't really felt substantially relevant as a lyricist for a long time." A stunning admission, but one characteristic of Robert Plant, the disarmingly honest voice of Led Zeppelin, whose new album, *Dreamland*, is essentially a set of covers.

In addition to delivering versions of Bob Dylan's "One More Cup of Coffee," Tim Buckley's "Song to the Siren," and Jimi Hendrix's "Hey Joe," *Dreamland* also includes "Skip's Song"—penned by troubled Moby Grape singer Skip Spence—and Arthur Crudup's "Win My Train," in which Plant includes passages from Crudup's "That's Alright Mama," Robert Johnson's "Milk Cows Calf Blues," and John Lee Hooker's "Crawlin' King Snake."

"They were songs that I've always loved, and I didn't see them as covers because I was there when they were being written," Plant explains. "It was just this period in American music [that] I'd never really got near [to] vocally in my adventures up to now. So I thought, 'I'm dry as a bone, but these songs are still vibrant.'"

Following its June 24 international release on Mercury, *Dreamland* entered the U.K. sales chart at No. 20. The set is due Tuesday (16) in the U.S. via Universal.

"The only question is, what are [they] going to put on the radio?" Plant says of the new record. "Will anybody play it? They have a little bit. But it's an ageist culture here [in the U.K.]."



PLANT

The one national station to playlist the first cut—Tim Rose's "Morning Dew"—is the rock-formatted Virgin Radio, whose program controller, Paul Jackson, comments, "Morning Dew" is a strong track, and the album is a good listen. That will please his core of fans."

After selling nearly 200 million albums with Led Zeppelin, Plant is now two albums into a solo stint with Mercury U.K. In the U.S., *Dreamland* is his first project for Universal. It marks the end of his 34-year association with Atlantic that began when Ahmet Ertegun signed the young British rock band for the unprecedented sum of \$200,000.

"I signed to Atlantic Records in 1968, and I left at the beginning of this year—and I still owe them a record," Plant says. "They said that they didn't want me to go, but there was nobody left who was there when I was there originally. As time's gone, even the guy who started the company selling vinyl from the trunk of his car—Ahmet Ertegun—had vanished almost. I felt like my associations had all dissolved." The label switches happened after Plant performed with his new outfit, Strange Sensation, in New York.

"Universal saw us play this set, and Doug Morris, who runs all the Universal labels, said, 'This is what you should do—you've got the gongs, how many more awards do you want?' That was fantastic. My manager, Bill Curbishley [of Trifold Management in London], said, 'Don't tell him that! What about the blues album?' I said, 'Fuck off!' The first big encouragement came from the guy [Morris] who said, 'Look, if you've had enough and you're not getting the support, we'll put the record out.'"

Booked by Rod McSween for ITB in London, Plant is to open several shows for the Who this summer; he is to appear on *Late Night With David Letterman* shortly after the album's bow.

Derek Simon, senior director of marketing at Universal U.S., says the label is "enamored with *Dreamland*. The joy in working this record is the reaction we're getting when we're playing it for people. Robert only made this record for one reason—because he wanted to. The record lives and breathes through the arrangements created for these songs."

After the *Dreamland* campaign, Plant says, "I'll probably write an album," though he adds, "there are probably another three or four thousand albums in my house" that could fuel another set like *Dreamland*. "I rather like interpretation. Led Zeppelin's first album contained a lot of Howlin' Wolf, but they weren't called 'covers' then, because nobody knew they were covers."

So what of another collaboration with Jimmy Page? "I can't see any reason not to," Plant says. "He's found huge archives of really rare old Zeppelin stuff—live stuff from the States from 1969—and he's sifting through it with a view to putting it on DVD."

A reunion with Led Zep bassist John Paul Jones is unlikely. "My relationship with Jonesy is hampered by one misinterpreted word at the first press conference that Page and I did to go with the *Unleaded* stuff. The first question to me was, 'Where's John Paul Jones?' I said, 'He's parking the car'—and that was it. Fucked for life. I apologized, and I went to one meeting and got on one knee as he was walking out—to tie my shoelace as well—and said, 'John, surely now we're way too old for this?' But he just sidestepped me and walked out into the East London air."



by Melinda Newman

BUILDING AWARENESS: Like a *Good Housekeeping* seal of approval, an unsigned band's appearance on one of Aware Records' annual compilations has become a stamp of credibility for an act. Acts whose first blush of national exposure came via Aware includes **Matchbox 20** (recording as **Tabitha's Secret**), **Hootie & the Blowfish**, **Five for Fighting**, **Train**, **Vertical Horizon**, **John Mayer**, **the Verve Pipe**, **Edwin McCain**, and **Shawn Mullins**. Next stop was a major-label deal.

So it should come as no surprise that the label, in conjunction with partner Columbia Records, is releasing *Aware Greatest Hits* Oct. 7. The 14-track collection contains contributions from the aforementioned acts, as well as from **the Gufs**, **Better Than Ezra**, **Guster**, **Shannon Worrell**, and **Cary**



Pierce, formerly of **Jackopierce**.

In all but three cases, the song on the greatest hits album is the recording that appeared on the original compilations. Chicago-based Aware Records founder **Gregg Latterman** started the unsigned-band collections in 1993 as a way to cure his own boredom. "I was a CPA in Boston, and I was sitting there going, 'You know what? I hate what I do. I hate putting a suit on. What can I do to change my life?'" He decided music was the answer. "I was always making mix tapes. I thought, 'There's a bunch of bands out there that no one knows about who have made their own records.' People in Texas will buy a compilation because Jackopierce, who's from there, is on it, and they'll find out about a band in Minneapolis."

Aware hit the motherlode on its second compilation, released in 1994. Eight of the 12 acts featured on the collection were signed to major labels; five appear on *Greatest Hits*.

Hootie & the Blowfish was one of the groups on *Aware 2*. Their song, "Old Man and Me," appears on *Aware Greatest Hits*. "Aware Records got a lot of people signed" says Hootie & the Blowfish vocalist **Darius Rucker**. "I felt like it was an honor to be on Aware, and then everything started happening. Aware really helped us."

Latterman's success as an A&R source also led to an affiliation with Columbia Records, which markets and distributes a number of Aware acts, including Train and John Mayer.

The best-of compilation, which will have a suggested list price of less than

\$14, was executive-produced by Latterman and EMI Music Publishing executive VP of creative for North America **Evan Lamberg** and the publishing company's former senior VP of talent acquisition and marketing **Rick Krim**, who is now an executive VP at VH1. That partnership is an outgrowth of an affiliation between Latterman and EMI Music Publishing that began five years ago. "Gregg is a creative consultant for us. He turns us on to acts early," Lamberg says, although he stresses that "there's no obligation for Aware acts to sign with EMI."

Unlike *Aware Greatest Hits*, the yearly Aware compilations are not affiliated with Columbia. They remain independently distributed and are also available through Aware's Web site. "There's a wall up between the compilation and Columbia," Latterman says. However, the compilations can now serve as springboards for acts he has signed to Aware Records proper. *Aware 9*, which came out in June, includes three artists who are signed to Aware/Columbia.

But Aware remains primarily a way to vehicle to highlight unsigned acts. While the label accepts unsolicited tapes, Latterman sadly admits that "we get a ton of stuff in the mail, and it all sucks. The stuff we find for the compilations usually comes from managers, lawyers, and my bands out there who tell me about other acts. But there's always a wild card slot. Every single compilation has a wild card that we save for someone we wanted to give a shot."

BORN TO RUN: **Bruce Springsteen** will kick off a 46-city tour Aug. 7, at, appropriately enough, the Continental Airlines Arena in East Rutherford, N.J. The tour, with **the E Street Band**, will play 39 dates in North America and seven European shows. At this point, Springsteen is only playing one date in each city, and the routing is tight enough that it would be difficult to add multiple dates in most towns. The tour will continue in 2003 with more concerts in Australia and Europe before concluding in the U.S. next summer. The outing is in support of his new Columbia album, *The Rising*, which arrives July 30.

STUFF: **Julio Iglesias** has inked with **Jim Morey** of Los Angeles-based Morey Management Group for representation . . . **Nickelback** frontman **Chad Kroeger** has formed 604 Records with his attorney **Jonathan Simkin**. The Roadrunner-distributed label's first release will be **Theory of a Deadman**, out Sept. 17 . . . Atlantic will release *Testify*, **Phil Collins'** first studio album in six years, Nov. 12.

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Passionate, Motivated MCA Duo Frou Frou Is Here To Make Changes

BY ADAM G. KEIM

Some might think of the slang "frou-frou" as meaning snooty, frilly, or even cheeky. But MCA's U.K. duo Frou Frou is anything but. On *Details* (Aug. 13), the group offers poetic lyrics amidst a technologically mastered backdrop.

The first half of this London pair consists of producer/tunesmith Guy Sigworth, who has worked with such superstars as Madonna, Seal, and Björk. The voice behind Frou Frou's sounds is Imogen Heap, a tall, young woman in her mid-20s, who, quite simply, uses her breathy voice to conjure musical magic. Having already released a solo album in 1998 (*Megaphone* on Almo Sounds), she's now ready to move up a notch in the music world by partnering with Sigworth.

Together, they deftly blend Heap's voice with the technical skills of Sigworth's computer work. They're not at all ashamed that their music is created using technology, as opposed to organic instruments. In fact, they proclaim that it's the future of all music.

"Everybody's making records using computers, and many have a laptop onstage next to the drums and guitar," Sigworth claims. "The laptop is as much of an instrument as the guitar. But some like to pretend that it's just good ol' rock'n'roll and that computers aren't a part of it."

Even though the majority of the album's mystical sounds are computer-generated, natural sounds are still a strong part of the record. Having layers of guitars slightly offset in counter, or a single violin player playing 17 parts to create a complete orchestral sound are notable.

POWERFUL SOFTNESS

But the most important natural element to *Details* is that of the intriguing vocal prowess of Heap. She has extraordinary range, a powerful softness, and the ability to mask the tone of her voice so that the many layovers sound like a chorus of different people.

Josh Weichel, a Minnesota-based pianist/songwriter/composer, says, "She has a rather unique blend of power and female cunning." And as a longtime fan of Heap's music, he adds, "Her voice can change from a seductive, husky tone to a siren-like wail."

On top of her obvious vocal talent, partner Sigworth adds descriptors like "great fun to be around," "boundless energy," and "she has an amazing voice that will make you stop and say, 'Wow, who's that?'"

Heap is quick to rebuke with snippets on Sigworth like "totally eccentric, severe perfectionist" and "into so many amazing things, it's brilliant." She adds with a laugh, "And he's very manic paranoid."

Sigworth is able to masterfully



blend all the parts of *Details*—released July 1 in the U.K.—to make cunning and captivating tracks. His use of recorded and digitally altered musical instruments makes the music sound like its natural self, but with a creative twist.

Weichel notes, "Guy is clearly gifted at knowing where to draw

the line between superfluous effects and useful enhancements. I don't believe there is ever a moment where the music fights with [Heap's vocals]."

Details features such ear-pleasing delights as the catchy and buoyant "Must Be Dreaming," the lullaby-like cooing of "The Dumbing Down of Love" as the final track, and the eerily dramatic "Psychobabble."

The band's video for "Breathe In"—recently shot in San Francisco by Michael Lipscombe—features actress Robin Tunney. The track has already been sent to modern-rock and college radio formats.

The marketing plan for *Details* includes a strong push to get the tunes placed on soundtracks and TV spots—Frou Frou can already be heard on the ABC-TV show *Alias*—as well as the making of a remix of "Breathe In" for clubs.

"The Web marketing has already started on this record," says Paul Orescan, VP/marketing director at MCA.

U.K.'s Lulu A Hit Again

Mercury Set Features Work With Elton, McCartney, Sting

BY PAUL SEXTON

LONDON—She's been one of Britain's best-loved personalities for 38 years, but Lulu has just made her first U.K. top-10 album chart appearance. It's happened with *Together*, a set of collaborations with Elton John, Paul McCartney, and Sting, among others.

The Scottish singer, effervescent as ever at 53, has been a familiar figure via hit records and film and TV work dating to her 1964 debut U.K. hit, a raucous version of the Isley Brothers' "Shout." In the U.S., she remains best known for "To Sir With Love," the 1967 No. 1 title track from the film in which she appeared with Sidney Poitier and Judy Geeson.

On May 18, she returned to the small screen with the ITV Network screening in the U.K. of *An Audience With Lulu* as an introduction to the new album, which arrived in stores two days later on Mercury (but is so far a U.K.-only release). Designed to put her chartstanding back on par with the public goodwill toward her, it has already had just that effect, charting immediately at No. 4 and moving toward gold certification (100,000 shipments).

The record opens with the pairing of Lulu with close friend Elton John on a cover of Womack & Womack's "Teardrops." After a feisty remake of Shirley & Company's "Shame, Shame,

Shame" with Liverpool trio Atomic Kitten, she calls on McCartney for a clever interpretation of his 1976 hit "Inside Thing (Let 'Em In)" with Wings, using samples and new vocals by the ex-Beatle.

Other guests include Joe Cocker, Cliff Richard, Russell Watson, and Irish stars Ronan Keating, Westlife, and Samantha Mumba, and the set concludes with Lulu and Take That's 1993 U.K. chart-topper, "Relight My Fire."

"It's about doing decent songs with decent people, working hard and, for me, having fun," Lulu says. "To do a job you love and be able to have such interesting, fantastic people working with you, it's a great idea."

Helmed by U.K. producers Steve Mac, Chris Porter, and Lucas Burton, *Together* will put many in mind of Tom Jones' *Reload*, the 1999 duets set on Gut that reinstated the Welsh vocalist as a chart force. A single has not yet been scheduled from *Together*. "We thought, 'Let the album come out first, and see what happens after that,'" says Steve Lillywhite, joint managing director of Mercury U.K.

Lulu, who is managed by Louis Walsh in London, plans to make another album next year.

"People say, 'Why do you still do it?'" she says. "Well, there's no other reason other than I love to."



"The band's Web site [froufrou.net] offers downloadable songs, updates, special promotions, and links to partners with whom we're doing promotions."

While Heap would like "total world domination" to be a part of the group's future, Sigworth is a little more down-to-earth: "The

world needs us. We're passionate. We're motivated. We're here to change the face of music."

Frou Frou is managed by Mark Wood in London and does not currently have a booking agent. Sigworth and Heap's songs are published by Rondor and Universal Publishing, ASCAP, respectively.

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NOTORIOUS COMEDY: Margaret Cho's stock in trade is delivering brutal honesty. She specializes in writing the kind of material that sometimes makes you squirm. It often makes you think about your life. And it always makes you laugh. In her new, remarkably powerful concert film and its accompanying Nettwerk recording, *The Notorious C.H.O.*, she takes her audience on what is easily the wildest ride she's ever offered.

"There's nothing to lose when you're being honest and forthright," Cho says. "I enjoy being shocking and a little unnerving. I love living an interesting life, and then telling the world about it. I write and talk



CHO

about things that happen to me—and I believe that they're things that others can relate to."

More accurately, Cho unearths and spews the things that many of us think but wouldn't dare to utter. However, unlike many of her contemporaries, she never seems to function from a place of anger, even when she's discussing issues of racism or sexism.

"You can show your anger and indignation without being overly venomous, I believe," she says. "That's too easy. The trick is to communicate that tension without it becoming vitriol. You want to be heard, and who really wants to listen to a bitter, vitriolic person?"

Besides offering signature imitations of her Korean mother, *The Notorious C.H.O.* shows the artist bravely dabbling in kinky sex, politics, the power struggles of relationships, and self-esteem. After roughly 90 minutes of scaldingly funny material, Cho jars her audience with a dead-serious, heartfelt rant about self-love, which she refers to in the piece as an "act of revolution."

"Ultimately, I'm creating the kind of work that I would want to see as

a person sitting in the audience," she says. "I want to hear about real issues like self-esteem. I don't feel like I'm doing anything brave or monumental in my work. But I do like the feeling that what I'm doing is unique and special."

While the film version of *The Notorious C.H.O.* was shot in Seattle, the Nettwerk double-CD was captured during a performance at New York's legendary Carnegie Hall. Taped Jan. 16, the gig was the closing night of her 37-city North American tour.

"It was a great experience," she says. "To be able to play there was amazing. The concept that the venue is usually filled up with blue-haired classical music fans, to have one night where it's taken over completely by a queer, tattooed, hipster audience is just really outrageous. It was really exciting."

And while most comedy recordings suffer without visuals, *The Notorious C.H.O.* (with several scant exceptions) translates into an exclusively audio experience exceedingly well.

The artist says that *The Notorious C.H.O.* performance and tour were inspired by the women of rap music, particularly their wonderfully lustful and bawdy expressions of strength and sexuality through their images.

"It was a way to experience and almost metabolize power and have it take the form of glamor and fashion," she notes. "To go from the ghetto to the runway is not an easy transition, and I think these women have done it so beautifully and so effortlessly. I wanted to sort of jump on the bandwagon of that for the show."

For the next year, Cho will concentrate on writing a show for her next tour, while working on a second book. 2001's *I'm the One That I Want* is a national best-seller that recently came out in paperback.

"I've been getting into talking and thinking about race, so I think that's a lot of what I'll be dealing with next," she predicts. "Not really sure what context it will be in, but that's been on my mind a lot."

Cho is also exploring the idea of making a non-concert film. But for now, she says she's "pretty excited" at the prospect of seeing her CD in record shops.

"I feel like a bit of a rock star," she says with a chuckle. "Everyone has those moments when they want to stand center stage and wail out a great song. This disc isn't quite like that—but it's close enough."



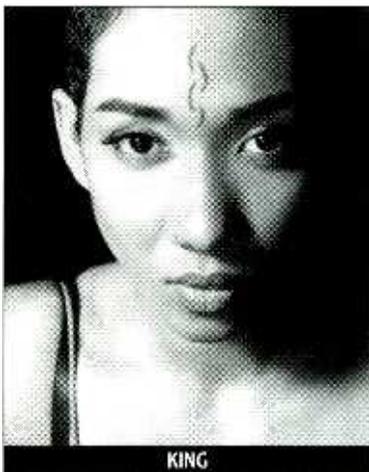
by Larry Flick

Maverick's King: 'Respect' Is Like A Second Debut

BY CHARLES DAUGHERTY

Slated for a July 30 release on Maverick, Diana King's *Respect* showcases a myriad of radio-friendly crossover songs designed to return the singer/songwriter to U.S. music consciousness.

Respect is King's third album and her first on Maverick. She's best known for her version of Dionne Warwick's "I Say a Little Prayer," which was spotlighted by the 1997



KING

film *My Best Friend's Wedding*. With such a gap in time since that hit, King is eager to reintroduce herself to the American public.

"*Respect* is like another debut for me," King explains. "This album is the result of me finally feeling comfortable with who I am and being able to express myself 100%. I've come to love who I am as an artist."

Maverick GM Fred Croshal concurs. "I've been privileged to work with Diana previously. The new album beautifully reflects how far she has grown as an artist. [It] also hosts a significant collection of songs that will appeal to radio. You get a smooth blend of several genres that will appeal to a wide audience."

Respect plays to King's versatility, combining elements from reggae, pop, and R&B in strong storytelling settings. Alongside a Nigel Dick-directed video, first single "Summer Breezin,'" a collaboration with Jamaican rapper Bounty Killer (who's featured on the No Doubt track "Hey Baby" and in its video), has already built a solid radio connection.

"Each of the songs on the album comes from personal experiences or experiences I can relate to," King explains. "I got the chance to work again with my previous collaborators Andy Marvel, Billy Mann, Arnie Roman, and others. Everything flowed so well."

King is currently promoting *Respect* in Japan, where she has built a formidable fan base. She is hoping to hit the States for a concert tour, once a booking agent is pegged. The artist is managed by William Derella in Los Angeles, and her songs are published by EMI Music, ASCAP.

The Classical Score™



by Steve Smith

NORTHERN EXPOSURE—In 1955, 22-year-old Canadian pianist Glenn Gould entered the Columbia recording studios to wax his debut release, an incandescent version of Bach's *Goldberg Variations* that was fiery, fleet, and marked by the unmistakable verve of youth. The recording became an immediate best seller and virtually assured Gould's fame all by itself.

Gould revisited the *Goldberg Variations* in 1981, embracing digital recording technology with a dramatic, ruminative rendition nearly 20 minutes longer than its predecessor. Both recordings have remained in print continually since they were issued.

On July 8 in New York, the Sony Music Group's much-lauded catalog division Legacy offered the first glimpse of an ambitious new reissue series dedi-

way for many familiar pop artists. During the preview, Pulitzer Prize-winning critic and Gould expert Tim Page noted that Gould's interest in tape editing anticipated subsequent efforts by the Beatles and the Beach Boys, while Berkowitz casts Gould as the spiritual godfather of such contemporary artists as Prince and Moby for his studio-honed perfection achieved in isolation.

"Gould was a very independent thinker, and he created a world for himself that was in some ways free of the bonds that were dictated in the classical world," Berkowitz says. "He played this music the way he wanted to, he didn't go on tour [after 1964], and he was very unusual in the way that he dealt with the public and the press. He basically answered to no one but himself and his own pursuit of the creation



GOULD

cated to Gould's oeuvre. The initial release, titled *Glenn Gould—The Complete Goldberg Variations (1955 & 1981): A State of Wonder*, features both of Gould's *Goldberg* recordings, packaged with the lavish attention to detail and unique bonuses that have garnered Legacy its reputation. Legacy will issue the three-disc set at a suggested retail price of \$19.98 Sept. 3, roughly coinciding with the 70th anniversary of Gould's birth (Sept. 25) and the 20th anniversary of his death (Oct. 4).

More than just compelling classical music consumers to replace staple recordings they already own, *A State of Wonder* marks Legacy's first serious stride toward the ambitious goal it set for itself when it partnered with Sony Classical earlier this year (the *Classical Score*, *Billboard*, March 9). The company hopes to bring some of the larger-than-life classical artists whose works lie in Sony's vaults—from Gould and Leonard Bernstein to Igor Stravinsky and Aaron Copland—to the same kind of widespread, popular attention that welcomed previous Legacy initiatives devoted to Robert Johnson, Miles Davis, and Johnny Cash.

Legacy VP of A&R Steve Berkowitz laments that most non-classical aficionados know Gould only as a peculiar character who wore a slouch hat, coat, and gloves in the summertime. He hopes to re-introduce the pianist as a pioneering visionary who paved the

of art. We thought that this was such an incredible and appealing story that to a large degree has not been told outside of the classical music world."

Still, Legacy has also gone to extraordinary lengths to make *A State of Wonder* enticing to knowledgeable classical consumers. The 1955 recording was remastered with 24-bit technology. Even more elaborate steps were taken to improve the quality of the 1981 rendition: Instead of the airless, brittle-sounding early digital master tape, Legacy turned to a previously unused analog backup tape. Using production notes from the original session and sophisticated software, a team led by reissue producer Louise de la Fuente painstakingly re-created Gould's exacting edits. The improvement in sound quality, marked by richer overtones and increased ambience, is dramatic.

A third disc will contain a rare 50-minute radio interview conducted by Page (who scripted the "informal" chat under Gould's scrupulous supervision) in which the pianist discusses both of his *Goldberg* recordings, along with more than 12 minutes of newly unearthed studio banter and impromptu playing from the original 1955 session tapes. Those bonuses reveal still more about an enigmatic master whose legacy continues to grow, while the performances reaffirm the artistry upon which that legacy was built.

Are 2002 Tours Boom Or Bust? Jury Still Out

BY RAY WADDELL

NASHVILLE—Though showing some resilience in the wake of the shaky economy last year that was worsened by catastrophic events, touring business is off so far this year. But industry professionals are hopeful for a sustained rebound heading into the second half of 2002.

According to numbers reported to *Billboard* Boxscore, worldwide gross touring dollars generated through the first six months of 2002 are \$613 million, down more than 14% and \$100 million from the same time period last year (*Billboard Bulletin*, July 3). Attendance figures are even less positive, down 3.4 million and 18.4% from this time last year.

These decreases come despite the fact that touring volume is up slightly, with 4,023 shows

reported compared with 4,005 a year ago. The average gross per show so far is \$152,359, and average attendance is 3,753, down \$26,846 and 869 people, respectively. Part of the decrease can be explained by the absence of some major touring acts that were out in the first half of 2001, including some stadium shows. With that in mind, some place little stock in generic touring numbers.

HEAVY-HITTING

"These numbers don't mean that much," says Dennis Arfa, president of Artists Group International, the New

York-based booking agency for such artists as Billy Joel and Metallica. "It depends on who's at the plate. The superstars are still huge, but there are a lot of 'B' acts out right now, and Bs are Bs, whether it's 1988 or 2002. The question is, can the amphitheaters make money off these B shows?"

Indeed, in the first half of '01 the industry had U2, Backstreet Boys, and 'N Sync on the road—the three of which alone grossed \$170 million combined in the time frame. Still, 2002 has not been without its heavyweights, including Paul McCartney (\$53.2 million), Billy Joel & Elton John (\$43

million, compared with \$59 million from January to June last year), Crosby, Stills, Nash & Young (\$35 million), 'N Sync (\$33 million), and Dave Matthews Band (DMB) (\$24 million).

Other solid performers so far include Rush, the Vans Warped tour, Blink-182/Green Day, Kenny Chesney, Neil Diamond, Luis Miguel, Creed, Ozzfest, Trey Anastasio, Aerosmith (see story, this page), and Brooks & Dunn. Far more inconsistent is Eminem's Anger Management tour (Venue Views, *Billboard*, July 6).

"Our industry is as much a function of who is on the road, and how many dates, as anything else," says Arthur Fogel, president of Clear Channel Entertainment's touring division. "As a general observation, there's a bunch of stuff doing great and a bunch of stuff struggling, which I'm not sure is different from most years."

And as the industry enters its busiest time, it appears that sturdy help is on the way. Many top-flight tours were just hitting their stride in June, including DMB, Britney Spears, Eagles, and Cher. This fall, Joel & John are set to return, George Strait will play arenas, and McCartney is preparing for another North American run. Also hovering on the horizon are the kings of touring, the Rolling Stones, which are likely to contribute close to \$200 million to touring coffers by year's end. A Bruce Springsteen & E Street Band tour later

in the year is also looking increasingly likely, and a Fleetwood Mac fall outing could be coming together. In other words, the jury is still very much out. "January through June is one way to look at it, but a more realistic way is January through December," Fogel points out. "The rest of the year has to be played out, and my sense is this fall will be bigger than last fall. So in the end we may equal, if not exceed, last year's numbers."

Arfa, too, is optimistic. "Unlike the record industry, we don't have CD burners taking away our business. We, as a concert industry, have a chance to be healthy."



FOGEL

CLEAR CHANNEL ENTERTAINMENT

Aerosmith Back In The Saddle

Veteran Rockers Return To The Road With Kid Rock, Run-D.M.C.

BY SUSANNE AULT

LOS ANGELES—With this summer's plentiful supply of music festivals and headliners, it could be tough for a band even as big as Aerosmith to get a song in edgewise.

But by teaming with Kid Rock and Run-D.M.C., Aerosmith expects fans to walk their way on its Clear Channel Entertainment (CCE)-produced tour this summer and fall.

It's not as though Aerosmith will play to crickets on its anticipated 50-date series, which should drum up a buzz for its July 2 release *O, Yeah! Ultimate Aerosmith Hits*. The band is one of music's undisputed concert champs, landing within the top 10 of on-the-road acts, according to the *Billboard* 2001 year-end chart. Aerosmith's Just Push Play tour, running July 2001 through January 2002, scored on average \$750,521 per date.

In addition, Aerosmith, Kid Rock, and Run-D.M.C. do have some chemistry heading into the tour, having performed together on the Aerosmith-written, Run-D.M.C.-covered "Walk This Way" at the 1999 MTV Video Music Awards.

Kid Rock and Run-D.M.C. will kick things off for Aerosmith on most of the tour dates starting Aug. 13 through Sept. 14, with a few exceptions when Kid Rock has prior commitments to participate in radio-sponsored gigs. Aerosmith's agency is Monterey Peninsula Artists, Creative Artists Agency books Kid Rock, and Evolution Talent Agency handles Run-D.M.C.

STRONG PACKAGE

Heavy touring traffic and increased competition for discretionary spending prompted tour planners to create something truly special to cut through the summer-concert clutter.

"Aerosmith is giving people more than just Aerosmith," Monterey Peninsula Artists partner Dan Weiner says of booking the band. "The package really feels like a festival rather than just another concert. Each part of it is important. It's not like the openers are throwaway acts."

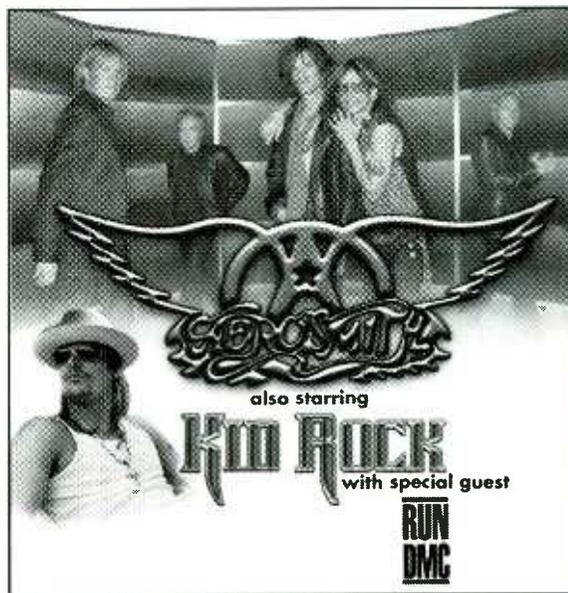
Clear Channel senior VP of touring Bruce Kapp recognizes that there are "too many concerts chasing after too few dollars. [However,] it's a much stronger bill this year, adding in Kid Rock and Run-D.M.C.," he says, noting that the current financial climate led Clear Channel to price the beefed-up dates in markets to within a couple of dollars of what was charged last year in those cities for Aerosmith alone. (Tickets range between \$35 and \$75.)

Combining Run-D.M.C.'s legendary

rap with Kid Rock's trendy rock/rap and Aerosmith's rock staying power does cover a lot of audience ground. "It fits across the 20-plus years that Aerosmith and Run-D.M.C. have been around with the five years that Kid Rock has been around," Evolution agent David Zedeck notes.

Run-D.M.C. member DMC (aka Darryl McDaniels) believes the concert will be momentous, "showing people the birth of the whole rock/rap thing. When we did 'Walk This Way,' we introduced the Aerosmith generation to hip-hop. That new generation created people like Kid Rock, P.O.D., and Linkin Park. You're going to see the fathers of what's going on in music today."

Additionally, DMC is happy to use the tour to create awareness for his solo effort, *Checks, Thugs and Rock and Roll*, to be released through Arista



in early fall. He'll also use the stage time to get things rolling on a likely compilation album honoring Run-D.M.C.'s 20th anniversary next year: "We are planting the seeds for greater things to come."

While the event already has the makings of something historic, Zedeck acknowledges the stiff competition it faces this summer. But he nevertheless believes "people debating on how to spend their money will look at this lineup and know that they will be getting their money's worth."

To sell seats, Clear Channel wanted to properly showcase the event, looking to place Aerosmith in 15,000- to 20,000-seat outdoor venues in every major market, whether the locations were managed by Clear Channel or not.

Primarily, the venues are Clear Channel-operated, but House of Blues (HOB) controls the booking rights to six stops on the tour, including the Molson Amphitheatre in Toronto (Sept. 3), the Blossom Music Center in Cuyahoga Falls, Ohio (Sept. 12), and the Coors Amphitheatre in

Chula Vista, Calif. (Nov. 5).

"Our first priority is that the band plays in the right places," Kapp says, noting that Aerosmith had luck with its outdoor strategy for the Just Push Play dates, setting up a second stage on various lawns to better interact with fans.

HOB Concerts senior VP Larry Valon is pleased Aerosmith is returning to many of the HOB venues it visited for the Just Push Play tour. None of his dates have gone on sale yet, but "this is a big band," he insists. "They sell tickets like they are going out of style. That makes doing business with them a pleasure."

STILL BIG IN BEANTOWN

At this point, the triple bill is luring fans in. Many of the shows that had gone on sale by press time, including two dates at the Tweeter Center in Mansfield, Mass., were sold out, with a third added. Having to arrange a three-peat for an act—Aug. 22, 24, and 26—was unprecedented for the 20,000-seat facility, based near Aerosmith's Boston hometown.

"This is tremendous, considering everything right now," Kapp says, admitting that the wildly popular Rolling Stones tour, produced by Michael Cohl and CCE, is a likely rival to Aerosmith, because fans for the two groups overlap. "We hedged our bets, but if you're going to hedge your bets with anyone, it would be Aerosmith. Not a lot of acts can come back 18 months later [from a recent tour] and sell out."

Churning out songs since the 1970s, Aerosmith is one of the few classic acts that still lays down fresh material. "Girls of Summer," a new track that will be included on *O, Yeah! Ultimate Aerosmith Hits*, reached No. 25 on the *Billboard* Mainstream Rock Tracks chart in the June 29 issue; Kid Rock's latest from *Cocky*, "You Never Met a Mother F***er Quite Like Me," came in at No. 33.

Based on pure name power, "this is all proving very attractive to fans. It's making it an easy sell," says Corey Humpage, Clear Channel's director of tour marketing.

But because a good chunk of this year's summer concerts have already gone on sale, Humpage says the company's planned promotional blitz for Aerosmith—centered on running four to five radio spots daily for a week leading into each city's on-sale—"is still on the strong side. We want to ensure that we come out of the box strong."

Clear Channel set up the tour on its usual terms—a per-night guarantee against a percentage of the net gross.

Venue Views™



by Ray Waddell

THREE-CARD DRAW: Country music touring is experiencing renewed vigor this year, thanks in large part to successful tours by **Kenny Chesney**, **Toby Keith**, the **Brooks & Dunn** Neon Circus & Wild West Show, and the Down From the Mountain roots package. Under that radar screen, however, is a killer honky-tonk event that is a classic example of touring synergy: the Rockin' Roadhouse tour featuring **Joe Diffie**, **Tracy Lawrence**, and **Mark Chesnutt**. The tour, which debuted at Fan Fair in Nashville last month, will play a wide range of venues during the course of at least 75 dates.

"Man, it's been a blast so far," Lawrence says, calling from Poplar Bluff, Mo., about a half-dozen dates into the trek, where the tour was set to visit the **Black River Coliseum** July 3. "We played to 16,000 people last night [in Muskegon, Mich.], and there's no way any one of us could do that by ourselves."

The three performers each play 30-minute sets in rotating slots and spend a lot of time onstage together as well. The 2 1/2-hour show wraps with a 15-minute, nine-song medley for an encore.

Crowds have been enthusiastic. "We haven't seen less than 10,000 people at any show we've done so far," Lawrence says. "And we haven't been losing people at the end of the sets, because they're all wondering what we'll do next. I think the best way to gauge the crowd is through merchandise sales, and the tour merch is selling like crazy—better than our individual stuff."

Just a few dates in, "we all still like each other. But we have our own coaches, so we're not stuck with each other all the time," Lawrence says with a laugh. He adds that economically, with joint production, combined crew, and one 11-piece band, the tour is efficient. "We have the overhead of one act, going for the price of two, and we're all making more money," he points out. "And the promoters are getting a better deal. My theory is, I've always tried to work with the promoters, and if a date's soft, give them a reduction. That has kept me working through the tough times, because the promoters know I'm there with them. If everybody's making money, everybody's happy."

While a lot of soft-ticket dates dot the route this year, Lawrence says, "We want

to look at next year and doing some more hard-ticket dates and playing the sheds ourselves. I think a lot more people in country music are gonna have to look at something like this—it's working." The tour was conceived and booked by Buddy Lee Attractions.

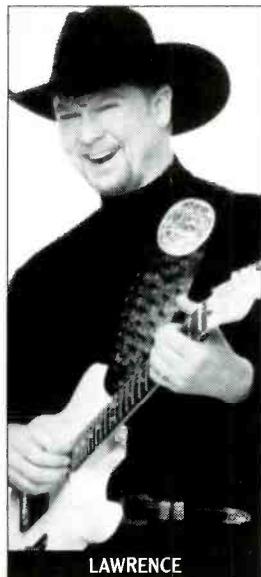
TIME WARP: **Kenny Rogers** will join forces with **Diamond Rio** and **Rebecca Lynn Howard** for another intriguing country package, this one a 12-city trek through Canada that begins Sept. 5 in Kelowna, British Columbia. Dubbed the Full House tour, the outing reprises a similarly named tour from the 1970s that featured Rogers, the **Oak Ridge Boys**, and the late **Dottie West**. The concept is somewhat surreal to the 23-year-old Howard.

"I just found out yesterday that at the end of every show I go out and sing 'Islands in the Stream' with Kenny," Howard says, referring to the No. 1 duet Rogers had with **Dolly Parton** in 1983. "How funny is that? I saw Kenny and

Dolly sing that song on TV when I was a little kid, and never in a million years did I think I'd be onstage singing it with him." Full House is booked by the William Morris Agency, to which all three acts are signed.

BIG MAN IN MOTOR CITY: **Tom Nisun** has been named event coordinator for Palace Sports and Entertainment (PS&E). It was announced by **Marilyn Hauser**, senior VP of booking and marketing for PS&E. Nisun—who has a background in tour production—will be responsible for the coordination and facilitation of concerts, sporting events, family shows, and trade shows at the **Palace at Auburn Hills** in Michigan, **DTE Energy Music Theatre**, and **Meadow Brook Music Festival**.

BIGGER GROUP: The Agency Group (TAG) has acquired Til Dawn Entertainment in Los Angeles, adding the latter's **Stephanie Luciano** and **Shawni Young** to TAG's L.A. office. Luciano and Young bring with them a large roster of DJs and electronica bands, including **Juan Atkins**, **Mark Grant**, **Nigel Richards**, **John Kelley**, **Freaky-Flow & MC Flipside**, **Sage**, **East Coast Boogiemien**, and **Medusa & Feline Science**. The move gives TAG a stronger presence in electronica and the acts expand TAG's worldwide clout.



LAWRENCE

JULY 20
2002

Billboard®

BOXSCORE™
CONCERT GROSSES™

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
WANGO TANGO: ALANIS MORISSETTE, CELINE DION, MARC ANTHONY, MARY J. BLIGE, NO DOUBT, PINK, JA RULE, & OTHERS	Rose Bowl, Pasadena, Calif. June 15	\$2,270,406 \$96.16/\$31.16	53,112 sellout	Clear Channel Entertainment
CHER, CYNDI LAUPER	Madison Square Garden, New York June 26-27	\$2,083,396 \$125.25/\$35.25	28,033 two sellouts	Clear Channel Entertainment
JIMMY BUFFETT	Tweeter Center, Tinley Park, Ill. June 20, 22	\$2,036,966 \$59.50/\$30	55,175 55,201 two shows	Clear Channel Entertainment
JOHN MELLENCAMP, SHANNON McNALLY	Xcel Energy Center, St. Paul, Minn. July 6-7	\$1,379,545 \$65/\$50/\$35	23,591 two sellouts	Jam Prods.
JIMMY BUFFETT	Nissan Pavilion at Stone Ridge, Bristow, Va. June 25	\$1,040,510 \$59.50/\$30	24,929 24,955	Clear Channel Entertainment
CHER, CYNDI LAUPER	Nationwide Arena, Columbus, Ohio June 19	\$1,000,796 \$78.75/\$33.75	10,118 14,378	Clear Channel Entertainment
CHER, CYNDI LAUPER	Gund Arena, Cleveland June 18	\$951,934 \$79.75/\$34.75	13,666 16,500	Clear Channel Entertainment
CHER, CYNDI LAUPER	MCI Center, Washington, D.C. June 29	\$942,294 \$79.50/\$34.50	13,592 13,679	Clear Channel Entertainment
CHER, CYNDI LAUPER	Nassau Veterans Memorial Coliseum, Uniondale, N.Y. June 30	\$918,934 \$125.25/\$35.25	13,003 sellout	Clear Channel Entertainment
JIMMY BUFFETT	Tweeter Center at the Waterfront, Camden, N.J. June 27	\$918,363 \$59.50/\$30	24,833 sellout	Clear Channel Entertainment
BRITNEY SPEARS, LMNT	First Union Center, Philadelphia June 28	\$911,189 \$75/\$49.50/\$39.50	14,692 sellout	Concerts West
BLINK-182 & GREEN DAY, SAVES THE DAY	Tweeter Center, Tinley Park, Ill. June 15	\$875,488 \$32	28,040 sellout	Clear Channel Entertainment
JIMMY BUFFETT	Riverbend Music Center, Cincinnati June 18	\$776,987 \$59.50/\$30	20,506 sellout	Clear Channel Entertainment
KROQ WEENIE ROAST: INCUBUS, ROB ZOMBIE, MOBY, BAD RELIGION, PAPA ROACH, JIMMY EAT WORLD, R.O.D., & OTHERS	Verizon Wireless Amphitheatre, Irvine, Calif. June 15	\$759,228 \$58.50/\$48.50	16,244 sellout	Clear Channel Entertainment
JIMMY BUFFETT	HiFi Buys Amphitheatre, Atlanta June 29	\$745,504 \$59.50/\$30	18,427 sellout	House of Blues Concerts
LIVE 105 BFD: CYPRESS HILL, HOOBASTANK, JIMMY EAT WORLD, PAPA ROACH, R.O.D., THE STROKES, & OTHERS	Shoreline Amphitheatre, Mountain View, Calif. June 14	\$683,852 \$50/\$39.50	17,466 22,000	Clear Channel Entertainment
VICENTE FERNANDEZ & ALEJANDRO FERNANDEZ	Arrowhead Pond, Anaheim, Calif. July 6	\$674,105 \$125/\$85/\$65/\$45	11,388 13,336	Niederlander Organization, Hauser CIE, CIE Events
SAMMY HAGAR & DAVID LEE ROTH	Glen Helen Blockbuster Pavilion, Devore, Calif. June 22	\$474,192 \$67/\$20	15,361 20,424	Clear Channel Entertainment
CHRIS ISAAK, NATALIE MERCHANT	Chronicle Pavilion at Concord, Concord, Calif. June 22	\$401,336 \$55.25/\$25.25	10,162 12,500	Clear Channel Entertainment
ELVIS COSTELLO, JOE HENRY	Beacon Theatre, New York June 18-19	\$372,990 \$75/\$40	6,252 6,388 two shows	Clear Channel Entertainment
BROOKS & DUNN, DWIGHT YOAKAM, GARY ALLAN, TRICK PONY, CHRIS CAGLE, CLEDUS T. JUDD	Ice Palace, Tampa, Fla. June 23	\$366,178 \$46.75/\$36.75	9,031 13,424	Clear Channel Entertainment, in-house
BLINK-182 & GREEN DAY, SAVES THE DAY	Marcus Amphitheatre, Milwaukee June 16	\$361,000 \$32.50	14,028 22,404	Clear Channel Entertainment
BARRY MANILOW, CURTIS STIGERS	Verizon Wireless Amphitheatre, Irvine, Calif. June 23	\$358,229 \$131.75/\$28.25	6,733 10,088	Clear Channel Entertainment
CHRIS ISAAK, NATALIE MERCHANT	Verizon Wireless Amphitheatre, Irvine, Calif. June 21	\$342,607 \$58.25/\$28.25	7,963 10,088	Clear Channel Entertainment
HOT 107.9 BIRTHDAY BASH: OUTKAST, TCP, GOODIE MOB, TRINA, KRISS KROSS, JERMAINE DUPRI, JAY-Z, & OTHERS	HiFi Buys Amphitheatre, Atlanta June 22	\$341,550 \$35/\$25/\$15	16,772 18,954	House of Blues Concerts
SAMMY HAGAR & DAVID LEE ROTH	Crickit Pavilion, Phoenix June 21	\$340,475 \$55/\$25	10,218 19,337	Clear Channel Entertainment
TOM PETTY & THE HEARTBREAKERS, BRIAN SETZER TRIO	Blossom Music Center, Cuyahoga Falls, Ohio June 28	\$337,364 \$55/\$40/\$30	13,892 16,000	House of Blues Concerts
DOWN FROM THE MOUNTAIN: MUSIC FROM O BROTHER, WHERE ART THOU? EMMYLOU HARRIS, PAITY LOVELESS, ROSANNE CASH, & OTHERS	Mann Center for the Performing Arts, Philadelphia June 29	\$332,845 \$75/\$55/\$45/\$25	7,321 13,502	Jack Utsick Presents N.E., Metropolitan Entertainment Group
BROOKS & DUNN, DWIGHT YOAKAM, GARY ALLAN, TRICK PONY, CHRIS CAGLE, CLEDUS T. JUDD	TD Waterhouse Centre, Orlando, Fla. June 22	\$324,955 \$45/\$25	9,052 11,095	Clear Channel Entertainment
KENNY CHESNEY, MONTGOMERY GENTRY, JAMIE O'NEAL, PHIL VASSAR	DTE Energy Music Center, Clarkston, Mich. July 5	\$322,478 \$39.50/\$22	11,288 15,202	Clear Channel Entertainment, Palace Sports & Entertainment
KID ROCK	AmSouth Amphitheatre, Antioch, Tenn. June 15	\$321,969 \$30/\$20	12,999 17,189	Clear Channel Entertainment
THE ALLMAN BROTHERS BAND AND PHIL LESH & FRIENDS	DTE Energy Music Center, Clarkston, Mich. June 30	\$316,390 \$43.50/\$29	9,782 15,202	Clear Channel Entertainment, Palace Sports & Entertainment
ALEJANDRO SANZ, BACILOS	Radio City Music Hall, New York June 27	\$312,735 \$85/\$45	4,924 5,955	Clear Channel Entertainment, Radio City Entertainment
MELISSA ETHERIDGE, ROSEY	DTE Energy Music Center, Clarkston, Mich. June 28	\$312,165 \$79.50/\$27.50	5,943 15,202	Clear Channel Entertainment, Palace Sports & Entertainment
SAMMY HAGAR & DAVID LEE ROTH	Cynthia Woods Mitchell Pavilion, The Woodlands, Texas June 16	\$304,224 \$75/\$10.11	7,956 15,802	Clear Channel Entertainment, in-house

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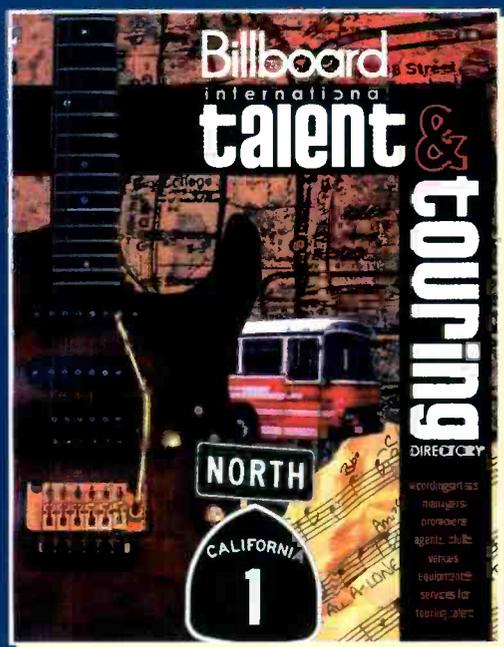
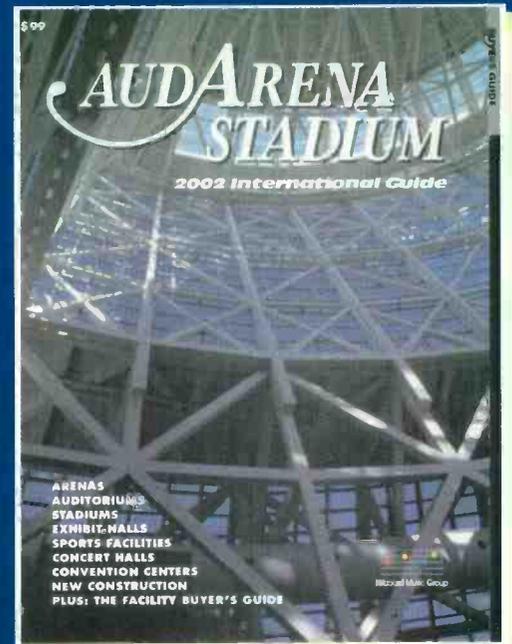
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ALBUMS

Edited by Michael Paoletta

POP

★ THE FLAMING LIPS

Yoshimi Battles the Pink Robots
PRODUCERS: the Flaming Lips, Dave Fridmann, Scott Booker
Warner Bros. 48141

A concept collection of sorts that plays like an electronic *Sgt. Pepper's* reimagined as a Japanese sci-fi movie, *Yoshimi Battles the Pink Robots* is as strange as it is wonderful. Beneath the sunny, computer-generated atmospherics and the campy veneer of talk about gladiator-style clashes between man and machines with emotions, *Yoshimi* is actually a somber rumination on love and survival in an unfathomable world. The emotional core of the record, "It's Summertime—Throbbing Orange Pallbearers," is, in fact, a bittersweet song of encouragement to the grieving sisters of a Japanese girl who suddenly died. Such underlying warmth and humanity run throughout the album and serve as an effective contrast to the Lips' penchant for futuristic psychedelia. This also gives *Yoshimi* a soul that fans of 1999's *The Soft Bulletin*—an album of similar cinematic scope and ambition—will appreciate.—**BG**

★ AURORA

Dreaming
PRODUCERS: Steve Robson, Simon Greenaway, Sacha Collisson
Groovilicious/Strictly Rhythm 114
 Just in time for the dog days of summer, U.K. trio Aurora turns out one of the great pure-pop packages of the year, brimming with refreshingly unpretentious melodies that shine like prime-afternoon rays. Awash with one great hook after another, there's not a boner track to be found on this debut, which bops from the delicious uptempo single "Dreaming" to 2000's high-energy dance hit "Ordinary World" (of Duran Duran origin) and the haunting, melancholic "Your Mistake." Aurora is the brainchild of programmers/producers Simon Greenaway and Sacha Collisson, who took on able-bodied singer Lizzy Pattinson for most vocals. Don't

S P O T L I G H T S



DAVE MATTHEWS BAND
Busted Stuff
PRODUCER: Stephen Harris
RCA 07863 68117

After a brief flirtation with electric, aggressive rock on 2001's *Everyday*, Matthews and his compadres return to the acoustic-based sound that's made them the object of rabid fan affection previously reserved for such bands as the Grateful Dead and Phish. *Busted Stuff* is marked by luxuriously long tracks that maximize the skills of the band. Such cuts as "Bartender" and "Digging a Ditch" are intricate compositions that reveal tasty new instrumental elements with repeated spins. That said, the set also offers several infectious cuts for mainstream pop radio consumption. The lead single, "Where Are You Going" (also featured on the soundtrack to *Mr. Deeds*), is making top-40 friends, while the strumming title jam and the jazzy "Captain" are likely follow-ups. In all, a set that will sate diehards while also luring new fans to the fold.—**LF**

miss a guest appearance from the incomparable Marcella Detroit of Shakespear's Sister on a fresh reading of Gordon Lightfoot's "If You Could Read My Mind" and the original, mightily inspired "To Die For." Just wondrous. *Dreaming* is that rare full-length disc that remains fresh from start to finish; what an auspicious effort to mark dance label Groovili-

BACILOS
Caraluna
PRODUCERS: Luis Fernando Ochoa, Sergio George
Warner Music Latina 46640

If sophomore albums are the true measure of a band's future, multicultural trio Bacilos can rest assured of its solid standing. On its eponymous debut, Bacilos showed great promise; here, the threesome goes further, performing memorable songs with just the right dose of sophistication and personality to make them rise above simply good pop. Like its predecessor, *Caraluna* relies on infectious melodies,

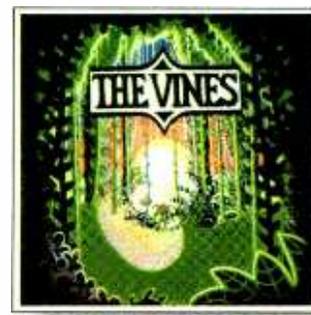


acoustic instrumentation, and tropical rhythms as a point of departure. The new disc is also more cohesive and certainly more commercial, but never to the detriment of the music. Highlights include "Mi Primer Millón," a tropical dance track, and the Simon & Garfunkel-hued "El Edificio," a parable about Colombia. *Caraluna* truly works, however, because the songs are impeccable. Beatles-eque? Certainly. But with a tropical tinge that renders them unique.—**LC**

cious/Strictly Rhythm's first foray into the pop market. Those weary of rock and rap will find salvation.—**CT**

THE MIGHTY MIGHTY BOSSTONES
A Jackknife to a Swan
PRODUCER: John Seymour
SideOneDummy 1234

Fans of the Bosstones' high-energy mix of ska, punk, and reggae will find a lot



THE VINES
Highly Evolved
PRODUCERS: Rob Schnapf, Justin Stanley
Capitol 7243 5 37527

Because of its penchant for raw, post-punk songbursts, as evidenced on the single "Get Free," this Australian "it"-band will likely draw comparisons to the Strokes and the White Stripes—even though its debut owes as much to the classic alt-rock album archetypes established by U2, Blur, Radiohead, and Nirvana as it does to the current garage rock craze. That's not to say the Vines can't cop the retro fad with the best of them: "Factory," for instance, sounds like a lost nugget from the Kinks catalog. But what makes *Highly Evolved* such a rich and rewarding listen is its simultaneous forays into more melodic and diversely influenced sounds. Unlike many of their contemporaries, the Vines effectively dabble in everything from Beatles-inspired harmonizing ("Homesick") to contemporary Britpop ("Autumn Shade") and dream pop ("Mary Jane"), making for one of the most well-rounded and broadly appealing rock records to bow this year.—**BG**

to love on their seventh studio project. The album features blazing brass passages throughout and doesn't disappoint with lyrical content. The title track is a fast-paced romp with an escapism theme and catchy chorus. The slow groove "Everybody's Better" finds lead singer Dicky Barrett wondering why "everybody's better than I am," but then wisely expressing, "To be king

you don't need a castle/To row back to shore can sure be a hassle." In another esteem-builder, "You're Chasing the Sun Away," problems are shown to be less important from a distance. "Go Big" is perhaps one of the best "go out and get 'em"-themed tunes in recent memory and tells listeners to, among other things, put on their big boy pants and adjust their stance.—**JK**

JEFF TROTT
Dig Up the Astroturf
PRODUCER: Jeff Trott
Black Apple 011211

In his prolific collaboration with Sheryl Crow—he has co-written 15 songs on her last three albums—musician/producer Jeff Trott has amply demonstrated his songwriting chops. On this, his debut album, Trott offers a plethora of tones and textures, all in service of more superb songwriting. Through such standout tracks as "Walk a Cloud," "The Few That Remain," and "Maybe That's Something," the last of which appears on Crow's *The Globe Sessions*, Trott's affinity for trippy sonic weirdness, achieved with Eastern instruments and backward tape effects, is abundant, always augmenting, not overshadowing, strong songwriting. *Dig Up the Astroturf* was mixed by surround-sound specialist David Tickle, who also created a 5.1 mix of the album, available on DVD-Audio from DTS Entertainment. An auspicious debut filled with psychedelic fun, yet a thoroughly modern record.—**CW**

MULL HISTORICAL SOCIETY
Loss

PRODUCER: Colin MacIntyre
XL Recordings/Beggars Group 027
 Scottish multi-instrumentalist Colin MacIntyre is the sole mastermind behind Mull Historical Society. On this, the Society's debut, '70s-hued pop seamlessly mingles with sincere, almost child-like lo-fi mannerisms. In other words, it's like a dream collaboration between Super Furry Animals and the White Stripes. The Who-inflected "Watching Xanadu"—which lovingly references Olivia Newton-John—is, musically, a carefree spirit. Listen closely to the words, though, and slowly but surely, a tear-soaked love story unravels. It's just the type of infectious track that warrants repeat

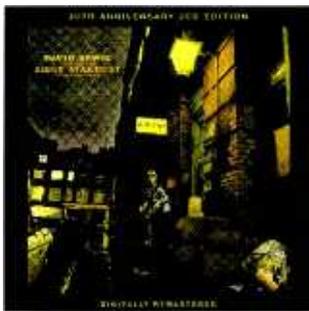
(Continued on next page)

V I T A L R E I S S U E S

DAVID BOWIE
The Rise and Fall of Ziggy Stardust & the Spiders From Mars (30th anniversary edition)
PRODUCERS: David Bowie, Ken Scott
EMI 72435-39826

Just as David Bowie's new *Heathen* disc is out to remind us of the artist's remarkable vitality, EMI reissues the first landmark installment in his peerlessly chameleonic career of genre-defining albums. This double-disc 30th anniversary edition of *The Rise and Fall of Ziggy Stardust and the Spiders From Mars* presents the ultimate glam-rock statement in its fullest glory yet, with bold, 24-bit remastered sound, copiously illus-

trated, limited-edition hardback book packaging, and a second disc of often rare contemporaneous material. The 1999 Virgin reissue of *Ziggy Stardust* came with excellent Abbey Road remastering but dropped the handful of bonus tracks that graced the album's previous Rykodisc reissue. The second disc of this new version boasts the Ryko bonus tracks and more. Most notable are the great non-LP single "John, I'm Only Dancing" and an excellent new mix of the classic album track "Moonage Daydream," as well as the B-side covers of Jacques Brel's "Amsterdam" and Chuck Berry's "Round and Round," demos of "Lady Stardust"



and "Ziggy Stardust," and early versions of "Moonage Daydream" and the proto-punk "Hang On to Your-

self." And, of course, the original album program on disc one sounds as strangely exciting today as it did in 1972, with the closing hard-rock triptych of the Baroque "Ziggy Stardust," evergreen hit single "Suffragette City," and grand farewell "Rock'n'roll Suicide" serving as a potent reminder of just how important the late guitarist/arranger Mick Ronson was to Bowie's Ziggy-era sound. This deluxe anniversary tribute should help remind those at major companies how music that seems hopelessly idiosyncratic and excessively provocative at the time can eventually be celebrated as utterly timeless.—**BB**

HELEN REDDY
Live in London
REISSUE PRODUCER: Dan O'Leary
ORIGINAL PRODUCERS: John Palladino, Helen Reddy
DRG 91472

Ready for the flashback of a lifetime? If so, give a listen to *Live in London*, which has lost none of its sheen. Of course, a major part of its charm is its deliciously time-sensitive, disco-inflected orchestrations (the set was originally released by Capitol in 1978). While Reddy delivers the hits ("I Am Woman," among others), her classy renderings of Billy Joel's "The Entertainer" and Leon Russell's "This Masquerade" should not be overlooked.—**MP**

CONTRIBUTORS: Bradley Bamberger, Jim Bessman, Leila Cobo, Larry Flick, Brian Garrity, Rashaun Hall, Wayne Hoffman, Jill Kipnis, Gail Mitchell, Michael Paoletta, Laura Ann Sandy, Maggie Stein, Chuck Taylor, Philip van Vleck, Christopher Walsh. **SPOTLIGHT:** Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. **NOTEWORTHY:** Releases of critical merit. **VITAL REISSUES:** Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. **PICKS (►):** New releases predicted to hit the top half of the chart in the corresponding format. **CRITICS' CHOICES (★):** New releases, regardless of chart potential, highly recommended because of their musical merit. **MUSIC TO MY EARS (♫):** New releases deemed Picks that were featured in the Music to My Ears column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureau.

(Continued from preceding page)

plays. "This Is Not Who We Were" is another musically up/lyrically down gem, with MacIntyre's jangly guitar sharing the spotlight with a tale replete with societal and political implications. "Animal Cannabus" rocks along smartly—equally smart are its timely words that encourage individuality. Quite an impressive debut.—**MP**

JOE MCINTYRE (JOE MAC AND EMAN)

One Too Many
PRODUCER: Joe McIntyre
Bacouris Records 38656
 Former New Kid Joey McIntyre gives his grown-up, grade-A chops a workout on this loose, live boutique album, which features 16 songs from his April appearances at Joe's Pub in New York during a 20-city tour. McIntyre reveals a quick, cut-up brand of onstage wit, alongside such selections as his solo hit "Stay the Same," a tender reading of Cyndi Lauper's "Time After Time," and the new "Endlessly," a tender ode to the spirit of New York, as well as campy tunes like "NYC Girls" and "New Kids' Cover Girl." McIntyre is accompanied here by sideman guitarist/vocalist Eman Kiriakou, an accomplished musician in his own right (and one of Joe's best friends). Fans will feel like part of the moment, which seems to be equal parts concert, workshop, and a night out with drinking buddies. A distribution deal is forthcoming; for now, find *One Too Many* at joeymcintyre.com.—**CT**

ORIGINAL SOUNDTRACK

Frontier House
PRODUCER: Edward Bilous
Pacific Time Entertainment 8536
 PBS brought a touch of class to "reality TV" with its *Frontier House* miniseries, in which three families agreed to pretend they were homesteaders in 1880s Montana, enduring life without 21st century conveniences. Composer Edward Bilous brings a similar touch of class to the soundtrack. Appalachian fiddle and blues harmonica add texture, while the well-ordered layering of piano, steel guitar, and mandolin lends a modern flavor. All this could sound anachronistic, but more than evoking a specific time or place, Bilous' simple instrumental compositions and plaintive arrangements evoke a more impressionistic frontier. Listen closely, and you can almost hear a cold stream trickling past a meadow or feel a gentle breeze rustling the cloth curtains inside a log cabin. Clean and crisp as mountain air, Bilous' music brings the past

to the present and the frontier to your living room.—**WH**

R&B/HIP-HOP

★ VARIOUS ARTISTS

The D&D Project II
PRODUCERS: various
D&D 1234
 With solid underground hip-hop albums coming far and few between in recent months, D&D Records couldn't have picked a better time to relaunch. D&D principals Doug Grama and David Lotwin, owners of hip-hop's historic D&D Studios, have executive-produced a compilation that will have hip-hop heads, once again, nodding. The collection also serves as a showcase for D&D acts Craig-G, Krumb Snatcha, Jack Venom, and QNC. Venom taps his Dominican roots on the horn-drenched, Domingo-produced "Itz Nuttin." The track's foundation is the perfect backdrop for the MC's relentless lyrical flow. Krumb Snatcha's "What's Life" is the set's most dramatic moment, with the Boston native addressing his own demons as well as his enemies over a thick Easy Mo Bee beat. The set's closer, the lengthy "2 Hits and Pass" (produced by QNC's Curt Cazal), harkens back to the days of ciphers and freestyles; it's an apropos footnote for this pitch-perfect set.—**RH**

CHOCOLATE SOUL

Compilation Deluxe
PRODUCERS: various
Chocolate Soul 77516 5218
 Atlanta-based Chocolate Soul Entertainment builds on its pledge to present music that's fun to listen to and nourishes the soul with this second compilation mixing hip-hop, R&B, jazz, and African, Caribbean, and dance rhythms. The first in the series—2000's *The Music Compilation*—featured such newcomers as Philadelphia duo Kindred, currently in the midst of wrapping its Hidden Beach Recordings debut. While not every track on this follow-up is a standout, there are still some worthwhile cuts that bear attention. Among them: Peven Everett's soul-kissed contribution "Testin' Me," Fertile Ground's hypnotic "Higher," ex-Incognito member Karen Bernod's inspirational "Pray," and Los Angeles hip-hop fave Medusa's "My Momma Raised a G." For a line on what's happening outside of today's follow-the-leader mentality, slide

this CD into your player and take a listen. Contact 404-763-8656 or chocolatesoul@mindspring.com.—**GM**

JERZEE MONÉT

Love & War
PRODUCERS: various
DreamWorks 50870
 Newcomer Jerzee Monét stands out in more ways than one on her debut, *Love & War*: The New Jersey native offers beautiful midtempo tunes and positive messages. Lead single "Most High," produced by Tyrice Jones, is a lush ditty that combines an equal mix of airy vocals and soothing, acoustic guitars. The singer's emotions can be felt throughout the song as she sings about rising above life's problems; DMX adds his two cents on the track's remix. Tracks like "Work It Out" and "Respect" also tackle similarly high-minded ideas. Throughout *Love & War*, Monét addresses topics of love, sexuality, domestic violence, and family values with an ease way beyond her 20-something years. Ultimately, it's the type of recording that ably sets the artist apart from the pack.—**RH**

DANCE/ELECTRONIC

★ JAZZANOVA

In Between
PRODUCER: Jazzanova
JCR/Ropeadope 7567-93121
 Jazzanova has been producing and remixing music since the mid-'90s. In '98, the Berlin-based collective—Axel Reinemer, Stefan Leisering, Roskow Kretschmann, Alexander Barck, Claas Brieler, and Jürgen von Knoblauch—teamed with Germany's much-respected Compost Recordings to form JCR (Jazzanova Compost Recordings). Now, Jazzanova finally offers its first proper artist album. Was it worth the wait? In a word, yes. Combining numerous samples, live instrumentation, and guest vocalists, Jazzanova deftly constructs a landscape where jazz, hip-hop, world music, soul, funk, and dance/electronic run free. While a track like "Dance the Dance" (featuring Doug Hammond) will surely be played in clubs that cater to more sophisticated punters, its lively rhythms shouldn't be overlooked by Madison Avenue execs. Elsewhere on the album, Jazzanova employs the services of Capital A ("The One-Tet"), Ursula Rucker and Hawkeye Phanatic ("Keep Falling"), and Valerie Etienne and Rob Gallagher ("Mwela, Mwela [Here I Am]"), among others. The

Desney Bailey-fronted "Takes You Back (Unexpected Dub)" is tailor-made for a sweltering, yet breezy, summer day. Closing track "Wasted Time" (with Vikter Duplaix) could easily be played alongside your favorite Jill Scott, D'Angelo, or Maxwell track. Hardcore fans take note: A limited-edition CD (the European version, actually, which was designed by Jazzanova to look like a fairy-tale book) precedes the release of a standard digipak format.—**MP**

VARIOUS ARTISTS

Carte Blanche 3
PRODUCERS: various
Naked Music/Astralwerks 12513
 Clubheads who are in serious need of some tasty musical food for the soul are encouraged to snag a copy of *Carte Blanche 3*. Rich with jazz-kissed worldly rhythms, lush vocals, and textured beats, the 15-track set is invigorating to a point, at which a nice chill-out groove sets in—Bum Bum's sublime "Light" is a fine example of this. Tracks like Onda's "Deeper Love," Blu Mar Ten's "Trauma," and P'taah's "Hold You Close" are beach-house hits-in-waiting. Naked Music fans will delight in the inclusion of brand-new tracks from members of the Naked family: Gaele's "Falling," Dave Warrin's "Man/Child," Andy Caldwell's "Lectropic," and "Inside" by Central Living (aka Warrin and vocalist Lisa Shaw).—**MP**

LATIN

► CHARLY GARCÍA

Influencia
PRODUCER: Charly García
EMI Latin H27243-5-39963
 On his first album for EMI, Argentine rock legend Charly García goes slightly retro, titling the disc after the wistful Todd Rungren track "Influenza," which García performs in the original English version and in his own Spanish rendition. It's an appropriate point of departure for a melodic, beautiful album that unfolds cinematically and coherently, down to the acoustic and remixed versions of "I'm Not in Love," a rare example of how restructurings of the same song can actually make musical sense. García is happy to tout his stylistic influences—from the Beatles to the gospel version of the single "Tu Vicio"—something he does both at the service of the songs as much as a creative exercise. The final results sound traditional—including the simple yet lovely "Película Sordomuda," a short piece for piano solo—when compared to more recent Latin rock releases. But, ironically, this serves as a potent reminder that per-

haps tradition may be the most radical solution in encouraging active—and not passive—listening. A real treasure.—**LC**

WORLD MUSIC

★ TABLA BEAT SCIENCE

Live in San Francisco at Stern Grove
PRODUCER: Bill Laswell
Axiom/Palm 2084
 Master percussionist Zakir Hussain and bassist/mix guru Bill Laswell began the Tabla Beat Science collaboration with 2000's *Tala Matrix*. This new, double-CD takes the Hussain/Laswell tabla-tronics vibe and expands upon it in the most dynamic way possible—via an inspiring, spellbinding, live performance. The music's baseline is the fusion of electronica, South Asian percussion, and bass, with Laswell's point of reference being Jamaican dub. Laswell, Hussain, and percussionist Karsh Kale show how this formula can generate a rhapsodic groove on "Sacred Channel." Ethiopian vocalist/songwriter Gigi adds her exotic Amharic songs to two tracks, and Bay Area artist DJ Disk brings his turntable chops to a reworked "Tala Matrix." This album is a powerful example of the sort of visionary creative collaborations that are quickly making world music the ruling sound of the 21st century.—**PVV**

CHRISTIAN

STEVE WIGGINS

Faith That Is Real
PRODUCER: Dana Key, John Hampton
Ardent 6688725112
 In his first solo effort since his departure from the successful group Big Tent Revival, Steve Wiggins attempts to maintain his place as a favorite in the world of Christian music. An enjoyable collection of uplifting and inspirational songs, *Faith That Is Real* will surely achieve that goal. Musically, there is not a lot of variation in the tracks; most have a smooth melody and undeniable pop-rock quality. The title track and "Together for the Good" are standouts, with toe-tapping nuances and enlivening messages. Wiggins' lyrics are sincere, if a tad preachy. There is nothing subtle about his message; of course, that seems to be Wiggins' mission. With the exception of perhaps "Jesus Is Real," which attempts to be edgy but comes off a little disjointed, Wiggins has taken his best work and expanded upon it. Fans won't be disappointed in the result.—**LS**

N O T E W O R T H Y

COUSTEAU

Sirena
PRODUCER: Davey Ray Moor
Palm 2083
 This sophomore set by the maritime-obsessed band Cousteau contains several aquatic metaphors that border on corny; but, overall, *Sirena* plays as a lush pop album driven by sincere songwriting and catchy melodies. And at the center of the set is the honey-smooth baritone of singer Liam McKahey. The beautifully crafted two-disc *Sirena* has a timeless feel in the spirit of songwriters like Burt Bacharach, Elvis Costello, and Leonard Cohen. At the same time, it possesses a sinister edge in the spirit of Morphine or the Afghan Whigs. The



soulful and dramatic opening track, "Nothing So Bad," spotlights McKahey crooning about regret and longing, a

perfect song for a heartbroken listener. The single "Talking to Myself" is the true standout with jangly guitars and a singalong chorus that is absolutely infectious. There's also a bonus DVD that includes videos for "Talking to Myself" and "Last Good Day of the Year." The latter was culled from the act's eponymous debut and was also featured in a Nissan commercial.—**MS**

SIMON & GARFUNKEL

Live From New York City, 1967
PRODUCERS: Paul Simon, Art Garfunkel, Roy Halee
Columbia/Legacy CK 61513
 Recorded in concert at Lincoln Center a few months after the release of the



duo's third album, *Parsley, Sage, Rosemary and Thyme*, this immaculately produced disc harks back to a time

when Paul Simon and Art Garfunkel still performed as an acoustic duo and when their work still typified the folk-rock genre they helped pioneer. The 19-song set is further dated by topical material, including the civil-rights-themed first track "He Was My Brother" and "A Church Is Burning" (from 1965's *The Paul Simon Songbook*, which was never released domestically). But it also contains all the classic hits (up to that point) and features another rarity in "You Don't Know Where Your Interest Lies." Songs aside, the program includes intimate spoken intros and, of course, showcases the two perfectly complementing voices above Simon's magnificent acoustic guitarwork.—**JB**

SINGLES

Edited by Chuck Taylor

POP

GOO GOO DOLLS *Big Machine* (3:10)
PRODUCERS: Rob Cavallo, Goo Goo Dolls
WRITER: J. Rzeznik
PUBLISHERS: Corner of Clark and Kent Music/EMI Virgin, ASCAP
Warner Bros. 100929 (CD promo)
 Goo Goo Dolls have settled into a consistent, albeit predictable niche at mainstream and adult top 40 radio. They crank out pop/rock hits that connect the dots with precision, then dress them up with the able vocals of lead Johnny Rzeznik. "Big Machine," the follow-up to the top 20 "Here Is Gone," is typical fodder for the band, which opens with a fanning of guitars and blurs verses and chorus like so many previous songs. That's a shame, because Rzeznik continues to write compelling lyrics that end up hidden behind his predictable melodies; in this case, he longs for a woman who's having none of it: "Still in love with all your sins/Where you stop and I begin/And I'll be waiting, living like a house on fire." Programmers at adult top 40 have come to count on the Goos as a staple act, so "Big Machine" is likely to find success, but if the group's not careful, it won't be but so long before the fatigue factor weighs heavily on its future. From the quickly fading *Gutterflower*—a sign within itself.—**CT**

★ **THICKE** *When I Get You Alone* (3:32)
PRODUCERS: Robin Thicke, Pro-J
WRITERS: R. Thicke, W. Murphy
PUBLISHERS: I Like 'Em Thicke Music, ASCAP; RGT Music, BMI
Nu America/Interscope 10750 (CD promo)

After years as a songwriter/producer on high-profile R&B and pop projects, working with the likes of Christina Aguilera and Jordan Knight, Robin Thicke emerges as a vocalist on his own with this single. While the cut—Thicke's lyric atop an embellished remix of Walter Murphy and the Big Apple Band's 1976 No. 1 hit "A Fifth of Beethoven"—may seem corny with the first or second listen, the new cut has promise, if only it can transcend novelty status. Thicke has an impressive pedigree for a musical performer, the son of actor/songwriter Alan Thicke and soap star/singer Gloria Loring. It's hard to improve on Beethoven, of course, but this music is hard to knock. The theme is as compelling as ever, and Murphy's arrangement hasn't lost any funkiness. That, added with Thicke's gymnastically soulful vocals, results in a flattering introduction for the artist and a fun party tune for this summer.—**EA**

ROCK

★ **DEF LEPPARD** *Now* (3:47)
PRODUCER: Marti Frederiksen
WRITERS: Frederiksen, Elliott, Campbell, Savage, Allen
PUBLISHER: not listed
Island 15601 (CD promo)
 While well-traveled fans will enthusiastically embrace the return of enduring quintet Def Leppard—whose last

SPOTLIGHTS



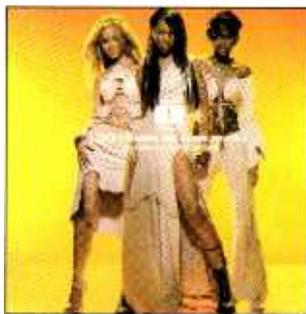
NATALIE IMBRUGLIA *Beauty on the Fire* (3:54)
PRODUCERS: Gary Clark, Pascal Gabriel
WRITERS: N. Imbruglia, Clark, Wilder
PUBLISHER: not listed
RCA 60549 (CD promo)

The U.S. has been a frustrating fair-weather friend for Aussie singer/songwriter Natalie Imbruglia. After helping make "Torn" one of the biggest songs of 1998, radio programmers all but ignored subsequent releases from her debut *Left of the Middle*—a confounding conundrum, given the high quality of such tracks as "Wishing I Was There" and "Smoke." Her spring 2002 return to the fold, "Wrong Impression," represented an admirable step forward, packed with all the qualities you could want in a hit song: sticky hook, emotive vocals, meaningful lyrics, and contemporary acoustic production. A no-brainer, right? But unfortunately, without a rock or rap calling card in hand, mainstream radio looked the other way, and the song stalled at a forlorn No. 64 on The Billboard Hot 100. Second single "Beauty on the Fire" is again a hitworthy release: clever, creative, and as hooky as a fishing expedition. Adult top 40 radio seems to be Imbruglia's best bet for lasting love, where musicality is still the taller order of the day. Let's hope this talented artist gets her due before the current, wonderfully executed *White Lilies Island*—which came and went in March—completely disappears from view. What a sad testament to America's musical priorities.—**CT**

appearance in the top 40 was nine years ago—they may not be so jazzed to hear that the first single from the upcoming *X* sounds more like an early-

3LW *I Do (Wanna Get Close to You)* (3:58)
PRODUCERS: Mario "Yellow Man" Winans, Sean "P. Diddy" Combs
WRITERS: M. Winans, S. Combs, C. Hawkins, W. Sing, A. Stupart, M. Jones
PUBLISHER: not listed
Epic 59855 (CD promo)

Just a couple years ago, developing artists nearly broke their backs in an effort to mimic Destiny's Child, including young female trio 3LW (Three Little Women), which impacted the pop and R&B airwaves with the staccato "No More (Baby I'ma Do Right)." With the new "I Do



(Wanna Get Close to You)," the act has taken a shine to Ashanti, stylistically imitating the female trendsetter du jour, complete with the requisite rappers—in this case, Loon with P. Diddy. While 3LW won't get any points for creativity, it's riding the wave at just the right time with a song that has its merits. For one, teens Adrienne Bailon, Naturi Naughton, and Kiely Williams kick it to the moon with their vocals—a fine, fine performance—which any number of their more mature chart contemporaries might hear and learn a thing or two. No doubt, this song is a hit, destined to saturate the top 40 and R&B airwaves through the summer; these three little women are poised to hit the big time.—**CT**

'90s Bryan Adams pop/rocker than "Rock of Ages." The band hooked up with Aerosmith producer Marti Frederiksen on "Now," which is definitely



AMBER *The Need to Be Naked* (3:48)
PRODUCER: not listed
WRITER: Amber
PUBLISHER: not listed
Tommy Boy 2367 (CD promo)

Amber's upcoming *Naked* got a rousing send-off from the dance community with first single, the sassy, sexy "Yes," which topped the Hot Dance Music/Club Play chart and landed at No. 2 on Hot Dance Music/Maxi-Single Sales. Follow-up "The Need to Be Naked" follows in the footsteps of so many of the siren's songs that zero in on the shameless joys of coupling up with the one you love—thankfully, with no signs of obscenity—though she's certainly not mincing words here: "I want you so much I live and breathe only for your touch/Take off my pants, my shirt, my socks, and my shoes, I need to be naked with you." Well, all right then. As always, Amber's kitschy lyric holds hands with an absolute bull's-eye of a melody, as breezy and free-flowing as a kite in the summer sky. Three mixes are serviced on the promo single, offering subtle diversity; all deliver pretty much the same high-energy vibe. Amber is a consistent, highly skilled artist who deserves another shot at mainstream success. (Remember "This Is Your Night" from 1996 and the almost-hit "Sexual [Li Da Di]" from 2000?) Hopefully, the bright beats of "The Need to Be Naked" will awaken slumbering top 40 programmers.—**CT**

thumbing for a ride with the masses, given top 40's penchant for a more rocking, albeit highly accessible sound these days—and can you really blame

NEW & NOTEWORTHY

YASMEEN *Blue Jeans* (4:03)
PRODUCER: Jazzy Pha
WRITERS: J. Que, E. Nuri
PUBLISHERS: not listed
Magic Johnson Music/MCA 25708 (CD promo)

Magic Johnson has scored again. It seems as though the Los Angeles Lakers legend knows a thing or two about music. With two successful Avant albums under his belt, Johnson has turned up another gem in R&B newcomer Yasmeeen. The young singer more than proves herself with lead single "Blue Jeans." With a track crafted by producer-of-the-moment Jazzy Pha (Nappy



Roots, Trick Daddy), Yasmeeen shines on this light-hearted little

ditty. The Oakland, Calif., native has a sweet, soulful alto that slides all over the funky guitar-tinged track like syrup. Mix-show radio has been particularly supportive of fun, uptempo R&B songs like these lately, and "Blue Jeans" is no exception. It should only be a matter of time before mainstream R&B picks up on it as well. For a bonus, also check out the remix featuring the ever-witty Ghostface Killah. Hopefully, this is just a taste of what we can expect from her forthcoming Magic Johnson Music/MCA debut, *When Will It Be Me*. This one is a slam dunk.—**RH**

the guys for taking advantage of the times to work their charms on a new generation of fans? The track is still plenty loaded with guitars, the hook is rock solid, and the vocals of lead Joe Elliott ring true, with the requisite passion and verve we've come to count on over the years. The *Pyromania* may not be burning as ferociously in 2002, but Def Leppard far from shames itself here. It'd be nice to see them get some radio props.—**CT**

DANCE

ERIN HAMILTON *I Got the Music in Me* (4:13)
PRODUCERS: Scott Anderson, Erin Hamilton, Kevin Scott Hees, Rafael M.
WRITER: B. Boshell

PUBLISHERS: Yellow Dog/April Music, ASCAP
Jungle Red Records 90015 (CD promo)
 Kiki Dee's 1974 top 20 evergreen "I Got the Music in Me" gets a dancefloor-thumping millennium remix in this wonderfully spirited high-energy reworking from siren Erin Hamilton. As in her previous chart appearances—with remakes of "The Flame" and "Dreamweaver"—Hamilton takes a fairly typical instrumental backdrop and ups the ante with a rock-of-Gibraltar vocal performance that sends the song into the stratosphere. The Solar City radio mix is the obvious choice for the Saturday-night airwaves, while no less than seven disparate remixes bring home various tempos, moods, and vocal tweaks. This song is beginning to gain serious attention on the dancefloors of America; radio stations that indulge their listeners with the occasional beat frolic will find a friend in this familiar but savvily refashioned track. Nice choice.—**CT**

RAP

TRINA FEATURING TWEET *No Panties* (2:43)
PRODUCERS: Missy "Misdemeanor" Elliott, Nisan Stewart
WRITER: M. Elliott
PUBLISHERS: Melissa Elliott/Mass Confusion/WB Music/Nisan Stewart/Nisan's Music, ASCAP
Slip'n'Slide Records/Atlantic 300886 (CD promo)

For those who considered Sisqó's "Thong Song" a low point on the cultural yardstick, you ain't heard nothing yet. Trina's "No Panties" is undoubtedly among the most tasteless records that has ever been pressed to plastic. Fortunately, the "clean" version has been whitewashed to the point that it simply makes no sense—but the overall message is still pretty clear: Without cash, she's not giving it up. The "dirty" version is filthy to a point of gratuitous absurdity, with explicit bodily functions, obscenities, and sexual activities reeled off like a porn movie. We can certainly appreciate freedom of expression, but "No Panties" is loathsome in its effort to push buttons in place of any semblance of artistic expression. And why Missy Elliott and Tweet (who is working toward a credible career) would associate their names with the project is beyond comprehension. Anyone looking for reasons to blast the entertainment industry for irresponsibly marketing to youths has found their poster child in Trina. Shame on you, Atlantic.—**CT**

CONTRIBUTORS: Eric Aiese, Rashaun Hall, Chuck Taylor. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. NEW & NOTEWORTHY: Exceptional releases by new or upcoming artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. Send review copies to Chuck Taylor (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

R&B/HIP-HOP

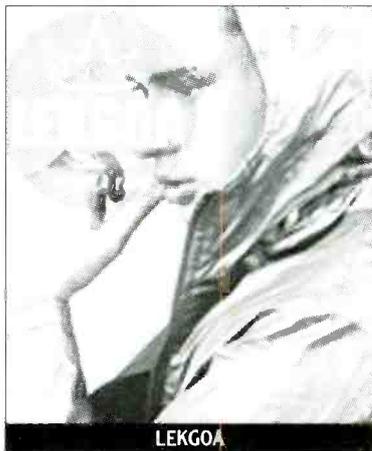
Words & Deeds



by Kwaku

ROCKING WITH KWAITO: The urban sound that's currently rocking young South Africans is called *kwaito*. Translation: aggressive township music. For the uninitiated, that means a fusion of slowed-down house-music grooves mixed with hip-hop and township jive sensibilities over which artists sing, rap, or MC.

One white artist has been singularly making his mark via this black musical expression. His name is **Lekgoa**, which means "white man" in the Sotho language.



LEKGOA

Following up his 1999 debut set, *Basetsana* (Beautiful Girl), the Gallo-signed rapper (aka **François Henning**) continues to make noise with his March-released sophomore album, *Ngamla Yoba* (The Coolest White Man). The artist says, "This is definitely more of a personal album for me."

For example, the cut "Imbizo" ("Street Party") talks about Lekgoa's love of African pop, which has prompted his ventures into various townships to check out such local artists as **Brenda Fassie**.

"The second album has [moved] Lekgoa a step further," adds Gallo A&R manager **Melvin Khumalo**, who signed the artist. "Songs like 'Imbizo' [find him] experimenting with elements like Zulu traditional guitar and **Mahotella Queen** influences."

Another album track, "Ndola" ("The Man"), shows an artist who is comfortable with his unique status. Lekgoa explains, "It is about being who you want to be and being joyous about your individuality."

MORE ABOUT KWAITO: The South African kwaito scene is also dominated by acts like **TKZee**, whose last BMG album, *Guz* (Brothers), notched double-platinum (100,000 units). Former TKZee member **S'bu**, whose current Gallo album is titled *Angazi*

Kanjani (I Don't Know How), has four solo albums back-cataloged with gold-selling status (25,000 units).

Many of the kwaito stars—such as **TKZee** and EMI-signed **Arthur**, who also owns the kwaito indie label 999—have been trying to break the genre in Europe via multi-artist live shows in London. Meanwhile, kwaito artist **Mavusana** is currently working with producers in the U.K. with an eye toward adding a new spin to the burgeoning genre.

POSITIVE OUTLOOK: The June 29 Black Music Congress debate, "Black Music & Profanity—What's Keeping It Real," held in Central London, discussed issues surrounding questionable lyrics and imagery. Passionate points of view were exchanged, and overwhelming majority votes passed several resolutions, including one concerning the negative impact of explicit lyrics on youth. Now comes news of a rap act determined to spread "creative beats with positive lyrical content."

Said group is called **617**, and its uplifting, groovy, hip-hop track is called "Always." The new song is currently being serviced on a multi-mix promotional CD preceding its formal July 29 release by London-based indie Accura Records.

Fronted by label owner/producer **Accura** and **MC Darkstorm**, "Always" also features rappers **Blu-G** and **D.R.A.**, plus a special surprise guest: U.K. prime minister **Tony Blair**. The track's creative interpolation of a Blair speech has attracted extra attention not only from the mainstream media but apparently from the U.K.'s MI5 state security service as well.

"'Always' is a summer anthem written to send a positive message to the worldwide family who loves good hip-hop music," Accura says. "Accura Records has always strived to be different. Our newest innovation is the concept of using a high-profile person to introduce every track released by 617. Tony Blair was chosen for this track because 'Always' is our message to the people."

"There is no better person than the prime minister to deliver a positive message to the masses," adds Accura, who notes that all the samples have been cleared. "His previous musical background as the lead singer/guitarist of the '70s rock group **Ugly Rumours** just underlines his credentials."

The next 617 song will feature a major sports personality. Accura warns, "If you think Tony Blair is a major coup, watch this space."

Billboard® HOT R&B/HIP-HOP AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Hot In Herre	NELLY (F0/REEL/UNIVERSAL)	26	28	Pass The Courvoisier Part II	BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)	51	53	Keep Lovin' You	DAVE HOLLISTER (MCA)
2	5	I Need A Girl (Part Two)	P. DIDDY & GINUWINE (BAD BOY/ARISTA)	27	32	Gangsta Lovin'	EVE FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)	52	61	In The Morning	MARY MARY (COLUMBIA)
3	2	Oh Boy	CAM RON (IROC-A-FELLA/DEF JAM/DJMG)	28	26	Rainy Dayz	MARY J. BLIGE FEAT. JA RULE (MCA)	53	51	Good Man	RL (J)
4	3	halfcrazy	MUSIQ (DEF SOUL/DJMG)	29	27	Heaven I Need A Hug	R. KELLY (JIVE)	54	64	Basketball	LIL BOW WOW (SO SO DEF/COLUMBIA)
5	6	Still Fly	BIG TYMERS (CASH MONEY/UNIVERSAL)	30	21	Down A** Chick	JARULE FEAT. CHARL BALTMORE (MURDER INC./DEF JAM/DJMG)	55	56	Somebody's Girl	R. KELLY & JAY-Z (IROC-A-FELLA/DEF JAM/DJMG/JIVE)
6	7	Down 4 U	IRV GOTTI PRESENTS THE INC. (MURDER INC./DEF JAM/DJMG)	31	25	I Need A Girl (Part One)	P. DIDDY FEAT. USHER & LOON (BAD BOY/ARISTA)	56	58	Po' Folks	NAPPY ROOTS FEAT. ANTHONY HAMILTON (ATLANTIC)
7	9	Nothin'	N.O.R.E. (DEF JAM/DJMG)	32	29	Two Wrongs	WYCLEF JEAN FEAT. CLAUDETTE ORTIZ (COLUMBIA)	57	46	If I Could Go!	ANGIE MARTINEZ (ELEKTRA/EEG)
8	4	Addictive	TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE)	33	31	Baby	ASHANTI (MURDER INC./AJM/DJMG)	58	63	Whoa Now	B. RICH (ATLANTIC)
9	8	Just A Friend 2002	MARIO (J)	34	24	What If A Woman	JOE (JIVE)	59	52	Most High	JERREE MONTE (DREAMWORKS/INTERSCOPE)
10	10	Call Me	TWEET (THE GOLD MIND/ELEKTRA/EEG)	35	40	Stingy	GINUWINE (EPIC)	60	47	I Care 4 U	AALIYAH (BLACKGROUND)
11	11	Happy	ASHANTI (MURDER INC./AJM/DJMG)	36	36	Gimme The Light	SEAN PAUL (BLACK SHADOWZ/HARD/VP)	61	69	Can U Help Me	USHER (ARISTA)
12	20	Why Don't We Fall In Love	AMERIE (RISE/COLUMBIA)	37	39	Way Of Life	LIL WAYNE (CASH MONEY/UNIVERSAL)	62	59	How Come You Don't Call Me	ALICIA KEYS (J)
13	13	U Don't Have To Call	USHER (ARISTA)	38	48	Burnin' Up	FAITH EVANS (BAD BOY/ARISTA)	63	67	We Ready	ARCHIE EVERSOLE FEAT. BUBBA SPARXXX (PHAT BOY/MCA)
14	19	Grindin'	THE CLIPSE (STAR TRACK/ARISTA)	39	38	Say I Yi Yi	YING YANG TWINS (COLLIPARKIN/IN THE PAINT/KOCHI)	64	—	I'm Back	AZ FEAT. EL SHABER (MOTOWN)
15	12	Foolish	ASHANTI (MURDER INC./AJM/DJMG)	40	50	All Eyez On Me	MONICA (J)	65	60	Trouble	DJ QUIK FEAT. AMG (EPPONDIC/LANEWAY/BUNGALD)
16	23	Move B***h	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/DJMG)	41	33	Makin' Good Love	AVANT (MAGIC JOHN/SONY/MCA)	66	66	The Color Of Love	BOYZ II MEN (ARISTA)
17	15	Someone To Love You	RUFF ENDS (EPIC)	42	43	What's Luv?	FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)	67	—	Automatic	E-40 FEAT. FABOLOUS (SICK WID' IT/JIVE)
18	14	Anything	JAHEIM FEAT. NEXT (DIVINE MILL/WARNER BRDS.)	43	34	I'm Gonna Be Alright	JENNIFER LOPEZ FEAT. NAS (EPIC)	68	—	Don't Mess With My Man	NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)
19	17	Without Me	EMINEM (WEB/AFTERMATH/INTERSCOPE)	44	41	Wish I Didn't Miss You	ANGIE STONE (J)	69	—	One Man	TANK (BLACKGROUND)
20	16	You Know That I Love You	DONELL JONES (UNTOUCHABLES/ARISTA)	45	54	Tainted	SLUM VILLAGE FEAT. DWELE (BARAK/PRIORITY/CAPITOL)	70	75	One On One	KEITH SWEAT (ELEKTRA/EEG)
21	22	Full Moon	BRANDY (ATLANTIC)	46	42	I'd Rather	LUTHER VANDROSS (J)	71	70	Stylin'	FOXY BROWN (DEF JAM/DJMG)
22	18	Gots Ta Be	B2K (EPIC)	47	37	I Love You	FAITH EVANS (BAD BOY/ARISTA)	72	62	How It's Gonna Be	LOWHER (DRAGND/DEF SOUL/DJMG)
23	35	Good Times	STYLES (RUFF RYDERS/INTERSCOPE)	48	45	In Da Wind	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	73	—	Feel It Boy	BEENIE MAN FEAT. JANET (VPP/VIRGIN)
24	30	My Neck, My Back	KHIA FEAT. DSD (DIRTY DOWN/ARTEMIS)	49	57	Trade It All	FABOLOUS (EPIC)	74	—	I Do (Wanna Get Close To You)	3LW FEAT. P. DIDDY & LOON (NINE LIVES/EPIC)
25	44	Dilemma	NELLY FEAT. KELLY ROWLAND (F0/REEL/UNIVERSAL)	50	55	Guess Who's Back	SCARFACE (DEF JAM SOUTH/DJMG)	75	72	I'm Gonna Be Ready	YOLANDA ADAMS (ELEKTRA/EEG)

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Billboard® HOT R&B/HIP-HOP SINGLES SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	3	I Don't Really Know	BRANDY MOSS-SCOTT (HEAVENLY TUNES)	26	24	I Do (Wanna Get Close To You)	3LW FEAT. P. DIDDY & LOON (NINE LIVES/EPIC)	51	39	Rainy Dayz	MARY J. BLIGE FEAT. JA RULE (MCA)
2	1	Hot In Herre	NELLY (F0/REEL/UNIVERSAL)	27	19	Happy	ASHANTI (MURDER INC./AJM/DJMG)	52	53	In Da Wind	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
3	15	Day + Night	ISTISS FEAT. JADAKISS (ARISTA)	28	51	Dansin Wit Wolvez	STRIK BINE (FADE/ECMO)	53	35	Will Destroy	LIL RU (HOW YOU LOVE THAT)
4	8	Crawl To Me	KEMI (MACK DAWG)	29	23	Way Of Life	LIL WAYNE (CASH MONEY/UNIVERSAL)	54	38	If I Could Go!	ANGIE MARTINEZ (ELEKTRA/EEG)
5	—	Throw It Up	ILICIT BIZNEZ FEAT. CDD CDD CAL (IFELONIOUS)	30	18	Oh Boy/The Roc (Just Fire)	CAM RON (IROC-A-FELLA/DEF JAM/DJMG)	55	44	What's Luv?	FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)
6	4	Grindin'	THE CLIPSE (STAR TRACK/ARISTA)	31	—	Mother	RAY CHARLES (E-NATE/CROSS OVER)	56	52	Big Poppa/Warning	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
7	2	Battlin' Boy	NO GOOD (ARTIST/DIRECT)	32	26	Girlfriend	'N SYNC FEAT. NELLY (JIVE)	57	—	Rock The Beat	EDD G (OVER/OKED/FEAT BEATS)
8	12	Slow Dance	LOU MDSLEY (JENSTAR)	33	31	So High	GADA (NUFF NUFF/PYRAMID/ORPHEUS)	58	64	Take Ya Home	LIL BOW WOW (SO SO DEF/COLUMBIA)
9	14	My Dogs	CHUCK-N-B.D.D. (FOREALAH/JAMZ)	34	28	U Don't Have To Call	USHER (ARISTA)	59	—	Don't Mess With My Man	NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)
10	6	Just A Friend 2002	MARIO (J)	35	74	The Star Spangled Banner	WHITNEY HOUSTON (ARISTA)	60	30	Whoa Now	B. RICH (ATLANTIC)
11	7	Who Wants This?	SMILEZ & SOUTHSTAR (ARTIST/DIRECT)	36	29	Line 'Em Up	FREWAY FEAT. YOUNG IRROC (IROC-A-FELLA/DEF JAM/DJMG)	61	63	One More Chance/Stay With Me	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
12	11	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL)	37	41	Holla At A Playa	JIM CROW (ORCA, SCARECROW/INTERSCOPE)	62	47	Boom, Boom, Boom	ROB JACKSON FEAT. LADY MAY (ARISTA)
13	22	Bigger Than Life	C3O (MAMA'S BOY)	38	20	Ghetto Millionaire	DEM GHETTO PLAYAS (DEEP END)	63	69	Hush Lil' Lady	COREY FEAT. LIL ROMEO (NOONTIME/MOTOWN)
14	13	Who U Rollin Wit?	LIL TYKES FEAT. DON WON (MAMA'S BOY)	39	33	Guess Who's Back	SCARFACE (DEF JAM SOUTH/DJMG)	64	—	Down A** Chick	JARULE FEAT. CHARL BALTMORE (MURDER INC./DEF JAM/DJMG)
15	21	Move B***h	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/DJMG)	40	36	Pass The Courvoisier Part II	BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)	65	—	You Ready	UTP PLAYAS FEAT. JUVENILE (UTP/ORPHEUS)
16	48	Hyde Ha	BIG LOGIC (GODDIN/VISION/ORPHEUS)	41	17	Call Me	TWEET (THE GOLD MIND/ELEKTRA/EEG)	66	—	Cleveland Shuffle	71 NORTH (CRITICAL/WARLOCK)
17	5	Nothin'	N.O.R.E. (DEF JAM/DJMG)	42	62	The Cha Cha Slide Pt. III Roll Like This	MR. C THE SLIDE MAN (M.D.B./ORPHEUS)	67	—	Wish I Didn't Miss You	ANGIE STONE (J)
18	42	Put It Inside	WON-G FEAT. OJA BATAI (ITNO/ORPHEUS)	43	—	Good To You	TALIB KWELI (RAWKUS/MCA)	68	—	Full Moon	BRANDY (ATLANTIC)
19	10	I Need A Girl (Part Two)	P. DIDDY & GINUWINE (BAD BOY/ARISTA)	44	37	Gots Ta Be	B2K (EPIC)	69	67	It's The Weekend	LIL J (HOLLYWOOD)
20	9	Feels Good (Don't Worry Bout A Thing)	NAUGHTY BY NATURE FEAT. 3LW (TVT)	45	45	Soldier's Heart	R. KELLY (JIVE)	70	34	Still Not Over You	EXHALE (REAL DEAL/ORPHEUS)
21	27	Welcome To New York City	CAM RON (IROC-A-FELLA/DEF JAM/DJMG)	46	—	Tainted	SLUM VILLAGE FEAT. DWELE (BARAK/PRIORITY/CAPITOL)	71	66	My Bad	RAY-VON (BIG YARD/MCA)
22	16	Still Fly	BIG TYMERS (CASH MONEY/UNIVERSAL)	47	65	Beat Your Chest!	LIFER'S (ALL OUT/STONEY BURKE)	72	50	I Need A Girl (Part One)	P. DIDDY FEAT. USHER & LOON (BAD BOY/ARISTA)
23	32	Addictive	TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE)	48	40	Uh Huh	B2K (EPIC)	73	60	They-Say Vision	RES (MCA)
24	25	Bang My Hit	ROZELLY PRESENTS DA FAM (BRAIN/STORM)	49	—	Beyond	D.J. JUS-1 & DUB-L FEAT. O.C. (RE UP/FEAT BEATS)	74	56	Foolish	ASHANTI (MURDER INC./AJM/DJMG)
25	—	Two Wrongs	WYCLEF JEAN FEAT. CLAUDETTE ORTIZ (COLUMBIA)	50	43	Dne Mic	NAS (ILL WILL/COLUMBIA)	75	—	Blue Jeans	YASMEEN (MAGIC JOHN/SONY/MCA)

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JULY 20 2002

Billboard TOP R&B/HIP-HOP ALBUMS

Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	
1	1	93	3	NELLY ^{FO} REEL 017747/UNIVERSAL (12.98/18.98)	NUMBER 1 Nellyville	1	50	43	41	1	NORMAN BROWN WARNER BROS. 47995 (18.98 CD) ♣	Just Chillin'	50	
2			1	VARIOUS ARTISTS MURDER INC./DEF JAM 063033*/DJMG (12.98/18.98)	HOT SHOT DEBUT Irv Gotti Presents The Inc	2	51	45	37	1	KIRK FRANKLIN ● GOSPO CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	1	
3	2	1	7	EMINEM ▲ WEB/AFTERMATH 493290*/INTERSCOPE (12.98/19.98)	The Eminem Show	1	52	44	30	7	VARIOUS ARTISTS ● SONY/UNIVERSAL/EM/ZOMBA 86591/CRG (12.98 EQ/18.98)	Off The Hook	10	
4	3	79	3	N.O.R.E. DEF JAM 586502*/DJMG (12.98/18.98)	God's Favorite	3	53	47	41	7	DJ PAUL D-EVIL 3600/STREET LEVEL (10.98/17.98) ♣	Triple 6 Mafia Presents DJ Paul — Underground Vol. 16: For Da Summa	24	
5	8	5	15	ASHANTI ▲ MURDER INC./AJM 586830*/DJMG (12.98/18.98)	Ashanti	1	54	50	44	15	MC EIHT D3 9938/RIVERIA (18.98 CD)	Underground Hero	54	
6	6	4	9	VARIOUS ARTISTS ▲ BAD BOY 73062*/ARISTA (12.98/18.98)	P. Diddy & Bad Boy Records Present... We Invented The Remix	2	55	50	44	15	ANGIE STONE ▲ J 20013* (12.98/18.98)	Mahogany Soul	4	
7	5	3	5	DONELL JONES UNTOUCHABLES 14760/ARISTA (12.98/18.98)	Life Goes On	2	56	48	40	17	R. KELLY & JAY-Z ▲ ROC-A-FELLA/DEF JAM 586783*/JIVE/IDJMG (12.98/19.98)	The Best Of Both Worlds	1	
8	4	—	2	TRUTH HURTS AFTERMATH 493331*/INTERSCOPE (12.98/18.98)	Truthfully Speaking	4	57	52	52	17	N*E*R*D* VIRGIN 11521 (10.98 CD)	In Search Of...	31	
9	7	2	3	WYCLEF JEAN COLUMBIA 86542*/CRG (12.98 EQ/18.98)	Masquerade	2	58	49	50	31	YOLANDA ADAMS ELEKTRA 62690/EEG (12.98/18.98)	Believe	7	
10			1	SOUNDTRACK SD SO DEF/COLUMBIA 86576*/CRG (6.98 EQ/13.98)	Like Mike	10	59	64	47	7	AFU-R D&D/IN THE PAINT 8356/KOCH (12.98/17.98) ♣	Life Force Radio	29	
11	9	6	9	CAM'RON ROC-A-FELLA/DEF JAM 586876*/DJMG (12.98/18.98)	Come Home With Me	1	60	56	60	31	AALIYAH ▲ BLACKGROUND 10082* (12.98/18.98)	Aaliyah	2	
12	11	7	9	MUSIQ DEF SOUL 586772*/DJMG (12.98/18.98)	Justisen (Just Listen)	1	61	54	54	34	ALICIA KEYS ▲ J 20002 (12.98/18.98)	Songs In A Minor	1	
13	10	8	10	BIG TYMERS ● CASH MONEY/UNIVERSAL 860997*/UMRG (18.98 CD)	Hood Rich	1	62	66	48	22	JENNIFER LOPEZ ▲ EPIC 86399* (12.98 EQ/18.98)	J To Tha L-O! The Remixes	1	
14	15	13	11	KHIA FEATURING DSD DIRTY DOWN 751132/ARTEMIS (17.98 CD) ♣	Thug Misses	13	63	53	46	18	USHER ▲ ARISTA 14715* (12.98/18.98)	8701	3	
15	12	—	2	VARIOUS ARTISTS MCA 112975* (18.98 CD)	Steve Harvey Compilation: Sign Of Things To Come	12	64	67	56	17	INDIA.ARIE ▲ MOTOWN 013770*/UMRG (12.98/18.98)	Acoustic Soul	3	
16	14	9	4	AZ MDTOWN 018074/UMRG (12.98/18.98)	AZiatic	5	65	60	59	16	GLENN LEWIS EPIC 85787* (12.98 EQ/17.98)	World Outside My Window	2	
17	17	15	4	DAZ DILLINGER DCF/FREE 00610/P.G. (17.98 CD)	This Is The Life I Lead	15	66	72	68	16	ANN NESBY IT'S TIME CHILD 017391/UNIVERSAL (12.98/18.98)	Put It On Paper	8	
18	22	18	19	NAPPY ROOTS ● ATLANTIC 83524*/AG (11.98/17.98)	Watermelon, Chicken & Gritz	3	67	57	53	17	REMY SHAND MDTOWN 014461/UMRG (18.98 CD)	The Way I Feel	15	
19	19	12	15	TWEET ● THE GOLD MIND/ELEKTRA 62746/EEG (12.98/18.98)	Southern Hummingbird	2	68	62	58	19	MYSTIKAL ● JIVE 41770*/ZOMBA (12.98/18.98)	Tarantula	4	
20	13	—	2	WILL SMITH OVERBROOK/COLUMBIA 86189*/CRG (12.98 EQ/18.98)	Born To Reign	13	69	58	45	9	WILL DOWNING GRP 589610/VG (18.98 CD)	(Sensual Journey)	11	
21	21	24	12	MICHELLE WILLIAMS MUSIC WORLD/COLUMBIA 86432/CRG (12.98 EQ/18.98)	Heart To Yours	18	70	69	—	2	VARIOUS ARTISTS J 20034 (12.98/18.98)	This Is Ultimate Dance!	69	
22	18	16	3	ARCHIE EVERSOLE PHAT BOY 112928*/MCA (14.98 CD)	Ride Wit Me Dirty South Style	16	71	68	57	33	CRAIG DAVID ▲ WILDSTAR/ATLANTIC 88081*/AG (11.98/17.98)	Born To Do It	12	
23	16	11	5	CIPHA SOUNDS/MR. CHOC RAWKUS 112917*/MCA (18.98 CD)	Rawkus Records Presents: Soundbombing III	8	72	63	55	35	LUTHER VANDROSS ▲ J 20007 (12.98/18.98)	Luther Vandross	2	
24	28	23	18	BRANDY ▲ ATLANTIC 83493*/AG (12.98/18.98)	Full Moon	1	73	70	—	2	RAYVON BIG YARD 11275*/MCA (14.98 CD) ♣	My Bad	70	
25	29	21	4	NATURE CASINO 8004*/SEQUENCE (18.98 CD)	Wild Gremlin	21	74	65	61	12	GRAVEDIGGAZ EMPIRE MUSIC/WEA 39017 (18.98 CD)	Nightmare In A-Minor	38	
26	20	10	4	RAPHAEL SAADIQ UNIVERSAL 016654*/UMRG (12.98/18.98)	Instant Vintage	6	75	73	74	11	FROST HIT A LICK 8399/KOCH (17.98 CD)	Still Up In This S#*+!	30	
27	26	28	11	RL J 20012 (12.98/17.98)	RL:Ements	6	76	71	51	5	MESHELL NDEGECELLO MAVERICK 47889/WARNER BROS. (18.98 CD)	Cookie: The Anthropological Mixtape	21	
28	23	14	5	DJ QUIK EUPHONIC/LANEWAY/BUNGALD 970008/UMRG (18.98 CD)	Under Tha Influence	7	77	82	—	2	TEXAS BOYS DNE TYME 1 (18.98 CD)	Texas Boys (Soundtrack)	77	
29			1	VARIOUS ARTISTS SD SO DEF/COLUMBIA 86689/CRG (8.98 EQ/18.98)	So So Def Presents: Definition Of A Remix (EP)	29	78	85	89	11	PASTOR TROY MADD SOCIETY/UNIVERSAL 014173/UMRG (12.98/18.98)	Face Off	13	
30	30	31	32	LUDACRIS ▲ DISTURBING THE PEACE/DEF JAM SOUTH 586446*/DJMG (12.98/19.98)	Word Of Mouf	1	79	76	71	8	MAXWELL ▲ COLUMBIA 67136*/CRG (12.98 EQ/18.98)	Now	1	
31	33	20	15	YING YANG TWINS COLLIPARK/IN THE PAINT 8375/KOCH (12.98/17.98)	Alley: The Return Of The Ying Yang Twins	8	80	86	85	13	CHOOLAKKA BIG DADDY 73002 (18.98 CD) ♣	My Time	41	
32			1	NAS ILL WILL/COLUMBIA 86685/CRG (8.98 EQ/18.98)	From Illmatic To Stillmatic The Remixes (EP)	32	81	81	49	5	SOUNDTRACK LAVA/ATLANTIC 83543/AG (12.98/18.98)	Scooby-Doo	49	
33	24	19	5	SOUNDTRACK HOLLYWOOD 162338 (18.98 CD)	Bad Company	11	82	59	62	8	VANESSA WILLIAMS BAJADA 5392/LIGHT (9.98/15.98)	Vanessa	48	
34	31	17	5	VARIOUS ARTISTS WARNER MUSIC GROUP/BMG 78192/WARNER STRATEGIC MARKETING (12.98/18.98)	Totally Hits 2002	12	83	98	91	7	NATAS NUMBER 6 6603 (18.98 CD) ♣	Godlike	56	
35	27	22	9	NAUGHTY BY NATURE TVT 2340* (13.98/17.98)	licons	5	84	55	73	12	BRENT JONES + T.P. MOBB HOLY ROLLER 20323/EMI GOSPEL (11.98/16.98) ♣	beautiful	35	
36	35	34	10	JA RULE ▲ MURDER INC./DEF JAM 586437*/DJMG (12.98/19.98)	Pain Is Love	1	85	89	76	7	50 CENT FULL CLIP 2003 (16.98 CD) ♣	Guess Who's Back?	54	
37	39	37	22	MARY J. BLIGE ▲ MCA 112808* (12.98/18.98)	No More Drama (2002)	3	86	87	75	63	4	STYLES RUFF RYDERS 493339*/INTERSCOPE (18.98 CD)	A Gangster And A Gentleman	86
38	51	35	30	NAS ▲ ILL WILL/COLUMBIA 85736*/CRG (12.98 EQ/18.98)	Stillmatic	1	87	75	63	4	LATHUN MOTOWN 016704/UMRG (18.98 CD) ♣	Fortunate	44	
39	46	39	24	SIR CHARLES JONES MARDI GRAS 1060 (10.98/16.98) ♣	Love Machine	28	88	88	72	30	JOE ● JIVE 41786/ZOMBA (12.98/18.98)	Better Days	3	
40	37	33	17	B2K ● EPIC 85457 (12.98 EQ/18.98)	B2K	1	89	74	66	32	BUSTA RHYMES ▲ J 20009* (12.98/18.98)	Genesis	2	
41	40	38	11	CEE-LO ARISTA 14682* (12.98/18.98)	Cee-Lo... Cee-Lo Green And His Perfect Imperfections	2	90	81	78	4	MARVIN SAPP VERITY 43192/ZOMBA (11.98/17.98) ♣	I Believe	62	
42	34	26	15	AVANT ● MAGIC JOHNSON 112809/MCA (12.98/18.98)	Ecstasy	2	91	79	70	21	LIL BOW WOW ▲ SD SO DEF/COLUMBIA 86130/CRG (12.98 EQ/18.98)	Doggy Bag	2	
43	32	36	3	B RICH ATLANTIC 83555*/AG (7.98/11.98)	80 Dimes	32	92	83	83	4	JOE SAMPLE PRAVERVE 589508/VG (18.98 CD)	The Pecan Tree	73	
44	38	25	9	LAURYN HILL ▲ COLUMBIA 86580/CRG (16.98 EQ/19.98)	MTV Unplugged No. 2.0	2	93	99	92	32	T.I. GHET-O-VISION 14681/ARISTA (11.98/17.98)	I'm Serious	27	
45	36	27	8	RUFF ENDZ EPIC 85691* (12.98 EQ/12.98)	Someone To Love You	8	94	78	—	2	SLUM VILLAGE BARAK 8003/SEQUENCE (18.98 CD) ♣	Dirty District	78	
46	41	42	4	JAHEIM ▲ DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[Ghetto Love]	2	95	97	100	95	DONNIE MCCLURKIN ▲ VERITY 43150/ZOMBA (11.98/17.98) ♣	Live In London And More...	22	
47	43	29	3	ANITA BAKER ATLANTIC 78209/RHINO (17.98 CD)	The Best Of Anita Baker	29	96	77	75	11	BIG MOE WRECKSHOP/PRIORITY 50244/CAPITOL (12.98/17.98)	Purple World	3	
48	25	—	2	CORMEGA LEGAL HUSTLE 9214*/LANDSPEED (11.98/17.98) ♣	The True Meaning	25	97	96	95	6	VARIOUS ARTISTS SHANACHIE 5089 (17.98 CD)	Streetwise: Smooth Urban Jazz	93	
49	42	32	7	THE DAYTON FAMILY IN THE PAINT 8313/KOCH (12.98/17.98)	Welcome To The Dope House	20	98	98	84	77	ANDRE WARD DRPHEUS 70579 (16.98 CD) ♣	Feelin' You	71	
							99	84	77	12	VARIOUS ARTISTS FATT SAK 0010 (13.98 CD)	Da Sak Is Fatt Volume #1	58	
							100				MICHAEL JACKSON ▲ EPIC 69400* (12.98 EQ/18.98)	Invincible	1	

JULY 20 2002

Billboard TOP R&B/HIP-HOP CATALOG ALBUMS

Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	2	BOB MARLEY AND THE WAILERS ◆ ¹⁰ TUFF GONG/ISLAND 548904/IDJMG (12.98/18.98)	NUMBER 1 Legend	296	3	20	AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/12.98)	Greatest Hits	383
2	7	THE LAST MR. BIGG WARNER 2822 (10.98/16.98)	Only If U Knew	16	14	18	JUVENILE ▲ CASH MONEY/UNIVERSAL 153162/UMRG (12.98/18.98)	400 Degreez	183
3	1	NELLY ▲ ^{FO} REEL/UNIVERSAL 157437*/UMRG (12.98/18.98)	Country Grammar	106	15	13	MARY J. BLIGE ▲ ³ UPTOWN 110881/MCA (6.98/11.98)	What's The 411?	126
4	3	EMINEM ▲ ^{FO} WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP	72	25	17	DR. DRE ▲ ² AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	Dr. Dre — 2001	125
5	4	2PAC ▲ ⁹ DEATH ROW 63008*/KCOCH (19.98/25.98)	All Eyez On Me	326	8	8	EARTH, WIND & FIRE LEGACY/COLUMBIA/CRG (8)	Greatest Hits	3
6	6	2PAC ▲ ⁹ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	Greatest Hits	185	19	—	DR. DRE ▲ ² DEATH ROW 63000*/KCOCH (11.98/17.98)	The Chronic	282
7	16	2PAC ▲ ⁹ AMARU/JIVE 41636/ZOMBA (11.98/17.98)	Me Against The World	306	22	19	JAY-Z ▲ FREEZE/ROC-A-FELLA/PRIORITY 50592*/CAPITOL (10.98/16.98)	Reasonable Doubt	239
8	14	THE NOTORIOUS B.I.G. ▲ ⁴ BAD BOY 73000*/ARISTA (11.98/18.98)	Ready To Die	353	21	17	SADE ▲ ³ EPIC 85287 (12.98 EQ/18.98)	The Best Of Sade	384
9	5	BONE THUGS-N-HARMONY ▲ ⁴ RUTHLESS 69443*/EPIC (10.98 EQ/15.98)	E. 1999 Eternal	230	22	—	MILES DAVIS ▲ ³ LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	Thankful	103
10	9	MAKAVELI ▲ ⁴ DEATH ROW 63012*/KCOCH (12.98/17.98)	The Don Killuminati: The 7 Day Theory	212	23	—	KEITH SWEAT ▲ ³ VINTERTAINMENT/ELEKTRA 60763/EEG (11.98/17.98)	Kind Of Blue	208
11	11	THE NOTORIOUS B.I.G. ◆ ¹⁰ BAD BOY 73011*/ARISTA (19.98/24.98)	Life After Death	241	24	23	LUTHER VANDROSS ● LEGACY/VL 66068/EPIC (10.98 EQ/17.98)	Make It Last Forever	311
12	10	EMINEM ▲ ^{FO} WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	The Slim Shady LP	119	25	—	MARY J. BLIGE ▲ ³ MCA 111156* (12.98/18.98)	Greatest Hits	21
								My Life	171

Albums with the greatest sales gains this week. Catalog albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. ♣ indicates past Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Beat Box™



by Michael Paoletta

JUST CAN'T GET ENOUGH: As I write this, **Soviet's** sublime cover of **Yazoo's** "In My Room" is playing in the background. Truly a high point of *Nobody's Diary: A Tribute to Yazoo* (Wheaton, Md.-based Ninthwave Records), the track fondly recalls the past while embracing the here and now. Ditto for such Yazoo gems as "Walk Away From Love" and "I Before E Except After C," handled by **the Agency** and **Marianne Nowotny**, respectively.

Nobody's Diary is one of many recently issued compilations that shines the light on nü-electro, also dubbed "synth-core," "tech-pop," "electroclash," "electrocrash," and "neo-electro." Those desiring to discover some of the roots of this very contemporary sound are encouraged to investigate Rhino's seven-disc boxed set *Like, Omigod! The '80s Pop Culture Box (Totally)*.

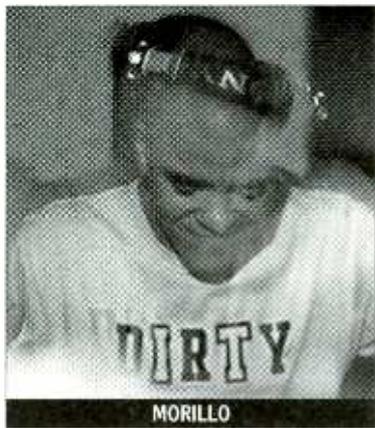
In the soundtrack department, the incredibly essential *24 Hour Party People* (Essential/ffrr, due Aug. 6)—a wickedly colorful film that follows the life of **Tony Wilson**, who helmed the U.K.'s influential Factory Records and the equally influential Hacienda club in Manchester—covers much musical ground from 1976 to 1992: the birth of punk to the death of acid house, to be exact.

Important acts like **Sex Pistols**, **Happy Mondays**, **Joy Division**, **New Order**, **A Guy Called Gerald**, and **808 State**—all of whom greatly influenced today's nü-electro acts in one way or another—are prominently featured on *24 Hour*. The set's sole new track—the **Chemical Brothers**-produced "Here to Stay" by **New Order**—seamlessly bridges the gap between then and now.

Another new soundtrack, **Epic/Sony Soundtrax/Legacy's** *Me Without You*, due Tuesday (16), also uncovers electro-skewed jams: **Depeche Mode's** "Just Can't Get Enough," **the Normal's** "Warm Leatherette," and a recent offering from **Scritti Politti**, "The Sweetest Girl."

MAN MACHINE: One year ago, Weehawken, N.J.-based Subliminal Records—the label owned by DJ/producer/remixer **Erick Morillo**—debuted its Subliminal Sessions series with a two-disc, beat-mixed set helmed by the label owner himself. Well, Morillo returns for *Subliminal Sessions Three*, and like the series' first volume, it's a winner.

"This is a snapshot of my current DJ sets," Morillo says of the three-disc set. "There's some soulful



MORILLO

house, more filtered things, techier tracks, as well as a few progressive ones. It's a very special compilation."

Discs one and two feature popular jams like **X-Press 2's** "Lazy" and **Who da Funk's** "Shiny Disco Ball." (The latter was recently added to WKTU New York's playlist.) Also sprinkled throughout the two discs are exclusive, unreleased mixes of **Harry "Choo Choo" Romero's** "Corruption," among others.

Disc three puts the spotlight on the recordings of Subliminal Soul, the Subliminal imprint Morillo launched one year ago. Highlights include **Red No 5's** "Happiness Togetherness" and **Don Carlos'** "Love and Devotion."

Throughout, *Subliminal Sessions Three* showcases a master at the top of his (turntable) craft. "I've definitely used tougher tracks this time around," Morillo acknowledges. "But this is due to the fact that music is changing, and as a DJ, I must change with the times. Just don't call what I play 'progressive.' I'm a funky-house DJ. Period."

MOON OVER LOS ANGELES: Moonshine Music has signed **Laura Derby** to an artist deal. For the uninformed, Derby is the featured vocalist on **Cirrus'** new Moonshine album, *Counterfeit*. The label has also signed Phoenix-based trio **Illegal Substance** (aka **Brandon Rector**, **Ryan Walker**, and **Jim Clayton**) and **DJ Mea** (who will be rechristened simply as **Mea**) to artist deals.

Additionally, the label has signed **Überzone** to a one-off deal. Scheduled to street later this year, *Überzone's The Digital Mix* will include unreleased and newly remixed tracks by the artist. Interwoven into the mix will be exclusive tracks, dub-plates, and remixes of old-skool classics from some of the top names in the breaks scene, including **Rennie Pilgram**, **DJ Icey**, and **Crystal Method**.

Sasha Solo Set Debuts Via Kinetic

BY MAGGIE STEIN

NEW YORK—Alexander Coe, better known as U.K. DJ/producer Sasha (one-half of production outfit Sasha & Digweed), once did production work under the puzzling moniker BM:Ex, which Sasha says stood for Barry Manilow Experience.

"When I first got started as a DJ, a writer in the British press called me 'the Barry Manilow of house music,' because I played so many tracks with dramatic piano in them, Sasha explains with a laugh. "So, [with BM:Ex], I was just making a joke about myself, really."

Sasha's good nature is evident in many aspects of his career. In March, he punctured his eardrum in a car accident and was forced to cancel his appearances at the Winter Music Conference, the annual dance/electronic conference held in Miami each March.

Instead of becoming angry, Sasha turned a negative into a positive. "After working on and off for a very long time on my solo album, I was forced to sit down and really focus on making songs," he offers.

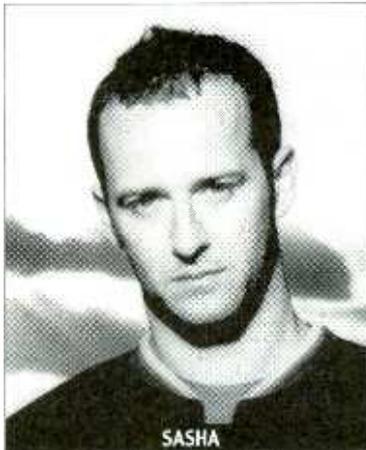
"Music lifted me out of depression," he continues. "The accident turned out to be the catalyst that made me focus on the album after talking about it for six years." Sasha's solo debut, *Airdrawdagger*, arrives Aug. 6 via Kinetic (available on CD and a triple-pack vinyl set).

Interestingly, *Airdrawdagger*, steeped in moody and cinematic instrumentals, is not primed for the dancefloor. And tracks like "Immortal" and "Fundamental" are decidedly dark. Earlier this month, Kinetic delivered album track "Wavy Gravy" to college radio and club DJs.

"I don't think I'm moving away from the dancefloor. I'm just spreading my wings," Sasha explains. "I still love to DJ, I still love to play banging tracks, and I still love to see

the response. But I just wanted to do something with more depth."

Bill Hutchcroft, record sales manager of Tower Records in Washington, D.C., is eagerly anticipating Sasha's album. "It's been a long time coming," he comments. "Sasha has always been at the forefront of dance music in America. Name recognition alone will sell the record—just like with Timo Maas and Paul Oakenfold."



SASHA

VOCAL-FREE

Airdrawdagger is a collaboration among tunesmith Charlie May, recording engineer Simon Wright, producer Tom Holkenborg (also known as Junkie XL), and Sasha, who says it was inspired by the abstract recordings of Leftfield, William Orbit, Jean-Michel Jarre, and the Future Sound of London.

Of the set's lack of vocals, Sasha, whose songs are published by EMI Music, offers: "I will eventually work with vocalists, but for now I wanted to be brave and make an instrumental album to develop my sound."

For Steve Lau, president of Kinetic, *Airdrawdagger* represents what Sasha is all about. "It's not a who's who of guest vocalists," Lau says. "Anyone who loves him and his

music will understand the honesty that comes through in the music. He didn't make music to fit any format."

While this may make Kinetic's job more difficult, Lau says: "We'll do whatever it takes to get people to hear this album."

To that end, Kinetic has hired Cornerstone Digital to work on Internet promotions, and the artist's Web site (djsasha.com)—complete with a "members only" section offering exclusive content—is being launched this month.

Earlier this year, street teams offered a variety of Sasha promotional items in the various markets that booked the Sasha & Digweed-helmed Delta Heavy tour.

Additionally, Kinetic will participate in a special promotion with an as-yet-undetermined national retailer where fans who pre-order the album will receive a wristband to gain entry to that city's album launch party. Sasha will be on hand at 10 such parties in the U.S. A full-scale tour is planned with Junkie XL in the fall.

Perhaps more unique is Kinetic's partnering with Apple computers for a "remix contest," where participants will be able to download various "Sasha song parts" from the label's Web site (kineticrecords.com) to create something new. Twenty finalists will be chosen from all submissions. From this group, Sasha will hand-pick 10 people to each receive Apple iPods. One grand-prize winner will receive an iMac T4 processor and a trip to Europe, as well as have their "remix" featured as a B-side on an upcoming Sasha single.

Sasha, who is booked/managed by New York-based Balance, is signed as both a DJ and an artist to Kinetic, which issued Sasha & Digweed's beat-mixed *Communicate* two years ago.

- **Cyndi Lauper**, *Shine* (Rella EP). Lauper, who's looking more radiant than ever, returns with this sparkling EP. The anthemic title track bumps along at a beautiful summer-struttin' pace. It's one of those cuts that deserves to be a radio smash. Also included is a very unnecessary uptempo remix by **Illicit**. While a track like "Madonna Whore" may tantalize a few ears, "It's Hard to Be Me" truly delights with a buoyant, retro-splashed vibe.

- **T Ski Valley**, "Catch the Beat" (Peppermint Jam U.K. single). This early rap track has been cleverly reworked by **Dimitri From Paris** and **Mousse T.**, who have collectively infused it with an old-school contemporary feel. **BiBi's** Better Day mix recalls the kicky disco days of

The Beat Box Hot Plate

Bohannon's "Let's Start the Dance."

- **Yoko Ono**, "Kiss Kiss Kiss" (Mind Train single). Ono recently returned from San Francisco, where she wowed punters at the closing party of Club Townsend. This followed in the footsteps of her New York nightclub visits earlier this year (Beat Box, *Billboard*, Jan. 12). Once these potent **Superchumbo** mixes of "Kiss Kiss Kiss" arrive on turntables, expect Ono to make the disco rounds again.

- **Automagic Featuring Nashom**, "I'll Be Here" (Definity single). New York-based production outfit Automagic—aka **DJ Will** and **Bryan**

Wright—along with vocalist **Nashom** (who co-wrote **the Ones'** "Flawless") have created a monster with this one. Slightly reminiscent of the hypnotic "I'll Be Your Friend" by **Robert Owens**, "I'll Be Here" is one of those rare tracks that can be played by all DJs, regardless of musical preference. **David Morales'** Dark & Lovely mix is appropriately named.

- **Prodigy**, "Baby's Got a Temper" (XL Recordings/Maverick single). Caustic guitars, discordant noise, and in-your-face funky grooves—coupled with **Keith Flint's** harsh vocals—make for one menacing track that is equal parts dance/electronic and punk. Hard to ignore, this tale of the date-rape drug Rohypnol will delight or repulse. Just keep an open mind.

MICHAEL PAOLETTA

JULY 20
2002

Billboard HOT DANCE MUSIC

Club Play

THIS WEEK	LAST WEEK	2 WKS. AGO	TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist
			NUMBER 1		
1	2	3	LOVE AT FIRST SIGHT	CAPITOL 77724	Kylie Minogue
2	3	5	THE NEED TO BE NAKED	TOMMY BOY 2366	Amber
3	4	7	I'LL BE WAITING	TRAFFIC 1001/MINISTRY OF SOUND	Full Intention Presents Shena
4	6	9	THE SOUND OF GOODBYE (ROBBIE RIVERA'S FIERCE REMIX)	NERVOUS 20512	Perpetuous Dreamer
5	9	19	THAT SOUND	TOMMY BOY SILVER LABEL 2375/TOMMY BOY	Rosabel
6	1	2	BLAME	GROOVILICIOUS 275/STRICTLY RHYTHM	Sono
7	7	13	TRIPPIN'	GROOVILICIOUS 276/STRICTLY RHYTHM	Oris J Presents Delsena
8	5	1	LAZY	SKINT 79754/COLUMBIA	X-Press 2
9	10	18	FOLLOW ME (REMIXES)	STRICTLY RHYTHM 12623	Aly-Uz
10	8	4	ONE STEP TOO FAR	CHEEKY 15129/ARISTA	Faithless Featuring Dido
11	14	20	RAINY DAYZ (THUNDERPUSS REMIX)	MCA PROMO	Mary J. Blige Featuring Ja Rule
12	12	17	IN MY MEMORY (REMIXES)	NETTWERK 36327	DJ Tiesto Featuring Nicola Hitchcock Of Mandalay
13	18	26	SHIFTER	KINETIC 54720	Timo Maas Featuring MC Chickaboo
14	11	6	ONE DAY IN YOUR LIFE	DAYLIGHT PROMO/EPIC	Anastacia
15	13	16	WE ARE ALL MADE OF STARS (DJ Tiesto, Timo Maas, & Bob Sinclair Mixes)	V2 27745	Moby
16	25	32	SOUTHERN SUN	MAVERICK 42437/REPRISE	Dakenfold
17	16	8	COME WITH US	FREESTYLE DUST/ASTRALWERKS 46426/VIRGIN	The Chemical Brothers
18	22	24	BACKFIRED	MAW 067/TOMMY BOY	Masters At Work Featuring India
19	31	39	I FEEL SO FINE	STRICTLY RHYTHM 12624	K.M.C. Featuring Dhany
20	19	22	THE MUSIC'S NO GOOD WITHOUT YOU	WARNER BROS. PROMO	Cher
21	21	15	STILLNESS OF HEART (REMIXES)	VIRGIN PROMO	Lenny Kravitz
22	27	31	I GOT THE MUSIC IN ME	JUNGLE RED 012	Erin Hamilton
23	20	12	MORE THAN A WOMAN (RICHIE SANTANA MIXES)	BLACKGROUND PROMO/VIRGIN	Aaliyah
24	29	33	BURN FOR YOU	GROOVILICIOUS 277/STRICTLY RHYTHM	Kreo'
25	15	11	POINT OF VIEW	EPIC PROMO	DB Boulevard
26	24	21	WE GET TOGETHER	ULTRA 1112	HQ2/Hex Hector Present Kim Sozzi
27	17	10	HELLA GOOD (ROGER SANCHEZ REMIXES)	INTERSCOPE PROMO	No Doubt
			POWER PICK		
28	42	—	FREE YOUR MIND	STAR 89 12431	Celeda
29	33	34	SECRET (REMIXES)	MCA 155955	Luis Fonsi
30	23	14	DAYS GO BY	CREDENCE 77712/CAPITOL	Dirty Vegas
31	30	29	BRIGHTER DAY	ULTRA 1115	R.H. Factor
32	38	49	AFTER 2	DEFINITY 016	Pete Moss Featuring Terra Deva
33	37	47	HE LOVES ME (LYZEL IN E FLAT) (ILLEGAL REMIX)	HIDDEN BEACH PROMO/EPIC	Jill Scott
34	26	27	TUMBA	COLUMBIA PROMO	Angelique Kidjo
35	34	44	HOW IT'S GONNA BE (REMIXES)	DRAGON/DEF SOUL 582915/10JMG	LovHer
36	35	41	BREATHE IN	MCA PROMO	Frou Frou
37	39	46	I SEE THE LIGHT	FUTURE GROOVE 69180/MUTE	Desert
			HOT SHOT DEBUT		
38	—	—	A DIFFERENT KIND OF LOVE SONG	WARNER BROS. PROMO	Cher
39	41	—	HAPPY HOUR	CUTTING 455	Norty Cotto
40	45	—	I'M A WOMAN	ASTRALWERKS 38831	Cassius And Jocelyn Brown
41	32	25	COME & GET MY LOVE	CUTTING 454	Becca
42	—	—	DON'T SAY GOODBYE (REMIXES)	UNIVERSAL 015860	Paulina Rubio
43	40	43	TREMBLE	RADIKAL 99115	Marc Et Claude
44	47	—	BOOMERANG	MOONSHINE 88485	Cirrus
45	36	30	PLEASE SAVE ME	SAM IMPORT	Sunscream Vs. Push
46	46	42	AT NIGHT	DEFECTED IMPORT	Shakedown
47	44	48	HOME AND DRY (BLANK & JONES REMIXES)	SANCTUARY PROMO	Pet Shop Boys
48	28	23	PRECIOUS HEART	MOONSHINE 88483	Tall Paul
49	—	—	SICK (REMIXES)	TOMMY BOY SILVER LABEL 2377/TOMMY BOY	Sneaker Pimps
50	—	—	I'VE GOT YOU (CHRIS PANAGHI & ERIC KUPPER MIXES)	COLUMBIA 79/51	Marc Anthony

Maxi-Singles Sales and Sales Breakouts data compiled by Nielsen SoundScan

Maxi-Singles Sales

THIS WEEK	LAST WEEK	2 WKS. AGO	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
			NUMBER 1		
1	1	1	HEAVEN	ROBBINS 72057	DJ Sammy & Yanou Featuring Do
2	5	8	DAYS GO BY	CREDENCE 77712/CAPITOL	Dirty Vegas
3	2	4	SONG FOR THE LONELY (THUNDERPUSS, ILLICIT & ALMIGHTY MIXES)	WARNER BROS. 42422	Cher
4	7	6	LOSE CONTROL (DESCONTROLATE)	DURMAR/PYRAMID 90200/DRPHEUS	Yohany
5	3	2	U DON'T HAVE TO CALL (REMIXES)	ARISTA 15125	Usher
6	4	3	RAPTURE (TASTES SO SWEET)	UNIVERSAL 015672/UMRG	iiio
7	6	5	DON'T LET ME GET ME (REMIXES)	ARISTA 15117	Pink
8	9	9	SHADOWS IN THE NIGHT	WEIR BROTHERS 002/MOERN VOICES	Michael Damian
9	8	7	THEY-SAY VISION (DANCE REMIXES)	MCA 155961	Res
10	10	11	SOMETHING	ROBBINS 72056	Lasgo
11	12	12	THANK YOU (DEEP DISH REMIX)	ARISTA 13996	Dido
12	11	10	YOU CAN'T GO HOME AGAIN!	MCA 582896	DJ Shadow
13	17	18	BY YOUR SIDE (REMIXES)	EPIC 79544	Sade
14	14	—	ONE STEP TOO FAR	CHEEKY 15129/ARISTA	Faithless Featuring Dido
15	13	16	WILL I?	ROBBINS 72055	Ian Van Dahl
16	15	17	EARTH (BEN WATT REMIX)	MAVERICK 42453/WARNER BROS.	MeShell Ndegeocello
17	16	15	THE SOUND OF GOODBYE	NERVOUS 20512	Perpetuous Dreamer
18	21	20	YOU MAKE ME SICK (HQ2 REMIXES)	LAFACE 24556/ARISTA	Pink
19	23	24	WHAT IT FEELS LIKE FOR A GIRL	MAVERICK 42372/WARNER BROS.	Madonna
20	19	19	SOUTHERN SUN/READY STEADY GO	MAVERICK/REPRISE 42437/WARNER BROS.	Dakenfold
21	20	—	THE CHA CHA SLIDE PT. III ROLL LIKE THIS	M.O.B. 90410/DRPHEUS	Mr. C The Slide Man
22	—	—	RESURRECTION	TOMMY BOY SILVER LABEL 2356/TOMMY BOY	PPK
23	22	14	HEAVEN	24/1 72475/ARTEMIS	Eyra Gail
24	—	—	FULL MOON (ERNIE LAKE & FULL INTENTION MIXES)	ATLANTIC 85320/AG	Brandy
25	24	21	WHAT ABOUT US? (DANCE MIXES)	ATLANTIC 85321/AG	Brandy

Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. The Club Play chart is compiled from a national sample of reports from club DJs. Video/clip availability. Catalog number is for vinyl maxi-single, or CD maxi-single if vinyl is unavailable. On Sales chart: CD Maxi-Single available. Vinyl Maxi-Single available. Cassette Maxi-Single available. ©2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Billboard TOP ELECTRONIC ALBUMS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	TITLE	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
		NUMBER 1			5 Weeks At Number 1
1	1	DIRTY VEGAS	DIRTY VEGAS	CREDENCE 39966/CAPITOL	Dirty Vegas
2	2	VARIOUS ARTISTS	VARIOUS ARTISTS	J 20034	This Is Ultimate Dance!
3	3	MOBY	MOBY	V2 27127	18
4	4	OAKENFOLD	OAKENFOLD	MAVERICK 48204/WARNER BROS.	Bunkka
5	7	THE HAPPY BOYS	THE HAPPY BOYS	ROBBINS 75039	Trance Party (Volume Two)
6	8	DJ ENCORE	DJ ENCORE	ULTRA 1123	DJ Encore Presents: Ultra Dance 02
7	5	DJ SHADOW	DJ SHADOW	MCA 112937	The Private Press
8	6	LOUIE DEVITO	LOUIE DEVITO	DEE VEE 0002/MUSICRAMA	Louie DeVito's Dance Factory
9	9	FATBOY SLIM	FATBOY SLIM	MINISTRY OF SOUND 65906/MCA	Live On Brighton Beach
10	10	VARIOUS ARTISTS	VARIOUS ARTISTS	VERVE 589606/7VG	Verve//Remixed
11	12	ZERO 7	ZERO 7	DIANGD/ULTIMATE DILEMMA 5007/PALM	Simple Things
12	14	DJ IRENE	DJ IRENE	BURGE 0002/WARLOCK	Phonosynthesis
13	13	VARIOUS ARTISTS	VARIOUS ARTISTS	ARISTA 14778	Ultimate Dance Party—The Best Of!!
14	11	SOUNDTRACK	SOUNDTRACK	RCA VICTOR 63921	Queer As Folk: The Second Season
15	17	VARIOUS ARTISTS	VARIOUS ARTISTS	RAZOR & TIE 89041	Pulse
16	16	SOUNDTRACK	SOUNDTRACK	IMMORTAL 12084/VIRGIN	Blade II
17	21	DAFT PUNK	DAFT PUNK	VIRGIN 49506	Discovery
18	NEW	JESSICA SIMPSON	JESSICA SIMPSON	COLUMBIA 66720/CRG	This Is The Remix (EP)
19	15	VARIOUS ARTISTS	VARIOUS ARTISTS	ULTRA 1121	Ultra Chilled 02
20	22	VARIOUS ARTISTS	VARIOUS ARTISTS	RAZOR & TIE 89055	Monster Disco
21	18	JOHN DIGWEED	JOHN DIGWEED	FFRR/BEDROCK 79185/WARNER STRATEGIC MARKETING	MMII
22	20	VARIOUS ARTISTS	VARIOUS ARTISTS	UNIVERSAL 017004/UMRG	Global Hits 2002
23	19	PET SHOP BOYS	PET SHOP BOYS	SANCTUARY 84553	Release
24	23	AVALON	AVALON	SPARROW 51936	02/Avalon Remixed
25	25	THE CHEMICAL BROTHERS	THE CHEMICAL BROTHERS	FREESTYLE DUST 11827/ASTRALWERKS	Come With Us

Albums with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Dro), Certification of 200,000 units (Platino), Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. indicates past or present Heatseeker title. ©2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Billboard HOT DANCE BREAKOUTS

Club Play	Maxi-Singles Sales
1 ALIVE Jennifer Lopez EPIC	1 TRIPPIN' Oris J Presents Delsena GROOVILICIOUS
2 LET YOUR WILL BE DONE Ann Nesby UNIVERSAL	2 TREMBLE Marc Et Claude RADIKAL
3 WHERE DO WE GO FROM HERE Filter REPRISE	3 SET YOU FREE (REMIXES) N-Trance RADIKAL
4 TREAT ME RIGHT Kim English NERVOUS	4 LOVING THE ALIEN David Bowie And Scumfrog NETTWERK
5 FIRST KISS (PRIMER BESO) Nayer ZOOM	5 EXPLORATION OF SPACE Cosmic Gate RADIKAL

Breakouts: Titles with future chart potential, based on club play or sales reported this week. ©2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

On 'Forgive,' MCA Nashville's Howard Makes Musical Strides

BY RAY WADDELL

NASHVILLE—Powered by proven commercial clout as a songwriter, powerhouse vocal chops, and an ear-grabbing leadoff single, Rebecca Lynn Howard could be poised to break big with *Forgive*, her second release on MCA Nashville.

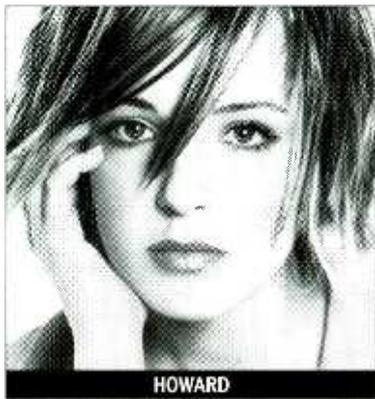
Due Sept. 10, *Forgive* is a diverse record, with 12 cuts running the gamut from hardcore, traditional country to more radio-friendly, pop-leaning material, touching on gospel, uptempos, and power ballads along the way. She also co-wrote seven of the songs, and according to Howard, the diversity is by design.

"I feel like this album is a true reflection of where I'm at as an individual and a songwriter," she says. "It's diverse because my musical influences are so diverse. What goes in, comes out."

The title cut, a ballad featuring a stellar performance from Howard, is gaining steam at radio, reaching No. 32 on the Billboard Hot Country Singles & Tracks chart this issue. "This is one of those songs that hits you immediately," says Greg Frey, assistant PD/music director at KSON San Diego. "It sounds like something you'd expect from Martina McBride or Trisha Yearwood—artists of that caliber. It's great to get something like that from a new artist."

Yearwood is no stranger to Howard's skill as a songwriter, having cut a version of Howard's "I Don't Paint Myself Into Corners" that is currently climbing the charts. "I'm really flattered Trisha recorded that song,"

Howard says, adding that she often writes melodies that appeal to her own strengths as a vocalist. "That can make it hard as a songwriter to get my songs cut. I tend to paint myself into corners with melodies, but if a singer can do it, they should try to explore their whole range."



HOWARD

Meanwhile, Howard's label feels they may well have a hit on their hands with "Forgive." "The single is doing exceptionally well for an artist that hasn't had a top 40 single yet," says Dave Weigand, senior VP of marketing and sales for MCA Nashville. "We're getting legitimate airplay in major markets."

COVERING GROUND

Forgive was produced by Trey Bruce and Mark Wright; Bruce is also Howard's chief co-writer. Howard feels she has made strides between her two releases. "I have a lot more conviction about music than I did before. I wasn't afraid to take musical

risks [this time], and this is a more grown-up record, with more mature content. It's just the difference between [being] 18 and 23 years old."

Musically, the record ranges from the country-poppish "Beautiful to You" and light-hearted uptempo "Pink Flamingo Kind of Love" to the contemporary hoedown of "Dancin' in God's Country," the powerful, melodic "Didn't Look Like Alcohol," and the stone-country weeper "Jesus and Bartenders." Throughout, Howard's pure, Eastern Kentucky vocal gives each song an undeniable country slant, regardless of style.

"Trey is a great producer. He gets what I'm about musically," Howard says. "I'm young, I want to be hip, and I want my music to reflect that. At the same time, I can't let go of my roots, tradition, and accent. That isn't going anywhere."

The record wraps with a subtle take on the classic gospel hymn "Softly and Tenderly." The contrast between bar stools and church pews isn't lost on Howard. "Religion and alcohol walk hand and hand in country music," she says. "I know it's ironic, but the people I grew up with that listened to country music, they're people that deal with these issues. Why listen to music if the song says nothing about our life?"

Indeed, the title cut was taken from Howard's experience watching a close friend go through the hurt and frustration of a divorce. "To see her hurting was hard for me, and I told her I hate the fact [that] I get songs from the personal suffering of people I love, but that's the curse of being a songwriter."

Weigand says the label will be very aggressive in setting up the record. The release will be part of distribution company Universal Music & Video Distribution's Launchpad program, which helps the label secure attractive pricing on the CD via a rebate in its first week at retail.

Another promotion with retail begins July 19, when 10,000 four-song samplers will be distributed to retailers and their employees to promote in-store play through an internal contest. Weigand says, "We want to create a groundswell at retail."

Howard will play a series of Canadian dates this fall with Kenny Rogers and Diamond Rio and will perform an acoustic version of "Forgive" for an October episode of the NBC-TV drama *Providence*. The song will also appear on an MCA *Providence* soundtrack to street Aug. 8.

Howard is managed by Howard Fields Management and booked by Rick Shipp at William Morris Agency. Her publishing is through Rebecca Lynn Howard Music.

Nashville

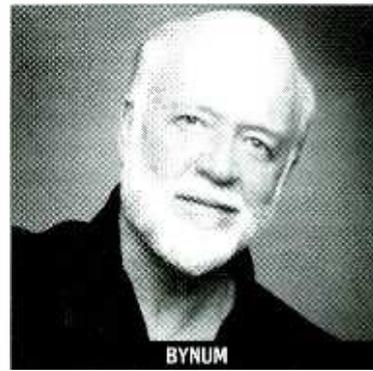
by Phyllis Stark

Scene™

BYNUM'S BACK: In recent years, **Hal Bynum** has become the **Robert Fulghum** of country music. Everything he needs to know about life, he learned in the music business. And many of those things were hard lessons.

With a long and successful career as a country songwriter as his calling card, Bynum has transformed himself into a spoken-word recording artist and recently added "book author" to his impressive credentials.

Bynum has released a CD and a book, both titled *The Promise*, on his own Beauregard Books/Records label. (Both are for sale on his Web site, hal-bynum.com.) In the book—a mix of anecdotes, autobiographical stories, poems, and song lyrics—he describes in brutal detail his disappointments in the music business, including several stories about how corporate politics kept his songs from becoming singles after they were recorded by stars.



BYNUM

But Bynum is no bitter wanna-be. He had more than 50 songs recorded before moving to Nashville in 1968 (and another 100 cuts after that) and has won songwriter awards from the Country Music Assn. and the Academy of Country Music. His best-known cuts include **Kenny Rogers'** "Lucille," **Patty Loveless'** "Chains," **Jim Reeves'** "Nobody's Fool," and "There Ain't No Good Chain Gang," recorded by **Johnny Cash** and **Waylon Jennings**.

In one particularly harrowing story in the book, he writes about the first time he met **Willie Nelson**, who was then host of a morning show at KCNC Fort Worth, Texas, billed as *Wee Willie Nelson and His Milk Bucket Brigade*. Bynum, then 19, visited Nelson at the station in 1954 and explained that he was the writer on a song Nelson was playing, "I'm Hot to Trot," recorded by **Terry Fell**. But when Nelson pulled the record out, Bynum was shocked to discover that someone else was listed as the cut's songwriter.

The Promise is the third spoken-word album by Bynum, who is managed by **Merle Kilgore**. It follows up

one released by Warner Bros. in 1998. Like its predecessor, *The Promise* features Bynum's stories mostly spoken over a bed of music arranged by his collaborator, **David Hoffner**.

Bynum's major-label experience was less than satisfying for him. "Warner Bros. put out the record in strict secrecy," he says, referring to his belief that the label did not promote it. Calling major labels in general "a factory of preoccupation with marketability," Bynum believes the independent route is the way of the future. "Major labels are dying," he says. "The independent thing is the quality thing now."

After a lifetime in the music business, Bynum has formed the opinion that record labels are "the evil of the world after war, pestilence, and starvation in little countries. They're crooks and thieves and ruthless and really dumb."

While Bynum still writes songs for himself, he has given up trying to get them cut in an environment where, he says, the music is "all bubble gum." Ironically, the kind of music he's hearing on country radio inspired his move to spoken-word recordings in 1995. "I just thought that there was a level of intelligence and a level of humanity and emotional reality that was totally being left out," he says. "It just kind of came to me that there might be a path I could follow through there."

Tracks from *The Promise* are currently getting airplay on **Joey Reynolds'** syndicated radio talk show, based out of WOR New York, as well as on XM Satellite Radio host **Bill Mack's** show and on WSM-AM Nashville.

Bynum does sing a bit on the album, a move he credits to veteran label executive **Jimmy Bowen**, who once told him to include some singing "or else you'll wind up in the wrong part of the [record] store with **Hitler, Churchill**, and **Basil Rathbone**." Bynum jokes about his craggy-voiced singing: "I never thought that just because you can't sing, you shouldn't."

CIRCLING THE WAGONS: Capitol Records is readying a third volume of the **Nitty Gritty Dirt Band's** classic *Will the Circle Be Unbroken* recording. Volume three, due Oct. 1, was co-produced by the band and **Randy Scruggs**. Guest artists include **Iris DeMent, Jimmy Martin, Johnny Cash, Taj Mahal, Doc Watson, Emmylou Harris, Willie Nelson, Earl Scruggs, Alison Krauss, the Del McCoury Band, Dwight Yoakam, June Carter Cash, Tom Petty, Sam Bush, Jerry Douglas, Tony Rice, and Vince Gill**.

Harms Ropes Two AWA Honors

FORT WORTH, TEXAS—Joni Harms went into the Academy of Western Artists' (AWA) Will Rogers Awards as the most-nominated artist and came away the evening's big winner. The singer/songwriter was named entertainer of the year at the awards, held July 9 at the Scott Theatre here, and also won Western song of the year honors as the writer of "Every Cowgirl's Dream."

The awards, which recognize excellence in Western arts, crowned the AWA's second annual Western music conference.

R.W. Hampton was named Western music male vocalist of the year. Eli Barsi took home the award for Western music female vocalist. Curtis Potter was named Western swing male vocalist of the year, and Robin Deeter won in the corresponding female category. Lone Star Chorale was named duo/group of the year in the Western music

category; the Time Jumpers won that honor in the Western swing category. Jake Hooker and Kacey Musgraves were named Western music's rising star and yodeler of the year, respectively. Jean Prescott's *Tapestry of the Old West* won Western music album of the year. Tom Morrell's *Juggling Cats* was named Western swing album of the year. In other Western swing categories, Dugg Collins' "Each Time I Hear That Song" won song of the year, and Floyd Domino was named instrumentalist of the year.

In the radio categories, KNTX Bowie, Texas, won station of the year, and Orin Friesen of KFDI Wichita, Kan., was named DJ of the year.

The AWA, based in Gene Autry, Okla., serves to further interest in Western arts, including music, poetry, and crafts. For a complete list of winners, go to billboard.com/awards.

Banco Popular Promotes Unity

BY RANDY LUNA

SAN JUAN, Puerto Rico—The 2002 version of Banco Popular de Puerto Rico's music special will feature a portrait of Latin America through the music of three of the region's most prominent singer/songwriters. Ruben Blades, Juan Luis Guerra, and Robi Rosa will perform some of their socially minded hits during *Encuentro* (Encounter), a 90-minute documentary the bank will release this Christmas in DVD, VHS, and CD formats.

"What's interesting is that it presents the relationship between man and his surroundings," Banco Popular director of corporate communications Arturo Pérez says. "Each artist represents a generation: Ruben got popular in the '70s. Juan Luis in the '80s, and Robi in the '90s. We have in them a representation of 30 years of popular music."

The music special, produced by manager/producer Angelo Medina (who handles Rosa and Ricky Martin, among others), was taped June 25-27 at the Mario Quijote Morales

Coliseum with a technical crew of more than 250 people. Singer/songwriter Tommy Torres (who is also handled by Medina) was the music producer. The special will also fea-



SUAU

ture segments recorded in Panama, the Dominican Republic, and Puerto Rico—the respective places of origin of Blades, Guerra, and Rosa.

Each artist will perform five individual songs before singing together for what is expected to be the finale, "Qué Bonita Luna" (What a Beautiful Moon), a composition by Puerto Rican singer/songwriter Antonio Cabán Vale.

Film director Paloma Suau, who was in charge of the script, was also influential in selecting which songs would be used from each artist's repertoire. Because the special was conceived as a documentary, the song selection was particularly important. Suau, who has directed previous Banco Popular specials, says, "For the bank, it's really important to carry a message. That started with the José Feliciano special, where it was a message of what he had had to overcome in order to succeed." This time, she says, a message of unity is conveyed through an animated character and the stories of the composers. The character, named Areito, is "born" at the beginning of the show, whose first track is Guerra's "Bachata Rosa" (Pink Bachata).

Suau says, "We mixed the animation, the songs that go in a progression that could be the story of a life, and interviews with the artists where they talk about their own experiences and the experiences that brought their songs to life."

Pérez adds, "The message sent through the music is of unification. We have three songwriters from three different countries that offer us their vision of the world, of the society we live in."

Encuentro is the 10th music special under the auspices of Banco Popular de Puerto Rico. The first was in 1965, when then-president of the bank Billy Carrion decided to do a tribute to singer/songwriter Rafael Hernandez to commemorate the inauguration of Banco Popular's corporate building. In 1993, Richard Carrion, the current bank president (Billy Carrion's nephew), ordered a new music special to commemorate the bank's 100 years. It has been a yearly staple ever since.

Previous music specials have featured an array of artists honoring the likes of Feliciano and Bobby Capo or singing tunes around a specific theme, like Puerto Rico's cultural roots or plena music. This time, as in the past, profits from product sales will be handled by the Banco Popular Foundation, which benefits educational programs. Pérez says, "[The special] not only supports entertainment, it [aims] to leave an educational and cultural legacy."

Negotiations are currently under way to televise *Encuentro* in Puerto Rico and other Hispanic markets in the U.S.



by Leila Cobo

TOO MANY CHOICES: Never have multiple "versions" of songs—that is, simultaneous remixes (or newly recorded versions) in dance, tropical, pop, and regional Mexican formats—been as hot as now. On this issue's *Billboard* Hot Latin Tracks chart we find **Thalía**, with "Tu y Yo" (in its original pop version and the **Kumbia Kings** remix), at No. 1; **Pilar Montenegro**, with "Quítame Ese Hombre" (pop and norteño), at No. 2; **Chayanne**, with "Y Tu Te Vas" (pop and tropical), at No. 3; and **Ricardo Montaner**, with "Yo Puedo Hacer" (pop and tropical), at No. 4.

The version/remix game—played largely to ensure a good position on the radio lists—is not new. But now, nearly every major tropical act includes ballad versions of one or more tracks on its discs. But while the practice certainly helps in the charts department, it overwhelmingly sucks in the musical department. This is particularly true of salsa, where laying the same vocal track over different rhythms effectively kills the vibe of the song.

Sure, there are exceptions. "A Puro Dolor," performed by **Son by Four**, is noteworthy; it sounded great every which way. "Tu y Yo" actually improves in its *cumbia* version, while "Quítame Ese Hombre" manages to be equally convincing in both.

"If it's well-produced, it sometimes sounds good," agrees **María Nava**, PD for Los Angeles KLVE (107.5 FM). In her former job as PD of regional Mexican station KSCA (101.9 FM), she played "Quítame Ese Hombre."

Nava adds, "I can completely understand the dance versions. But when it has nothing to do with the original production and the artist isn't even involved, I see a problem. If the goal was to record, produce, and write songs that are hits, they wouldn't need all this stuff. They wouldn't need to invent such a sad recourse." From an artistic standpoint, multiple versions are troublesome because they dilute the artists' personality. I would dare say the practice has considerably weakened tropical music as a genre.

"The artist is a product, and it affects the branding," says **Bryan Meléndez**, PD of New York's Latino mix WCAA (105.9 FM), who says he plays remixes and versions "on a case-by-case basis." But he adds, "Do I think the public picks up on it in terms of airing the different versions? No. [But] I think in the long run, the artist is doing himself harm by diluting himself."

LET THERE BE HARMONY: While the U.S. celebrated July 4th last week, authors' and editors' representatives

met for work at Cartagena, Colombia, for the biannual meeting of Latinautor (the umbrella organization of all Latin writers' associations) and the Iber-American Committee of the International Confederation of Authors and Composers. Among the guests were representatives from the Latin American Federation of Editors (FLADEM), who met with Latinautor reps with outcomes that both parties described as promising and productive.



CASONÚ

In a nutshell, Latin authors' and editors' organizations, long at odds with each other, have agreed to work together in the interest of common goals. "We agreed to have a joint agenda and to try to work in tandem in dealing with users, the fight against piracy, and obtaining better conditions for licensing," says **Nestor Casonú**, EMI Music Publishing Latin America regional managing director, who is also FLADEM secretary and attended the meeting with FLADEM president **Edmundo Monroy**.

The importance of this type of cooperation should not be understated, given the current critical state of the music market, especially in Latin America. "[We] are preparing to face a possible generalized crisis but reinforcing the structures currently in place and maintaining a capacity for response," says **Eduardo Bautista**, executive president of Spain's Society of Writers and Publishers and the executive president of Latinautor.

Specifically, Latinautor proposed launching "Latinnet," an Internet search tool that allows member societies to come together in real time. Latinnet already operates between Spain, Colombia, Uruguay, and Chile and not only saves considerably on operational costs but is also highly efficient in identifying and documenting musical compositions. Members of Latinautor and FLADEM also helped mediate meetings between Colombia's feuding organization of authors, SAYCO, and editors, ACODEM.

América Latina...

In Argentina: Atlanta-based *bandoneon* player Mario Peralta has been in Buenos Aires, working with producer Horacio Malvecino on his ambitious new project of symphonic tango and compositions by the legendary Astor Piazzolla. Recording will take place during the next few months in Buenos Aires, Nashville, and Atlanta, with an album on indie label Rose Records slated for a late-November release. . . . Quatro-K/Sony Music rock and blues band La Mississippi will showcase for the first time in the U.S. songs from its 2001 album, *Bit Hippie*, as well as highlights of its successful 10-year career. The act has been invited to perform at the New Bands Festival taking place July 27-28 in Miami's Bayfront Park, where it will be joined by fellow Argentine pop/reggae band Los Pericos, Venezuela's Desorden Público, and Mexico's Jumbo.

MARCELO FERNANDEZ BITAR

In Mexico: Panteón Rococó, one of Mexico's most important representatives of ska/punk, will embark on a two-month European tour July 13 at the summer Fusion Festival in Germany. The band will play a total of 40 dates in such countries as Holland, Austria, Denmark, France, and Spain. The tour marks the third time the band has been to Europe but the first with an album—*Compañeros Musicales* (Musical Companions)—that is supported by a major label (BMG).

TERESA AGUILERA

In Panama: Rock band Los 33 will kick off a Central America tour in July that will take them to Mexico, Costa Rica, Honduras, and Guatemala promoting *Arriba* (Up), the act's first album with Sony Discos. Los 33 are considered one of Panama's most stable bands, and lead singer Victor Juliao is a city councilman for Panama City.

ANASTACIO PUERTAS CAICEDO

In Chile: Axé Bahia, a teen quintet from Brazil that resides in Chile, has become a major selling force after releasing *Tudo Bem* (Warner Chile). In two months, sales have reached more than 70,000 units. Initially a dance troupe on *Mekano*, a daily TV show for teenagers, Axé Bahia now sings its own material. *Tudo Bem* features new versions of songs made popular through the quintet's choreographies. Axé members Bruno Lazaretti, Flaviana Seeling, Francini Contin do Amaral, Jeferson Barbosa, and Jociney Barbosa have temporarily abandoned their TV duties to pursue international exposure in Argentina, Bolivia, Mexico, the U.S., and Central America.

SERGIO FORTUNO

JULY 20
2002

Billboard TOP LATIN ALBUMS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	1	2	LOS TEMERARIOS FONOVISA 0529 (10.98/16.98)	Una Lagrima No Basta	1	49	45	1	2	CONJUNTO PRIMAVERA FONOVISA 80799 (13.98/18.98)	En Vivo Vol. 2	28
2	2	2	14	CHAYANNE SONY DISCOS 84667 (10.98 EQ/16.98) #	Grandes Exitos	1	50	45	2	3	JAY PEREZ SONY DISCOS 84978 (6.98/11.98)	Hombre En La Luna	27
3	5	1	7	THALIA Δ EMI LATIN 39753 (10.98/17.98) #	Thalia	1	51	42	3	4	LAURA PAUSINI ○ WARNER LATINA 41070 (10.98/16.98)	Lo Mejor De Laura Pausini-Volvere Junto A Ti	9
4	3	4	10	JENNIFER PENA UNIVISION 310053 (9.98/13.98) #	Libre	3	52	44	4	5	CHUY VEGA UNIVISION 310040 (10.98/14.98)	Naci Cadete: 20 Super Cadetazos	21
5	4	3	10	JUANES SURCO 017532/UNIVERSAL LATINO (16.98 CD) #	Un Dia Normal	2	53	38	6	7	VARIOUS ARTISTS UNIVISION 310051 (9.98/13.98)	20 Inmortales Pegaditas	10
6	6	5	10	LOS TEMERARIOS DISA 727024 (8.98/13.98)	Historia Musical	1	54	NEW	8	9	YOSKAR SARANTE J&N 84963/SONY DISCOS (13.98 EQ CD)	No Es Casualidad	54
7	8	6	10	PILAR MONTENEGRO UNIVISION 310026 (9.98/13.98) #	Desahogo	2	55	43	4	10	VARIOUS ARTISTS PUTUMAYO 200 (16.98 CD)	Congo To Cuba	32
8	11	7	11	ALEXANDRE PIRES Δ RCA 87883/BMG LATIN (14.98 CD) #	Alexandre Pires	3	56	47	5	11	VARIOUS ARTISTS DISA 729002 (9.98 CD)	Siempre Romanticos	37
9	10	9	11	A.B. QUINTANILLA Y LOS KUMBIA KINGS ● EMI LATIN 29745 (9.98/14.98)	Shhh!	1	57	54	6	12	LOS REHENES DISA 720025 (4.98/7.98)	15 Hits Vol. 1	48
10	16	13	4	GRUPO BRYNDIS DISA 728990 (17.98 CD)	Hablando De Amor Poemas	10	58	55	7	13	VARIOUS ARTISTS ○ MOCK & ROLL 950322/LIDEREES (8.98/14.98)	Solo Exitos Underground: Only Hits	21
11	14	12	10	VARIOUS ARTISTS DISA 727015 (8.98/13.98)	Las 30 Cumbias Mas Pegadas	1	59	60	8	14	LUIS FONSI ○ UNIVERSAL LATINO 017020 (10.98/16.98) #	Amor Secreto	1
12	7	7	10	EL GRAN COMBO DE PUERTO RICO RCA 94428/BMG LATIN (24.98 CD)	40 Aniversario: 1962-2002	7	60	68	9	15	LOS RIELEROS DEL NORTE FONOVISA 84202 (8.98/12.98)	Los Mejores Exitos	30
13	15	11	10	VICENTE FERNANDEZ SONY DISCOS 84287 (10.98 EQ/15.98) #	Historia De Un Idolo Vol. 2	2	61	63	10	16	CARLOS VIVES EMI LATIN 35856 (9.98/15.98) #	Dejame Entrar	1
14	9	8	10	ELVIS CRESPO ○ SONY DISCOS 84662 (9.98 EQ/15.98)	Urbano	4	62	64	11	17	LOS TEMERARIOS FONOVISA 6129 (10.98/12.98) #	Baladas Rancheras	3
15	13	10	10	MARC ANTHONY ● COLUMBIA 84617/SONY DISCOS (11.98 EQ/17.98)	Libre	1	63	57	12	18	LOS BUKIS FONOVISA 6166 (8.98/12.98)	Greatest Hits	39
16	12	11	10	VARIOUS ARTISTS DISA 72440 (7.98/13.98)	La Hora Sonidera	12	64	74	13	19	LOS ACOSTA UNIVISION 310054 (9.98/10.98)	Poemas Para Tu Corazon Vol. 2	64
17	17	14	10	INTOCABLE Δ EMI LATIN 37745 (9.98/15.98) #	Suenos	1	65	58	14	20	JOSE ALFREDO JIMENEZ ARIELA 79005/BMG LATIN (18.98 CD)	Las 100 Clasicas Vol. 1	27
18	NEW	1	1	LOS ORIGINALES DE SAN JUAN UNIVISION 310063 (9.98/13.98)	20 Grandes Exitos	18	66	48	15	21	MELODY ○ SONY DISCOS 84569 (9.98 EQ/13.98)	Oe Pata Negra	27
19	18	21	10	MONCHY & ALEXANDRA J&N 84839/SONY DISCOS (8.98 EQ/13.98) #	Confesiones	8	67	50	16	22	LOS ORIGINALES DE SAN JUAN UNIVISION 310010 (9.98/13.98)	16 Super Exitos	44
20	24	17	10	LOS ANGELES AZULES DISA 727014 (8.98/13.98) #	Historia Musical	2	68	61	17	23	ARACELY ARAMBULA DISA 727025 (8.98/13.98)	Solo Tuya	35
21	19	26	10	RICARDO MONTANER WARNER LATINA 46021 (17.98 CD)	Suma	14	69	67	18	24	LIBERACION DISA 727017 (8.98/13.98) #	Ahora Y Siempre	9
22	29	22	10	VICENTE FERNANDEZ Δ ² SONY DISCOS 84185 (10.98 EQ/16.98) #	Historia De Un Idolo Vol. 1	1	70	65	19	25	LOS INVASORES DE NUEVO LEON EMI LATIN 34432 (12.98 CD)	20 Exitos	37
23	22	23	10	LOS RAZOS DE SACRAMENTO Y REYNALDO Δ RCA 93084/BMG LATIN (18.98/11.98) #	Corazon De Perico	3	71	70	20	26	RAMON AYALA Y SUS BRAVOS DEL NORTE Δ FREDDIE 71815 (8.98/14.98)	En Vivo...El Hombre Y Su Musica	13
24	28	15	10	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1845 (8.98/14.98) #	El Numero 100	5	72	75	21	27	MARCO ANTONIO SOLIS ● FONOVISA 0527 (10.98/16.98) #	Mas De Mi Alma	1
25	20	24	10	SIN BANDERA SONY DISCOS 84806 (16.98 EQ CD)	Sin Bandera	18	73	66	22	28	LALEY ○ WEA ROCK 40949/WARNER LATINA (10.98/16.98) #	MTV Unplugged	13
26	31	25	10	ROCIO DURCAL LIDEREES 950382 (13.98 CD)	Todo Exitos De Rocio Durcal	25	74	NEW	23	29	LOS TEMERARIOS DISA 027019 (8.98/13.98)	Poemas, Canciones Y Romance Vol. 2	42
27	27	19	10	GRUPO BRYNDIS DISA 727012 (8.98/13.98) #	Historia Musical Romantica	1	75	73	24	30	ORISHAS UNIVERSAL LATINO 018456 (14.98 CD)	Emigrante	67
28	23	20	10	LOS TUCANES DE TIJUANA ○ UNIVERSAL LATINO 017043 (8.98/13.98) #	Las Romanticas De Los Tucanes De Tijuana	2							
29	30	34	10	EL PODER DEL NORTE DISA 727021 (8.98/13.98)	Imaginate Sin Ellos	13							
30	26	18	10	ALICIA VILLARREAL Δ UNIVERSAL LATINO 014824 (8.98/13.98) #	Soy Lo Prohibido	3							
31	40	7	10	LA MISSION 3 APONTE 60108 (7.98/13.98)	A Otro Nivel	31							
32	25	7	10	VARIOUS ARTISTS LIDEREES 950415 (7.98/13.98)	15 Postales De Amor	25							
33	37	31	10	VARIOUS ARTISTS MOCK & ROLL 950410/LIDEREES (6.98/11.98)	Puras Cumbias Sonideras	31							
34	32	16	10	LOS ORIGINALES/LOS RAZOS EMI LATIN 37975 (9.98/13.98)	Que Buena...La Lucha De Las Estrellas	16							
35	34	32	10	JOAN SEBASTIAN & MARCO ANTONIO SOLIS MUSART 2548/BALBOA (7.98/13.98)	Los Grandes	14							
36	33	28	10	PALOMO DISA 720032 (6.98/10.98) #	Fuerza Musical	9							
37	59	7	10	VARIOUS ARTISTS MOCK & ROLL 950406/LIDEREES (7.98/13.98)	Solo Exitos: Summer Hits Underground	37							
38	38	33	10	JOAN SEBASTIAN Δ MUSART 2524/BALBOA (7.98/13.98) #	En Vivo: Desde La Plaza El Progreso De Guadalajara	1							
39	35	29	10	ALEJANDRO SANZ Δ WARNER LATINA 41541 (10.98/17.98) #	MTV Unplugged	1							
40	21	7	10	MANNY MANUEL UNIVERSAL LATINO 017029 (14.98 CD)	Manny Manuel	21							
41	56	60	10	VARIOUS ARTISTS DISA 724030 (7.98/13.98)	De Este A Oeste	41							
42	36	30	10	EL PODER DEL NORTE DISA 727018 (8.98/13.98) #	El Autentiko Y Unico En Vivo	7							
43	39	2	10	CARDENALES DE NUEVO LEON DISA 724035 (7.98/13.98)	Por Las Damas	39							
44	NEW	1	1	DADDY YANKEE VI 50574 (7.98/13.98)	El Cangri.com	44							
45	41	35	10	BANDA EL RECODO LA SIERRA 310057/UNIVISION (9.98/13.98)	14 Exitos De La Banda El Recodo	14							
46	46	46	10	JOSE ALFREDO JIMENEZ ARIELA 79006/BMG LATIN (18.98 CD)	Las 100 Clasicas Vol. 2	39							
47	52	41	10	CHICOS DE BARRIO WEA/EMX 46533/WARNER LATINA (13.98 CD)	En La Esquina	26							
48	42	39	10	CHARLIE ZAA Δ SONOLUX 84540/SONY DISCOS (9.98 EQ/16.98) #	De Un Solo Sentimiento	3							

LATIN POP ALBUMS	TROPICAL/SALSA ALBUMS	REGIONAL MEXICAN ALBUMS
1 CHAYANNE GRANDES EXITOS (SONY DISCOS)	1 EL GRAN COMBO DE PUERTO RICO 40 ANIVERSARIO: 1962-2002 (RCA/BMG LATIN)	1 LOS TEMERARIOS UNA LAGRIMA NO BASTA (FONOVISA)
2 THALIA THALIA (EMI LATIN)	2 ELVIS CRESPO URBANO (SONY DISCOS)	2 JENNIFER PENA LIBRE (UNIVISION)
3 JUANES UN DIA NORMAL (SURCO/UNIVERSAL LATINO)	3 MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS)	3 LOS TEMERARIOS HISTORIA MUSICAL (DISA)
4 PILAR MONTENEGRO DESAHOGO (UNIVISION)	4 MONCHY & ALEXANDRA CONFESIONES (J&N/SONY DISCOS)	4 GRUPO BRYNDIS HABLANDO DE AMOR POEMAS (DISA)
5 ALEXANDRE PIRES ALEXANDRE PIRES (RCA/BMG LATIN)	5 MANNY MANUEL MANNY MANUEL (UNIVERSAL LATINO)	5 VARIOUS ARTISTS LAS 30 CUMBIAS MAS PEGADAS (DISA)
6 A.B. QUINTANILLA Y LOS KUMBIA KINGS SHHH! (EMI LATIN)	6 YOSKAR SARANTE NO ES CASUALIDAD (J&N/SONY DISCOS)	6 VICENTE FERNANDEZ HISTORIA DE UN IDOLO VOL. 2 (SONY DISCOS)
7 RICARDO MONTANER SUMA (WARNER LATINA)	7 VARIOUS ARTISTS CONGO TO CUBA (PUTUMAYO)	7 VARIOUS ARTISTS LA HORA SONIDERA (DISA)
8 SIN BANDERA SIN BANDERA (SONY DISCOS)	8 CARLOS VIVES DEJAME ENTRAR (EMI LATIN)	8 INTOCABLE SUENOS (EMI LATIN)
9 ROCIO DURCAL TODO EXITOS DE ROCIO DURCAL (LIDEREES)	9 BRENDA K STARR TEMPTATION (SONY DISCOS)	9 LOS ORIGINALES DE SAN JUAN 20 GRANDES EXITOS (UNIVISION)
10 LA MISSION 3 A OTRO NIVEL (APONTE)	10 CELIA CRUZ LA NEGRA TIENE TUMBAO (SONY DISCOS)	10 LOS ANGELES AZULES HISTORIA MUSICAL (DISA)
11 VARIOUS ARTISTS SOLO EXITOS: SUMMER HITS UNDERGROUND (MOCK & ROLL/LIDEREES)	11 VARIOUS ARTISTS LATIN GROOVE (PUTUMAYO)	11 VICENTE FERNANDEZ HISTORIA DE UN IDOLO VOL. 1 (SONY DISCOS)
12 ALEJANDRO SANZ MTV UNPLUGGED (WARNER LATINA)	12 VARIOUS ARTISTS BACHATAHITS 2002 (J&N/SONY DISCOS)	12 LOS RAZOS DE SACRAMENTO Y REYNALDO CORAZON DE PERICO (RCA/BMG LATIN)
13 DADDY YANKEE EL CANGRI.COM (VI)	13 VARIOUS ARTISTS BACHATA PREMIUM 2002 (PREMIUM LATIN/J&N)	13 RAMON AYALA Y SUS BRAVOS DEL NORTE EL NUMERO 100 (FREDDIE)
14 CHARLIE ZAA DE UN SOLO SENTIMIENTO (SONOLUX/SONY DISCOS)	14 GILBERTO SANTA ROSA INTENSO (SONY DISCOS)	14 GRUPO BRYNDIS HISTORIA MUSICAL ROMANTICA (DISA)
15 LAURA PAUSINI LO MEJOR DE LAURA PAUSINI: VOLVERE JUNTO A TI (WARNER LATINA)	15 MARACA TREMENDA RUMBA (AHI-NAMA)	15 LOS TUCANES DE TIJUANA LAS ROMANTICAS DE LOS TUCANES DE TIJUANA (UNIVERSAL LATINO)
16 VARIOUS ARTISTS SOLO EXITOS UNDERGROUND: ONLY HITS (MOCK & ROLL/LIDEREES)	16 VARIOUS ARTISTS BACHATAHITS 2001 (J&N/SONY DISCOS)	16 EL PODER DEL NORTE IMAGINATE SIN ELLOS (DISA)
17 LUIS FONSI AMOR SECRETO (UNIVERSAL LATINO)	17 PUERTO RICAN POWER TODO EXITOS DE PUERTO RICAN POWER (LIDEREES)	17 ALICIA VILLARREAL SOY LO PROHIBIDO (UNIVERSAL LATINO)
18 MELODY DE PATA NEGRA (SONY DISCOS)	18 VARIOUS ARTISTS TODO EXITOS DE BACHATA VOL. 2 (LIDEREES)	18 VARIOUS ARTISTS 15 POSTALES DE AMOR (LIDEREES)
19 MARCO ANTONIO SOLIS MAS DE MI ALMA (FONOVISA)	19 JUAN LUIS GUERRA 440 COLECCION ROMANTICA (KAREN/UNIVERSAL LATINO)	19 VARIOUS ARTISTS PURAS CUMBIAS SONIDERAS (MOCK & ROLL/LIDEREES)
20 LALEY MTV UNPLUGGED (WEA ROCK/WARNER LATINA)	20 LOS TOROS BAND SERENATAS (UNIVERSAL LATINO)	20 LOS ORIGINALES/LOS RAZOS QUE BUENA...LA LUCHA DE LAS ESTRELLAS (EMI LATIN)

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiples shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (10x). ▲ Certification of 200,000 units (Platin). ◆ Certification of 400,000 units (Multi-Platin). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatsseeker Impact shows albums removed from Heatsseekers this week. # indicates past or present Heatsseeker title. © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Billboard HOT LATIN TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POSITION
			Airplay monitored by Nielsen Broadcast Data Systems		
			NUMBER 1 / GREATEST GAINER 1 Week At Number 1		
1	4	3	TU Y YO ESTEFANO, A. B. QUINTANILLA (ESTEFANO, J. REYES)	Thalia EMI LATIN	1
2	1	2	Y TU TE VAS R. L. TOLEDO (F. DE VITA)	Chayanne SONY DISCOS	1
3	2	1	QUITAME ESE HOMBRE R. PEREZ (J. L. PILODI)	Pilar Montenegro UNIVISION	1
4	3	4	YO PUEDO HACER B. SILVETTI (R. MONTANER, M. FLORES)	Ricardo Montaner WARNER LATINA	3
5	6	8	A DIOS LE PIDO G. SANTAOLALLA, JUANES (JUANES)	Juanes SURCO/UNIVERSAL LATINO	5
6	7	5	SI TU TE VAS G. RUBIN (G. RUBIN, C. VIE)	Paulina Rubio UNIVERSAL LATINO	5
7	5	6	ENTRA EN MI VIDA A. BAQUEIRO (L. GARCIA, N. SCHAHRIS)	Sin Bandera SONY DISCOS	4
8	15	16	ES POR AMOR D. POVEDA (ESTEFANO, D. POVEDA)	Alexandre Pires RCA/BMG LATIN	8
9	10	10	EL PODER DE TUS MANOS R. MUÑOZ (L. PADILLA)	Intocable EMI LATIN	6
10	9	11	CON ELLA K. SANTANDER, D. BETANCOURT (K. SANTANDER, O. SANCHEZ)	Cristian ARIOLA/BMG LATIN	9
11	16	25	NO ME SE RAJAR J. LIZARRAGA, A. LIZARRAGA (J. C. FRAYLE)	Banda El Recodo FONOVISA	11
12	25	20	VIVIENDO M. ANTHONY, J. A. GONZALEZ (F. OSORIO, J. VILLAMIZAR, M. ANTHONY)	Marc Anthony COLUMBIA/SONY DISCOS	11
13	13	12	CUANDO TE ACUERDES DE MI B. SILVETTI (M. A. SOLIS)	Marco Antonio Solis FONOVISA	12
14	8	7	UNA LAGRIMA NO BASTA A. A. ALBA (A. A. ALBA)	Los Temerarios FONOVISA	7
15	14	14	DEL OTRO LADO DEL PORTON R. AYALA, F. MARTINEZ (F. MARTINEZ)	Ramon Ayala Y Sus Bravos Del Norte FREDDIE	12
16	17	15	USTED SE ME LLEVO LA VIDA REY-NERRO (ESTEFANO, D. POVEDA)	Alexandre Pires RCA/BMG LATIN	5
17	18	13	SUERTE S. MEBARAK, R. T. MITCHELL (S. MEBARAK, R. T. MITCHELL)	Shakira EPIC/SONY DISCOS	1
18	12	18	BANDIDA R. CORA (E. CRESPO)	Elvis Crespo Featuring Tempo SONY DISCOS	12
19	11	9	ME HUELE A SOLEDAD A. JAEN (R. PEREZ, R. LIVI)	MDO SONY DISCOS	4
20	19	23	JURO POR DIOS A. VALENZUELA, D. VALENZUELA (J. ZAZUETA)	Banda Tierra Blanca LA SIERRA	19
21	26	22	VESTIDO BLANCO A. BUENROSTRO, M. BUENROSTRO (J. GISELL, J. CASAOS)	El Poder Del Norte DISA	21
22	21	24	NO SE VIVIR E. MARTINEZ (J. M. FIGUEROA)	Jose Manuel Figueroa UNIVERSAL LATINO	21
23	23	19	NECESIDAD REY-NERRO (ESTEFANO)	Alexandre Pires RCA/BMG LATIN	5
			HOT SHOT DEBUT		
24			BOHEMIO ENAMORADO D. FREIBERG, D. POVEDA (D. POVEDA)	Donato Poveda ARIOLA/BMG LATIN	24
25	28		EL DOLOR DE TU PRESENCIA R. PEREZ (R. PEREZ)	Jennifer Pena UNIVISION	25
26	30	43	HAY OTRA EN TU LUGAR R. PEREZ (R. PEREZ, A. POSSE, C. SALAZAR)	Pablo Montero RCA/BMG LATIN	5
27	24	26	JUGO A LA VIDA M. QUINTERO LARA (M. QUINTERO LARA)	Los Tucanes De Tijuana UNIVERSAL LATINO	24
28	22	21	MUJER CON PANTALONES E. ESTEFAN JR., J. SOMEILLAN (E. ESTEFAN JR., N. TOVAR)	Carlos Ponce EMI LATIN	15
29	49	33	BORRACHO J. GUILLEN, V. MATA, C. PRIMAVERA (F. VALDEZ LEAL)	Conjunto Primavera FONOVISA	29
30	37		CARITO E. ESTEFAN JR., S. KRYS, C. VIVES, A. CASTRO (C. VIVES, E. CUADRADO)	Carlos Vives EMI LATIN	30
31	27	28	MANANTIAL DE LLANTO J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian MUSART/BALBOA	4
32	30	30	EVERYBODY E. ESTEFAN JR., S. KRYS (E. REGUEIRA)	Rabanes CRESCENT MOON/SONY DISCOS	17
33	33	27	COMO DECIRTE NO L. ROMERO, F. DE VITA, A. "CUCO" PENA (F. DE VITA)	Franco De Vita UNIVERSAL LATINO	20
34	31	37	ARBOLES DE LA BARRANCA EL COYTE Y SU BANDA TIERRA SANTA (C. TERRANEGRA SALAZAR)	El Coyote Y Su Banda Tierra Santa EMI LATIN	30
35	44	40	BAILAME R. SAENZ QUIROZ (R. SAENZ QUIROZ)	Los Tigrillos WEAMEX/WARNER LATINA	35
36	38	34	ARRANCAME J. M. ELIZONDO, M. A. ZAPATA (D. VILLARREAL)	Pesado WEAMEX/WARNER LATINA	34
37	36	44	TE REGALO LA LLUVIA FATO PRODUCCIONES (FATO)	Ana Barbara FONOVISA	33
38	45	47	IT'S OK A. VALENZUELA, D. VALENZUELA (A. JEY)	Rogelio Martinez FONOVISA	37
39	35		SE ME SUBE C. LEMOS (C. LEMOS, KAPONTE)	Manny Manuel UNIVERSAL LATINO	35
40			TU FORMA DE SER CUMBIA A. GARZA, R. GARZA (NOT LISI EID)	Alberto Y Roberto DISA	40
41	48	38	AL QUE ME SIGA L. MIGUEL (M. ALEJANDRO)	Luis Miguel WARNER LATINA	21
42	34	29	TE QUIERO MAS QUE AYER L. ARAMBULA (W. CASTILLO)	Aracely Arambula Con Palomo DISA	27
43	29	36	POR ESE HOMBRE E. ARROYO, L. F. COLUMNA (R. GALAN, L. GALAN)	Brenda K. Starr Con Tito Nieves & Victor Manuelle SONY DISCOS	11
44	41	49	AY AMOR J. G. DEGOLLADO, S. DEGOLLADO (A. SALINAS)	Control EMI LATIN	25
45	39	32	CASCADITA DE TE QUIEROS J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian MUSART/BALBOA	32
46	46	42	TOCA PARA MI H. GATICA (A. SANZ)	Alejandro Sanz WARNER LATINA	38
47	50	46	POR LAS DAMAS J. NAVARRETE, C. ALVARADO (M. CAMPOS)	Cardenales De Nuevo Leon DISA	46
48			LA PLAYA N. WALKER (X. SAN MARTIN)	La Oreja De Van Gogh SONY DISCOS	30
49			QUE EL CUCUY NO PARE J. REYES (ESTEFANO, J. REYES)	Patricia Manterola ARIOLA/BMG LATIN	44
50	47	41	QUISIERA PODER OLVIDARME DE TI R. PEREZ (R. PEREZ, M. PORTMANN)	Luis Fonsi UNIVERSAL LATINO	3

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 98 stations (36 Latin Pop, 16 Tropical/Salsa, 46 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. Video clip availability. ©2002, VNU Business Media, Inc. All rights reserved.

LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	Y TU TE VAS SONY DISCOS	CHAYANNE	24	24	AL QUE ME SIGA WARNER LATINA	LUIS MIGUEL
2	2	YO PUEDO HACER WARNER LATINA	RICARDO MONTANER	21	21	TOCA PARA MI WARNER LATINA	ALEJANDRO SANZ
3	7	A DIOS LE PIDO SURCO/UNIVERSAL LATINO	JUANES	22	22	MANANTIAL DE LLANTO MUSART/BALBOA	JOAN SEBASTIAN
4	5	TU Y YO EMI LATIN	THALIA	31	31	LA PLAYA SONY DISCOS	LA OREJA DE VAN GOGH
5	3	QUITAME ESE HOMBRE UNIVISION	PILAR MONTENEGRO	19	19	AMOR SECRETO UNIVERSAL LATINO	LUIS FONSI
6	4	ENTRA EN MI VIDA SONY DISCOS	SIN BANDERA	23	23	QUISIERA PODER OLVIDARME DE TI UNIVERSAL LATINO	LUIS FONSI
7	8	SI TU TE VAS UNIVERSAL LATINO	PAULINA RUBIO	—	—	VOY A VOLVERTE LOCA SONY DISCOS	ALEJANDRO MONTANER
8	10	ES POR AMOR RCA/BMG LATIN	ALEXANDRE PIRES	25	25	TAN SOLO TU WARNER LATINA	NEK FEATURING LAURA PAUSINI
9	6	CON ELLA ARIOLA/BMG LATIN	CRISTIAN	28	28	SE ME SUBE UNIVERSAL LATINO	MANNY MANUEL
10	11	USTED SE ME LLEVO LA VIDA SONY DISCOS	ALEXANDRE PIRES	26	26	SI TU NO VUELVES SONY DISCOS	ALEJANDRO FERNANDEZ
11	12	SUERTE EPIC/SONY DISCOS	SHAKIRA	29	29	BANDIDA SONY DISCOS	ELVIS CRESPO FEATURING TEMPO
12	9	ME HUELE A SOLEDAD SONY DISCOS	MDO	34	34	ME HACES FALTA COLUMBIA/SONY DISCOS	MARC ANTHONY
13	14	CUANDO TE ACUERDES DE MI FONOVISA	MARCO ANTONIO SOLIS	35	35	MAS ALTO QUE LAS AGUILAS MUSART/BALBOA	PEPE AGUILAR
14	15	YO QUERIA ARIOLA/BMG LATIN	CRISTIAN	33	33	TE DEJO MADRID EPIC/SONY DISCOS	SHAKIRA
15	13	MUJER CON PANTALONES EMI LATIN	CARLOS PONCE	36	36	SE ME OLVIDO CRESCENT MOON/SONY DISCOS	GIAN MARCO
16	16	NECESIDAD RCA/BMG LATIN	ALEXANDRE PIRES	—	—	CARITO EMI LATIN	CARLOS VIVES
17	17	HAY OTRA EN TU LUGAR RCA/BMG LATIN	PABLO MONTERO	32	32	LA CADENA SE ROMPIO SONOLUX/SONY DISCOS	CHARLIE ZAA
18	30	BOHEMIO ENAMORADO ARIOLA/BMG LATIN	DNATO POVEDA	—	—	ESCAPAR INTERSCOPE/UNIVERSAL LATINO	ENRIQUE IGLESIAS
19	18	EVERYBODY CRESCENT MOON/SONY DISCOS	RABANES	—	—	QUE TE QUIERO FONOVISA	RABITO
20	20	COMO DECIRTE NO UNIVERSAL LATINO	FRANCO DE VITA	—	—	SI TU ME QUIERES UNIVERSAL LATINO	VIVANATIVA

TROPICAL/SALSA AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	4	VIVIENDO COLUMBIA/SONY DISCOS	MARC ANTHONY	23	23	VETE Y DILE REC	SERGIO VARGAS
2	3	A DIOS LE PIDO SURCO/UNIVERSAL LATINO	JUANES	27	27	BOHEMIO ENAMORADO ARIOLA/BMG LATIN	DNATO POVEDA
3	34	TU Y YO EMI LATIN	THALIA	13	13	QUITAME ESE HOMBRE UNIVISION	PILAR MONTENEGRO
4	2	BANDIDA SONY DISCOS	ELVIS CRESPO FEATURING TEMPO	31	31	MAL ACOSTUMBRADO LATINO/SONY DISCOS	FERNANDO VILLALONA
5	1	Y TU TE VAS SONY DISCOS	CHAYANNE	24	24	MI BOMBON EMI LATIN	CABAS
6	6	SI TU TE VAS UNIVERSAL LATINO	PAULINA RUBIO	25	25	TOCA PARA MI WARNER LATINA	ALEJANDRO SANZ
7	5	YO PUEDO HACER WARNER LATINA	RICARDO MONTANER	26	26	ME ESTOY MURIENDO POR DENTRO SPACE INTERNATIONAL	CONJUNTO CHANEY
8	9	LA AGARRO BAJANDO SONY DISCOS	GILBERTO SANTA ROSA	14	14	LA NEGRA TIENE TUMBADO SONY DISCOS	CELIA CRUZ
9	7	POR ESE HOMBRE SONY DISCOS	BRENDA K. STARR CON TITO NIEVES & VICTOR MANUELLE	28	28	ENAMORADO PRESTIGIO/SONY DISCOS	RAFY BURGOS 'EL CUPIDITO'
10	12	ES POR AMOR RCA/BMG LATIN	ALEXANDRE PIRES	—	—	WHAT'S LUV TERROR SQUAD/ATLANTIC	FAT JOE FEATURING ASHANTI
11	8	SE ME SUBE UNIVERSAL LATINO	MANNY MANUEL	37	37	QUERUBE UNIVERSAL LATINO	LOS TOROS BAND
12	19	CARITO EMI LATIN	CARLOS VIVES	29	29	ESTO ES PARA TI SONY DISCOS	ORO SOLIDO
13	11	RABIA SONY DISCOS	BRENDA K. STARR	—	—	CUANTO TE QUIERO M.P.	TITO ROJAS
14	17	AMOR AMOR PRESTIGIO/SONY DISCOS	DOMINIC	30	30	GRINGO MUERE DE DOLOR MOCK & ROLL/LIDENES	EL GRINGO DE LA BACHATA
15	16	EVERYBODY CRESCENT MOON/SONY DISCOS	RABANES	—	—	AY BUENO LATINO/SONY DISCOS	FERNANDO VILLALONA FEATURING JON SECADA
16	10	TE QUIERO IGUAL QUE AYER J&N/SONY DISCOS	MONCHY & ALEXANDRA	39	39	SE ME OLVIDO CRESCENT MOON/SONY DISCOS	GIAN MARCO
17	15	AQUI CONMIGO SONY DISCOS	ANDY ANDY	—	—	WITHOUT ME WEB/AFTERSHOCK/INTERSCOPE	EMINEM
18	22	MIL ROSAS RMM/UNIVERSAL LATINO	MICHAEL STUART	—	—	INTENTA AMAR WEA ROCK/WARNER LATINA	LALEY
19	18	CUANDO FALTAS TU J&N/SONY DISCOS	PUERTO RICAN POWER	—	—	DOS LOCOS J&N/SONY DISCOS	MONCHY & ALEXANDRA
20	21	HASTA QUE VUELVAS CONMIGO COLUMBIA/SONY DISCOS	MARC ANTHONY	—	—	SI TU ME QUIERES UNIVERSAL LATINO	VIVANATIVA

REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	2	EL PODER DE TUS MANOS EMI LATIN	INTOCABLE	21	21	POR LAS DAMAS DISA	CARDENALES DE NUEVO LEON
2	4	NO ME SE RAJAR FONOVISA	BANDA EL RECODO	22	22	EL DOLOR DE TU PRESENCIA UNIVISION	JENNIFER PENA
3	3	DEL OTRO LADO DEL PORTON DISA	RAMON AYALA Y SUS BRAVOS DEL NORTE	—	—	QUE EL CUCUY NO PARE ARIOLA/BMG LATIN	PATRICIA MANTEROLA
4	7	NO ME CONOCES AUN DISA	PALOMO	30	30	ERA CASADA MUSART/BALBOA	TRINITY Y LA LEYENDA
5	5	QUITAME ESE HOMBRE UNIVISION	PILAR MONTENEGRO	27	27	CADA DIA MAS CINCIAS ACUARIO/SONY DISCOS	LOS CANELOS DE DURANGO
6	6	JURO POR DIOS DISA	BANDA TIERRA BLANCA	28	28	ESCUCHA MI AMOR FONOVISA	LOS PALOMINOS
7	11	VESTIDO BLANCO DISA	EL PODER DEL NORTE	26	26	CUANDO TE ACUERDES DE MI FONOVISA	MARCO ANTONIO SOLIS
8	10	TU Y YO (CUMBIA REMIX) EMI LATIN	THALIA	23	23	TE REGALO LA LLUVIA FONOVISA	ANA BARBARA
9	8	NO SE VIVIR UNIVERSAL LATINO	JOSE MANUEL FIGUEROA	24	24	LADRON UNIVERSAL LATINO	ALICIA VILLARREAL
10	1	UNA LAGRIMA NO BASTA FONOVISA	LOS TEMERARIOS	33	33	QUE LEVANTE LA MANO FONOVISA	LOS ANGELES DE CHARLY
11	9	JUGO A LA VIDA UNIVERSAL LATINO	LOS TUCANES DE TIJUANA	32	32	NUUESTRO AMOR MUSART/BALBOA	PANCHO BARRAZA
12	20	BORRACHO FONOVISA	CONJUNTO PRIMAVERA	29	29	SOMOS MAS AMERICANOS FONOVISA	LOS TIGRES DEL NORTE
13	13	ARBOLES DE LA BARRANCA EMI LATIN	EL COYTE Y SU BANDA TIERRA SANTA	37	37	JUGUETE PREFERIDO EMI LATIN	LOS TRAILEROS DEL NORTE
14	18	BAILAME WEAMEX/WARNER LATINA	LOS TIGRILLOS	31	31	MANANTIAL DE LLANTO MUSART/BALBOA	JOAN SEBASTIAN
15	16	ARRANCAME WEAMEX/WARNER LATINA	PESADO	—	—	YA ESTOY AQUI SONY DISCOS	EDGAR AGUILAR 'EL NARQUILLO'
16	19	IT'S OK FONOVISA	ROGELIO MARTINEZ	35	35	CASCADITA DE TE QUIEROS MUSART/BALBOA	JOAN SEBASTIAN
17	25	TU FORMA DE SER CUMBIA DISA	ALBERTO Y ROBERTO	—	—	A SUBE Y BAJA DISA	GRUPO MONTEZ DE DURANGO
18	12	COMO PUDISTE FONOVISA	BANDA EL RECODO	34	34	A QUE HORAS DISA	LIBERACION
19	14	TE QUIERO MAS QUE AYER DISA	ARACELY ARAMBULA CON PALOMO	39	39	DE QUE SIRVO UNIVISION	IMAN
20	17	AY AMOR EMI LATIN	CONTROL	—	—	25 ROSAS MUSART/BALBOA	CUISILLOS DE ARTURO MACIAS

BY ANASTACIO PUERTAS CAICEDO

PANAMA CITY—Sales of recorded music in Panama have declined 30%-50% during the first months of the year, according to the record labels that operate in the country, including Sony Music, Universal, G-Producciones, and BMG. The decline has been linked to the downloading of music via the Internet and to the proliferation of pirated CDs—which sell for as little as \$5, compared with \$10-\$15 for a legitimate CD.

"Piracy in Panama is killing the music industry," says María Sofía de Carranza, owner of record store Discotecas Shoppy.

Carranza, whose store is one of the oldest in the country, says she has heard reports of CDs selling for as little as \$3. "But the labels have to pay royalties, production, art, taxes, and a whole series of things that make [it] impossible to sell for \$5. We can't compete."

It is common to see stands along Panama City's main roads selling counterfeit copies of the latest local and international releases in full view of local authorities. The most pirated acts are reported to be Sammy y Sandra Sandoval, Los Rabanes, Shakira, and such local reggae acts as El Rockie.

Panama does have an anti-piracy law that went into effect in January 1995, which punishes acts of piracy with fines of up to \$20,000 or four years in jail. But many contend that the law only applies to big operations.

Dumas Torrijos, owner of G-Pro-

Piracy, Internet Music Hits Panama Sales



GONZÁLEZ

ducciones—which distributes the product of many labels—says that sales have dropped by as much as 50%,

with local artists like Sammy y Sandra Sandoval and Ulpiano Vergara particularly affected: "Authorities have executed searches, but controlling this is difficult, and pirate retailers crop up like wildflowers."

But the problem in Panama is not limited to the small vendors but extends to larger, industrial operations. Labels like Sony Music Panama, which is very active on the anti-piracy front, respond by constantly patrolling the streets for counterfeit copies of their releases.

According to Sony Music Panama GM Manuel González, a series of activities is planned for August to raise consumers' awareness of piracy's impact. There will be TV campaigns featuring local artists, a possible "hour without music" coordinated with radio networks, and a publicity stunt whereby stores will be shrouded with black veils and albums will not be sold for a day.

"We want people to be conscious of the problem," González says. He adds that Sony is also planning to release cheaper compilation CDs to entice buyers to buy legitimate product.

"What's most heavily pirated is reggae, typical music, local acts," González says. "So we're trying to give buyers a cheaper alternative."

Labels are also beginning to offer incentives for purchasing legitimate albums. Rock band Son Miserables, for example, included an interactive menu with videos, photos, and other features as part of its second CD.

Jazz Notes™



by Steven Graybow

NU-JAZZ: In jazz, one expects the unknown. Familiar songs are altered to the point where they are no longer recognizable, and melodies are reharmonized with previously unheard flavorings, putting new perspectives on the original structures in light of spur-of-the-moment musical journeys.



DJ SPOOKY (THAT SUBLIMINAL KID)

So, what happens when the original, improvised performances are altered, not by improvised interaction, but by after-the-fact digital editing and intuitive manipulation? Such is the question posed by **DJ Spooky (That Subliminal Kid)** on *Optometry* (July 9), the 12th in Thirsty Ear Recording's Blue Series of albums that defy the standard conventions of what jazz can be.

Optometry began as a series of conversations, where turntablist/mixer DJ Spooky (aka **Paul Miller**), pianist **Matthew Shipp**, bassist **William Parker**, tenor saxophonist/trumpeter **Joe McPhee**, and drummer **Guillermo E. Brown** laid the groundwork for the original tracks that became the foundation of the project. "We set forth ideas on styles and tempos and how the music could best be developed so that it could be manipulated in the digital format," Miller says. "As free-jazz musicians, the band was not accustomed to thinking of structuring the music. At the same time, we were all approaching the project from the same perspective, to eliminate all boundaries of what jazz can be."

Once the basic tracks were recorded, Miller digitally manipulated them, editing bits together and adding sampled sounds to create wholly new compositions built around the band's original improvisations. "When you see a free-jazz unit play, it is about each musician playing stream-of-consciousness lines," Miller says. "When those performances are edited down and altered, the trick is to recognize the rhythmic linkages and how various modes and tempos relate to one another. The idea is that all the participants become part of the final mix. The boundaries between DJ and musician become blurred, because the DJ is creating music that has

never before been heard, and the musicians are actively contributing to the DJ's craft."

Not surprisingly, Miller is not exactly a novice when it comes to jazz. His father, **Paul E. Miller**, was a lawyer, the dean of Howard University's law school, and a mentor to **Donald Byrd** when the trumpeter was studying for his law degree. Miller's father passed away when Miller was a child, and one of his earliest memories is that of seeing Byrd play at his father's funeral. Miller inherited his father's extensive jazz record collection, exposing him to artists whose willingness to break the rules of convention have inspired his work as a DJ/mixer.

"The **Art Ensemble of Chicago** would do entire pieces based upon a specific rhythmic pattern, and that was a concept that is at the heart of *Optometry*," Miller reveals. "I follow the experimental traditionalists, such as [drummers] **Milford Graves** and **Elvin Jones**, who know the rules so well that they can do away with them altogether."

Thirsty Ear president **Peter Gordon** says, "The idea behind the Blue Series is to redefine jazz by speaking it in different languages, and Spooky had already done live collaborations with Matthew Shipp before, so he was a perfect candidate to speak jazz using the language of the DJ. The essence of jazz is improvisation, and the essence of improvisation is the ability to adapt to any situation. Spooky understands the context and intellectual stream of the jazz musician, so he can allow it to remain what it is while giving it an entirely new shape."

At retail, Thirsty Ear is promoting *Optometry* through price-and-positioning programs with Warehouse, Borders Books & Music, and Virgin. Although it is being marketed as a jazz recording, *Optometry* will be largely stocked in the DJ sections of retail stores, with crossover into jazz departments. "You can't disconnect with the consumer, so you have to stock an artist where the largest number of people will look for him," explains Gordon, who notes that the full Blue Series of releases, including music by Shipp, Parker, and Brown, is featured on a panel of *Optometry's* CD booklet to "give people new to jazz an entry to exploring our world."

AND: KnitMedia, parent company of the Knitting Factory club, has merged with and acquired the catalog of Instinct Records, giving the combined company a catalog of more than 800 titles. Included in the deal are Instinct's Shadow and Evolve imprints. The KnitMedia label group includes Knitting Factory Records, Shimmy Disc, Knit Classics, and the JAM (Jewish Alternative Music) imprints.

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Stravinsky Gets Boosey & Hawkes Promo Treatment

BY JIM BESSMAN

NEW YORK—With new publication *The Stravinsky Project—A Handbook for Performers and Programmers*, Boosey & Hawkes is perfecting its recently developed concept in promoting a broader usage of music by its great composers.

"We celebrated the Aaron Copland centenary a couple of years ago as part of our big 2000 campaign on behalf of certain composers who are considered in the pantheon of classical or 20th century music," says Boosey & Hawkes GM Jennifer Bilfield, noting the company's publication then of *Annotations—A Guide to the Music of Aaron Copland* and the reasoning behind what was essentially a concert user's handbook.

"The challenge was how to present the repertoire to an educated customer base," Bilfield continues. "What we found, interestingly, was that some of the most experienced exponents of a composer's music are a little bit too shy to ask for materials on works that are outside of what they usually perform, or they're looking for specific thematic threads to pull together an interesting program for their audiences. So our role as publisher is twofold: to provide them with the types of resources to strengthen their knowledge base on the music—even if theoretically it's music that everyone knows—and second, to provide interesting programmatic threads to help them make lively presentations for their audiences."

The Copland title, which played on the composer's *Connotations, for Orchestra*, was accompanied by a cassette sampler corresponding to the text. Out in time for the 1998-1999 performing season, it provided brief annotations on Copland's works and included instrumentation and biographical information.

"We printed probably around 10,000 copies," Bilfield says, "which is extraordinary. Reprint after reprint went far and wide to choral directors in small towns and premiere conductors at the nation's finest orchestras. It also traveled overseas to our affiliates and was translated by our reps in foreign countries."

So effective was the piece, Bilfield adds, that it served as a "template" for similar text/CD composer-handbook titles—as opposed to the numerous CD-only promo samplers that Boosey & Hawkes had previously issued. *Benjamin Britten—A Guide to the Orches-*

tral Works and Finzi Centenary 2001 (highlighting the work of English composer Gerald Finzi) "begat" *The Stravinsky Project*, Bilfield says, though the new title differs in serving a "globally universal composer."



BILFIELD

But Igor Stravinsky is also a "less quantifiable" composer, she says, and as musicologist and the booklet's author, Joseph Horowitz, writes, his "stylistic and geographical odysseys make him permanently elusive."

Bilfield says, "He stimulates a lot of creative interpretation. He lived in many countries, his music evolved through different styles, and he certainly was an enigmatic figure. But he was one of the most compelling composers of the 20th century, so it was a huge challenge to tackle this unquantifiable but enormously influential personality. The project took 18 months to compete."



STRAVINSKY

Bilfield credits Horowitz with "putting together a coherent and engaging narrative to introduce Stravinsky's music both to the uninitiated and the very experienced programmer—and that's a very tricky minefield to navigate: not to turn off people by an academic approach and make it meaty enough for those who feel they know what they need to get a little bit more."

Horowitz's text, then, delivers "penetrating discussions and an encompassing view" of Stravinsky's music, Bilfield says. It looks at his influences while examining his varied output and provides background and chronology; it also offers programming tips and suggestions.

"One of the most important parts of the project is the sampler CD, and we've [affixed it in a transparent plastic envelope] inside the booklet," Bilfield says, distinguishing the Stravinsky title from its predecessors, whose companion discs were jewel-boxed separately. The contents of the disc, she adds, "point to [Stravinsky's] early influences, like Tchaikovsky, as a way of piquing interest in the booklet user to hear more, as well as show the influences on Stravinsky's thinking."

The "mercurial nature" of Stravinsky's catalog, Bilfield says, makes Boosey & Hawkes' endeavor especially important.

"As publisher, we're charged with the responsibility of respectfully representing a composer's output in a way that is consistent with their spirit and intent," she says. "There's also a level of honesty and clarity that as publisher we can provide to the music-using population: We wanted a document that not only revealed in the glory of Stravinsky but provided enough nuance and clarity and honesty that whatever it inspired would be above and beyond what the programmers might have developed on their own. Value-added, if you will."

Noting that the Boosey & Hawkes catalog is "often perceived as the jewel of jewels," Bilfield says: "People think you just sit back and let it happen. But we proved with Copland that no matter how well-known a composer or a composer's works are, publishers can have a very active and dynamic role in creating synergies between organizations in order to help make a more dramatic impact in the presentation of the composer's work, creating a bigger picture and raising the composer's visibility."

Having previously worked on the orchestra and festival sides of the business, Bilfield now says she sees "opportunities for publishers and composers to blend the art and the commerce of the industry in providing the types of tools that support the repertoire with a long-term vision."

With this in mind, Bilfield says that next up for Boosey & Hawkes will be a *Prokofiev 2003* project.

Words & Music™



by Jim Bessman

BLUEBIRD'S BOOK: Harper Entertainment has just published *The Bluebird Café Scrapbook*, celebrating the 20th anniversary of Nashville's famed songwriter showcase (*Billboard*, July 6).

"We asked about 200 people for their favorite or least-favorite memories, and when the responses came back, we had a history that was far more comprehensive than I could have done myself," says Amy Kurland, owner of the club that has become synonymous with its much-copied *In the Round* songwriter groupings.



KURLAND

"There are over 100 stories and 125 photos," she continues, "and 25 recipes, because we started it as a cookbook."

Highlights of the book—as well as recipes from **Faith Hill**, **Amy Grant**, and the **Dixie Chicks**—include Grant's recollection of her hair catching fire from a candle and **Garth Brooks'** recounting of his initial Bluebird showcase, which clears up numerous conflicting stories of the portentous event as submitted by others. Also recalled is the filming of the 1993 feature *The Thing Called Love*, which starred **River Phoenix** and **Sandra Bullock** and centered on the Bluebird's songwriting scene.

"It's amazing how many people wrote about seeing [such in the Round regulars as] **Thom Schuyler** and **Fred Knobloch** and **Don Schlitz** for the first time—and being scared by the level of the competition," Kurland says, adding that stories about the likes of **John Prine**, **Gary Burr**, **Bob DiPiero**, **Karen Staley**, and **Kevin Welch** "appeal to the mainstream country fan as well as the real Bluebird fan interested in the most 'inside' stuff."

Kurland happily reports that *The Bluebird Café Scrapbook* is the best-selling title at the bookstore across the street.

MOZART FROM MADRAS: India's great Bollywood film composer **A.R. Rahman** is being hailed as the "Asian

Mozart from Madras" in the U.K. press, following the opening last month of **Andrew Lloyd Webber's** *Bombay Dreams*, a musical featuring Rahman's classic Bollywood hits. Over in the States, meanwhile, **Rajkumar Santoshi** and **Ajay Devgan**, respectively the director and lead of new Bollywood historical drama *The Legend of Bhagat Singh*, explain why Rahman was chosen to score the flick—one of several simultaneous releases focusing on the historically neglected Indian freedom fighter who was executed by the British in 1931 in Lahore.

"I wanted to reach the youth, and no other music director could do that," says Santoshi, who is in town to promote the New York premiere of *Bhagat Singh*. Devgan, who plays the film's title character, adds: "He's the only one who could transform old [folk-music styles] into new and maintain authenticity."

SINGER/SONGWRITER/WRITER: **Janis Ian**, beloved since the '60s for such classic songs as "Society's Child," "Jesse," and "At Seventeen," has also developed quite a following for her monthly columns in *Performing Songwriter Magazine*. But her current column, "The Internet Debacle—An Alternative View," has elicited a particularly heavy response.

"It's been out in the magazine a week, I think, and online at my site [janisian.com] for a week—and I'm getting 10,000 hits a day," Ian says. "People are posting it all over the Net, discussion boards are springing up—I've never had anything like this happen before."

In the lengthy treatise, Ian takes what she acknowledges is a "devil's advocate" stance, contending that "free Internet downloads are good for the music industry and its artists." The opposing industry position that they harm sales is "nonsense," she says, noting that unauthorized Napster downloads of her music brought 100 fresh hits to her site each month, 15 of which resulted in album purchases.

Ian then picks apart four anti-downloading arguments found on the Recording Industry Assn. of America's Web site and concludes with a few suggestions on how the industry should address such "real issues" as disadvantageous recording contracts, congressionally-set writer/publisher royalty rates, and the controlled-composition clause.

Incidentally, Ian says her site gets 75,000 hits a year—"not bad for someone whose last hit record was in 1975."

Studio Monitor™

by Christopher Walsh



PROGRESS REPORT: Following the 2001 retirement of **Courtney Spencer**, VP of the Professional Audio Group for Sony Electronics' Broadcast and Professional Co., the professional audio/video giant has restructured its sales and service teams to address an evolving marketplace.

Sony's **Robert Ott**, VP/reseller of the broadcast and professional systems division of Sony Electronics' Broadcast and Professional Co., has stepped in to replace Spencer, along with Sony Electronics' **Larry Thorpe**, a pioneer of HDTV market development in the U.S. Recently, Ott illustrated changes at Sony's Broadcast and Professional Co.

explains. "You've got to understand other facets of the business," he says of Sony personnel previously specializing in one area. "When you walk in and say, 'I've got the mixers, microphones, and recording gear setup,' people are interested in hearing the other things that you can do for them.

"So the re-focus on the part of Sony is to say, 'Here's where we need to be with pro audio, here are the markets we need to address, and this is the way we're going to accomplish it,'" Ott continues. "The way to accomplish it is to homogenize, and at the same time strategically go after specific types of business that we want to conduct."

The convergence of high-resolution audio and video offered by DVD and HDTV has cultivated a greater emphasis on both, where audio was once an afterthought in film. As consumers become more accustomed to high-resolution and/or multichannel audio through DVD and broadcast TV, Sony Electronics is attaching greater importance to making available a high-quality wireless microphone, for example, with every video camera. With ever-more state-of-the-art communication and presentation equipment implemented in environments such as corporate boardrooms, a greater variety of Sony products (or those of other manufacturers) can be installed there as well.

"All of these various disciplines are now being addressed," Ott says, "where before it was like, 'No, I'm the audio guy.' They may have known enough about video to get away with it, but now they can address it and work with people so the customer ends up being more satisfied with their contact with Sony. And at one time, we were viewed as very protocol-driven and Sony-exclusive. Now we understand that the world has to be an open third-party relationship, and all of our products are driving toward that end. We just don't make every product that somebody needs, and we need to work with those products."

A range of Sony's professional audio products will be featured July 19-21 at the upcoming National Assn. of Music Merchants (NAMM) convention at the Nashville Convention Center. Among them will be one of Sony's more successful offerings, the DMX-R100 digital mixer, more than 1,500 of which have been sold worldwide. Several enhancements to the DMX-R100 will be demonstrated at NAMM.

Lavigne Set Boosts The Matrix

Writing/Production Team Sees Increased Visibility, Demand

BY CHRISTOPHER WALSH

NEW YORK—The rising chart positions of Avril Lavigne's *Let Go* (Arista) and "Complicated" single are accompanied by increased visibility and demand for the services of Lauren Christy, Graham Edwards, and Scott Spock, a writing/production team known collectively as the Matrix.

At No. 5 on The Billboard 200 this week, *Let Go* features significant contributions from the Matrix. "Complicated," the first song the team wrote with Lavigne, is No. 4 on the Hot 100 this week.

Formed in 1999, the Matrix recently moved its production studio from Valley Village, Calif., to a new location in Encino. At this Pro Tools-based facility, the talented Matrix principals are combining traditional acoustic and electric instruments with synthesizers and the latest in emulating and processing software, writing and producing an impressive string of songs for such artists as Christina Aguilera, Ronan Keating, and Eric Gales.

"We have four Pro Tools systems in various sizes," explains Spock, who produced Christy's "Color of the Night" while the latter was a Mercury Records artist. "We have two huge, seven-card systems. We have every synth known to man, and Graham is an extraordinary bass player/guitar player. Between all the synths and Pro Tools, we cover the gamut between

acoustic instruments and the programming side. We have a bevy of players, like drummers, that we use and other studios that we track live in. But we exclusively work in Pro Tools."

That combination of acoustic instruments with synthesizers and workstation-based production has served Matrix projects well, evident on tracks like "Complicated" and "Sk8ter Boi" from *Let Go*. "That's



what we like to keep," Spock says. "Even though everything is through a computer and there is a lot of manipulation, we try to keep the human feel to things."

Like its blending of instrumentation and technology, the combination of three distinct sensibilities has also proved fruitful. "Graham had a band called DollsHead," Christy says. "Graham's record label [MCA] hired

Scott to do a remix of one of their songs. Then we realized, 'Oh, we all know each other.' We were all doing our own artistic thing, and we started writing songs together. It was really our manager, Sandy Robertson, who was involved with DollsHead and me as a solo artist, who said, 'The three of you have got something. You can write something specific to any artist that you work with; this is what you should be doing.' We've been doing it ever since."

While microphone and preamplifier choices change depending on project and application, the Matrix records exclusively to Pro Tools through Apogee AD-8000 converters. The myriad synths are interfaced with Pro Tools via Digidesign's 1622 16-channel audio interface.

"I'm really excited about going fully software," Spock says, "because we don't use much outboard gear other than for recording. It's all plugins—we're really excited about how it's coming along. Everybody was talking about, 'That's the future,' but it's definitely the present."

Forthcoming Matrix projects include Ricky Martin's next release, sessions that took the team to Miami's Hit Factory/Criteria Studios, yielding a new and different sound for the artist, Spock confides. "It's wherever it takes us," he says. "Our system is totally mobile, so we can pack it up in two hours and set it up in 2 1/2. We can be anywhere."



OTT

"We still have a dedicated audio sales force," Ott says. "We still have dedicated audio distribution, and we have national accounts. We now have an additional sales force that used to be exclusively pro video. They no longer are called pro video, they are called 'professional products,' because they handle the gamut of everything from VAIO computers to AIT drives to video recording to cameras to pro audio—wireless, and recording studio equipment. They can't do it all, obviously. But they have to be knowledgeable enough—and that's what our training program is doing now—to go into a situation and say, 'This is my technical limit, now I'll bring in the resources necessary to complete this project.'"

Between recording and audio post-production studios, the musical instrument (MI) market, and the sound reinforcement/sound contractor markets—not to mention custom boardroom installations, a market that has seen tremendous growth in recent years—increasingly sophisticated and integrated technology requires a greater familiarity with more of Sony's innumerable professional products, Ott

Billboard™ PRODUCTION CREDITS					
BILLBOARD'S NO. 1 SINGLES (JULY 13, 2002)					
CATEGORY	HOT 100	R&B	COUNTRY	RAP	MAINSTREAM ROCK
TITLE Artist Producer (Label)	HOT IN HERRE Nelly/ The Neptunes (Fo' Reel/Universal)	HOT IN HERRE Nelly/ The Neptunes (Fo' Reel/Universal)	I'M GONNA MISS HER (THE FISHIN' SONG) Brad Paisley/ F. Rogers (Arista Nashville)	HOT IN HERRE Nelly/ The Neptunes (Fo' Reel/Universal)	DRIFT & DIE Puddle Of Mudd/ J. Kurzweg (Flawless/Geffen/ Interscope)
RECORDING STUDIO(S) (Location) Engineer(s)	RIGHT TRACK (New York) Brian Garten	RIGHT TRACK (New York) Brian Garten	THE CASTLE (Franklin, TN) Richard Barrow	RIGHT TRACK (New York) Brian Garten	NRG THIRD STONE (N. Hollywood, CA) John Kurzweg
CONSOLE(S)/ DAW(S)	Neve VX	Neve VX	SSL 4064 G+	Neve VX	Neve 8068
RECORDER(S)	Pro Tools	Pro Tools	Otari Radar II	Pro Tools	Studer A827, Pro Tools
RECORDING MEDIUM	Pro Tools	Pro Tools	Otari Radar II	Pro Tools	Ampex 456
MIX DOWN STUDIO(S) (Location) Engineer(s)	HIT FACTORY (New York) Rich Travali	HIT FACTORY (New York) Rich Travali	THE CASTLE (Franklin, TN) Richard Barrow	HIT FACTORY (New York) Rich Travali	SOUNDTRACK (New York) Andy Wallace
CONSOLE(S)/DAW(S)	Neve VR	Neve VR	SSL 4064 G+	Neve VR	SSL 4072 G+
RECORDER(S)	Studer A827	Studer A827	Otari Radar II, Ampex ATR 102	Studer A827	Studer A820
MIX DOWN MEDIUM	Quantegy 499	Quantegy 499	BASF SM 900	Quantegy 499	BASF 900
MASTERING (Location) Engineer	HIT FACTORY (New York) Herb Powers	HIT FACTORY (New York) Herb Powers	MASTERMIX (Nashville, TN) Hank Williams	HIT FACTORY (New York) Herb Powers	SDNY (New York) Vlado Meller
CD/CASSETTE MANUFACTURER	UNI	UNI	BMG	UNI	UNI

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A vigorous
35-year-old
feelin' stronger
every day

An American institution draws generations of fans with a classic sound and an undiminished determination to entertain.

BY MICHAEL AMICONE

It's been 35 years since the original members of Chicago first got together with a dream of combining a rock band with an integral horn section. Blending driving backbeats, soaring pop tunes and tight, melodic horn charts, Chicago has stretched that initial musical inspiration into a three-decade-plus career, surviving one member's tragic death, the defection of several others and many musical trends.

It all began during the latter part of the '60s, when the Chicago-bred group, originally dubbed the Big Thing, began honing its musical skills on the Midwest club circuit as "kind of a white-soul band," as trombonist/vocalist James Pankow describes the act. The group eventually crossed paths with James William Guercio, a producer aligned with CBS Records and a former friend of woodwind player/vocalist Walter Parazaider; Guercio took the fledgling soul men under his wing.

Rechristened the Chicago Transit Authority (in honor of the bus line Guercio rode to

Continued on page 42

The Billboard

Chicago's accomplishments over 35 years of uninterrupted music-making can be measured in myriad ways: platinum albums crowded on den walls; a catalog of hits as impressive as any in the annals of popular music; a multi-generational audience that rediscovers the band's distinctive sound and makes it their own, on a regular basis; and enough frequent-flyer touring miles for several trips to the moon.

Perhaps the most notable commodity accumulated by the group over its unprecedented career has been, simply, the attainment of wisdom. Across a span that would easily encompass the birth and death of a dozen lesser bands and through the incredible vagaries that have characterized the recording industry in the modern era, Chicago has learned what's important, what's not and how to tell the difference in the creativity and commerce of contemporary music. It's a quality that comes across loud and clear in conversation with the group's founding members—keyboardist and vocalist Robert Lamm, trumpeter Lee Loughnane, trombonist James Pankow and woodwind player Walt Parazaider. Along with Bill Champlin (keyboards, guitar, vocals), Jason Scheff (bass, vocals), Tris Imboden (drums) and Keith Howland (guitar), the foursome has guided Chicago's fortunes through 26 albums (with astonishing sales of more than 122 million units), 20 top-10 hits and an ongoing live appeal that is, in the truest sense of the word, stellar.

In Florida, during a stopover on their current U.S. tour, in conjunction with their recently announced Rhino Records catalog-reissue deal and on the heels of a triumphant appearance at the 2002 National Memorial Day Concert, broadcast live on the West Lawn of the Capitol, Lamm, Loughnane, Pankow and Parazaider took time out to share some of the wisdom that only three and a half decades in the business can bring.



Chicago today (from left): Walt Parazaider, Lee Loughnane, James Pankow, Tris Imboden, Robert Lamm, Jason Scheff, Keith Howland, Bill Champlin

ard Interview

BY DAVIN SEAY

Is there a single factor to which you can attribute your longevity as a band?

Walt Parazaider: This may sound a little corny, but I think, as much as anything, it's the deep love we feel for each other. We've grown up together, fought together, laughed and cried together and, in the process, become like brothers. Let's face it, you can't keep a band together for 35 straight years without building on a foundation of mutual respect. There's a particular brand of Midwestern loyalty that you find nowhere else. It's what we started with, and it's what has sustained us through the good times and the bad.

Lee Loughnane: I'd have to say the music goes right along with that. We're still playing songs in concert from our first few albums. People just don't seem to ever get tired of that material, and, as long as we can inspire that kind of response, the music stays fresh for us also. There's a timeless quality to these songs that seems to have transcended whatever the flavor-of-the-week might happen to be.

James Pankow: Of course, you've got to be realistic. It's sometimes hard to get a fresh slant on music you've been playing for so long. That's where the adrenaline that the audience provides comes in. You feed on the delight and approval of the crowd, and that's what helps make these songs new again. It's the same sort of gratification that kept Sinatra and Ellington going into their 80s.

WP: There's also an element of mental discipline, an attention to detail that keeps us on our toes. Back in the '60s, audiences were used to lots of improvisation, but most of the music we perform on stage these days is played off of charts, because people want to hear it as they remember it, within certain perimeters. That demands a whole other kind of concentration that I think has been good for us as musicians.

Robert Lamm: What goes along with all of this is an appreciation of how fortunate we've been. Occasionally, people will ask us if we get tired of being on the road all the time, and, of course, there is a price to pay. You can ask our families. But, when all is said and done, the pleasure and excitement we bring to our fans really does make it all worthwhile. This is something that we love doing, and having a job to love is something I'd wish for my own kids. Having said that, one thing we've learned over the years is to separate work from home. When we're touring, we give it our all. And when we're at home, we're really there, 100%.

JP: There's a lot to be said for loving what you do to put food on the table. For us, that's just as much a definition of success as any number of hit records or sold-out concerts.

WP: We're firm believers that the harder you work the luckier you get. You make your own breaks, and we've made our breaks by making this band a way of life. But we've also learned how to pace ourselves. We used to be

out over 300 days of the year. Now we do 80 to 100 dates in that same period. Each of us is aware of what we're trading off, in terms of family and relationships, and we do our best to keep a good balance between the two.

Has there been a change in the Chicago sound and your approach to songwriting over the course of your career?

JP: Not really. We still try to write songs that are based in real life, about the things that affect us directly. I think our music speaks about the human condition, and the hopes and fears of humanity have always remained essentially constant. Of course, things change. After 9/11, for example, the whole idea of what entertainment was and what it should do went through a reevaluation. And, when we first started out, the country was divided over the Vietnam War. Having that long view has helped us put things into perspective. I think, in the same way that Glenn Miller and Benny Goodman got the country through hard times, we can provide something positive and uplifting to strengthen the American fabric. Now it's our turn.

WP: As far as our sound goes, it's only natural that our musicianship improves. We're constantly working on new songs and arrangements to keep things fresh and interesting, not just for the audience, but also for us. We're not like ballplayers who outlive their abilities. Our musical consciousness continues to evolve.

RL: Of course, there is a whole range of new technologies available, but, for this band, that's never been as important as the songwriting and musicianship. As much as anything, I'd say technology has lightened our load a little. We can now do a tour with two trucks instead of three.

LL: We try to keep up with the latest advances, but the trick is to learn from the technology and not to let it overwhelm you. We've utilized drum machines and synthesizers and computer programming, but very selectively. We don't want the instruments to end up playing us.

WP: As far as we're concerned, the measure of any good band is what they can do if the plug ever gets pulled. We've been able to keep performing after a power failure on more than one occasion, playing whole acoustic sets. And, believe it or not, those have been some of our best concerts.

Chicago has been through numerous personnel changes. Is it hard to keep the creative continuity with new members?

RL: The most difficult aspect is always emotional. I mean, as both a friend and musician, you'd never be able to replace someone like Terry Kath, our original guitarist, who died in 1978. But you have to carry on, and the major consideration is always that sense of continuity. Any musician has to be able to become a part of the whole and not change the essential dynamic of the music. That being said, I think we've had good luck finding and keeping great musicians. Our guitarist, Keith Howland, thinks of himself as the "new guy," and he's been with us since 1995.

LL: The main thing we look for with new members is the ability to integrate into the band's musical structure. There's a very fine line between an individual player's interpretation of a song and the way it should be played. We want the best of both worlds, and we're never satisfied until we get it.

WP: Aside from sheer musical ability, we're also interested in how they fit into the group on a day-to-day basis. A guy might have great chops but doesn't travel well. This work can be very difficult and demanding, and the last thing we need is someone who can't get with the program. We don't all necessarily have to be best friends. We each lead individual lives, but we all share an enthusiasm and commitment that keeps us going in the same direction.

Has the make-up of your audience changed over the course of the band's career?

JP: Absolutely. It's become a family affair. Young people come up with copies of our first album to autograph, an album that was maybe released before most of them were born. It's really one of the highlights of what we do, to discover this wonderful and unique appeal that our music has to people of all ages.

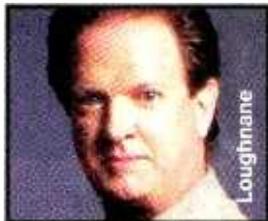
LL: A lot of our biggest hits were in the '60s and '70s, but that doesn't seem to make any difference to the people who come to hear us. It isn't about a particular generation or decade. It's the music, pure and simple.

There is a lot of talk about the music industry being in a state of crisis these days. What's your opinion on the state of the business?

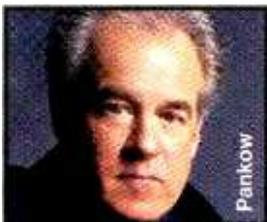
LL: Music is a creative endeavor, and that means it's always in some state of crisis and transition. The reality is that very few artists are going to emerge who will make music good enough to endure. I think of bands like Dave Matthews band, which



Parazaider



Loughnane



Pankow



Lamm



The band's first publicity photo, 1967

Continued on page 52

Killer Catalog: Ambitious Rhino Reissues Program Salutes "One Of The Great Groups"

For the first time, tracks will be taken from the band's original master recordings. Gatefold packages, notes and bonus cuts enhance the releases.

BY DON WALLER

"There are very few opportunities for acquisitions of this magnitude," says Warner Strategic Marketing president Scott Pascucci, referring to the recent announcement that Rhino Records—now under the WSM aegis—scored the rights to re-release the entire Chicago catalog.

Because Chicago spent more than a decade recording for various Warner Bros. labels—having previously spent a similar decade-plus with Columbia Records—and because rights to the latter discs had recently reverted to the band, this acquisition presents what Pascucci modestly describes as "a very rare opportunity to integrate an entire catalog."

"If you look in your Joel Whitburn books," adds WSM/Rhino VP, A&R, David McLees, "you'll find that Chicago is the second-biggest American band in history, trailing only the Beach Boys. They've been around 35 years, and they've had a lot of hits, but their catalog has never been treated the way that it should've been. Now we have the opportunity to do it right."

The first step in that journey came at the start of this month, when Rhino issued *The Very Best of Chicago: Only the Beginning*, a 39-song, two-CD, career-spanning package. The second step followed just two weeks later, when deluxe reissues of the band's first three albums (*Chicago Transit Authority*, *Chicago II* and *Chicago III*) hit the streets.

GATEFOLDS AND BOOKLETS

One of the biggest differences between these new discs and previous Chicago reissue packages is that every track will be taken from the original master recordings. "It's going to sound a whole lot better," McLees says, noting that each disc not only will reproduce the originals' gatefold packaging but also will contain 20-page booklets with appropriate period photos and liner notes by David Wild.

Because the band's first three efforts were each double albums—each of which will fit on a single CD—there will be no bonus tracks per se, as everything the group recorded for those sessions wound up on the original LPs. The sole exception will be the reissue of *Chicago II*, which will sport the single-edit versions of "25 or 6 to 4" and "Make Me Smile."

Rhino intends to roll out the remainder of the catalog in similar sets of three, with *Chicago V*, *Chicago VI* and *Chicago VII*, as well as *Chicago VIII*, *Chicago X* and *Chicago XI*, slated to appear before the end of the year. (The band's fourth album, *Chicago at Carnegie Hall*, was a live recording, and *Chicago IX* was its greatest-hits package.) All six discs, as well as all future Rhino reissues—which will continue well into next year, with a five-CD boxed set on tap—will contain previously unreleased material.

BAND ON THE ROAD

Noting that the initial Rhino reissues will coincide with the band's 35th-anniversary tour, WSM executive VP, sales & marketing, Kevin Gore freely admits that Chicago's status as a "touring machine" (playing about 100 dates each year in sheds that hold between 5,000 and 10,000 people) provides plenty of extra promotional opportunities—not only in terms of tour publicity and TV appearances, but also in creating one-to-one marketing situations.

"We'll have aggressive positioning at retail, from chains to racks to mass merchants and beyond," Gore explains. "But the point of our advertising will be to reconnect the consumer with the music, primarily through direct-response TV. We'll be running spots—60s, 90s and 120s—on cable outlets and local network affiliates, and these will be packed with as much music as we can present—up to 15 eight-second hooks. We did some consumer research, and every time people would hear another song, they'd say, 'Oh yeah, I remember that' or 'Wow, I forgot about that one.' People remembered key events in their lives that linked to these songs, and, when you have a 35-year history as a band, that creates a lot of room for really strong relationships between the music and the consumer."

"And we'll be working with the usual suspects in the world of Internet commerce, as well as with the band's Web site (chicagotheband.com), with rhino.com, and, of course, the music properties at AOL, specifically AOL Music. And we're working very closely with Warner Strategic Marketing International in London to develop the appropriate plans for their markets, so this is a worldwide plan, as opposed to a U.S. and Canada plan."

BEYOND THE FANBASE

"If you look at the *Airplay Monitor* charts," Gore elaborates, "you'll find that there are many Chicago songs that are played across multiple radio formats every single day. And those stations are reaching new people, so this isn't just about reaching the fan base; it's about expanding the fan base to really grow what this catalog offers to us."

"This is the first significant acquisition by Warner Strategic Marketing, and we hope this is indicative of the scope and magnitude of the acquisitions that we'll be able to achieve going forward," says Pascucci. "We also think there's an opportunity to expose Chicago to a new audience and get people to acknowledge that this is one of the great groups—that they should have a Grammy Lifetime Achievement Award, for example—and we want to take them to that level." ■

FEELIN' STRONGER

Continued from page 40

school), the seven-piece outfit moved to Los Angeles in 1968. Several showcases and record-company machinations later, CBS Records head honcho Clive Davis signed the band.

The group's auspicious Columbia debut was released in 1969. Featuring two future band classics, the Robert Lamm-penned "Does Anybody Really Know What Time It Is?" and "Beginnings," the eponymously titled double LP showcased a group chomping at the bit to get its musical ideas on tape. "We'd been rehearsing and writing; once we got the go-ahead that we were going to be allowed to record the first album, I don't think it took us very long," remembers lead vocalist/keyboard player Lamm of that initial creative flurry. "It might've taken us a couple of weeks to record *Chicago Transit Authority*."

FORCEFUL FOUR-SIDER

From the beginning, it was clear that the band had a powerful rhythm section (anchored by drummer Daniel Seraphine), three gifted lead vocalists in Lamm, guitarist Terry Kath and bassist Peter Cetera, and an ace up its sleeve: a crack horn unit comprising Pankow, Parazaidar and trumpet player/vocalist Lee Loughnane. "I approached the horns in this band as another lead vocal almost, rather than riffs or background shots or frosting on the cake," explains arranger Pankow. "It's another melodic thread in the fabric of the song."

Bolstered by FM radio play, *Chicago Transit Authority* sold well, despite the fact that the group had not yet scored a hit single. All that would change with Chicago's more



Circa 1970s

ambitious second album, *Chicago II*, released in 1970. Another four-sided affair, it featured Lamm's "25 or 6 to 4" and Pankow's classically inspired suite, "Ballet For a Girl in Buchannon," which included "Make Me Smile," the first of 35 top-40 hits for Chicago on the Billboard Hot 100. The album was also the first to sport the band's shortened moniker and logo, which would become an important advertising element for the group (see separate story).

During the early '70s, this prolific group continued to mine its winning blend of rock, R&B, jazz and classical strains, releasing yet another double album, the politically charged *Chicago III* (1971), and its first single album, *Chicago V* (1972), the latter containing another Lamm gem, "Saturday in the Park."

WONDER YEARS

Today, with more than 35 years of constant touring under their belts, the original members are in a good position to accurately gauge the rigors of life on the road. "When I see bands complaining about having to work and be on the road, it's like they've lost focus," explains Lamm. "The whole wonder about being a musician is being able to play your music. Playing music is fun."

Beginning with the sixth album, and continuing on through 1977's *Chicago XI*, the band moved its recording base to producer/manager Guercio's new studio complex, Caribou Ranch, located in Nederland, Colo. Hunkered down in a more rustic setting, Chicago continued to build on its success during the mid-'70s, scoring its first Billboard No. 1 hit, the Cetera-penned "If You Leave Me Now" (1976), which won two Grammys (for Best Arrangement and Vocal).

Continued on page 50

THIRTY FIVE
YEARS OF MUSIC

AN AMAZING JOURNEY

ONLY THE BEGINNING

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Keeping a band together for 35 years is no easy feat. But what makes Chicago stand out is that it keeps pumping out the hits. Maybe it is the musicians' low-key persona that has helped keep them out of the trendy part of the music business and has allowed them to concentrate solely on the music.

Bandleader/producer Paul Shaffer met Chicago in the early 1970s when he was a student working for a college radio station. At the time, he was interested in becoming an arranger and says that, after a show at the Make Believe Gardens in Toronto, he was able to pick the brain of James Pankow, the band's trombone player and arranger. "I asked him, 'How do you become an arranger?' and, specifically, 'How do you do it?' He told me that he meets with the song's composer and, together, they figure out what is going to be good, horn-wise, together. It all made a lot of sense to me." Years later, Shaffer played piano and wrote the liner notes for the band's *Night & Day* album.

Dick Clark's involvement with the band started back in the early days as well, when some of the band members traveled with his Caravan of Stars. Clark convinced the band to do a television special. The group was not sure if television was something they wanted to do. "I told them, even with a terrible rating in the summertime, they'd still never be able to reach as many fans in a live concert—even if they traveled the rest of their lives," says Clark. "They finally agreed to a show, and their album sales went

through the roof. Chicago was one of the first bands convinced to use television as an exploitation tool."

Touring is, of course, a way of life for the Beach Boys, as well, and the two bands teamed up for three tours. Bruce Johnston says that, for him, Chicago is all about the horns. "It's the way they slide the horns around. They don't hit them straight on," he says. That horn section was used on a Beach Boys track called "Still Cruisin'." And the



Friends And Colleagues Dig The Band's Horns And Heart

BY DEBBIE GALANTE BLOCK



Beach Boys shared the Chicago sound by singing back-up on "Wishing You Were Here."

In 1976, amid the apathy that followed the contentious Vietnam War, Chicago and the Beach Boys devoted their tour to "Get Out the Vote." Perhaps that was the beginning of Chicago's philanthropy. The band has been involved with many charitable causes, most vividly the Ara

Parseghian Medical Research Foundation, which focuses on finding a cure for the genetic disease Niemann-Pick Type C. Band manager Peter Schivarelli, who played football for famed Notre Dame coach Parseghian, made the band aware of the foundation. Cindy Parseghian, volunteer president of the foundation and the mother of three children with the disease, says, "When Peter shared our story with the guys in the band, they imme-

diately stepped forward, offering to hold a concert in South Bend to benefit our foundation." That event netted the Foundation more than \$100,000 to fund research. Since then, Chicago has donated a portion of its concert-ticket sales to the Foundation. More than \$500,000 has been raised as a result.

Chicago also has been involved with VH1's Save the Music Foundation. Bob Morrison, the Foundation's executive director, says, "The entire band has been incredibly supportive of our work, to the point of almost being roving ambassadors. During their concerts, they've talked about our organization and talked about why folks in local communities need to support music programs. Two years ago, we had students perform with the band in various communities. They had one of the New York students perform with them on *The Today Show*. We're very grateful to Chicago for their generous support of our work."

Songwriter Diane Warren wrote "Look Away" and "I Don't Want to Live Without Your Love" for *Chicago 19*. She says, "In a day and age when a career can consist of only one hit song, Chicago has defied the odds by coming up with hit after hit for 35 years. They

"Chicago, you are the best! On behalf of my staff, congratulations on 35 years of musical inspiration."

—Congressman William O. Lipinski,
3rd District, Illinois

should be proud of such an awesome achievement."

Another life-long fan of the band is Tom Cuddy, VP of programming for WPLJ-FM, New York & ABC Radio FM Group. "I was in high school when I saw my first rock concert. It was Chicago, playing to a sold-out audience at the Rhode Island Auditorium. I had never heard a band like Chicago before that night, and now, some 32 years later, I still haven't heard a band that tops their special brand of rock 'n' roll. There's no American band that has given radio more hits than Chicago, and that's why it's a crime that they are not yet in the Rock & Roll Hall of Fame. That would be like the Golf Hall of Fame turning its back on Tiger Woods!" ■

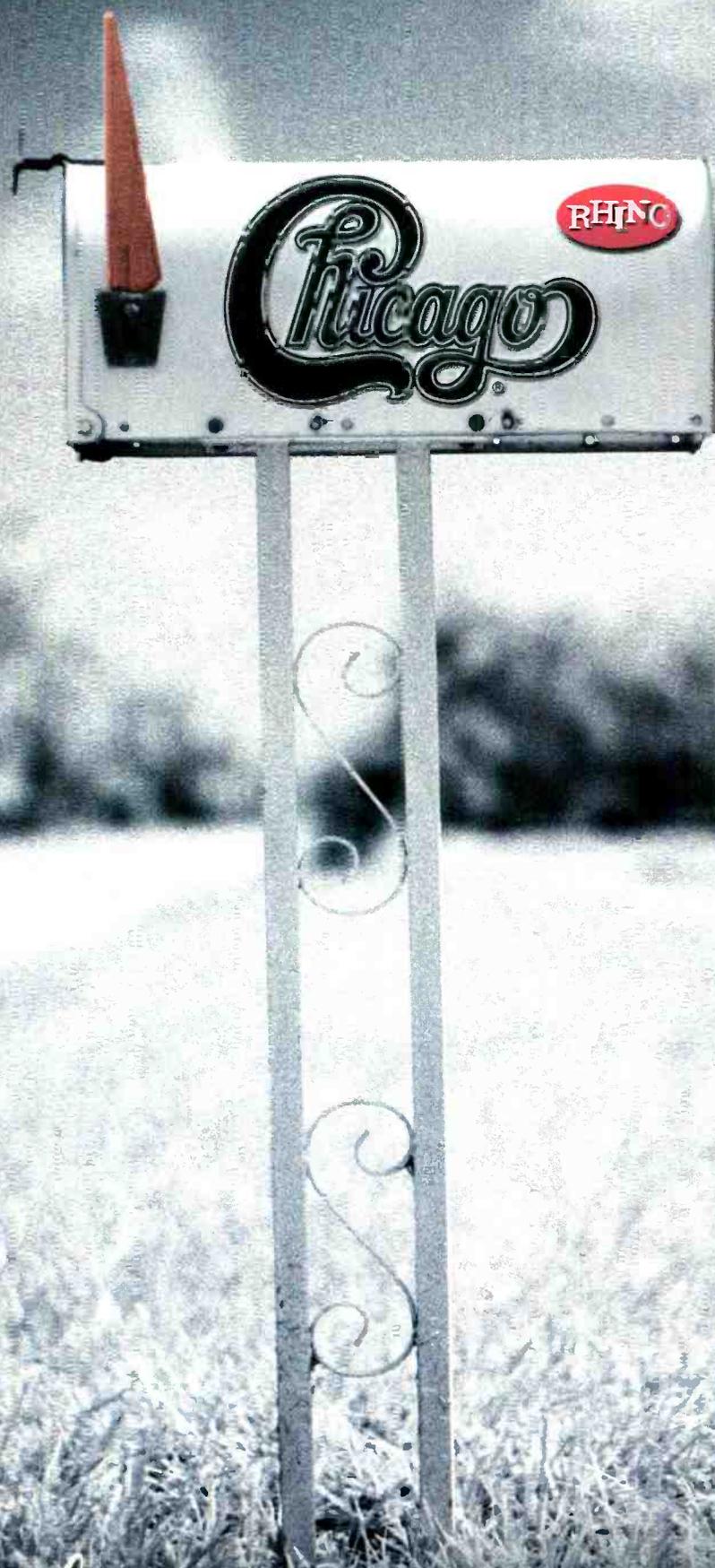


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With who-knows-how-many frequent-touring miles logged on the road, the original members of Chicago—Robert Lamm, James Pankow, Walter Parazaider and Lee Loughnane—are justifiably proud that they are still at it and doing healthy business during the group's current 35th-anniversary concert trek.

Chicago has managed to keep its customers satisfied for more than three-and-a-half decades by maintaining a time-tested balance between juggling the hits and keeping things musically interesting for the band members.

"Every year, we try to tailor the show somewhat," says trumpet player/vocalist Loughnane. "Because having 26 albums and over 50 hits, there's a lot of songs that certain generations want to hear. So we try to put as many of those songs into the set as we possibly can, and change it up with either acoustic versions of some songs or just something to change the arrangement around to make it more interesting for us, as

*Congratulations
on 35 years of
great records
and great hits
(a couple of them mine!)*

*Love & Songs,
Diane*



Roadwork Has Its Rewards

A heavy tour schedule will keep the band onstage—and concert customers satisfied—well into the fall. It's the way Chicago's always done it.

BY MICHAEL AMICONE

well as the audience."

Along with throwing the audience an occasional stylistic curve, Chicago tries to keep things fresh by sprinkling in a few surprises when whittling down the set list. For this year's *Only the Beginning 1967-2002 35th Anniversary Tour*, the band has dusted off the album tracks "Wake Up Sunshine" (from *Chicago II*) and "Happy Man" (from *Chicago VII*), as well as the top-40 hit "Another Rainy Day in New York City" (from *Chicago X*).

SURPASSING SINATRA

However, the band's instincts have not always been so rock solid. Woodwind player/vocalist Parazaider recalls one particular tour when the group lost its bearings and leaned a little too much in one direction. "This happened in the early '70s, after we had had success with different hits and could go out and play a show with quite a few identifiable hits. We decided that, one tour, we weren't gonna play any hits and we were gonna basically play jazz. It was an idealistic, cool thing, and we thought it was a great idea at the time, until we got done with the set, the lights went on and the people were gone."

Chicago has certainly amassed an impressive résumé during its 35 years on the road. At the height of its concert clout, the band was a major arena powerhouse—once during the mid-'70s and again a decade later, after a run of David Foster–helmed hits re-energized the band's career. Parazaider cites a week-long residency at New York City's Madison Square Garden in 1975 and another at Chicago Stadium, which he says broke Frank Sinatra's record at the venue, as examples of that considerable drawing power.

"One thing we never expected was when *Chicago 17* was released [in 1984] and it became probably our biggest-selling album, all of a sudden we were back playing those same arenas and coliseums," says lead vocalist/keyboard player Lamm. "And that was something we figured we probably wouldn't get a chance to do again.

And I think we had a more mature take on what it means to have that kind of success not once but twice."

Chicago's second wind as a major concert draw was even more impressive when factoring in the 1978 death of original guitarist, Terry Kath, whose unique guitar skills and onstage energy had always been a focal point for the band and the audience.

"Terry was very much the stage conductor," explains Lamm. "And, also, he was very much a physical energizer. He was a very emotional player and physically commanding, so not only would the audience watch him, but we would watch him, too, and kind of feed off that energy. It's obviously changed since his passing, and we've adapted to different techniques for both the stage conducting and to maintain some sort of energy onstage."

MUSIC AND MAPS

Looking back over the endless touring, certain cities, venues and shows stand out for the original members. They cite New York City, Philadelphia, Los Angeles and, of course, Chicago, just to name a few, as being particular favorites.



At Rhino Records in L.A. this year

As far as venues are concerned, Parazaider mentions the Greek Theatre in Los Angeles, while Loughnane points out the long history between the band and Pine Knob Music Theatre in Clarkston, Mich. (renamed the DTE Energy Music Theatre). The band will visit both places again this year. "When the Netherlanders opened Pine Knob, we helped them put

that venue on the map," says Loughnane. "We played there a week at a time. We would play eight shows in a week, with a matinee on Sunday. We are the only band to ever play that venue from the day that it opened straight through to today."

Regarding a favorite show, this year's National Memorial Day Concert, held May 26 on the west lawn of the U.S. Capitol in Washington, D.C., and broadcast live on PBS, was a recent high point. Another career highlight was a performance in front of half a million people in Philadelphia during a celebration marking the 200th birthday of the Constitution.

SMOKIN' SHOW

Parazaider recalls a particularly memorable show in 1972 at the Maple Leaf Gardens in Toronto, when the band and the sold-out audience waited until midnight for the arrival of the group's equipment, which had been delayed due to a snowstorm. "Nobody left, and we played till about 2:30 in the morning. At one point, I don't know who was yelling more, the crowd or the people onstage, because of the give-and-take and the feedback of how much they were enjoying it."

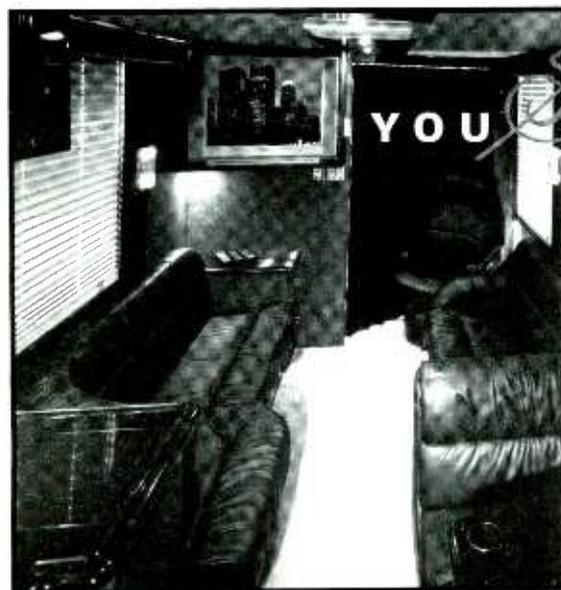
In addition to the founding four, the band's current lineup is fleshed out by vocalist/bassist Jason Scheff (original member Peter Cetera's replacement), vocalist/guitarist/keyboard player Bill Champlin (who joined the group after Kath's death), drummer Tris Imboden (replacing Daniel Seraphine) and guitarist Keith Howland. This mix of the old and new will be on the road until Oct. 1, and, in Lamm's estimation, will probably play to at least a million people again this year.

"The longevity of this band is amazing," states Bruce Kapp, senior VP of touring for concert-promotion giant Clear Channel Entertainment. "It only gives credence to their talent and persistent hard work."

"Whatever criteria you want to use, it's pretty hard to top 36 straight summers of touring," says Peter Schivarelli, who has been co-managing Chicago (along with Howard Kaufman) for the last 17 years. "We haven't missed one. And what's funny is, we've outlasted a lot of the venues."

The touring landscape isn't the only thing that has changed over the years. "Starting in the mid-'80s, we began using tour buses," says Lamm. "We had a non-smoking bus and a smoking bus—although now almost everybody's a nonsmoker."

"We've stayed together long enough for everybody to quit smoking," laughs Loughnane. ■



*You Sing,
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*Pyramid congratulates
Chicago for 35 successful
years on the road.*



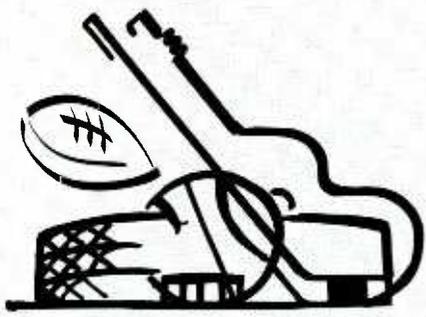
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THE BILLBOARD INTERVIEW

Continued from page 41

reminds me of us in the early days. [Matthews] and his group are good enough to be spontaneous within a structure, to improvise without becoming indulgent. That's a rare quality.

RL: Popular music isn't about longevity, nor should it be. It's about the moment. People complain about buying an album with only two good songs on it, but it's quite possible that most bands don't have more than a couple of good songs in them. It's what's appropriate for the moment that counts. Most music exists for a particular time and

the pocket. It's not about just satisfying ourselves, which is why we've been able to take our music into the millennium.

LL: The '60s were a genuine musical renaissance. You could do anything, pull out all the stops. And we did. I like to think that spirit is still alive in what we do. We've got things to say, things we still haven't tried. What's great about being around for as long as we have is being able to take the long view, to be open to opportunities as they present themselves. Chicago still has a long way to go as a band.

RL: At the same time, we recognize our obligation to our audience. We wouldn't be here without them, and that means we're going to let them tell us what they like and where they want us to go.

WP: We have a history, and the last thing we want to do is destroy or disrespect that link to our fans. Artists put so much emphasis on creativity. Creativity isn't much good if people can't understand what you're trying to say.

Rhino Records recently acquired your entire catalog. What are your feelings about this new partnership?

LL: We're tremendously excited. Rhino is second to none in marketing classic material like ours, and they know how to treat it with respect. Their first move is going to be digitally remastering our catalog. The original process from vinyl to CD was not everything it could have been, so they're going back to the actual tapes to get the best quality. There is also going to be a 39-song, two-CD set coming out this month which I helped oversee for the band. I think that's going to be a great introduction for new fans, as well as something special for our longtime supporters.

WP: One of the great things about reviewing all this material

is remembering the people who helped us out along the way. This is music that covers five decades, and there are just so many people to thank for making it happen—radio guys like Tom Cuddy, Mark & Brian, Dean Richards and Rob Miller; Clear Channel and promoters from Ron Delsener to Concerts West to Bill Graham; our managers, Peter Schivarelli and Howard Kaufman...like they say, the list goes on.

What are some of the high points of your 35 years together?

LL: I'd have to say just doing this for a living, having the opportunity, every day, to get a little better at what I love to do. We're all tremendously lucky guys. Not only have we had a wonderful career, but we've got families who've loved and supported us every step of the way.

WP: My dad was a musician his whole life, a trumpet player, and I remember once, when he was about 90, he picked up his horn and said to me, "One day I'm going to learn to play this thing." He hit his last note at 102. That's the way I want to live my life.

JP: When it gets right down to it, music is a joy, a joy we share. You can just never get enough of those smiles when you go into "Beginnings" or "Saturday in the Park." Whatever you've had to go through to get up on that stage, those two hours are pure magic. That's what being in this band is all about. ■



"The '60s were a genuine musical renaissance. You could do anything, pull out all the stops. I like to think that spirit is still alive in what we do. We've got things to say, things we still haven't tried. What's great about being around for as long as we have is being able to take the long view, to be open to opportunities as they present themselves."

—Lee Loughnane

place, and that's all. There's nothing wrong with that.

WP: There is a lot of good music being made today. Moby, Tool—they're creating what people want to hear. The difference between today and when we got started in the '60s is that there was so much more variety then, and so much of that music endured. I think the problems that the record industry is experiencing are just a reflection of our throw-away society. We had an opportunity to build something from the ground up, playing in clubs and bars and moving out from there, a step at a time. Today, you've got one shot, and then it's over.

RL: My daughter Kate is 16, and music is a very important part of her life. She listens to today's stuff, but she also responds to everyone from Hendrix to the Beatles and beyond. Audiences these days have so much to choose from. They're operating from a broader spectrum and are more open. In the end, that makes for better music.

JP: Music will continue to evolve, whether you want it to or not, and Chicago has held up through all the growing pains because we recognize our strengths. The reality is, we're capable of being a lot more adventurous and experimental than what you may hear on records or in concert. But we're in the business of entertaining people. They expect us to do what we do best. Sure, there was a time when we could jam with the best of them, and it was an incredible era. But, as for now, we stay right in

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On The Charts

Chicago's top album, *Chicago V*, spent nine weeks atop The Billboard 200 and was the first of the band's five consecutive chart-toppers. All told, the group has spent 22 weeks at No. 1 on The Billboard 200. Over on The Billboard Hot 100, 1982's "Hard to Say I'm Sorry" is its top single. The track spent two weeks at No. 1 and six months on the chart. Both "Look Away" and "If You Leave Me Now" also spent two weeks at No. 1. All told, Chicago has racked up 20 top-10 singles on the Hot 100.

Titles on these charts are ordered by peak position on their respective charts. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak. If ties still remained, they were broken by the number of weeks on the chart, and then in the top 10 or top 40, depending on where the title peaked. —Keith Caulfield

THE BILLBOARD 200

Title. Peak. Debut. Label

Chicago V, 1, July 29, 1972, Columbia
Chicago VI, 1, July 14, 1973, Columbia
Chicago IX—Chicago's Greatest Hits, 1, Nov. 29, 1975, Columbia
Chicago VIII, 1, April 12, 1975, Columbia
Chicago VII, 1, March 30, 1974, Columbia
Chicago III, 2, Jan. 30, 1971, Columbia
Chicago at Carnegie Hall, 3, Nov. 13, 1971, Columbia
Chicago X, 3, July 4, 1976, Columbia
Chicago II, 4, Feb. 14, 1970, Columbia
Chicago 17, 4, June 2, 1984, Full Moon/Warner Bros.
Chicago XI, 6, Oct. 1, 1977, Columbia
Chicago 16, 9, June 26, 1982, Full Moon
Hot Streets, 12, Oct. 21, 1978, Columbia
Chicago Transit Authority, 17, May 17, 1969, Columbia
Chicago 13, 21, Sept. 1, 1979, Columbia
Chicago 18, 35, Oct. 18, 1986, Full Moon/Warner Bros.
Chicago 19, 37, July 9, 1988, Full Moon/Reprise
Greatest Hits 1982-1989, 37, Dec. 9, 1989, Full Moon/Reprise
Chicago 25—The Christmas Album, 47, Nov. 28, 1998, Chicago
The Heart of Chicago 1967-1997, 55, May 10, 1997, Full Moon/Reprise

THE BILLBOARD HOT 100

Title. Peak. Debut. Label

"Hard to Say I'm Sorry," 1, June 5, 1982, Full Moon
"Look Away," 1, Sept. 24, 1988, Full Moon/Reprise
"If You Leave Me Now," 1, Aug. 14, 1976, Columbia
"Hard Habit to Break," 3, Aug. 4, 1984, Full Moon/Warner Bros.
"Will You Still Love Me?," 3, Nov. 15, 1986, Full Moon/Warner Bros.
"You're the Inspiration," 3, Nov. 17, 1984, Full Moon/Warner Bros.
"I Don't Wanna Live Without Your Love," 3, June 4, 1988, Full Moon/Reprise
"Saturday in the Park," 3, Aug. 5, 1972, Columbia
"Just You 'N' Me," 4, Sept. 29, 1973, Columbia
"Baby, What a Big Surprise," 4, Sept. 24, 1977, Columbia
"25 or 6 to 4," 4, July 25, 1970, Columbia
"What Kind of Man Would I Be?," 5, Dec. 2, 1989, Full Moon/Reprise
"Old Days," 5, April 26, 1975, Columbia
"Call on Me," 6, June 22, 1974, Columbia
"Does Anybody Really Know What Time It Is?," 7, Nov. 7, 1970, Columbia
"Beginnings/Colour My World," 7, June 26, 1971, Columbia
"(I've Been) Searchin' So Long," 9, March 16, 1974, Columbia
"Make Me Smile," 9, April 4, 1970, Columbia

Continued on page 56

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ON THE CHARTS

Continued from page 54

- "You're Not Alone," 10, Jan. 21, 1989, Full Moon/Reprise
- "Feelin' Stronger Every Day," 10, June 23, 1973, Columbia
- "Wishing You Were Here," 11, Oct. 19, 1974, Columbia
- "Harry Truman," 13, Feb. 22, 1975, Columbia
- "Along Comes a Woman," 14, Feb. 23, 1985, Full Moon/
Warner Bros.
- "No Tell Lover," 14, Dec. 23, 1974, Columbia
- "Alive Again," 14, Oct. 21, 1978, Columbia
- "Stay the Night," 16, May 5, 1984, Full Moon/Warner Bros.
- "If She Would Have Been Faithful...", 17, March 21, 1987, Full
Moon/Warner Bros.
- "Free," 20, Feb. 20, 1971, Columbia
- "Love Me Tomorrow," 22, Sept. 25, 1982, Full Moon
- "Dialogue (Parts I & II)," 24, Oct. 28, 1972, Columbia
- "Questions 67 and 68," 24, Oct. 9, 1971, Columbia
- "Another Rainy Day in New York City," 32, June 26, 1976,
Columbia
- "Lowdown," 35, May 8, 1971, Columbia
- "Chasin' the Wind," 39, Jan. 26, 1969, Reprise
- "Little One," 44, Feb. 27, 1978, Columbia
- "25 or 6 to 4," (new version) 48, Sept. 6, 1986, Full Moon/
Warner Bros.
- "I'm a Man," 49, Oct. 9, 1971, Columbia
- "You Are on My Mind," 49, April 9, 1977, Columbia
- "We Can Last Forever," 55, May 13, 1989, Full Moon/Reprise
- "Thunder and Lightning," 56, Aug. 23, 1980, Columbia ■

FEELIN' STRONGER

Continued from page 50

Chicago did not miss a beat. With Jason Scheff, son of Elvis Presley bassist Jerry Scheff, replacing Cetera, the band enjoyed a late-'80s chart run that included another No. 1 hit for the band, the Diane Warren-penned "Look Away," from the album *19* (1988).

ATTITUDE AND ROADWORK

Over the years, Chicago has managed to fill numerous vacancies in its lineup. Original drummer Daniel Seraphine has been replaced by Tris Imboden, and the band's revolving door of guitarists has culminated with current fretman Keith Howland. "The thing we did was find people along the way—after weeding some out that didn't work—that played with their own personality and also traveled well on the road," explains Parazaidar. "You have to be able to bring a positive attitude to the road or this wouldn't have worked for all these years."

During the '90s, the band continued to stretch out musically, including an album of big-band standards, *Night & Day* (1995), and a holiday offering, *Chicago 25* (1998), released on the band's own Chicago Records. The group also scored a No. 1 AC hit with 1997's "Here in My Heart."

SUMMER AND SONIC SCRUBBING

Chicago has also continued to take an active role in a number of worthy causes, supporting musical education via VH1's Save the Music Foundation and donating a portion of concert proceeds to the Parseghian Medical Research Foundation.

The band is currently in the midst of a 35th-anniversary celebration, which includes a summer-long concert trek and the July kickoff of Rhino Entertainment's reissue campaign of the group's catalog, sonically scrubbed for the first time from the original master tapes (see separate story).

"We've put 100% into everything that we've ever done," says Loughnane, reflecting on the band's career. "There have been ups and downs, sales-wise and popularity-wise, but, as you can see, we have transcended all of that. How we've done it, I don't really have a clue. But we're still here talking to you today." ■

Happy 35th Anniversary!

Chicago



The Parseghian family with members of CHICAGO and Peter Schivarelli.

Our sincere thanks to all the members of the band and to Peter Schivarelli, Manager, for the love you have shown us... and the more than \$500,000 you have donated to our foundation.

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*You have touched millions
around the world
with your wonderful music
...and your kind hearts.
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After 35 years
we still haven't figured out what
"25 or 6 to 4" means...



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Rank	Artist	Album	Weeks on Chart	Peak
1	KORN	Untouchable	1	1
2	VARIOUS ARTISTS	Number 1 Hits	1	1
3	NEW FOUND GLORY	Waiting for the Great Ones	1	1
4	ASHMANT & THE GREAT GAINERS	...and the Winner Takes It All	1	1
5	SOUNDTRACK	...and the Winner Takes It All	1	1
6	KENNY CHESNEY	When Love Takes Over	1	1
7	DOUGIE WHITT	When Love Takes Over	1	1
8	DOUGIE WHITT	When Love Takes Over	1	1
9	DOUGIE WHITT	When Love Takes Over	1	1
10	DOUGIE WHITT	When Love Takes Over	1	1

BOXSCORE CONCERT GROSSES

ARTIST	VENUE	DATE	GROSS	ATTENDANCE	CAPACITY	PROMOTER
BRITNEY SPEARS, NIKKA COSTA	Staples Center, Los Angeles	June 4, 6	\$1,980,167	22,352 two shows	30,852	Concerts West, Model/Enders Organization
BRITNEY SPEARS, NIKKA COSTA	Mandalay Bay Events Center, Las Vegas	May 24-25	\$1,423,697	\$101,503/1,509,511	18,650	Concerts West, in-house
LIZA MINNELLI	Beacon Theatre, New York	May 31-June 8	\$1,218,100	\$1,000,000	14,162	Clear Channel Entertainment
EAGLES	Delta Center, Salt Lake City, Utah	June 6	\$1,163,346	\$500,000	19,898	Clear Channel Entertainment
KISS 108 FM CONCERT, GOO GOO DOLLS, ALCIA KEYS, CELINE DION, LEANN RIMES, ALANIS MORISSETTE, & OTHERS	Worcester Center for the Performing Arts, Mansfield, Mass.	June 1	\$1,103,000	19,900	19,900	Clear Channel Entertainment

War Stories

Slayer/songwriter Maxey Gillitts performed earlier this month at New York's Carnegie Room to benefit the Vietnam Veterans of America Foundation of International humanitarian relief. The concert, which raised \$100,000 for the foundation, was held in the eight countries that have been hit by the war. Gillitts, who has been in the service since 1972, was one of the eight countries that have been hit by the war. Gillitts, who has been in the service since 1972, was one of the eight countries that have been hit by the war.

BackBeat

EDITED BY TRUCK TAYLOR

Bryan Switzer: Born To Rein

BY CHRIS MORRIS

Switzer, 34, is a former member of the band The Roots. He has since moved to Los Angeles and is now working as a producer. He has produced for several artists, including Jay-Z and Kanye West. He is also a member of the band The Roots.

Studio Craft From A Distance

EDNet Helps Producers And Artists Get Connected

BY CHRIS MORRIS

EDNet is a new online service that helps producers and artists get connected. It is a free service that allows producers and artists to find each other and collaborate. It is a great resource for anyone in the music industry.

Christian Hip-Hop: Devil's Bargain?

BY CHRIS MORRIS

Christian hip-hop is a genre of music that has gained popularity in recent years. It is a blend of hip-hop and Christian music. It is a genre that has been criticized for being too commercial and for promoting materialism. However, it has also been praised for its message of faith and hope.

Ryan Adams 'Gold' On Lost

BY CHRIS MORRIS

Ryan Adams' album 'Gold On Lost' is a collection of songs that were never released. It is a collection of songs that were recorded in the 1970s and 1980s. It is a collection of songs that are now being released for the first time. It is a collection of songs that are now being released for the first time.

INTERNATIONAL

Cheng Returns With New Partner Universal Vet Takes Up Reins At EMI In Southeast Asia

This story was prepared by Steve McClure in Tokyo and Winnie Chung in Hong Kong

Back in May, when he announced his resignation as chairman of Universal Music Asia Pacific, Norman Cheng said he planned to take a break and spend more time on leisure pursuits, such as his much-loved racehorses (*Billboard*, June 1).

But on July 5, only five days after his official departure date from Universal, it was confirmed that Cheng



CHENG

would soon be back in the saddle at another label—heading longtime rival EMI's Asian operation.

Effective Aug. 1, Cheng becomes chairman/CEO of EMI Recorded Music Southeast Asia. He succeeds Matthew Allison, president/CEO of EMI Recorded Music Asia Pacific, who has left by "mutual agreement."

Asked for the reason behind his apparent change of heart, Cheng says: "Well, life is full of surprises. Everything has gone so quickly, and I did not want to pass on such an exciting challenge—not just a challenge but something that will truly motivate me, as motivation is something that has been missing in my career for the last two or three years."

According to EMI Recorded Music chairman/CEO Alain Levy, the major's appointment of Cheng reflects its ambition to "focus on improving our position in Southeast Asia, where piracy has been damaging but where there are good prospects for a profitable business. In addition, we believe that China has the potential to be a major market in the world music industry in the future and that it offers opportunities for sales growth for EMI."

"I am delighted that Norman has agreed to be EMI's partner in the furtherance of our plans to create a viable business in the People's Republic of China," Levy adds. "He is the

very best man to help us deliver our goals." Asked to explain his use of the word "partner," Levy tells *Billboard* simply that "Norman will develop his strategy once he is installed in his new job on Aug. 1."

The association between Cheng and Levy dates back to when both were members of the PolyGram worldwide management team in the early '90s. Insiders suggest this is a key reason why Cheng decided to join EMI. Cheng claims he is confident that he can lead dark horse EMI into the winner's circle.

Although he insists it is too early to outline his specific ideas for Southeast Asia, Cheng says that "to improve EMI's market share and profitability" is the immediate priority. "In the longer term, of course I would like to see EMI return to being the market leader in Southeast Asia, as it once was."

The fact that he previously worked with both Levy and Munns during the PolyGram era was "a deciding factor" in his move to EMI, Cheng says. "I'll be working with true professionals that you can trust and respect," he tells *Billboard*. "I have always relished a challenge, and the challenge of making EMI the force it was once more is one that truly motivates me, and 'motivation' is a key word for me in this.

"Also, it does not take an Einstein to see the potential of China. We all know this, but the key is how to tap this potential. I believe I can put together the right team to achieve my personal objective of helping make China not just *potentially* the biggest music market in the world, but *actually* the

'It does not take an Einstein to see the potential of China. The key is how to tap this potential. I believe I can [help] make China the biggest music market in the world.'

—NORMAN CHENG

biggest music market in the world. Through my years of experience in this very complex market, I know that trust and autonomy will be crucial in enabling EMI to take artists from China into a truly global spotlight."

One industry source notes that regardless of which label Cheng

works for, his proven track record and diplomatic skills will help the entire international music industry as it tries to enter the promising yet daunting mainland China market. Cheng will oversee EMI in Southeast Asia and mainland China. But Toshiba-EMI, EMI's Tokyo-based joint venture, will continue to report to Levy. EMI's subsidiaries in Australia and New Zealand will report to Levy and vice chairman David Munns.

Levy praises Allison for "his contribution to EMI over his five years



LEVY

with the company." He adds that Allison "has built a solid foundation for our business in Southeast Asia, with an excellent roster of artists and executives. We all wish him the very best of luck in his future career."

Cheng's move to EMI has not been a complete surprise to industry observers here. Rumors that Allison was on his way out and that Cheng was to be his successor had been making the rounds for months. What is surprising, however, is that Cheng's new role encompasses Southeast Asia only. Many expect that Cheng's new position at EMI—which has much less of a Chinese-repertoire presence than Universal—will be a stepping stone to a bigger role in the future.

"I'd like to congratulate Norman," says Cheng's successor as Universal Music Southeast Asia president, Harry Hui. "I'm glad he's not going too far away. It will be good to see how Norman will lead the majors in capturing the new opportunities that are opening up in China."

Warner Music Asia president Lachie Rutherford adds: "It's sad that Matthew is leaving. [But] these are tough times for the industry, and if you are going to have anyone take over, then Norman is a very positive development. He's very experienced and very knowledgeable. As before, we all look forward to working with him."

Universal Acts Dominate June IFPI Awards

BY PAUL SEXTON

LONDON—June's International Federation of the Phonographic Industry (IFPI) Platinum Awards contained good news for L5 and Noir Désir from France, for Andre Rieu from the Netherlands, and for Universal Music from everywhere.

The major scooped five of the month's six certifications from IFPI, for albums reaching 1 million or more European shipments. All five records going platinum for the first time in June were by Universal artists—with France taking double honors—but it was Warner Music that supplied the only multi-platinum entry of the month: Enya's *A Day Without Rain*.

French modern rock band Noir Désir is the latest veteran act to be rewarded for market longevity

in platinum. A month after German veterans Die Toten Hosen figured on the IFPI list, Noir Désir is recognized for its 1996 album *666667 Club*. Formed in Bordeaux in 1985, the band did not release its first full-length album until 1989. *666667 Club* was the fourth and featured songs credited to the band and vocalist/guitarist Bertrand Cantat.

Emmanuelle Errera, Paris-based international product manager for Barclay/Universal

France, says that in addition to hefty sales in its homeland, Noir Désir has also had great success in Italy, where it appears on Carosello Records. Errera adds that the group's latest Barclay album, last September's *Des Visages des Figures* (Faces of Images), is "more acoustic, more experimental and intimate."

Noir Désir has strong fan bases in Belgium and Switzerland, and a spring tour visited Canada, the Middle East, the Netherlands, Poland, and Turkey. An autumn European itinerary is due to begin Oct. 2 in Rome.

Five-girl French act L5's eponymous Mercury release passed the 1 million shipments mark six months after the winners of the market's *Popstars* TV talent series went straight to No. 1 locally. The album spent 16 weeks on the *Music & Media* European Top 100 Albums listing in first-quarter 2002 and has

also sold well in Switzerland. Debut single "Toutes les Femmes de Ta Vie" (All the Women in Your Life) hit No. 1 last December in France, where the follow-up, "Une Etincelle," (A Spark) hit the top 10 in February.

Dutch-born conductor André Rieu makes what is becoming an annual appearance in the IFPI Platinum winners' circle. The so-called "Waltz King of Europe" made the list in May 2000 for 1 million shipments of *Fiesta/Das Jahrtausendfest* (Millennium Party), returning emphatically in April 2001 with a triple-platinum certification for Strauss & Co. This time, Rieu makes the grade with his 1998 release *Romantic Moments*.

A second 1998 set takes another previous IFPI honoree back to familiar territory. Lionel Richie's *Truly—The Love Songs* (Motown) reaches 1

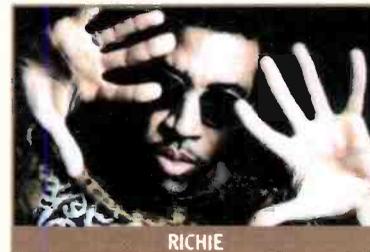
million European shipments, continuing the soul survivor's enduring relationship with fans across the region. His most recent studio set, 2000's *Renaissance* (Universal-Island), went platinum in Europe last August.

"It's all the stuff from beginning to end," Richie says of the TV-advertised compilation, "and I didn't realize that when you put all of that together, it's quite a musical package. A lot of people got married and had kids on these songs."

It's been a slow and steady rise to a platinum Europe debut for Californian punk/pop band Blink-182, which makes the list for the first time with 1999's *Enema of the State* (MCA). That set is certified five-times platinum in the U.S. The band made its most forceful showing to date in June 2001 with *Take Off Your Pants and Jacket*, which enjoyed top 10 debuts in Italy, Austria, Switzerland, Ireland, and the U.K.

Finally, the extraordinary popularity of one of the lowest-profile superstars of all shows no signs of slowing. Eithne Ní Bhraonáin, better-known as Enya, sees a rise to 3 million shipments of *A Day Without Rain*. The album, *Music & Media's* Pan-European No. 6 for 2001, has achieved platinum or multi-platinum status in 12 different European territories.

More IFPI Platinum Europe information is available at ifpi.org.



RICHIE





JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
WEEK	LAST WEEK	WEEK	LAST WEEK	WEEK	LAST WEEK	WEEK	LAST WEEK
10/EMPA PUBLICATIONS INC. 07/10/02		[OFFICIAL UK CHARTS CO.] 07/08/02		[MEDIA CONTROL] 07/10/02		[SNEP/FOP/TITE-LIVE] 07/09/02	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	1	1	1	2	2
TOKYO KEISUKE KUWATA VICTOR		A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA		WITHOUT ME EMINEM INTERSCOPE		STACH STACH BRATISLA BOYS MG INT./SONY	
2	NEW	2	NEW	2	2	1	1
SHIAWASE BEAM! SUKISUKI BEAM! HAPPY ZETIMA		BY THE WAY RED HOT CHILI PEPPERS WARNER BROS.		UNDERNEATH YOUR CLOTHES SHAKIRA EPIC		UN ENFANT DE TOI MARLENE & PHIL BARNEY AVRE2/BMG	
3	NEW	3	NEW	3	3	3	3
SHIAWASEDESEKA? SEXY ZETIMA		I'M GONNA BE ALRIGHT JENNIFER LOPEZ FEATURING NAS EPIC		PERDONO TIZIANO FERRO EMI		J'AI DEMANDE LA LUNE INDOCHINE COLUMBIA	
4	NEW	4	2	4	4	98	98
SHIAWASEKYORYUONDO ODORU ZETIMA		RAMP! THE LOGICAL SONG SCOOTER EDEL		I.O.I.O. B3 HANSA/BMG		CUM CUM MANIA FELICIEN ARIOLA	
5	2	5	NEW	5	6	4	4
RAKUEN BABE RIP SLYME WARNER MUSIC JAPAN		BABY'S GOT A TEMPER THE PRODIGY XL RECORDINGS		MOONLIGHT SHADOW GROOVE COVERAGE UNIVERSAL		LOVE DON'T LET ME GO DAVID GUETTA VIRGIN	
6	7	6	3	6	5	5	5
ANTHEM 2002 FIFA WORLD CUP OFFICIAL VANGELIS SONY		WHEREVER YOU WILL GO THE CALLING RCA		BEVOR DU GEHST XAVIER NAIDOO SPV		WHENEVER, WHEREVER SHAKIRA EPIC	
7	3	7	6	7	NEW	8	8
AI NO UTA CHONAN KAN VICTOR		WHEN YOU LOOK AT ME CHRISTINA MILIAN DEF SOUL		I'M GONNA BE ALRIGHT JENNIFER LOPEZ FEATURING NAS EPIC		TU TROUVERAS NATASHA ST PIER COLUMBIA	
8	5	8	5	8	15	7	7
KOI NO MILEAGE RAG FAIR TOY'S FACTORY		HOT IN HERRE NELLY UNIVERSAL		HOT IN HERRE NELLY UNIVERSAL		WITHOUT ME EMINEM INTERSCOPE	
9	11	9	7	9	18	6	6
AMAIRO NO KAMI NO OTOME HIDEMI SHIMATANI AVEX TRAX		HERO CHAD KROEGER FEATURING JOSEY SCOTT ROADRUNNER		LOUD & PROUD BROOKLYN BOUNCE EPIC		LIKE A PRAYER MAD HOUSE ULM	
10	12	10	8	10	7	10	10
MUGEN PORN0 GRAFFITI SONY		WITHOUT ME EMINEM INTERSCOPE		JUST MORE WONDERWALL WEA		FAUT PASSER TON BAC LE 6-9 ULM	
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
14	NEW	14	NEW	14	17	12	NEW
SARABA KINMOKUSEI FUN HOUSE/BMG		JUST A LITTLE GIRL AMY STUDD POLYDOR		A THOUSAND MILES VANESSA CARLTON A&M		DESENCHANTÉE KATE RYAN ANTLER-SUBWAY/CAPITOL	
16	20	15	NEW	15	27	29	29
CHO B-DASH XTRA LARGE RECORD		AMERICAN ENGLISH IDLEWILD PARLOPHONE		LIVE IS LIFE HERMES HOUSE BAND & QJ OTZI POLYDOR		WHEREVER YOU WILL GO THE CALLING RCA	
21	24	16	NEW	16	24	28	28
DOUTEI SO-YOUNG GOING STEADY UK PROJECT		MOVE IT LIKE THIS BAHA MEN S CURVE/EMI		KISS KISS HOLLY VALANCE LONDON		C'EST AUSSI POUR ÇA QU'ON S'AIME UN GARS UNE FILLE FTD/SONY	
22	27	23	NEW	23	NEW	30	30
EVER AFTER MAYUMI SADA AVEX TRAX		FLOBBADANCE BILL & BEN BARCLAY		MOVE FOR FREEDOM LOVETERN GALAXTIKA PROJECT POLYDOR		COVER UP UB 40 & NUTTEA VIRGIN	
23	NEW	28	NEW	28	47	51	51
GEKKOYOKU JUN SHIBATA DREA MUSIC		RECKLESS GIRL THE BEGHERZ CHEEKY/ARISTA		WHEN YOU LOOK AT ME CHRISTINA MILIAN DEF SOUL		OH-OH ORGANIZE MG INT./SONY	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	NEW	1	1	1	1
B'Z GREEN VERMILLION RECORDS		OASIS HEATHEN CHEMISTRY BIG BROTHER/SONY		NO ANGELS NOW...US POLYDOR		PATRICK BRUEL ENTRE-DEUX RCA	
2	1	2	NEW	2	2	2	2
HIKARU UTADA DEEP RIVER TOSHIBA/EMI		NELLY NELLYVILLE UNIVERSAL		NELLY NELLYVILLE UNIVERSAL		RENAUD BOUCAN D'ENFER VIRGIN	
3	NEW	3	1	3	2	3	3
AEROSMITH 10 YEAR! ULTIMATE AEROSMITH HITS COLUMBIA		EMINEM THE EMINEM SHOW INTERSCOPE		EMINEM THE EMINEM SHOW INTERSCOPE		EMINEM THE EMINEM SHOW INTERSCOPE	
4	2	4	3	4	NEW	4	4
SOUNDTRACK FUKUYAMA ENGINEERING GOLDEN OLDIES CLUB UNIVERSAL		QUEEN GREATEST HITS I, II & III PARLOPHONE		OASIS HEATHEN CHEMISTRY EPIC		MAD/HOUSE ABSOLUTELY MAD ULM	
5	NEW	5	2	5	4	5	5
EGO-WRAPPIN' NIGHT FOOD UNIVERSAL		SOPHIE ELLIS-BEXTOR READ MY LIPS POLYDOR		SHAKIRA LAUNDRY SERVICE EPIC		INDOCHINE PARADISE COLUMBIA	
6	11	6	4	6	NEW	6	6
VARIOUS ARTISTS DISCO NIGHTS SONY		KYLIE MINOGUE FEVER PARLOPHONE		PAPA ROACH LOVEHATE/REDEFF OREAMWORKS		DAVID GUETTA JUST A LITTLE MORE LOVE VIRGIN	
7	3	7	NEW	7	3	7	8
OASIS HEATHEN CHEMISTRY EPIC		MORCHEEBA CHARANGO EAST WEST		XAVIER NAIDOO ZWISCHENSPIEL - ALLES FÜR DEN HERRN SPV		CELINE DION A NEW DAY HAS COME COLUMBIA	
8	9	8	6	8	7	8	NEW
VARIOUS ARTISTS FINE-A DATE WITH HAPPY NICE MUSIC FUN HOUSE/BMG		ENRIQUE IGLESIAS ESCAPE INTERSCOPE		BRYAN ADAMS SPIRIT (OST) A&M		OASIS HEATHEN CHEMISTRY EPIC	
9	10	9	8	9	10	9	NEW
MONGOL800 MESSAGE HIGH WAVE		DIDO NO ANGEL CHEEKY/ARISTA		TIZIANO FERRO ROSSO RELATIVO EMI		MUZE HULLABALOO MUSHROOM/NAIVE	
10	NEW	10	NEW	10	9	10	NEW
KINMOKUSEI ONGAKU WA SUBARASHI MONODA FUN HOUSE/BMG		MUZE HULLABALOO MUSHROOM		RONAN KEATING DESTINATION POLYDOR		MORCHEEBA CHARANGO WEA	

CANADA		SPAIN		AUSTRALIA		ITALY	
WEEK	LAST WEEK	WEEK	LAST WEEK	WEEK	LAST WEEK	WEEK	LAST WEEK
[SOUNDSCAN] 07/20/02		[AFYME] 07/20/02		[ARIA] 07/08/02		[FIMI] 07/08/02	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	NEW	1	1	1	2
A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA/BMG		CRUEL TO BE KIND NAIM THOMAS VALE MUSIC		A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA		LE VENT NOUS PORTERA NOIR DESIR CAROSELLO	
2	NEW	2	1	2	2	2	1
BY THE WAY RED HOT CHILI PEPPERS WARNER		ASEREJE LAS KETCHUP COLUMBIA/SONY		WITHOUT ME EMINEM INTERSCOPE		BY THE WAY RED HOT CHILI PEPPERS WARNER BROS.	
3	2	3	NEW	3	3	3	3
HOT IN HERRE NELLY FD REEL/UNIVERSAL		BABY'S GOT A TEMPER THE PRODIGY EVERLASTING RECORDS		KISS KISS HOLLY VALANCE LONDON		WHEREVER YOU WILL GO THE CALLING RCA	
4	3	4	2	4	4	4	6
HERO CHAD KROEGER FEATURING JOSEY SCOTT COLUMBIA/ROADRUNNER/UNIVERSAL		A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA/BMG		HOT IN HERRE NELLY UNIVERSAL		MOI...LOLITA ALIZEE POLYDOR	
5	NEW	5	5	5	10	5	7
BABY'S GOT A TEMPER THE PRODIGY XL/SELECT/BEGGARS GROUP		BY THE WAY RED HOT CHILI PEPPERS WARNER		I NEED A GIRL (PART I) P. DIDDY FEATURING USHER & LOON BAD BOY/ARISTA		WITHOUT ME EMINEM INTERSCOPE	
6	4	6	NEW	6	8	6	10
THE HINDU TIMES OASIS EPIC/SONY		A SOLAS CON MI CORAZON ROSA RCA/BMG		FOOLISH ASHANTI DEF JAM		KISS KISS HOLLY VALANCE LONDON	
7	RE	7	7	7	5	7	4
LOVE AT FIRST SIGHT KYLIE MINOGUE PARLOPHONE/EMI		HAPPY ENDING EX ZERO RECORDS		UNDERNEATH YOUR CLOTHES SHAKIRA EPIC		WHENEVER, WHEREVER SHAKIRA EPIC	
8	6	8	4	8	12	3	9
THE GREATEST VIEW SILVERCHAIR ATLANTIC/WARNER		CORRIENTES CIRCULARES EN EL TIEMPO LOS PLANETAS RCA/BMG		A THOUSAND MILES VANESSA CARLTON A&M		SEI SOLO TU NEK WEA	
9	NEW	9	NEW	9	7	7	8
SUPERSEXWORLD ONE TON WARNER		PERDONA REMIXES TIZIANO FERRO HISPAVOX/EMI		IF TOMORROW NEVER COMES RONAN KEATING POLYDOR		DON'T LET ME GET ME PINK ARISTA	
10	RE	10	NEW	10	6	10	12
MY IRON LUNG RADIOHEAD CAPITOL/EMI		STAY WITH ME NOYZZ MO RECORDS		BY THE WAY RED HOT CHILI PEPPERS WARNER BROS.		A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA	
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
12	RE	12	NEW	12	16	11	NEW
RAPTURE (TASTES SO SWEET) IID MINISTRY OF SOUND/SPG		I'M SAILING PASTIS & BUENRI BIT MUSIC		TRIBUTE TENACIOUS D EPIC		ROSSO RELATIVO TIZIANO FERRO EMI	
15	24			15	22	13	17
UNDERNEATH YOUR CLOTHES SHAKIRA EPIC/SONY				HEAVEN DJ SAMMY & YANDU SHOCK		LA RONDINE MANGO WEA	
16	RE			16	24	18	NEW
DARRIN'S COCONUT ASS GOLDFINGER REUNION/JIVE/BMG				BLACK SUITS COMIN' (NOD YA HEAD) WILL SMITH FEATURING TRA-KNOX COLUMBIA		BABY'S GOT A TEMPER THE PRODIGY XL RECORDINGS/UNIVERSAL	
19	NEW			19	NEW	22	35
WITHOUT ME EMINEM WEB/INTERSCOPE/UNIVERSAL				I'M JUST A GIRL BACHELOR GIRL GOTHAM/BMG		A THOUSAND MILES VANESSA CARLTON A&M	
24	RE			24	34	24	NEW
WHAT IT FEELS LIKE FOR A GIRL MADONNA MAVERICK/WARNER				JUST A LITTLE LIBERTY X V2		I'M GONNA BE ALRIGHT JENNIFER LOPEZ FEATURING NAS EPIC	
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	1	1	1	1	1
EMINEM THE EMINEM SHOW WEB/AFTERMATH/INTERSCOPE/UNIVERSAL		DAVID BISBAL CORAZON LATINO VALE MUSIC		EMINEM THE EMINEM SHOW INTERSCOPE		GIORGIA GREATEST HITS (LE COSE NON VANNO MAI...) DISCHI DI	
2	2	2	2	2	2	2	NEW
NELLY NELLYVILLE FD REEL/UNIVERSAL		ALEX UBAGO QUE PIDESTU? DRO/WARNER		NELLY NELLYVILLE UNIVERSAL		OASIS HEATHEN CHEMISTRY BIG BROTHER/EPIC	
3	3	3	NEW	3	3	3	3
AVRIL LAVIGNE LET GO NETTWERK/ARISTA/BMG		POR CAMARON POR CAMARON UNIVERSAL/BMG		SHAKIRA LAUNDRY SERVICE EPIC		MANGO DISINCANTO WEA	
4	4	4	3	4	NEW	4	4
OUR LADY PEACE GRAVITY COLUMBIA/SONY		BUSTAMANTE BUSTAMANTE VALE MUSIC		OASIS HEATHEN CHEMISTRY BIG BROTHER/EPIC		LIGABUE FUORI COME VA? WEA	
5	NEW	5	NEW	5	NEW	5	2
OASIS HEATHEN CHEMISTRY EPIC/SONY		NAIM THOMAS NO TENGU PRISA VALE MUSIC		LEE KERNAGHAN ELECTRIC RODEO UNIVERSAL		EMINEM THE EMINEM SHOW INTERSCOPE	
6	7	6	4	6	4	6	6
PINK MISSUNDAZTODD ARISTA/BMG		LAS KETCHUP HIJAS DEL TOMATE COLUMBIA/SHAKETOWN		RONAN KEATING DESTINATION POLYDOR		MORCHEEBA CHARANGO WEA	
7	6	7	5	7	6	7	5
SHAKIRA LAUNDRY SERVICE EPIC/SONY		FORMULA ABIERTA AUN HAY MAS VALE MUSIC		KYLIE MINOGUE FEVER FESTIVAL		UMBERTO TOZZI THE BEST OF UMBERTO TOZZI WEA	
8	5	8	NEW	8	5	8	11
THE TRAGICALLY HIP IN VIOLET LIGHT MCA/UNIVERSAL		CAFE QUIJANO LA TABERNA DEL BUDA WARNER		GRINSPORN NEW DEFENTION GRUO		NOIR DESIR DES VISAGES DES FIGURES CAROSELLO	
9	8	9	6	9	7	9	9
CELINE DION A NEW DAY HAS COME EPIC/SONY		MANU TENORIO MANU TENORIO PEP'S RECORDS/VALE		ENRIQUE IGLESIAS ESCAPE INTERSCOPE		NORAH JONES COME AWAY WITH ME BLUE NOTE	
10	NEW	10	8	10	10	10	7
VARIOUS ARTISTS PLANET POP 4 BMG		ROSA ROSA RCA/BMG/VALE MUSIC		ALICIA KEYS SONGS IN A MINOR ARISTA		NEK LE COSE DA DIFENDERE WEA	

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry

EUROCHART

Eurocharts are compiled by Music & Media from the national singles and album sales charts of 18 European countries.

LAST WEEK	THIS WEEK	TITLE	ARTIST
	1	WITHOUT ME	EMINEM INTERSCOPE
	2	A LITTLE LESS CONVERSATION	ELVIS PRESLEY VS. JXL RCA
	20	BY THE WAY	RED HOT CHILI PEPPERS WARNER BROS.
	3	UNDERNEATH YOUR CLOTHES	SHAKIRA EPIC/COLUMBIA
	NEW	I'M GONNA BE ALRIGHT	JENNIFER LOPEZ FEATURING NAS EPIC
	4	PERDONO	TIZIANO FERRO EMI
	7	STACH STACH	BRATISLAVA BOYS M6 INT./SONY
	5	UN ENFANT DE TOI	MARLENE & PHIL BARNEY AVREP/BMG
	10	J'AI DEMANDE LA LUNE	INDOCHINE COLUMBIA
	11	HOT IN HERRE	NELLY UNIVERSAL
HOT MOVER SINGLES			
14	NEW	CUM CUM MANIA	FELICIAN ARIOLA
18	NEW	BABY'S GOT A TEMPER	THE PRODIGY XL RECORDINGS
19	22	KISS KISS	HOLLY VALANCE LONDON
23	29	MOONLIGHT SHADOW	GROOVE COVERAGE UNIVERSAL
24	32	I NEED A GIRL (PART I)	P. DIDDY FEATURING USHER & LOON BAD BOY/ARISTA
ALBUMS			
1	1	EMINEM	THE EMINEM SHOW INTERSCOPE
2	NEW	OASIS	HEATHEN CHEMISTRY BIG BROTHER/SONY
3	77	NELLY	NELLYVILLE UNIVERSAL
4	2	SHAKIRA	LAUNDRY SERVICE EPIC/COLUMBIA
5	46	MORCHEEBA	CHARANGO EAST WEST/WEA
6	7	NO ANGELS	NOW...US CHEYENNE/POLYDOR
7	3	DAVID BOWIE	HEATHEN COLUMBIA
8	11	PAPA ROACH	LOVEHATE/ATROPHY DREAMWORKS
9	4	KORN	UNTOUCHABLES EPIC
10	15	NORAH JONES	COME AWAY WITH ME BLUE NOTE

COMMON CURRENCY

A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.

Repertoire owner: B: BMG, E: EMI, I: Independent, S: Sony, U: Universal, W: Warner

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
CELINE DION A New Day Has Come (S)					7	9				9
EMINEM The Eminem Show (U)	2		3	3	3	1		1	5	3
KYLIE MINOGUE Fever (E)			6					7		7
NELLY Nellyville (U)	1		2	2		2		2		6
OASIS Heathen Chemistry (S)			7	1	4	8	5	4	2	
SHAKIRA Laundry Service (S)					5		7	3		1

THE NETHERLANDS

LAST WEEK	THIS WEEK	TITLE	ARTIST
	1	A LITTLE LESS CONVERSATION	ELVIS PRESLEY VS. JXL RCA
	2	UNDERNEATH YOUR CLOTHES	SHAKIRA EPIC
	5	HOT IN HERRE	NELLY UNIVERSAL
	3	WITHOUT ME	EMINEM INTERSCOPE
	9	I NEED A GIRL (PART I)	P. DIDDY FEATURING USHER & LOON BMG
ALBUMS			
2	2	SHAKIRA	LAUNDRY SERVICE EPIC
3	3	MARCO BORSATO	ONDERWEG POLYDOR
1	1	EMINEM	THE EMINEM SHOW INTERSCOPE
5	5	BLOF	BLADWIS RUIS EMI
4	4	HANS TEEUWEN	DAT OAN WEER WEL CNR

SWEDEN

LAST WEEK	THIS WEEK	TITLE	ARTIST
	1	ST. MONICA	ULF LUNDELL ROCKHEAD/EMI
	2	WITHOUT ME	EMINEM INTERSCOPE
	5	A LITTLE LESS CONVERSATION	ELVIS VS. JXL RCA
	NEW	ROCK U	SUPERNATURAL METRONOME/WEA
	3	UNDERNEATH YOUR CLOTHES	SHAKIRA EPIC
ALBUMS			
1	1	MAGNUS UGGLA	KLASSISKA MASTERVERK COLUMBIA
4	4	KENT	VAPEN & AMMUNITION RCA
3	3	EMINEM	THE EMINEM SHOW INTERSCOPE
2	2	THE REAL GROUP & ERIC ERICSON	STAMNING VIRGIN
5	5	TOMAS LEDIN	HELA VAGEN ANDERSON/WEA

SWITZERLAND

LAST WEEK	THIS WEEK	TITLE	ARTIST
	1	WITHOUT ME	EMINEM INTERSCOPE
	3	A LITTLE LESS CONVERSATION	ELVIS PRESLEY VS. JXL RCA
	2	UNDERNEATH YOUR CLOTHES	SHAKIRA EPIC
	6	I'M GONNA BE ALRIGHT	JENNIFER LOPEZ FEATURING NAS EPIC
	4	WHAT'S LUV?	FAT JOE FEATURING ASHANTI ATLANTIC
ALBUMS			
1	1	OASIS	HEATHEN CHEMISTRY BIG BROTHER/SONY
2	2	EMINEM	THE EMINEM SHOW INTERSCOPE
4	4	SHAKIRA	LAUNDRY SERVICE EPIC
5	5	NO ANGELS	NOW...US POLYDOR
		MORCHEEBA	CHARANGO EAST WEST

IRELAND

LAST WEEK	THIS WEEK	TITLE	ARTIST
	1	A LITTLE LESS CONVERSATION	ELVIS PRESLEY VS. JXL RCA
	2	HERO	OHAD KROEGER FEATURING JOSEY SCOTT ROADRUNNER/UNIVERSAL
	3	RAMP! THE LOGICAL SONG	SCOOTER EDEL
	4	WHEN YOU LOOK AT ME	CHRISTINA MILIAN DEF SOUL
ALBUMS			
1	1	OASIS	HEATHEN CHEMISTRY BIG BROTHER
2	2	EMINEM	THE EMINEM SHOW INTERSCOPE
3	3	NELLY	NELLYVILLE UNIVERSAL
4	4	SHAKIRA	LAUNDRY SERVICE EPIC
5	5	RED HOT CHILI PEPPERS	CALIFORNICATION WARNER BROS.

AUSTRIA

LAST WEEK	THIS WEEK	TITLE	ARTIST
	1	UNDERNEATH YOUR CLOTHES	SHAKIRA EPIC
	2	PERDONO	TIZIANO FERRO EMI
	3	WITHOUT ME	EMINEM INTERSCOPE
	4	A LITTLE LESS CONVERSATION	ELVIS PRESLEY VS. JXL RCA
	7	MOONLIGHT SHADOW	GROOVE COVERAGE UNIVERSAL
ALBUMS			
1	1	EMINEM	THE EMINEM SHOW INTERSCOPE
3	3	SHAKIRA	LAUNDRY SERVICE EPIC
5	5	SEER	JUNISCHEE COLUMBIA
2	2	OASIS	HEATHEN CHEMISTRY BIG BROTHER
		NO ANGELS	NOW...US POLYDOR

BELGIUM/WALLONIA

LAST WEEK	THIS WEEK	TITLE	ARTIST
	1	UN ENFANT DE TOI	MARLENE & PHIL BARNEY AVREP/BMG
	2	WITHOUT ME	EMINEM INTERSCOPE
	5	J'AI DEMANDE LA LUNE	INDOCHINE COLUMBIA
	3	LEAP OF FAITH/JUSQU'AU BOUT	DAVID CHARVET MERCURY
	4	PERDONO	TIZIANO FERRO EMI
ALBUMS			
1	1	PATRICK BRUEL	ENTRE-DEUX RCA
2	2	RENAUD	BOUCAN D'ENFER VIRGIN
5	5	INDOCHINE	PARADISE COLUMBIA
3	3	EMINEM	THE EMINEM SHOW INTERSCOPE
4	4	PIERRE RAPSAT	TOUTS LES REVES (DOUBLE BEST OF—LIVE) VIVA DISC

MALAYSIA

LAST WEEK	THIS WEEK	TITLE	ARTIST
	1	VICTOR WONG	U-TURN 180 DEGREES ROCK
	5	SPIDER	ALADIN NAR
	3	SITI NURHALIZA	SANGGAR MUSTIKA SUWAH
	1	SHEILA ON 7	07 DES SONY
	4	LINKIN PARK	HYBRID THEORY (SEE ASIA REPACKAGED) WARNER BROS.
	NEW	EMINEM	THE EMINEM SHOW INTERSCOPE
	2	VARIOUS ARTISTS	POP NSR
	19	SUN YAN ZI	LEAVE WEA
	11	ELLA	PLUTERI ROCK WEA
	10	UNIC	YOU AND I SEE NAR

Global Music Pulse

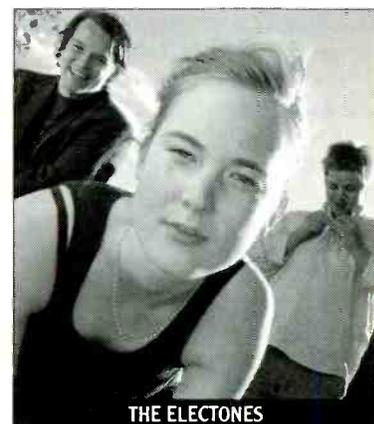
Edited by Nigel Williamson



ORCHESTRAL MANEUVERS: Orchestra Baobab, the Senegalese group that dominated West African music in the 1970s, played its first concert on home soil in 20 years June 22. Now, the reunited group is set to release its first album since its split in 1982. It is also undertaking an American and European tour, including a headlining slot July 28 at the WOMAD festival in Reading in the U.K. The group shares its name with the giant and gnarled species of tree that dominates the Senegalese landscape. The analogy is irresistible. "You can't destroy a baobab tree. Cut it down, and it grows again," band member **Barthelemy Attisso** says. "This group was cut down, and we've grown again from the same roots." The man behind Baobab's comeback is **Nick Gold**, owner of World Circuit Records, which five years ago similarly resurrected the careers of the Cuban veterans of Buena Vista Social Club. With **Youssef N'Dour**, Gold co-produced the band's album *Specialist in All Styles*, due for release in September. World Circuit has already rereleased Baobab's now-legendary 1982 album, *Pirates Choice*. **NIGEL WILLIAMSON**

close to 5 million calls were received by the voting hotline during the series. BMG Africa will shortly release *Idols: The Album*, which will feature every singer who made it to the final round. Debut single sales of the U.K.'s *Pop Idols* winner, **Will Young**, and the runner-up, **Gareth Gates**, have also set records in South Africa: Both artists' solo singles shifted more than 100,000 units. **DIANE COETZER**

GATHERING CLOUDS: "Our musical space isn't separated from everyday life," argues **Petter Muggedal**, who handles synthesizers, guitars, percussion, vocals, and bass for **the Electones**, a Norwegian beat duo signed to



THE ELECTONES

SOUNDING FINE: The recently released soundtrack for upcoming English/Hindi film *Everybody Says I'm Fine* (Universal) is the first time that a **Carlos Santana** song has been featured on an Indian film soundtrack. Santana plays on the title track, which includes English vocals by newcomer **Sanjay "Storms" Swamy**. The soundtrack is composed by acclaimed tabla percussionist **Zakir Hussain**. Writer/director **Rahul Bose** explains, "This is a genuine meeting of East and West, which is why the soundtrack ranges from classical Indian artists like **Ustad Sultan Khan** to a band like **Tower of Power**." Due for release in late July, the film is set in Mumbai and revolves around rich socialites and celebrities who frequent a popular hair salon, where the owner has the power to read his customers' minds. Bose explains, "Everybody walks in and says, 'I'm fine,' but when the hairdresser sees what goes on in their minds, we hear how unfine they really are." The soundtrack also features Algerian singer **Flora** in a duet with Indian singer **Talat Aziz**. **NYAY BHUSHAN**

U.K.-based label Inertia. "All of our ideas, thoughts, feelings, rhythms, and melodies melt together into one source of inspiration," he says. The first hint of their own musical space is "Summercloud," a 12-inch vinyl single that is already receiving considerable U.K. airplay. The Electones are assisted by **Hal Wenersberg** (who doubles as a member of **Xploding Plastic**, signed to Beatservice in Norway), who plays piano, drums, synthesizers, and bass. Other associates include vocalist **Rita Knudsen**. Muggedal says a second single will be issued in late summer and that a debut album will follow in the winter. **KAI R. LOFTHUS**

AFRICAN IDOLS: The *Pop Idol* formula, which has worked in so many territories around the world, is also proving a hit in South Africa. The winner of the first TV contest, **Heinz Winckler**, has racked up sales with the release of his debut solo single, "Once in a Lifetime." Shipments of the single, composed by Norwegian songwriter **David Eriksen** (**S Club 7**, **Hearsay**), are fast approaching 30,000 units, according to BMG Africa. *Idol* was screened by commercial broadcaster M-Net, and

LONG PLAYER: New South Wales DJ **Matthew Fulton** of radio station Macarthur Community Radio has earned a place in *The Guinness Book of World Records*—for the longest DJ radio marathon. Fulton, a volunteer at the station, kicked off with the **AC/DC** song "Thunderstruck" and played it again to signal the end of his shift four days, seven hours, 14 minutes, and 36 seconds later. The old record of four days, six hours, three minutes, and 22 seconds was set in Queensland three years ago. Fulton—who says he did not use caffeine to stay awake—admits he started to hallucinate toward the end. He now has to find gainful employment: Fulton resigned from his job at an electronics store when his boss refused to give the 20-year-old time off for his feat. **CHRISTIE ELIEZER**

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MERCHANTS & MARKETING

UMVD Just Misses Making A Market-Share Sweep

Eminem Has No. 1 Album Year-To-Date

BY ED CHRISTMAN

NEW YORK—At the mid-year point for 2002, Universal Music & Video Distribution (UMVD) was in the process of widening its lead on first place for both total and current album market shares in the U.S., while also laying claim to the No. 1 ranking for R&B albums and singles. But BMG Distribution edged out UMVD as the top distributor of country albums.

UMVD led the total album market-share category with a 28.3% score, which is nearly 12 percentage points better than the independent sector's collective No. 2 score of 16.5%. It is also an improvement on the 26.5% score that UMVD tallied last year at the halfway point or in the corresponding time period.

The market-share rankings were determined by White Plains, N.Y.-based Nielsen SoundScan, which collects point-of-sale information for all formats and configurations from retailers, rack accounts, and other merchants, including mail-order companies and online stores. The accounts that provide the data generate 85% of U.S. music sales; Nielsen SoundScan estimates totals for the entire U.S. market.

Market-share tallies for albums and singles include all formats and genres available in the respective configuration. The shares for R&B albums consist of data Nielsen SoundScan collects from the specialized panel used to compile the *Billboard* album charts for that genre.

In calculating current market share, Nielsen SoundScan counts only album sales occurring within the first 18 months of a title's release (12 months for classical and jazz), except for those that remain in the top half of The *Billboard* 200, in which case sales continue to count as current until a title falls below No. 100.

PICKING UP THE PACE

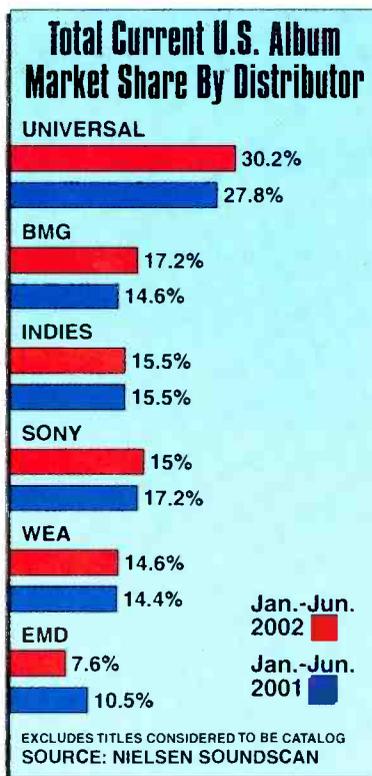
In placing first, UMVD has picked up momentum from the 26.7% it had in the first three months of this year, which means that the company was hot during the second quarter of this year. For the first half, UMVD displayed strength in the alternative rock, classical, hard rock, jazz, and rap genres, as it reaped the No. 1 ranking for those categories, as well as landing the distinction of top distributor of sound-

tracks, titles on The *Billboard* 200, catalog, and deep catalog. It was the No. 2 distributor for country albums and in placing albums on the *Billboard* Heatseekers chart.

In landing the No. 2 ranking in total album market share, independent distributors and labels collectively beat out the No. 3-ranking WEA by a tick. Last year at the midway point, the independent sector also held on to the No. 2 ranking with a 17.3% market share, but at that time it had a wider margin of comfort, being a full percentage point ahead of the then-No. 3 Sony music. So far this year, independents have had strong showings in gospel, music video, and placing albums on the Heatseekers chart. They are the No. 1 distributor in each of those categories, as well as classical, Latin, new age, and catalog, where they ranked second for each category.

WEA's 16.4% is up slightly from the 16.2% the company had last year at the mid-year point but down from the 16.9% the company had in the first quarter of this year. For the first six months of 2002, WEA placed second in deep catalog, alternative rock, and hard rock and was the top distributor of new-age albums.

Sony Music Distribution fell backward in the first half of the year with a 15.5% market share, ranking it fourth, down from the 16.3% it had last year in the same period when it was ranked third. But that 15.5% market-share total is holding steady from the total it had for the first quarter of this year. As the No. 4 distributor, Sony showed clout in Latin—where it was



the No. 1-ranked distributor—and in jazz, soundtracks, R&B, and music videos, where it was the No. 2 distributor in each of those categories.

STANDING FIRM AT FIVE

BMG has placed fifth both in 2002 and in 2001 at the halfway point, but this year it had a considerably stronger market share of 14.6%, compared with 13.1% last year. But BMG's total for the first six months of this year is down from the 15.7% it had in the first quarter when it was the No. 4-ranked distributor, which means that the company cooled down somewhat in the second quarter of this year. For the six-month period, BMG gained market-share strength through its No. 2 ranking in distributing titles on The *Billboard* 200, as well as coming in second in distributing gospel and rap music.

Meanwhile, EMI Music Distribution (EMD) continues to backslide in market share, finishing the first six months of this year with 8.8%—down from the 9.2% it had for the first quarter of this year and down from the 10.6% it had for all of last year, which was the same total it had at the halfway point of 2001.

Looking at total album market share by corporation, UMVD was ranked No. 1, but the Warner Music Group places second with 17.6% when Alternative Distribution Alliance's (ADA) market-share total is added to WEA's total. Sony Music Entertainment ranks No. 3 with 16.5% when RED and Sony Music Special Product's market-share total

are added to Sony Music Distribution's total. BMG ranks fourth, while the independent sector falls to fifth (13.4%) when ADA, Caroline, and RED's shares are subtracted from the indie sector. EMD still ranks last, but it gains market share through the addition of Caroline's total to finish the first six months with 9.7%.

In current market share, UMVD had a hot second quarter, which allowed the company to improve on its first-quarter industry leading total of 26.7% to have a cumulative market-share total for the first six months of 30.2%—up considerably from the 27.8% the company had last year at the halfway point.

UMVD's best-selling titles include the No. 1 album of the year so far, Eminem's *The Eminem Show*; the *Now! 9* compilation; the *O Brother, Where Art Thou?* soundtrack; Ashanti's eponymous album; Ludacris' *Word of Mouf*; Nickelback's *Silver Side Up*; Puddle of Mudd's *Come Clean*; Ja Rule's *Pain Is Love*; Enrique Inglesias' *Escape*; and No Doubt's *Rock Steady*.

BMG ranked second in current album market share with 17.2%, which is better than the 14.6% the company had last year at the halfway point but is down from the 18.9% it had at the end of the first quarter this year. Its best-selling titles this year include Alan Jackson's *Drive*, Pink's *Missundaztood*, Creed's *Weathered*, Usher's *8701*, and Alicia Keys' *Songs in A Minor*.

Collectively, independent distributors ranked third in current market

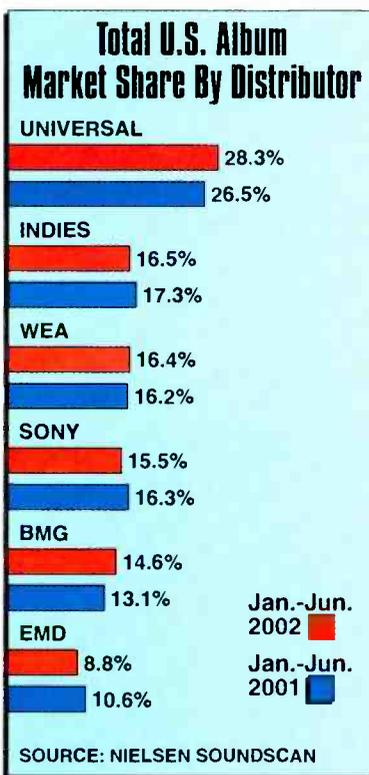
share with 15.5%, which is the same total they had as a group last year at the six-month mark, but it is down from the 16% they garnered during the first quarter.

Sony also back-pedaled in the second quarter, finishing the first half of the year with 15%—down from the 15.5% it had at the end of the first quarter and below the 17.2% the company generated last year during the first six months. The company's best-selling titles this year include Celine Dion's *A New Day Has Come*, Shakira's *Laundry Service*, Jennifer Lopez's *J to Tha L-O! The Remixes*, and Nas' *Stillmatic*.

Similarly, WEA slipped too in the second quarter, finishing the half-year mark with 14.6%, down from the 15.5% it had in the first quarter. But its six-month total is up from the 14.4% it had last year at the mid-year point. WEA's best seller is Linkin Park's *Hybrid Theory*.

EMD ranked last, seven percentage points behind the No. 5 WEA, with a 7.6% share. That total is down from the 9.2% the company had at the end of the first quarter and down from the 10.5% it had in the first six months of 2001. Its best-selling title so far this year is *Now! 8*.

In current market share for the first six months of 2002 by corporation, Universal still commands the lead and BMG holds down the No. 2 spot, but Sony places third with 15.82%, just beating out Warner with a 15.8% share. The indie sector collectively ranks fifth with 12.5%, and EMI Recorded Music is sixth with 8.6%.



TOP-SELLING ALBUMS

12/31/01-6/30/02

ARTIST	TITLE	SALES (MILLIONS)
1. Eminem	<i>The Eminem Show</i>	3.63
2. Alan Jackson	<i>Drive</i>	2.25
3. Various artists	<i>Now! 9</i>	2.08
4. Soundtrack	<i>O Brother, Where Art Thou?</i>	2.06
5. Celine Dion	<i>A New Day Has Come</i>	1.99
6. Ashanti	<i>Ashanti</i>	1.92
7. Linkin Park	<i>Hybrid Theory</i>	1.73
8. Pink	<i>Missundaztood</i>	1.69
9. Creed	<i>Weathered</i>	1.64
10. Ludacris	<i>Word of Mouf</i>	1.62
11. Nickelback	<i>Silver Side Up</i>	1.51
12. Shakira	<i>Laundry Service</i>	1.43
13. Puddle of Mudd	<i>Come Clean</i>	1.27
14. Usher	<i>8701</i>	1.23
15. Ja Rule	<i>Pain Is Love</i>	1.21
16. Alicia Keys	<i>Songs in A Minor</i>	1.16
17. Jennifer Lopez	<i>J to Tha L-O! The Remixes</i>	1.12
18. Enrique Inglesias	<i>Escape</i>	1.07
19. No Doubt	<i>Rock Steady</i>	1.05
20. Nas	<i>Stillmatic</i>	1.04

Source: Nielsen SoundScan

UMVD No. 1 R&B; BMG Tops Country

Universal Music & Video Distribution (UMVD) was by far the No. 1 distributor of R&B, with a 37.5% total—more than double second-ranked Sony Music Distribution's 18.3%. BMG came in third in R&B albums with 16.4%, a three-percentage-point improvement over the 13.4% it had last year in the same time period. WEA finished fourth with 11.9%—up from the 9.3%. (For all R&B rankings, see chart below.)

By coming in first in country album distribution, BMG improved considerably on the 17.2% it garnered last year in the first six months. After No. 2

UMVD, WEA ranked third with 17.6%, down almost 10 percentage points from the industry-leading total of 27.4% it had in 2001 at mid-year.

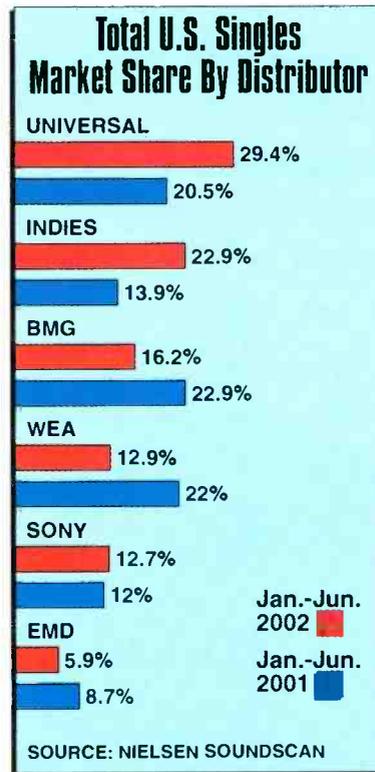
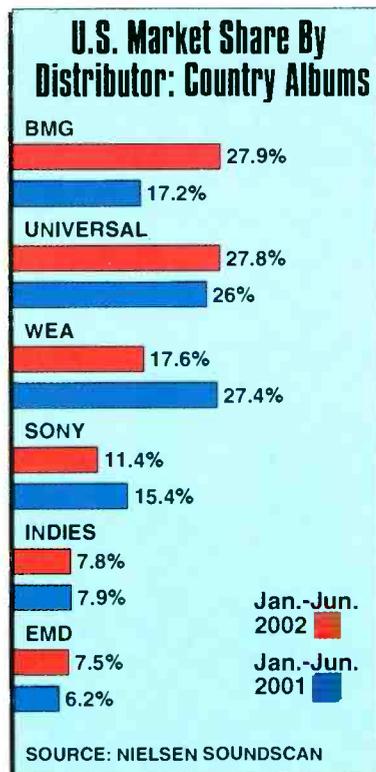
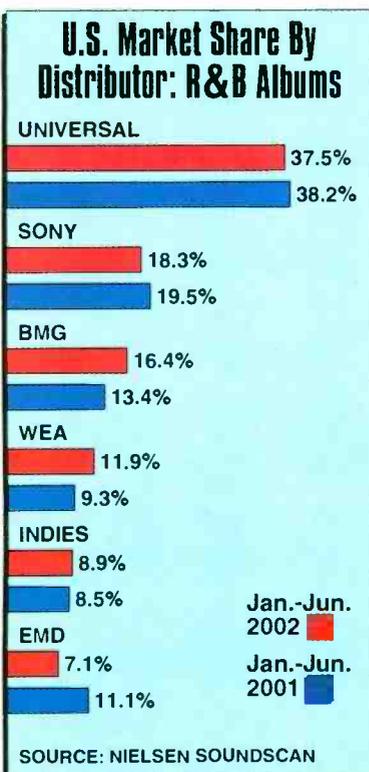
Sony ranked fourth with 11.4%—down four percentage points from the 15.4% it had last year in the corresponding time period—while the independent sector collectively placed fifth with 7.8% and EMD sixth with 7.5%.

Looking at singles, UMVD ranked first with 29.4%, but the big move was made by the independent sector. Clearly taking advantage of the majors' abandonment of the singles

configuration, the indie sector saw its market share jump to 22.9% in the six-month period ended June 30, compared with the 13.9% it had in the same time period last year.

BMG, the traditional industry leader in singles sales, ranked third with a 16.2% tally, down from the 22.9% it had last year at the six-month mark. Similarly, WEA was down nearly 10 percentage points to 12.9% from the 22% it had last year. Rounding out singles distribution, Sony placed fifth with 12.7% and EMD sixth with 5.9%.

ED CHRISTMAN



Declarations Of Independents™

by Chris Morris



RE-FRIED: We needed some cheering up last week, so we called up our household icon **Jim Dickinson** to congratulate him on his latest production (see *Flag Waving*, below) and chew the fat a bit.

We were delighted to learn that not only will Dickinson's first solo album in 30 years see release this fall on Artemis Records, but his 1972 classic *Dixie Fried* will also be reissued on Birdman's Sepia Tone imprint.

Dickinson is perhaps better-known these days as a producer (**Big Star**, etc.), sideman (**Bob Dylan's** *Time out of Mind*, among others), and genial raconteur of Southern music. But he's a fearsome talent in his own right, as the new *Free Beer Tomorrow* amply demonstrates.

The album has been in the works for years; in fact, it had been on and off Koch Records' schedule for eons. Yet it sounds seamless and loose-limbed. Dickinson applies his rough bawl and warehouse piano to a solid brace of soulful tunes; he essays songs associated with **Furry Lewis**, **Merle Haggard**, and **Irma Thomas**, among others. The most remarkable track is "Billy & Oscar," a nine-minute magnum opus that intertwines the lives and fates of **Billy the Kid** and **Oscar Wilde**.

Free Beer Tomorrow stands head and shoulders artistically with *Dixie Fried*, which has been unavailable, except as a pricey Japanese import, since its '72 release. That smokin' slab of barbecued Southern dementia compacts in its 38-minute running time enough bloodshed, inebriation, and lust to fill half a dozen other long-players. Dickinson and his backup band of Memphis hot shots (which includes **Tommy McClure**, **Mike Utley**, **Tarp Tarrant**, **Sid Selvidge**, and the late **Lee Baker** and **Charlie Freeman**) burn through an incredible brace of tunes by the **Night Caps**, **Carl Perkins**, **Paul Siebel**, and **Dylan** (the horrific anti-war song "John Brown").

Whether you prefer your Dickinson vintage or *moderne*, you won't want to ignore either of these amazing records.

FLAG WAVING: "Bob Frank is so invisible, when he looks in the mirror, he thinks they woke up the wrong guy," the drolly self-deprecating singer/songwriter says on his Web site (bobfranksongs.com).

Hopefully, this cult musician won't remain invisible for long. He has an absolutely wonderful new album, *Keep On Burning*, out on his own label, Bowstring Records.

If you're extremely studious, you may know Frank from his lone pre-

vious release, an eponymous 1972 album for Vanguard. "Every song on there is about getting drunk and getting stoned and winos and dope fiends," Frank says, adding that the record has acquired a fanatical following. "I get the weirdest fucking e-mails," he says, chuckling.

Frank admits he dropped the ball with his first album. "I thought,



FRANK

'I've got it made now,' he recalls. "I had no conception of what it takes to succeed at this . . . They said, 'Go on tour.' I said, 'No, I gotta put my garden out.'"

After a disastrous showcase at Max's Kansas City in New York, Vanguard dropped Frank. He moved to Northern California, where he still lives in the East Bay, building irrigation systems. But he still wrote prolifically, and, after reconnecting with fellow Memphis native **Jim Dickinson** (who recorded Frank's murderous "Wild Bill Jones" on *Dixie Fried*), he returned to the studio.

Produced by Dickinson, *Keep On Burning* was cut with a crack crew that included Dickinson's sons **Luther** and **Cody** of the **North Mississippi AllStars**, singers **Sid Selvidge** and **Jimmy Davis**, former **Mud Boy & the Neutrons** washboardist **Jimmy Crosthwait**, string ace **Tommy Burroughs**, and **Jimbo Mathus** of the **Squirrel Nut Zippers**.

Richly sung by Frank, the album includes a diverse, superb set of songs that encompass cowboy numbers ("Out on the Prairie"), Civil War balladry ("With Sabers in Our Hands"), mariachi music ("Back to Ensenada") **Jimmie Rodgers**-styled country ("Since the Midway Came to Town"), truck-drivin' tunes ("Old Truckers"), and irreverent folk ("Judas Iscariot," which was expurgated in its '72 version).

The album, which Frank sells on the Web, deserves—nay, *demand*s—wider distribution. Interested parties may contact Frank at 510-223-3041 or 510-734-4213.

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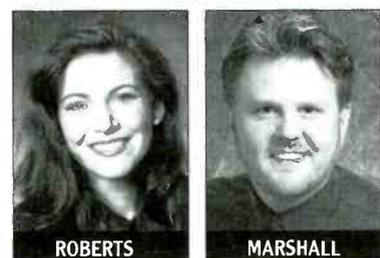
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DISTRIBUTION: Susan Roberts is promoted to VP of new media for Universal Music & Video Distribution in Universal City, Calif. She was senior director of Internet marketing.

Tim Marshall is promoted to VP of marketing for Provident Music Distribution in Franklin, Tenn. He was senior director of marketing.

Jeremy Morrison is promoted to marketing director of Koch Entertainment Distribution in Port Washington, N.Y. He was senior label manager.

Jolene Nixon is promoted to national director of product management services for RED Distribution in Chicago. She was north central regional director.

Retail Track™



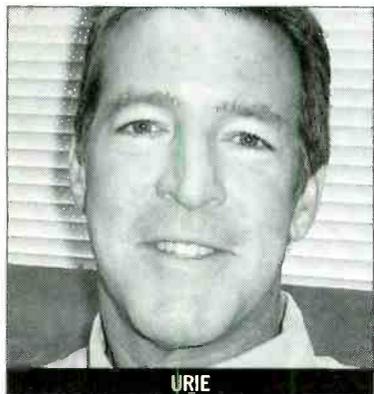
by Ed Christman

SINGLES THOUGHTS: After months of music merchants begging for the singles configuration to be revived, it looks like Universal Music & Video Distribution (UMVD) has devised a test that could once and for all answer the question of whether singles cannibalize album sales or—as retailers argue—help them.

UMVD and its labels plan to make commercially available singles for all songs getting radio airplay in three test markets: Boston, Detroit, and Houston. What's more, it has called on the other majors to participate in the test.

UMVD president **Jim Urie** says that "some critical mass" is needed in order to ensure that the test is valid.

Sony Music Distribution chairman **Danny Yarbrough** says, "We are in." But he cautions that a lot has to happen in order for the test to actu-



URIE

ally occur. "The test really doesn't work unless [all the majors] do it."

That's because the idea is to make sure that whatever is on the radio is available commercially. Going into the test is already an uphill battle, because the industry has done a real good job of teaching the consumer that singles simply aren't available anymore.

"The biggest concern I have is that I am not sure that the single is viable," Urie says. "When we do release a single, we ship them everywhere so that 300,000 are out there, and the No. 1 single only scans 25,000 units. Is there still a market there at all?"

In order to help the consumer unlearn what he or she knows about the single, the test will likely need local radio and other local media to alert shoppers that singles can once again be purchased. They will carry the normal UMVD list price of \$3.99.

In putting the test together, UMVD and its labels spent quite a bit of time choosing which markets to use. "We were concerned about having a strong mix of retail and radio," Urie says. "Also, we didn't want markets so big that [if there is cannibalization] there could be a substantial impact on our album sales, but we didn't want markets so

small that the test wouldn't matter."

Also, in order for the test to work, music chains have to agree to abide by it, which means limiting the distribution of singles to test markets. That way, the majors can compare album sales for test markets to markets where the singles aren't available. Urie says, "The retailers have to play by the rules."

In addition to chains and mass merchants, UMVD wants to include independent stores in the test, but exactly how that will happen has yet to be worked out. Urie declines to discuss what solution the company is considering, but having covered the music merchandising sector for more than a decade, I can understand what the dilemma is: How do you ensure that one-stops don't ship singles out of the test market?

Sure, most one-stops will abide by the rules, but past experience shows that all of them won't. Just like we all knew that everybody and their brother was going to violate the street date the second that **Eminem's** new record came through the door with the mailman, I would bet my last dollar that if UMVD sells singles to every one-stop that claims to have customers in the test markets, those singles will show up for sale all around the U.S.

On the other hand, how do you deal with the fact that one-stops nowadays are more often national—or at the very least regional—but only give the singles to one-stops located in the test markets? One one-stop executive is already afraid that the test will develop into an "unlevel playing field" for one-stops.

"With customers all over the country, combined with a concentration of customers in Detroit and Boston, it would place us in an uncomfortable position [if Galaxy was excluded from carrying the singles]," says **George Balicky**, VP for that Pittsburgh-based one-stop. "We are very capable of selling product on a regional basis only and would honor a commitment to do so."

Balicky argues that UMVD honors a level playing field, but I don't know that you can accommodate everybody on that one. That puts the majors into the position of policing the test, and I could write a whole other column discussing the ramifications of that, but space limitations will spare us. If, however, UMVD limits the number of one-stops carrying the singles, then it is easy to police; i.e., the policing does not have to get in the way of implementing the test.

So if in this one instance a level playing field does not occur, I for one would be willing to look the other way, because the singles test is good for the overall industry.

Liquor Offers A New Taste In Marketing

BY MATTHEW S. ROBINSON

Add "branded alcohol drinks" to the list of alternative marketing efforts that artists are increasingly turning to in the face of little to no radio or video airplay.

Artists including singer/songwriter Willie Nelson and former Van Halen frontman Sammy Hagar have turned toward the act of developing their own spirits in recent years. And while it is questionable whether such drinks are helping to sell records, they are nonetheless proving to be attractive revenue streams in their own right.

Alive Enterprises CEO Shep Gordon is among the marketers pushing the concept. "I come from the music business," explains Gordon, who has managed the likes of Teddy Pendergrass and the Pointer Sisters. "I am also a real foodie, so putting the two together was a natural."



Gordon suggests that the weaknesses in the music industry are the strengths of the spirits industry. "In music, it's hard for the artist to get paid," he observes. "Spirits are regulated by law. There are no returns and no uncollectables, so artists can really earn some money above and beyond their advances... The beautiful thing about spirits as opposed to records is that [they have] a much longer shelf life."

The latest entry in the business is Nelson's, whose Old Whiskey River bourbon—distributed through Alive Spirits—bowed last October. The drink is a small-batch, 6-year-old, 86 proof bourbon that comes in custom-designed bottles; each is tagged with a machine-autographed guitar pick.

Sales for the drink, which was co-created by Nelson and won a Silver Award at the 2001 San Francisco World Spirits Competition, are reported to be solid. What's more, the product launched around the release of Nelson's latest album, *The Great Divide* on Lost Highway (*Billboard*, Dec. 22, 2001), and the two were marketed together extensively.

In an effort to brand the product and promote Nelson, Alive coordinated with Lost Highway to release copies of the album to bars across the country five months early. "We sent 25,000 copies to bartenders and started to build a groundswell," Gordon explains. "We also sent the bourbon to DJs and asked them to go to bars where they would hear the music."

Many bartenders were also sent bar-promotion boxes, which included fake braids for them to wear, along with napkins and posters that promoted both the liquor and the new album. "The boxes cost \$210 each," Gordon says, "but we feel it was worth it. It made for a more interactive experience and got people talking."

The Whiskey River promotional campaign, which includes everything from CD cases to condoms, is emphasizing cities where Nelson's tour will stop. "We try to get ahead of the tour and get people excited," Gordon says. "We are not only a source of revenue for him but also a cheerleader."

This Christmas, bottles of Whiskey River will be packaged with sampler CDs of Nelson's Island Records catalog. "Hopefully, that will also help his sales and give us another place to promote the album and the spirit," Gordon says. (In keeping with his Farm Aid efforts to support local farmers, Nelson makes Whiskey River from grains grown on farms located within 100 miles of the Bardstown, Ky., distillery.)

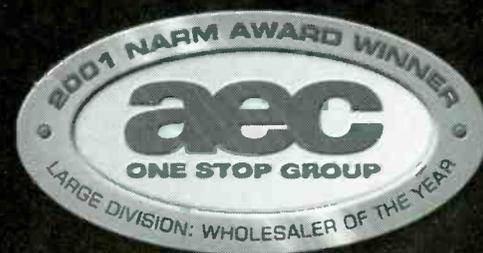
Gordon first began matching musicians with liquor brands in 1997, when he brokered a deal between Hagar and Cabo Wabo Tequila. "I noticed celebrity branding everywhere except in liquor stores," Gordon explains.

Drawing on music-inspired promotions, the drink was marketed via tasting parties, radio contests, and bar promotions. By 2000, Cabo was selling more than 60,000 cases per year, compared with market leader Patrón, which sells 150,000 cases annually.

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BY STEVE TRAIMAN

NEW YORK—Before any film footage is even shot, studios' theatrical and home-video divisions are becoming more focused on joint opportunities for cross-promotion. As evidenced at the recent Licensing 2002 Expo at the Javits Convention Center here, every green-lighted film is now being carefully assessed well in advance of home-video releases to create merchandise, interactive game, and soundtrack opportunities.

One company helping to leverage the cross-promotional opportunities between film and home video is Marvel Enterprises, which has emerged as a top licensor this year. The company worked with Sony on the theatrical release of *Spider-Man* and on plans for the film's fourth-quarter DVD release. Through its ToyBiz subsidiary, it is already creating cooperative licensing programs for the 2003 theatrical releases of *The Hulk* (Universal), *X-Men 2*, and *Daredevil* (Fox). Marvel consumer products executive VP Russ Brown says, "The DVD release gives any property new life, with licensed merchandise and videogames all getting a second bounce."

In addition to working with outside licensors, studios are forming closer in-house film and home-video partnerships. Warner Bros. Consumer Products domestic licensing executive VP Karen McTier notes that a strong relationship with Warner Home Video helped set the stage for the success of *Scooby-Doo* (already set for a direct-to-video sequel) and the recent bow of The Cartoon Network's *The Powerpuff Girls Movie*.

"THQ's *Scooby-Doo* game for PlayStation 2 came out with the movie, and a GameCube version will be released this fall with the DVD," McTier says. "Electronic Arts [EA] games were advertised with the May 28 DVD release of *Harry Potter and the Sorcerer's Stone*, and the second installment, *Harry Potter and the Chamber of Secrets*, will have more EA platform games and new licensed products for its Thanksgiving debut."

New Line Cinema's gamble on shooting all three *Lord of the Rings* (LOTR) movies at once should pay handsome dividends, observes worldwide licensing and merchandising senior executive VP David Imhoff: The studio can now plan cross-promotions during a several-year period. "A special-edition DVD of [LOTR's] *The Fellowship of the Ring* is due in August," he says, "with movie-based games from EA and book-based games from Universal Interactive preceding the Dec. 18 [theatrical] bow of [LOTR's] *The Two Towers*."

Other upcoming promotions from New Line include companion Activi-

Movies Zoom In On Multiple Promotional Opportunities

sion games—through Marvel—for the *Blade II* DVD in September. *Austin Powers' Goldmember*, which opens this month, will be preceded by a Maverick soundtrack featuring Britney Spears and movie co-star Beyoncé Knowles, among others.



Action Man. Marvel Consumer Products executive VP Russ Brown shows off movie properties *Spider-Man* (Sony), *The Hulk* (Universal), *X-Men 2* and *Daredevil* (Fox), and *Blade II* (New Line). (Photo: Steve Traiman)

Universal Studios Consumer Products Group senior VP of merchandising and marketing Tim Rothwell reports that the October DVD releases of both *E.T.: The Extra-Terrestrial* and *The Scorpion King* will have companion videogame sets. Rothwell notes that the success of *Dr. Seuss' How the Grinch Stole Christmas*, with a new two-DVD deluxe edition set for a Nov. 5 release, additionally gave the company momentum in setting up promotions for the holiday 2003 release of *Dr. Seuss' The Cat in the Hat* (a joint venture with DreamWorks). He says that there are already 65 licensing proposals for the film in the works.

For *Lilo & Stitch*—which opened June 21 with a companion trio of Disney Interactive games—a direct-to-video sequel for next August is part of an 18-month, \$100 million marketing program, according to Disney Consumer Products global toys VP Vince Klaseus and global brand marketing director John Gong. He adds, "*Treasure Planet* opens in November in both theatrical and IMAX large-screen versions, with a Hollywood Records soundtrack featuring original songs by the Goo Goo Dolls' Johnny Rzeznik."

(The next Disney/Pixar production, *Finding Nemo*, opens next summer and will be accompanied by THQ game properties and a Hasbro toy deal.)

Viacom licensing and marketing VP Pam Newton is perhaps the most game-conscious of all licensing executives, noting that the Ben Affleck vehicle *The Sum of All Fears*, which opened big in June, had a companion Ubi Soft game using movie graphics and a "Now a Major Motion Picture From Paramount" sticker on the package. Paramount DVD boxed sets for older *Star Trek* series will also get a boost from the theatrical opening of *Star Trek Nemesis* Dec. 13. Newton notes that "Activision's *Star Trek Bridge Commander 3* PC game will link to a Web site, where players will be able to download new game levels."

Also getting a big push is Paramount's direct-to-video *Charlotte's Web 2* next March 4, with new books, a CD, and games in the works. *Tomb Raider 2* is expected next year, preceded by the new Eidos *Tomb Raider: Angel of Darkness* games this fall, with a London Symphony Orchestra soundtrack.

Nickelodeon Consumer Products media products VP Steve Youngblood also distributes through Paramount. The *Jimmy Neutron* DVD out this July 4 had four complementary THQ platform games; a THQ game previewed *Hey Arnold! The Movie*, which was released June 26; and *The Wild Thornberrys Movie* this holiday period will have THQ games and a Jive soundtrack featuring an original Paul Simon song.

Fox Consumer Products domestic sales and worldwide publishing VP Jennifer Robinson emphasizes close cooperation with all divisions of parent News Corp. The fall DVD of *Ice Age* will have companion interactive games, as will the big-screen releases next year of *Daredevil*, from Encore, and *X-Men 2*, from Activision.

EA's *Agent Under Fire* videogames will complement the next James Bond holiday release—*Die Another Day*—says MGM Consumer Products creative VP Nathan Laffin, with MGM Bond films on DVD also getting a good boost. A *Pink Panther* movie is in development for next year, as well as a new comic strip and games. *Bulletproof Monk* and *Cody Banks* are two big movies set for early next year, with major soundtracks anticipated for both.

DreamWorks consumer products chief Brad Globe also says that two new games are due with the *Shrek* special-edition DVD this fall. "Looking ahead to next summer," he says, "licensing activity is focused on *Dr. Seuss' The Cat in the Hat*, a joint venture with Universal, and *Simbad: Legend of the Seven Seas* with Hasbro producing a new line of G.I. Joe adventure toys."

Picture This™



by Jill Kipnis

DON'T COUNT VHS OUT: Though Richmond, Va.-based Circuit City recently announced that it will begin phasing VHS tapes out of its inventory, most retailers say the move is premature because there is still a healthy VHS customer base.

Fellow mass merchant Best Buy, based in Eden Prairie, Minn., does not have any immediate plans to take VHS tapes out of its stores (which include the Musicland, Sam Goody, and Suncoast chains), says company spokesperson Lisa Hawks, though they do recognize DVD's tremendous growth.

Dallas-based Blockbuster maintains a similar philosophy. Spokesperson Randy Hargrove says, "We are still carrying the product and plan on continuing to [do so]. If you look in dollar figures, VHS accounted for [more than] \$3 billion and DVD for \$799 million [last year].

VHS rentals were almost 71% of our rental revenue [last year], and DVD was 18.5%. In the first quarter, DVD is at 30%. It could be 40% by the end of the year. Certainly DVD is growing, though VHS is still performing well for us."

Though Jeremiah Wehler, video buyer for the Amarillo, Texas-based Hastings chain, says that the retailer is "making a small cut here and there on our VHS sell-through," the chain does not plan to stop selling the tapes completely. "For all the people that have DVD players in the living room, many are moving their VCRs into the kids' room or bedroom."

Borders Books & Music, based in Ann Arbor, Mich., is the only other major retailer that is considering serious VHS cutbacks. The chain made a decision last year to stop selling theatrical titles on VHS, VP of multimedia Len Cosimano explains, because their customers are "early adopters of new technology. We had sell-off sales, which ended in April. We still carry VHS, but for non-theatrical titles."

Hargrove notes that these moves may pay off for chains still selling a good selection of VHS, because it will drive store traffic. He says, "We're going to let the consumers dictate what they want."

It is that mandate that led Circuit City to make their decision in the first place, company spokesman Bill Cimino claims. "Our customers have shown a clear preference for buying DVDs over VHS. If there is any criticism, we were just looking at our customers. Now we are making the decision to go forward."

COMING SOON: Hot on the announcement of the fourth-quarter releases of *The Scorpion King* and *E.T.: The Extra-Terrestrial* (*Billboard*, July 6), Universal Studios Home Video reports that the *Back to the Future Trilogy* will debut on DVD (\$39.95) Dec. 17. The set will include new interviews with series star Michael J. Fox and director Robert Zemeckis. A VHS set will be available for \$24.95.

The Nov. 26 home-video release of *Ice Age* from Twentieth Century Fox Home Entertainment will include a never-before-seen CGI short created exclusively for VHS (\$24.98) and

special-edition DVD (\$29.98). The DVD will also feature six deleted scenes, a multi-angle scene exploration, and multiple DVD-ROM and set-top games. Fox is working with 14 partners on separate marketing efforts.

Warner Home Video will release the first titles in its new Two-Disc DVD Special Editions line priced at \$26.99 Sept. 24 with *Amadeus Director's Cut*, *One Flew Over the Cuckoo's Nest*, *Unforgiven* (10th anniversary edition), *Singin' in the Rain*, and *True Romance Unrated Director's Cut*. Each has been remastered and will feature extended documentaries and deleted scenes.

The Official 2002 NBA Championship Home Video (July 23) and *The Official NHL 2002 Stanley Cup Championship Home Video* (July 30) will soon be available on VHS (\$14.95) and DVD (\$19.95) from USA Home Entertainment. Each includes season highlights and extensive behind-the-scenes footage.

THREE-WAY: Rhino Home Video, Capitol Records, and Virgin Megastores have partnered in a unique promotion for the release of the Kylie Minogue DVD, *Live in Sydney*, July 16. Consumers who purchase the DVD (\$19.99) will receive a free CD single of Minogue's "Love at First Sight" (which will be specially banded to the DVDs) in Virgin stores nationwide. The DVD will also be featured next to the current Minogue CD, *Fever*. Capitol will provide promotional materials at DVD-release parties in New York, Los Angeles, and San Francisco. Oren Tishman, sales and marketing administrator for Rhino, calls the partnership noteworthy because it promotes artist development from two different angles.

Additional reporting by Ed Christman in New York.

JULY 20
2002

Billboard TOP VHS SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
1	NEW		NUMBER 1 A BEAUTIFUL MIND (AWARDS EDITION) UNIVERSAL STUDIOS HOME VIDEO 88877	Russell Crowe Jennifer Connelly	2001	PG-13	22.98
2	1	4	HARRY POTTER AND THE SORCERER'S STONE WARNER HOME VIDEO 21331	Daniel Radcliffe Emma Watson	2001	PG	24.99
3	3	2	MAX KEEBLE'S BIG MOVE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 42484	Alex D. Linz Zena Grey	2002	PG	19.99
4	2	2	AIR BUD: SEVENTH INNING FETCH WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 25129	Kevin Zegers	2002	G	19.99
5	4	3	GETTING THERE: SWEET 16 AND LICENSED TO DRIVE DUALSTAR VIDEO/WARNER HOME VIDEO 37691	Mary-Kate & Ashley Olsen	2002	G	19.96
6	5	7	SNOW DOGS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 26507	Cuba Gooding Jr. James Coburn	2001	PG	22.99
7	6	4	SCOOBY-DOO'S ORIGINAL MYSTERIES WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1889	Scooby-Doo	2000	NR	14.95
8	8		SPIDER-MAN: THE ULTIMATE VILLAIN SHOWDOWN BUENA VISTA HOME ENTERTAINMENT 26088	Animated	2002	NR	14.99
9	7		OCEAN'S ELEVEN WARNER HOME VIDEO 22185	George Clooney Brad Pitt	2002	PG-13	22.98
10	11		DARRIN'S DANCE GROOVES RAZOR & THEVENTURA DISTRIBUTION 10499	Darrin Henson	2002	NR	14.98
11	9	6	THE FAST AND THE FURIOUS UNIVERSAL STUDIOS HOME VIDEO 60156	Paul Walker Vin Diesel	2001	PG-13	14.98
12	10	4	SCOOBY-DOO GOES HOLLYWOOD WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1378	Scooby-Doo	2002	NR	14.95
13	14	35	SHREK DREAMWORKS HOME ENTERTAINMENT 83670	Mike Myers Eddie Murphy	2001	PG	24.99
14	13	7	THE SADDLE CLUB: ADVENTURES AT PINE HOLLOW WARNER HOME VIDEO 37517	Keenan McWilliam Sophie Bennett	2002	NR	14.95
15	12	7	THE MAJESTIC WARNER HOME VIDEO 22119	Jim Carrey	2001	PG	22.98
16	15	5	DORA'S BACKPACK ADVENTURE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876853	Dora The Explorer	2002	NR	12.95
17	17	13	LEGALLY BLONDE MGM HOME ENTERTAINMENT 1002624	Reese Witherspoon	2001	PG-13	14.95
18	21	33	O BROTHER, WHERE ART THOU? TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24194	George Clooney	2000	PG-13	14.99
19	19	16	SPONGE BUDDIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860153	Spongebob Squarepants	2002	NR	12.95
20	16	32	OLIVER & COMPANY WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 61724	Animated	1988	G	22.99
21	18	123	STAR WARS TRILOGY FOXVIDEO 2000743	Mark Hamill Harrison Ford	1997	PG	39.98
22	28	37	STUART LITTLE COLUMBIA TRISTAR HOME VIDEO 05215	Geena Davis Michael J. Fox	1999	PG	14.95
23	22	6	DRAGONBALL Z: FUSION-LOSING BATTLE (EDITED) FUNIMATION 3543	Animated	2002	NR	14.95
24	20	6	AMERICAN PIE 2 (RATED) UNIVERSAL STUDIOS HOME VIDEO 60152	Jason Biggs Alyson Hannigan	2001	R	14.98
25	24	8	THE MANY ADVENTURES OF WINNIE THE POOH: 25TH ANNIVERSARY EDITION WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24503	Winnie The Pooh	1977	G	24.99
26	33	10	CINDERELLA II-DREAMS COME TRUE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22026	Animated	2002	NR	26.99
27	25	16	MOULIN ROUGE FOXVIDEO 2003425	Nicole Kidman Ewan McGregor	2001	PG-13	14.98
28	23	37	STAR WARS EPISODE 1: THE PHANTOM MENACE FOXVIDEO 2000092	Liam Neeson Ewan McGregor	1999	PG	14.98
29	35	9	WIGGLES: HOOP-DEE-DOO! IT'S A WIGGLY HIT ENTERTAINMENT 2510	The Wiggles	2002	NR	14.95
30	39	16	NAUTICAL NONSENSE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 86013	Spongebob Squarepants	2002	NR	12.95
31	RE-ENTRY		ELMO'S WORLD: WAKE UP WITH ELMO SONY WONDER/SONY MUSIC ENTERTAINMENT 54268	Sesame Street Muppets	2002	NR	9.98
32	27	17	SCOOBY-DOO AND THE RELUCTANT WEREWOLF WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1879	Scooby-Doo	2002	NR	14.95
33	31	46	BRING IT ON UNIVERSAL STUDIOS HOME VIDEO 87173	Kirsten Dunst	2000	PG-13	14.98
34	37	24	SAVE THE LAST DANCE PARAMOUNT HOME ENTERTAINMENT 156613	Julia Stiles	2000	PG-13	14.95
35	RE-ENTRY		MEN IN BLACK COLUMBIA TRISTAR HOME VIDEO 6005292	Tommy Lee Jones Will Smith	1997	PG-13	9.95
36	29	6	DRAGONBALL Z: FUSION-PLAY FOR TIME (EDITED) FUNIMATION 3523	Animated	2002	NR	14.95
37	NEW		THE FIRM: PARTS 4-PACK GOODTIMES HOME VIDEO 156	Not Listed	2002	NR	29.95
38	NEW		THE METHOD PILATES: TARGET SPECIFICS CURRENT WELLNESS 840	Not Listed	1999	NR	12.98
39	NEW		BABY MOZART WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 61799	Animated	2000	NR	14.99
40	RE-ENTRY		BRIDGET JONES'S DIARY MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24647	Renee Zellweger	2001	R	14.99

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JULY 20
2002

Billboard TOP DVD SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
1	NEW		NUMBER 1 A BEAUTIFUL MIND (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 21450	Russell Crowe Jennifer Connelly	PG-13	29.98
2	1	3	BLACK HAWK DOWN COLUMBIA TRISTAR HOME VIDEO 06766	Josh Hartnett Ewan McGregor	R	27.96
3	NEW		A BEAUTIFUL MIND (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 22350	Russell Crowe Jennifer Connelly	PG-13	29.98
4	2	3	MONSTER'S BALL LIONS GATE HOME ENTERTAINMENT/STUDIO HOME ENTERTAINMENT 7982	Billy Bob Thornton Halle Berry	R	24.99
5	NEW		GOSFORD PARK UNIVERSAL STUDIOS HOME VIDEO 22281	Helen Mirren Maggie Smith	R	26.98
6	5	6	HARRY POTTER AND THE SORCERER'S STONE (PAN & SCAN) WARNER HOME VIDEO 21331	Daniel Radcliffe Emma Watson	PG	26.99
7	7	3	HARRY POTTER AND THE SORCERER'S STONE (WIDESCREEN) WARNER HOME VIDEO 21450	Daniel Radcliffe Emma Watson	PG	26.99
8	3	2	ORANGE COUNTY PARAMOUNT HOME ENTERTAINMENT 335924	Colin Hanks Jack Black	PG-13	22.95
9	4	2	I AM SAM NEW LINE HOME VIDEO/WARNER HOME VIDEO 5537	Sean Penn Michelle Pfeiffer	PG-13	24.98
10	6	2	ROLLERBALL MGM HOME ENTERTAINMENT 1002801	Chris Klein Rebecca Romijn-Stamos	R	26.98
11	8	2	THE MAJESTIC WARNER HOME VIDEO 22119	Jim Carrey	PG	26.98
12	12	3	OCEAN'S ELEVEN (WIDESCREEN) WARNER HOME VIDEO 22634	George Clooney Brad Pitt	PG-13	26.98
13	9	3	KATE & LEOPOLD MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25747	Meg Ryan Hugh Jackman	PG-13	29.99
14	10	2	MAX KEEBLE'S BIG MOVE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24283	Alex D. Linz Zena Grey	PG	29.99
15	11	4	THE MOTHMAN PROPHECIES COLUMBIA TRISTAR HOME VIDEO 07808	Richard Gere Laura Linney	PG-13	27.96
16	22	6	MEN IN BLACK COLUMBIA TRISTAR HOME VIDEO 8771	Tommy Lee Jones Will Smith	PG-13	19.95
17	13	6	VANILLA SKY PARAMOUNT HOME ENTERTAINMENT 339364	Tom Cruise Penelope Cruz	R	29.99
18	14	7	THE OTHERS DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24168	Nicole Kidman	PG-13	29.99
19	20	7	SNOW DOGS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 26508	Cuba Gooding Jr. James Coburn	PG	29.99
20	19	6	HOW HIGH UNIVERSAL STUDIOS HOME VIDEO 21951	Method Man Redman	R	26.98
21	23	6	DIRTY DANCING ARTISAN HOME ENTERTAINMENT 10002	Patrick Swayze Jennifer Grey	PG-13	14.98
22	16	2	AIR BUD: SEVENTH INNING FETCH WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23961	Kevin Zegers	G	29.99
23	18	6	OCEAN'S ELEVEN (FULL-FRAME) WARNER HOME VIDEO 22185	George Clooney Brad Pitt	PG-13	26.98
24	17	10	BEHIND ENEMY LINES FOXVIDEO 2003802	Owen Wilson Gene Hackman	PG-13	27.98
25	RE-ENTRY		SHREK (SPECIAL EDITION) DREAMWORKS HOME ENTERTAINMENT 89012	Mike Myers Eddie Murphy	PG	26.99

JULY 20
2002

Billboard TOP VIDEO RENTALS

Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
1	NEW		NUMBER 1 A BEAUTIFUL MIND UNIVERSAL STUDIOS HOME VIDEO 88877	Russell Crowe Jennifer Connelly	PG-13
2	1	3	BLACK HAWK DOWN COLUMBIA TRISTAR HOME VIDEO 07133	Josh Hartnett Ewan McGregor	R
3	3	2	ORANGE COUNTY PARAMOUNT HOME ENTERTAINMENT 335923	Colin Hanks Jack Black	PG-13
4	5	2	I AM SAM NEW LINE HOME VIDEO/WARNER HOME VIDEO 5535	Sean Penn Michelle Pfeiffer	PG-13
5	4	3	KATE & LEOPOLD MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25747	Meg Ryan Hugh Jackman	PG-13
6	2	3	MONSTER'S BALL LIONS GATE HOME ENTERTAINMENT/STUDIO HOME ENTERTAINMENT 7980	Billy Bob Thornton Halle Berry	R
7	6	2	THE MAJESTIC WARNER HOME VIDEO 22326	Jim Carrey Martin Landau	PG
8	NEW		GOSFORD PARK UNIVERSAL STUDIOS HOME VIDEO 60379	Helen Mirren Maggie Smith	R
9	8	2	ROLLERBALL MGM HOME ENTERTAINMENT 1002799	Chris Klein Rebecca Romijn-Stamos	R
10	9	6	VANILLA SKY PARAMOUNT HOME ENTERTAINMENT 339363	Tom Cruise Penelope Cruz	R
11	10	8	OCEAN'S ELEVEN WARNER HOME VIDEO 22185	George Clooney Brad Pitt	PG-13
12	11	7	THE OTHERS DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 84653	Nicole Kidman	PG-13
13	7	4	THE MOTHMAN PROPHECIES COLUMBIA TRISTAR HOME VIDEO 06628	Richard Gere Laura Linney	PG-13
14	12	5	HARRY POTTER AND THE SORCERER'S STONE WARNER HOME VIDEO 21331	Daniel Radcliffe Emma Watson	PG
15	13	2	MAX KEEBLE'S BIG MOVE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 4635	Alex D. Linz Zena Grey	PG
16	15	7	SNOW DOGS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 26507	Cuba Gooding Jr. James Coburn	PG
17	14	2	THE SHIPPING NEWS MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 9635	Kevin Spacey Judi Dench	R
18	17	11	DOMESTIC DISTURBANCE PARAMOUNT HOME ENTERTAINMENT 337723	John Travolta Vince Vaughn	PG-13
19	20	9	NOT ANOTHER TEEN MOVIE COLUMBIA TRISTAR HOME VIDEO 07287	Chylar Leigh Chris Evans	R
20	RE-ENTRY		BLACK KNIGHT FOXVIDEO 2003988	Martin Lawrence	PG-13

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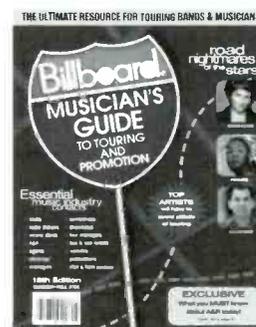
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Rock Radio's New Artist Boom

Breaking Acts Are Proliferating, But Where Are The New Superstars?

BY BRAM TEITELMAN

Airplay Monitor

NEW YORK—If it sounds as though modern rock radio is rapidly evolving, that's not only because different types of music are breaking through: It's also because there are scads more new artists on the chart.

By the end of June, 25 acts had made their first appearance on the modern rock chart this year. That's almost as many as the 31 artists that charted for the first time at modern rock in all of 2001 and more than the 17 that had debuted by last year's midpoint.

But while it's easier to chart a new act in 2002, it's not necessarily easier to bring its record all the way home, particularly in an environment where stations are holding on to their hits longer. So far, the number of debut acts to reach the top 10 is four—the same as it was one year ago. Some PDs worry that the new-artist boom represents a problematic lack of superstars. But, by and large, PDs and the label community are optimistic.

Jacobs Media consultant Dave Beasing says the slew of new acts "shows the churn in the format," as it cedes some of its secondary nu-metal titles to active rock. "We're experimenting again in a lot of different directions and bringing a lot of diversity to the format. It remains to be seen whether many of these artists are going to earn the privilege of follow-ups, but they've certainly been giving us some strong first singles, and modern rock has been really smart to play them."

Elektra national director of modern promotion for the East Coast Mike DePippa says, "This year, there have been a ton of exciting new releases that have opened up the spectrum of the format a bit. Last year was very [rock-based], and now the format is playing stuff like Jack Johnson, the Hives, Ben Kweller, and New Found Glory. I like the direction it is headed in."

Virgin VP of promotion Geordie Gillespie sees the influx of new artists as a sign that the format is healthy. "A lot of formats, like AC or top 40, wait for the hits. Modern is supposed to take chances on records." If those records don't always come home, Gillespie says, "at the end of the day, kids go to modern rock radio to hear new music, and that's why they call it 'new rock.' If songs don't go all the way, at least they're giving them a shot and fulfilling the need of the listener to sample new music and be involved with new sounds."

But Reprise director of promotion Kurt Steffek says that while "it's always a positive sign when you see new artists getting on the radio and the format starting to metabolize, it really depends on whether those artists get second and third singles."

While more new acts may be charting, it's still an issue that "once you get to No. 15 and higher, it's really jammed. It feels like the top 10 doesn't move."

One of the ironies of the new-artist boom at modern is that it's taking place at a time when, as Stefek notes, "the labels have probably been a little more judicious in the number of acts they've been putting out. It's so expensive to launch a campaign at any format."

But some on the label side think that working fewer acts means that those that remain on the roster are benefiting. "Speaking for Elektra only, we definitely are believers in the less-is-more philosophy," DePippa says. "Our release schedule is very focused, and we are able to concentrate more on a few specific projects. It definitely enables us to better use



CEE

our resources."

But what labels might see as more focus, one PD sees as a lack of commitment. "Try to think of the acts that come through with more than one song," WLIR Long Island, N.Y., PD Gary Cee says. "Nickelback and Jimmy Eat World have come through, and that's about all." And, as Cee notes, Jimmy Eat World had been dropped by Capitol. "The labels are certainly looking for a quicker return on their investments, but when you see the Jimmy Eat World story, you've got to think that a little patience might go a long way in developing an act."

NOT ENOUGH HERITAGE?

One programmer thinks the number of new artists debuting reflects a lack of heritage artists at the format. "We're waiting for new Foo Fighters and Third Eye Blind, Pearl Jam and Live," WBUZ (the Buzz) Nashville PD Brian Krysz says. "We were waiting for the Chili Peppers for a while. We haven't had too many of the big names, and we still have to play new music."

But WZZN (the Zone) Chicago PD Bill Gamble says, "I'd rather have

labels come at us with tons of new artists than the other way around, where we're saying 'OK, let's play another Blink-182 song because there's nothing else out there.' More bands give you more choices, and I'd much rather have a ton of things to choose from than just a few."

KPNT (the Point) St. Louis APD Woody Fife agrees. "Everybody complains about how there's no core artists, but I'd rather have more to choose from and be able to cherry-pick the ones that are best for the radio station instead of waiting for the next core artist to come through with a mediocre song. If it's going to be about songs instead of artists, I'd rather have more selection."

Might listeners have a hard time assimilating all the new acts? "I think it's very possible," Krysz says. "So much of it all sounds the same. You get a unique sound like the Strokes, and all of a sudden there's two other bands right behind them that sound just like them. We're trying to slow things down a little by playing things that are a little different. In the past, we really didn't play Dave Matthews Band, and now we are. We're also playing Jack Johnson and Atticus Fault."

Fife says, "I think it definitely hurts as far as putting a face on these bands. People hear a song that they like, and you'll say, 'Trust Company,' and they'll have no idea what you're talking about. But if they hear the song, they'll say, 'I love this song.' It's a lot harder to familiarize the listeners with the bands."

WPLA (Planet Radio) Jacksonville, Fla., PD Scott Petibone believes it's radio's job to control any potential confusion by cherrypicking from the format's subgenres. "Take the Blink-182 sound. How many pop/punk bands are going to cut through? If we're playing all of them, then we're confusing the audience when it comes to those bands. But if we're going to play one or two, we're focusing their tastes a little more."

It's also hard to get anything—be it a new act or a new station—noticed these days because of the plethora of competing entertainment choices. "There's a downside to all this clutter in our society," Gillespie says. "As we separate by format and genre, the pie is getting split in many more ways. It may be harder to have the big hit bands and develop the artists we have in the past because there's so many choices. The pressure is on to develop more acts, but that's part and parcel of our industry. We can't really depend on radio to break it. It has to have a cultural context in the market and an awareness by the listeners, so it's not just out of the blue. Style over substance is still impacting how things are perceived before they're proven."

PROGRAMMING

Billboard VIDEO MONITOR

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JULY 7, 2002

BET	CMT	MTV	1 VH
<p>EMINEM, WITHOUT ME</p> <p>KHIA, MY NECK, MY BACK</p> <p>LIL WAYNE, WAY OF LIFE</p> <p>MARIO, JUST A FRIEND</p> <p>IRV GOTTI PRESENTS THE INC., DOWN 4 U</p> <p>NELLY, HOT IN HERRE</p> <p>P. DIDDY & GINUWINE, I NEED A GIRL (PART TWO)</p> <p>ASHANTI, HAPPY TWEET, CALL ME</p> <p>MUSIC, HALF CRAZY</p> <p>TRUTH HURTS, ADDICTIVE</p> <p>AMERIE, WHY DON'T WE FALL IN LOVE</p> <p>CAM'RON, OH BOY</p> <p>BRANDY, FULL MOON</p> <p>LIL BOW WOW, BASKETBALL</p> <p>JENNIFER LOPEZ, I'M GONNA BE ALRIGHT</p> <p>BIG TYMERS, STILL FLY</p> <p>WYCLEF JEAN, TWO WRONGS</p> <p>NAPPY ROOTS, PO' FOLKS</p> <p>USHER, U DON'T HAVE TO CALL</p> <p>B2K, GOT'S TA BE</p> <p>FAITH EVANS, BURNIN' UP</p> <p>N.O.R.E., NOTHIN'</p> <p>CLIPSE, GRINDIN'</p> <p>GLENN LEWIS, IT'S NOT FAIR</p> <p>JA RULE, DOWN ASS CHICK</p> <p>LUDACRIS, MOVE B***H</p> <p>JERMAINE DUPRI, WELCOME TO ATLANTA</p> <p>SHARRISA, NO HALF STEPPIN'</p> <p>R.L., A GOOD MAN</p> <p>DONELL JONES, YOU KNOW THAT I LOVE YOU</p> <p>ASHANTI, FOOLISH</p> <p>MASTER P, ROCK IT</p> <p>B. RICH, WHDA N2W</p> <p>JERZE MONET, MOST HIGH</p> <p>NOTORIOUS B.I.G., HYPNOTIZE</p> <p>LOVHER, HOW IT'S GONNA BE</p> <p>DAVE HOLLISTER, KEEP LOVIN' YOU</p> <p>WILL SMITH, BLACK SUITS COMIN' (NOO YA HEAD)</p> <p>JOE, WHAT IF A WOMAN</p> <p>NEW ONS</p> <p>EVE, GANGSTA LOVIN'</p> <p>BIG TYMERS, OH YEAH</p> <p>NIVEA, DON'T MESS WITH MY MAN</p> <p>SKILLZ, CREW DEEP</p> <p>MACK 10, CONNECTED FOR LIFE</p> <p>MIDWICKED, LIKE WE S'POSED TA</p>	<p>KENNY CHESNEY, THE GOOD STUFF</p> <p>DIXIE CHICKS, LONG TIME GONE</p> <p>MARTINA MCBRIDE, WHERE WOULD YOU BE</p> <p>BROOKS & DUNN, MY HEART IS LOST TO YOU</p> <p>BRAD PAISLEY, I'M GONNA MISS HER</p> <p>TRACE ADKINS, HELP ME UNDERSTAND</p> <p>GARY ALLAN, THE ONE</p> <p>ALAN JACKSON, DRIVE (FOR DADDY GENE)</p> <p>DARRYL WORLEY, I MISS MY FRIEND</p> <p>LEE ANN WOMACK, SOMETHING WORTH LEAVING BEHIND</p> <p>MONTGOMERY GENTRY, MY TOWN</p> <p>WILLIE NELSON, MARIA (SHUT UP AND KISS ME)</p> <p>BLAKE SHELTON, OL' RED</p> <p>KELLIE COFFEY, WHEN YOU LIE NEXT TO ME</p> <p>TOBY KEITH, COURTESY OF THE RED, WHITE & BLUE</p> <p>SOGGY BOTTOM BOYS, I AM A MAN OF CONSTANT SORROW</p> <p>TOBY KEITH, MY LIST</p> <p>DIAMOND RIO, BEAUTIFUL MESS</p> <p>CHRIS CAGLE, COUNTRY BY THE GRACE OF GOD</p> <p>NICKEL CREEK, THE LIGHTHOUSE S TALE</p> <p>TIM MCGRAW, THE COWBOY IN ME</p> <p>MARTINA MCBRIDE, BLESSED</p> <p>TRICK PONY, JUST WHAT I DO</p> <p>JO DEE MESSINA, OARE TO DREAM</p> <p>TOBY KEITH, I WANNA TALK ABOUT ME</p> <p>TRAVIS TRITT, MODERN DAY BONNIE AND CLYDE</p> <p>CHRIS CAGLE, I BREATHE IN, I BREATHE OUT</p> <p>AULON KRAUSS & UNION STATION, LET ME TOUCH YOU FOR AWHILE</p> <p>MONTGOMERY GENTRY, COLO ONE COMIN' ON</p> <p>LONESTAR, NOT A DAY GOES BY</p> <p>ALISON KRAUSS, THE LUCKY ONE</p> <p>REBECCA LYNN HOWARD, FORGIVE</p> <p>KENNY CHESNEY, YOUNG</p> <p>RASCAL FLATTS, I'M MOVIN' ON</p> <p>STEVE AZAR, I DON'T HAVE TO BE ME</p> <p>JO DEE MESSINA, BRING ON THE RAIN</p> <p>TRACE ADKINS, I'M TRYIN'</p> <p>DOLLY PARTON, SHINE</p> <p>ALAN JACKSON, WHERE WERE YOU</p> <p>PHIL VASSAR, AMERICAN CHILD</p> <p>NEW ONS</p> <p>PINMONKEY, BARBED WIRE AND ROSES</p>	<p>NELLY, HOT IN HERRE</p> <p>EMINEM, WITHOUT ME</p> <p>AVRIL LAVIGNE, COMPLICATED</p> <p>IRV GOTTI PRESENTS TH, DOWN 4 U</p> <p>CITY HIGH, CARAMEL</p> <p>JENNIFER LOPEZ, I'M GONNA BE ALRIGHT</p> <p>B2K, GOT'S TA BE</p> <p>PINK, JUST LIKE A PILL</p> <p>CAM'RON, OH BOY</p> <p>MARIO, JUST A FRIEND</p> <p>RED HOT CHILI PEPPERS, BY THE WAY</p> <p>P. DIDDY & GINUWINE, I NEED A GIRL (PART TWO)</p> <p>PAPA ROACH, SHE LOVES ME NOT</p> <p>KELLY OSBOURNE, PAPA DON'T PREACH</p> <p>ASHANTI, HAPPY</p> <p>PUDDLE OF MUDD, DRIFT & DIE</p> <p>AMERIE, WHY DON'T WE FALL IN LOVE</p> <p>TRUTH HURTS, ADDICTIVE</p> <p>WILL SMITH, BLACK SUITS COMIN' (NOO YA HEAD)</p> <p>KYLIE MINOGUE, LOVE AT FIRST SIGHT</p> <p>BIG TYMERS, STILL FLY</p> <p>INCUBUS, WARNING</p> <p>OUR LADY PEACE, SOMEWHERE OUT THERE</p> <p>ENRIQUE IGLESIAS, DON'T TURN OFF THE LIGHTS</p> <p>DIRTY VEGAS, DAYS GO BY</p> <p>VINES, GET FREE</p> <p>BRITNEY SPEARS, BOYS</p> <p>BEYONCE, WORK IT OUT</p> <p>PAULINA RUBIO, DON'T SAY GOODBYE</p> <p>BRANDY, FULL MOON</p> <p>CHAD KROEGER, HERO</p> <p>VANESSA CARLTON, ORDINARY DAY</p> <p>N.O.R.E., NOTHIN'</p> <p>JERMAINE DUPRI, WELCOME TO ATLANTA</p> <p>TWEET, CALL ME</p> <p>SHERYL CROW, SOAK UP THE SUN</p> <p>JOHN MAYER, NO SUCH THING</p> <p>DAVE MATTHEWS BAND, WHERE ARE YOU GOING</p> <p>BOX CAR RACER, I FEEL SO</p> <p>NEW FOUND GLORY, MY FRIENDS OVER YOU</p> <p>NEW ONS</p> <p>NO DOUBT, UNDERNEATH IT ALL</p> <p>EVE, GANGSTA LOVE</p> <p>LINK PARK, PTS OF AUTHORITY</p> <p>MOBY, EXTREME WAYS</p>	<p>CHAD KROEGER, HERO</p> <p>NO DOUBT, HELLA GOOD</p> <p>JIMMY EAT WORLD, THE MIDDLE</p> <p>PINK, DON'T LET ME GET ME</p> <p>SHERYL CROW, SOAK UP THE SUN</p> <p>CREED, ONE LAST BREATH</p> <p>TOMMY LEE, HOLD ME DOWN</p> <p>RED HOT CHILI PEPPERS, BY THE WAY</p> <p>DIRTY VEGAS, DAYS GO BY</p> <p>CELINE DION, I'M ALIVE</p> <p>WILL SMITH, BLACK SUITS COMIN' (NOO YA HEAD)</p> <p>JOHN MAYER, NO SUCH THING</p> <p>ALANIS MORISSETTE, PRECIOUS ILLUSIONS</p> <p>DAVE MATTHEWS BAND, WHERE ARE YOU GOING</p> <p>AREOSMITH, GIRLS OF SUMMER</p> <p>ANASTACIA, ONE DAY IN YOUR LIFE</p> <p>COUNTING CROWS, AMERICAN GIRLS</p> <p>NORAH JONES, DON'T KNOW WHY</p> <p>THE CORRS, WHEN THE STARS GO BLUE</p> <p>MARY J. BLIGE, RAINY DAYZ</p> <p>BRANDY, FULL MOON</p> <p>VANESSA CARLTON, A THOUSAND MILES</p> <p>PINK, JUST LIKE A PILL</p> <p>KELLY OSBOURNE, PAPA DON'T PREACH</p> <p>KID ROCK, YOU NEVER MET A MOTHER F**K QUITE LIKE ME</p> <p>OUR LADY PEACE, SOMEWHERE OUT THERE</p> <p>BEYONCE, WORK IT OUT</p> <p>DEFAULT, WASTING MY TIME</p> <p>MARC ANTHONY, I'VE GOT YOU</p> <p>MOBY, WE ARE ALL MADE OF STARS</p> <p>ENRIQUE IGLESIAS, DON'T TURN OFF THE LIGHTS</p> <p>CRAIG DAVID, WALKING AWAY</p> <p>GOO GOO DOLLS, HERE IS GONE</p> <p>SIXPENCE NONE THE RIC, KISS ME</p> <p>JEWEL, STANDING STILL</p> <p>U2, BEAUTIFUL DAY</p> <p>MADONNA, DON'T TELL ME</p> <p>FOO FIGHTERS, LEARN TO FLY</p> <p>TRAIN, DROPS OF JUPITER</p> <p>PINK, GET THE PARTY STARTED</p> <p>NEW ONS</p> <p>GOLDPLAY, IN MY PLACE</p> <p>SHERYL CROW, STEVE MCQUEEN</p> <p>NO DOUBT, UNDERNEATH IT ALL</p> <p>SHAKIRA, OBJECTION (TANGGO)</p> <p>WEezer, KEEP FISHIN'</p>

Music & Showbiz



by Carla Hay

FILM FESTIVAL FOCUS: Two upcoming film festivals will feature a slew of music-related offerings.

First up is the sixth annual Urban-world Film Festival, set for Aug. 7-11 in New York. The event celebrates films by and about people of color. Movies to be screened include the following: Lions Gate documentary *Biggie and Tupac*, the world premiere of 20th Century Fox drama *Drumline* starring Nickelodeon personality and budding recording artist **Nick Cannon** (Words

formed live to **Brooks'** 1929 silent film *Diary of a Lost Girl*. For a crash-course in film music, attend the Flanders Film Music Seminar, to be held Oct. 17-18. Oct. 19 will feature a concert celebrating the music of film composers **George Fenton** and **Georges Delerue**. The festival concludes with the second annual World Soundtrack Awards. More information can be found at filmfestival.be.

IN BRIEF: The aforementioned *Biggie and Tupac* film—due in theaters Aug. 9—is the latest in a string of **Tupac Shakur** documentaries set for release this year. Earlier, two other Shakur documentaries were issued directly to video: *Tupac Shakur: Before I Wake* and *Tupac Shakur: Thug Angel—The Life of an Outlaw*. As previously reported (*Billboard Bulletin*, Dec. 11, 2001), MTV Films and Amaru Entertainment are preparing a Shakur documentary, which has the working title *Tupac: Resurrection*.

Mandy Moore will star in the romantic comedy/drama *How to Deal*. The New Line Cinema movie is currently shooting in Toronto . . . **Sex Pistols** frontman **Johnny Rotten** will be the subject of an as-yet-untitled feature film to be directed by **Penelope Spheeris**. The Rhino/Panacea film will be based on the singer's 1994 memoir, *Rotten: No Irish, No Blacks, No Dogs*.

MTV will premiere three music-related series for 2002-2003. First up is *Crashing With . . .*, a program that shows artists moving in with strangers for a night. The show premieres July 18 with an episode starring **Master P** and his son, **Lil' Romeo**. Premiering in the fourth quarter this year will be *artistLaunch*—which follows artists while they make albums—and *mtvTreatment*, a reality show following **Korn's** search for a video director to helm its latest video.

International Film Festival van Vlaanderen Ghent
8-19 OKT 2002
www.filmfestival.be info 070-233-380

& Deeds, *Billboard*, Jan. 26), and the MGM comedy *Barbershop* featuring **Ice Cube** and **Eve** (*Music & Showbiz*, *Billboard*, March 2). The festival Web site (uwff.com) has more information.

Next up is the Flanders International Film Festival, which, since 1973, has presented independent movie offerings with an emphasis on music from around the world. This year's event takes place Oct. 8-19 in Ghent, Belgium. On Oct. 16, the festival will present "Elle! Louise Brooks," featuring an original film-score production per-

THE CLIP LIST

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<p>WEZGER, KEEP FISHIN' (NEW)</p> <p>AUDIOVENT, THE ENERGY (NEW)</p> <p>[OVEN FRESH]</p> <p>FILTER, WHERE DO WE GO FROM HERE</p> <p>SHERYL CROW, STEVE MCQUEEN</p> <p>SPACE MONKEYS VS. GORILLAZ, LIL' DUB CHEFIN'</p> <p>SOMETHING CORPORATE, I WOKE UP IN A CAR</p> <p>SCAPEGOAT WAX, LOST CAUSE</p> <p>LIL WAYNE, WAY OF LIFE</p> <p>4 STRINGS, TAKE ME AWAY (INTO THE NIGHT)</p> <p>AERDSMITH, GIRLS OF SUMMER</p>	<p>NEW</p> <p>GOLDPLAY, IN MY PLACE</p> <p>EVE, GANGSTA LOVIN'</p> <p>NAPPY ROOTS, PO' FOLKS</p> <p>LINKIN PARK, PTS OF AUTHORITY</p> <p>SLIM VILLAGE FEATURING DWLE, TAINTED</p> <p>BETH ORTON, CONCRETE SKY</p> <p>FILTER, WHERE DO WE GO FROM HERE</p> <p>KORN, THOUGHTLESS</p>	<p>GEORGE MICHAEL, SHOOT THE DOG</p> <p>RED HOT CHILI PEPPERS, BY THE WAY</p> <p>EMINEM, WITHOUT ME</p> <p>LAYO & BUSHWACKA, LOVE STORY</p> <p>KYLIE MINOGUE, LOVE AT FIRST SIGHT</p> <p>JENNIFER LOPEZ, I'M GONNA BE ALRIGHT</p> <p>PRODIGY, BABY'S GOT A TEMPER</p> <p>OASIS, STOP CRYING YOUR HEART OUT</p> <p>SOPHIE ELUS BEXTOR, MURDER ON THE DANCEFLOOR</p> <p>ENRIQUE IGLESIAS, LOVE TO SEE YOU CRY</p> <p>ASHANTI, FOOLISH</p> <p>WILL SMITH, BLACK SUITS COMIN' (NOO YA HEAD)</p> <p>SHAKIRA, UNDERNEATH YOUR CLOTHES</p> <p>ALICIA KEYS, HOW COME YOU DON'T CALL ME</p> <p>CDLOPLAY, IN MY PLACE</p> <p>PINK, DON'T LET ME GET ME</p> <p>NELLY, HOT IN HERRE</p> <p>FAT JOE, WHAT'S LUV?</p> <p>PAULINA RUBIO, DON'T SAY GOODBYE</p> <p>CHAD KROEGER, HERO</p>	<p>GARY ALLAN, THE ONE</p> <p>DIXIE CHICKS, LONG TIME GONE</p> <p>KENNY CHESNEY, THE GOOD STUFF</p> <p>ALAN JACKSON, DRIVE (FOR DADDY GENE)</p> <p>LONESTAR, NOT A DAY GOES BY</p> <p>KELLIE COFFEY, WHEN YOU LIE NEXT TO ME</p> <p>SHEDEAISY, GET OVER YOURSELF</p> <p>GOLD CITY, PATRIOTIC MEDLEY</p> <p>BRAD PAISLEY, I'M GONNA MISS HER (THE FISHIN' SONG)</p> <p>ENRIQUE IGLESIAS, LOVE TO SEE YOU CRY</p> <p>TRACE ADKINS, HELP ME UNDERSTAND</p> <p>ANDY GRIGGS, TONIGHT I WANNA BE YOUR MAN</p> <p>DIAMOND RIO, BEAUTIFUL MESS</p> <p>BLAKE SHELTON, OL' RED</p> <p>BRAD MARTIN, BEFORE I KNEW BETTER</p> <p>PINK, DON'T LET ME GET ME</p> <p>NELLY, HOT IN HERRE</p> <p>DARRYL WORLEY, I MISS MY FRIEND</p> <p>PHIL VASSAR, AMERICAN CHILD</p> <p>CHRIS CAGLE, COUNTRY BY THE GRACE OF GOD</p> <p>CYNDI THOMSON, I'M GONE</p>
<p>ASHANTI, HAPPY (NEW)</p> <p>HOOBASTANK, RUNNING AWAY (NEW)</p> <p>SCARFACE, ON MY BLOCK (NEW)</p> <p>REEL BIG FISH, WHERE HAVE YOU BEEN (NEW)</p> <p>BRANDY, FULL MOON (NEW)</p> <p>CHAD KROEGER, HERO</p> <p>EMINEM, WITHOUT ME</p> <p>DUR LADY PEACE, SOMEWHERE OUT THERE</p> <p>NELLY, HOT IN HERRE</p> <p>P. DIDDY, I NEED A GIRL (PART ONE)</p> <p>SUM 41, WHAT WE'RE ALL ABOUT</p> <p>PUDDLE OF MUDD, DRIFT & DIE</p> <p>PINK, JUST LIKE A PILL</p> <p>ASHANTI, FOOLISH</p> <p>JENNIFER LOPEZ, I'M GONNA BE ALRIGHT</p> <p>WEZGER, OPEE NOSE</p> <p>RED HOT CHILI PEPPERS, BY THE WAY</p> <p>PAPA ROACH, SHE LOVES ME NOT</p> <p>WILL SMITH, BLACK SUITS COMIN' (NOO YA HEAD)</p> <p>CREED, ONE LAST BREATH</p>	<p>MUCHMUSIC</p> <p>Continuous programming 299 Queen St West, Toronto, Ontario M5V2Z5</p>	<p>JBTv</p> <p>Three hours weekly 216 W. Ohio, Chicago, IL 60610</p>	<p>Music Video</p> <p>5 hours weekly 223-225 Washington St, Newark, NJ 07102</p>
<p>JUANES, A DIOS LE PIDO</p> <p>PAULINA RUBIO, SI TU TE VAS</p> <p>THALIA, TU Y YO</p> <p>ENRIQUE IGLESIAS, ESCAPE</p> <p>RICARDO MONTANER, YO PUEDO HACER</p> <p>SHAKIRA, UNDERNEATH YOUR CLOTHES</p> <p>SIN BANDERA, KILOMETROS</p> <p>LALEY, INTENEA AMAR</p> <p>DIEGO TORRES, COLOR ESPERANZA</p> <p>CHAYANNE, Y TU TE VAS</p>	<p>RIVAL SCHOOLS, GOOD THINGS</p> <p>ROB HALFORD, BETRAYAL</p> <p>MOTORHEAD, BRAVE NEW WORLD</p> <p>SCAPEGOAT WAX, LOST CAUSE</p> <p>BREAKING BENJAMIN, POLYAMOROUS</p> <p>ASH, BURN BABY BURN</p> <p>RED HOT CHILI PEPPERS, BY THE WAY</p> <p>FILTER, WHERE DO WE GO FROM HERE</p> <p>JERRY CANTRELL, ANGER RISING</p> <p>SIMON AND MILD, IT'S NOT ME, IT'S YOU</p> <p>JIMMY EAT WORLD, SWEETNESS</p> <p>THE GET UP KIDS, OVERDUE</p> <p>12 STONES, BROKEN</p> <p>ALIEN CRIME SYNDICATE, OZZY</p> <p>THE USED, BOX FULL OF SHARP OBJECTS</p> <p>GLASSJAW, COSMOPOLITAN BLOOD LOSS</p> <p>THE VINES, GET FREE</p>	<p>AMERIE, WHY DON'T WE FALL IN LOVE</p> <p>AVRIL LAVIGNE, COMPLICATED</p> <p>RIDDLIN' KIDS, I FEEL FINE</p> <p>SHARRISA, NO HALF STEPPIN'</p> <p>MARIO, JUST A FRIEND 2002</p> <p>FAITH EVANS, BURNIN' UP</p> <p>MASTER P, ROCK IT</p> <p>LIL' ROMEO, 2 WAY</p> <p>KILLSWITCH ENGAGE, MY LAST SERENADE</p> <p>HATERBREED, I WILL BE HEARD</p> <p>DANZIG, WICKED PUSSYCAT</p> <p>SLIM VILLAGE, TAINTED</p> <p>SOPHIE B. HAWKINS, WALKING IN MY BLUE JEANS</p> <p>BETTY BLOWTORCH, HELL ON WHEELS</p> <p>NO DOUBT, HELLA GOOD</p> <p>MICK JAGGER, VISIONS OF PARADISE</p> <p>KASEY CHAMBERS, NOT PRETTY ENOUGH</p> <p>INCUBUS, WARNING</p> <p>SWITCHED, INSIDE</p> <p>STRUNG OUT, CEMETERY</p>	

NEWSLINE...

Pressplay president/CEO Andy Schuon is named president of programming for Infinity Radio, where he will report to Infinity chairman/CEO John Sykes . . . Salem Communications has sold country WYGY Cincinnati to Susquehanna Radio for a reported \$45 million . . . Top 40 WDRQ Detroit PD Alex Tear adds interim PD duties for modern AC sister WDVD, where previous PD Tom O'Brien has exited . . . Rhythmic top 40 KPRR El Paso, Texas, names Bobby Ramos PD/morning host. He replaces John Candelaria, now PD at KBFB Dallas.

Compiled by Carla Hay.

BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter™



by Geoff Mayfield

RAP IT UP: All of the top three albums on The Billboard 200 are hip-hop titles, including this issue's Hot Shot Debut from **Irv Gotti**, a producer/executive who has had a hand in the successes of **Ja Rule**, **Ashanti**, and **Jennifer Lopez**. **Irv Gotti Presents the Inc.** enters at No. 3 with 193,000 units.



Lead horse for Gotti's wagon has been "Down 4 U," featuring Ja Rule, Ashanti, Vita, and **Charli Baltimore**, which bullets 7-6 on Hot R&B/Hip-Hop Airplay with a radio audience of 42.2 million. The album also includes the hip-hop version of Lopez's "Ain't It Funny," featuring Ja Rule and **Cadillac Tah**, which spent six weeks at No. 1 on Hot 100 Singles Sales and is also available on her *J to Tha L-O! The Remixes*, which ruled The Billboard 200 for two weeks.

Higher on the page, **Nelly's** new *Nellyville* sees a 37% decline—a much less severe drop than blockbuster rap albums often see in the second week. So, with 447,000 units, Nelly easily retains control of The Billboard 200.

Eminem is in second place with 263,000, down 14.5%. *The Eminem Show* has never been lower than No. 2 and has sold 3.9 million copies in a mere seven weeks.

CAREER-VIEW MIRROR: With most acts, it would seem a hollow boast to say that an album was the highest-charting greatest-hits set in an act's career, but for a band with the



long line of hits that **Aerosmith** has enjoyed, this week's start at No. 4 is noteworthy. *O Yeah! Ultimate Aerosmith Hits*—the first compilation to mine songs

from both of its Columbia stints, along with its tenure at Geffen—opens with 137,000 units.

Of the four that have previously charted, Geffen's *Big Ones* had the highest rank, bowing at No. 6 in 1994 with first-week sales of 90,000 units. The 1980 compilation *Greatest Hits* has been certified 10-times platinum and has logged 352 weeks on Top Pop Catalog Albums, but in its ini-

tial chart run, the album peaked at No. 53 on the big chart.

A Columbia boxed set, *Pandora's Box*, covering material from 1972-1982, peaked at No. 45 in 1991. *Young Lust: The Aerosmith Anthology*, which like the new *O Yeah!* is a two-disc set, sneaked into the market late last year from Geffen/Interscope and logged one lone chart week, at No. 191, in the Dec. 8 issue.

Another veteran band of a different sonic stripe, **Chicago**, also charts with an anthology, as *The Very Best of Chicago: Only the Beginning* enters at No. 38 (28,000 units). It's the band's highest-charting album since *Billboard* switched to Nielsen SoundScan data in 1991. The band has charted five previous compilations, including 1975's *Chicago IX: Chicago's Greatest Hits*, which spent five weeks at No. 1.

SURFING: In a down year for music sales, young **Avril Lavigne** continues to shine as a bright story. Her debut album collects The Billboard 200 Greatest Gainer for the second straight week, this time clocking an increase of 12,500 (No. 5, up 11%). Her *Let Go* is the first album to achieve consecutive Greatest Gainer awards since **Creed's** *Weathered* at the end of 2001. Sale pricing initiated by the Best Buy chain should add to her momentum. . . Columbia, which dented the charts last week with a value-priced mini-album by new act **Play** (162-119, up 48%), does so this week with a low-priced remix set from **Nas**, which enters The Billboard 200 at No. 123 while his last full-length album rebounds 113-90 (up 22%) . . . Following a July 4 A&E special with the **Boston Pops Orchestra**, **Barry Manilow's** recent anthology *Ultimate Manilow* rallies an 85-67 (up 15.6%) gain. . . As **Kylie Minogue's** "Love at First Sight" clicks at radio (37-35 on Top 40 Tracks) and MTV's *Total Request Live (TRL)*, her album awakens 125-117 (up 14%). A *Saturday Night Live* rerun and visits to *The Tonight Show*, *Live With Regis and Kelly*, and *TRL* should give her more gas.

FUTURES: **Dave Matthews Band's** eager fan base seems hungry for its new album, which hits stores Tuesday (16). Until then, the only way to buy the band's "Where Are You Going" (No. 39 on Top 40 Tracks) is to land the *Mr. Deeds* soundtrack—which wins the Pacesetter for the second week in a row (100-61, up 56%)—while the band's last album, *Everyday*, posts a 10% increase (148-136) . . . Meanwhile, **Red Hot Chili Peppers** are lined up for their highest Billboard 200 rank ever. First-day sales suggest their new *By the Way* will do 250,000-275,000 for the week, which would be good for at least No. 2, with a fighting chance for the top slot.

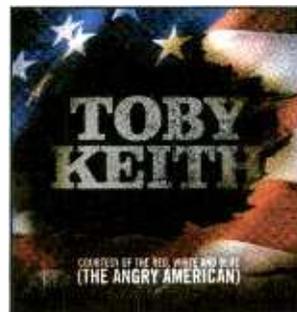
Singles Minded™



by Silvio Pietroluongo, Minal Patel, Wade Jessen

BOOTSTRAPS AND STRIPES: With a predictable Independence Day airplay surge, **Toby Keith's** plain-spoken and controversial "Courtesy of the Red, White and Blue (The Angry American)" posts the largest gain on the chart (624 detections) and rules Hot Country Singles & Tracks.

Country radio quickly rallied behind Keith after a highly publicized conflict last month with ABC-TV bigwigs over a mixed performance



of the song on the network's holiday special. The result gives Keith his fifth consecutive No. 1 single—a feat most recently accomplished on this chart by **Tim McGraw**, who

made it five in a row when "The Cowboy in Me" went to No. 1 in the March 16 issue.

Top Country Singles Sales—which is shortened to 10 positions this issue to accommodate the newly created Top Bluegrass Albums chart—also sports a new No. 1, as newcomer **Joe Nichols' "The Impossible"** replaces **LeAnn Rimes' "Can't Fight the Moonlight"** after 23 consecutive weeks in charge. "Impossible" is the first single release from the new Universal South imprint and is Nichols' first charted single. On Country Singles & Tracks, "Impossible" advances 19-17.

NOT A BAD PREDICAMENT: **Nelly's** "Hot in Herre" remains at No. 1 on The Billboard Hot 100 for a fourth consecutive week. At the same time, another track from Nelly's No. 1 album *Nellyville*, "Dilemma," surges 54-26 and earns the Greatest Gainer/Airplay award with an audience jump of 14 million impressions. "Dilemma," which features **Kelly Rowland** of **Destiny's Child**, has become the track of choice by radio programmers, as it is not even being promoted by Nelly's label, Universal.

The Greatest Gainer/Airplay designation for "Dilemma" comes one week after "Hot in Herre" earned the honor, which makes Nelly the first lead artist to get back-to-back Airplay awards with two different songs. **Master P** was the only other artist to place consecutive Airplay Gainers with two different songs, but he was simply a featured artist on **Montell Jordan's** "Let's Ride," which won the cup in March 1998 a week before his own "Make 'Em Say Uhh!" did so.

RUNNIN' TINGS: 2002 has been a fertile year for reggae on Hot R&B/Hip-Hop Singles & Tracks. "Give It to Her" by **Tanto Metro & Devonte** was the first reggae track to chart this year, bowing

in the Feb. 9 issue at No. 80 and peaking at No. 50. "Give It to Her" was the duo's second charting single (following "Everyone Falls in Love") and the first since the duo switched labels from Epic to VP Records. In April, **Sean Paul** followed their lead, landing his third charting single with "Gimme the Light," which maintains its position at No. 37—a career high. Paul had been absent from the chart since his "Deport Them" went to No. 80 in July 2000. His sophomore album, *Dutty Rock*, is due later this month. "Give It" and "Light" are also included on VP's *Reggae Gold 2002*, the 10th in that series.

Now, **Beenie Man** debuts with "Feel It Boy" featuring **Janet Jackson** at No. 76. Produced by the **Neptunes**, "Boy" is the second single from his forthcoming album *Tropical Storm*, following "Fresh From Yard," which featured **Lil' Kim** and peaked at No. 85. Beenie Man's zenith was with "Who Am I," which went to No. 15 in June 1998.

Also scheduled before the end of 2002 are two albums from **Bounty Killer**, who this year has done guest stints on **No Doubt's** "Hey Baby," **Swizz Beat's** "Guilty," and **Diana King's** "Summer Breezin'."



HEAVEN-SENT: **DJ Sammy & Yanou Featuring Do's** remake of **Bryan Adams' "Heaven"** moves 20-15 on The Billboard Hot 100, earning the Greatest Gainer/Sales award for a fourth consecutive week. The only other song to do so was **Dream's** "He Loves U Not" in December 2000. "Heaven" holds at No. 2 on Hot 100 Singles Sales behind **Elvis Presley vs. JXL's** "A Little Less Conversation," which loses 30% from its opening-week sales total. "Less" still holds a comfortable lead over "Heaven" of 19,000 units to 4,500.

THE JERSEY PHOENIX: **Bruce Springsteen & the E Street Band** make their first appearance together on the mainstream rock chart in more than 15 years, as "The Rising" debuts at No. 33. From 1981 to 1986, Springsteen and his backing band charted 25 times, with two No. 1s: 1984's "Dancing in the Dark" and a live version of "Trapped" from 1985's *We Are the World* compilation. From 1987 onward, Springsteen was billed as a solo act and charted 15 times, with three No. 1s: "Brilliant Disguise," "Tunnel of Love," and "Human Touch."

Additional reporting by Anthony Colombo in New York.

Billboard THE BILLBOARD 200

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST		Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST		Title	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL							IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL		
				NUMBER 1		2 Weeks At Number 1									
1	1	—	2	NELLY		Nellyville	1	49	40	32	7	MARC ANTHONY		Mended	3
				FO REEL 017747/UNIVERSAL (12.98/18.98)								COLUMBIA 85300/CRG (6.98 EQ/18.98)			
2	2	1	7	EMINEM ▲ ¹		The Eminem Show	1	50	50	52	19	NAPPY ROOTS ●		Watermelon, Chicken & Gritz	24
				WEB/AFTERMATH 493290*/INTERSCOPE (12.98/18.98)								ATLANTIC 83524*/AG (11.98/17.98)			
3	NEW	1	1	VARIOUS ARTISTS		Irv Gotti Presents The Inc	3	52	54	54	43	NICKELBACK ▲ ⁴		Silver Side Up	2
				MURDER INC./DEF JAM 062033*/DJMGM (12.98/18.98)								ROADRUNNER 618485/DJMGM (12.98/18.98)			
4	NEW	1	1	AEROSMITH		O, Yeah! Ultimate Aerosmith Hits	4	53	48	50	16	P.O.D. ▲ ²		Satellite	6
				COLUMBIA 86700/CRG (17.98 EQ/24.98)								ATLANTIC 83475*/AG (11.98/17.98)			
5	4	5	5	AVRIL LAVIGNE		Let Go	4	54	38	11	3	BRANDY ▲		Full Moon	2
				ARISTA 14740 (17.98 CD)								ATLANTIC 83493*/AG (12.98/18.98)			
6	6	7	14	ASHANTI ▲ ²		Ashanti	1	55	47	51	32	PAULINA RUBIO		Border Girl	11
				MURDER INC./AJM 586830*/DJMGM (12.98/18.98)								UNIVERSAL 153300/UMRG (11.98/17.98)			
7	7	3	4	KORN		Untouchables	2	56	49	46	89	LUDACRIS ▲ ²		Word Of Mouf	3
				IMMORTAL 61488*/EPIC (12.98 EQ/18.98)								DISTURBING THA PEACE/DEF JAM SOUTH 586446*/DJMGM (12.98/19.98)			
8	3	—	2	N.O.R.E.		God's Favorite	3	57	33	28	5	LINKIN PARK ▲ ⁸		[Hybrid Theory]	2
				DEF JAM 586502*/DJMGM (12.98/18.98)								WARNER BROS 47755 (12.98/18.98)			
9	10	10	33	PINK ▲ ³		M!ssundaztood	6	58	58	74	4	SOUNDTRACK		Scooby-Doo	28
				ARISTA 14718 (12.98/18.98)								LAVA/ATLANTIC 83543/AG (12.98/18.98)			
10	9	4	5	VARIOUS ARTISTS		Totally Hits 2002	2	59	62	56	14	THE WHO		The Ultimate Collection	31
				WARNER MUSIC GROUP/BMG 78192/WARNER STRATEGIC MARKETING (12.98/18.98)								UTV 112877/MCA (24.98 CD)			
11	12	8	8	VARIOUS ARTISTS ▲		P. Diddy & Bad Boy Records Present... We Invented The Remix	1	60	45	36	7	TWEET ●		Southern Hummingbird	3
				BAD BOY 73062*/ARISTA (12.98/18.98)								THE GOLD MIND/ELEKTRA 62746/EEG (12.98/18.98)			
12	11	16	4	SOUNDTRACK		Disney's Lilo & Stitch	11	61	62	61	—	VARIOUS ARTISTS		This Is Ultimate Dance!	61
				WALT DISNEY 860734 (18.98 CD)								J 20034 (12.98/18.98)			
13	8	2	3	PAPA ROACH		Lovehatetragedy	2	62	60	62	40	JA RULE ▲ ³		Pain Is Love	1
				DREAMWORKS 450381/INTERSCOPE (12.98/18.98)								MURDER INC./DEF JAM 586437*/DJMGM (12.98/19.98)			
14	14	12	11	KENNY CHESNEY ▲		No Shoes, No Shirt, No Problems	1	63	56	49	47	MICHELLE BRANCH ▲		The Spirit Room	28
				BNA 67038/RLG (12.98/18.98)								MAVERICK 47965/WARNER BROS. (17.98 CD)			
15	15	13	12	SHERYL CROW ▲		C'mon, C'mon	2	64	65	44	8	MOBY		18	4
				A&M 493260/INTERSCOPE (12.98/18.98)								V2 27127* (10.98/18.98)			
16	5	—	2	TRUTH HURTS		Truthfully Speaking	5	65	64	58	22	JENNIFER LOPEZ ▲		J To Tha L-O! The Remixes	1
				AFTERMATH 493331*/INTERSCOPE (12.98/18.98)								EPIC 86398* (12.98 EQ/18.98)			
17	16	22	80	SOUNDTRACK ▲ ⁵		O Brother, Where Art Thou?	1	66	85	78	22	BARRY MANILOW ▲		Ultimate Manilow	3
				LOST HIGHWAY/MERCURY 170069/DJMGM (12.98/19.98)								BMG HERITAGE 10600/ARISTA (12.98/18.98)			
18	NEW	1	1	SOUNDTRACK		Like Mike	18	67	57	27	3	ANASTACIA		Freak Of Nature	27
				SO SO DEF/COLUMBIA 86676*/CRG (6.98 EQ/13.98)								DAYLIGHT 85010/EPIC (12.98 EQ CD)			
19	13	—	2	WILL SMITH		Born To Reign	13	68	66	76	33	HOOBASTANK ●		Hoobastank	25
				DVE/BROOK/COLUMBIA 86189*/CRG (12.98 EQ/18.98)								ISLAND 586435/DJMGM (18.98 CD) #			
20	22	26	17	NORAH JONES ●		Come Away With Me	17	69	70	63	11	THE HIVES		Veni Vidi Vicious	63
				BLUE NOTE 32088/CAPITOL (17.98 CD) #								EPITAPH/SIRE 48327*/WARNER BROS. (17.98 CD) #			
21	18	23	21	JOHN MAYER ▲		Room For Squares	18	70	68	61	51	CRAIG DAVID ▲		Born To Do It	11
				AWARE/COLUMBIA 85293*/CRG (7.98 EQ/18.98) #								WILDSTAR/ATLANTIC 88081*/AG (11.98/17.98)			
22	19	17	10	BIG TYMERS ●		Hood Rich	1	71	71	68	17	B2K ●		B2K	2
				CASH MONEY/UNIVERSAL 860997*/UMRG (18.98 CD)								EPIC 85457 (12.98 EQ/18.98)			
23	NEW	1	1	OASIS		Heathen Chemistry	23	72	77	71	22	MARY J. BLIGE ▲ ²		No More Drama (2002)	14
				EPIC 85596 (18.98 EQ CD)								MCA 112808* (12.98/18.98)			
24	24	18	16	VARIOUS ARTISTS ▲ ²		Now 9	1	73	82	93	42	MARTINA MCBRIDE ▲		Greatest Hits	5
				UNIVERSAL/EMI/ZOMBA/SDNY 84408/UMRG (12.98/19.98)								RCA (NASHVILLE) 67012/RLG (12.98/18.98)			
25	26	19	30	JOSH GROBAN ▲		Josh Groban	8	74	75	80	79	BRAD PAISLEY ●		Part II	31
				143/REPRISE 48154/WARNER BROS. (18.98 CD) #								ARISTA NASHVILLE 67880/RLG (11.98/17.98)			
26	21	21	19	CELINE DION ▲ ²		A New Day Has Come	1	75	59	59	6	SOUNDTRACK		Divine Secrets Of The Ya-Ya Sisterhood	40
				EPIC 86400 (12.98 EQ/18.98)								DMZ/COLUMBIA 86534/CRG (18.98 EQ CD)			
27	NEW	1	1	GREEN DAY		Shenanigans	27	76	77	75	70	INCUBUS ▲		Morning View	2
				REPRISE 48208/WARNER BROS. (13.98 CD)								IMMORTAL 85277*/EPIC (12.98 EQ/18.98)			
28	27	15	5	DIRTY VEGAS		Dirty Vegas	7	77	86	81	17	N*E*R*D*		In Search Of...	61
				CREEDENCE 39986/CAPITOL (17.98 CD)								VIRGIN 11521 (10.98 CD)			
29	20	14	5	DONELL JONES		Life Goes On	3	78	93	89	33	KID ROCK ▲		Cocky	7
				UNTOUCHABLES 14760/ARISTA (12.98/18.98)								LAVAJATLANTIC 83482*/AG (12.98/18.98)			
30	25	20	10	SOUNDTRACK ▲		Spider-Man	4	79	80	74	60	BOX CAR RACER		Box Car Racer	12
				ROADRUNNER/COLUMBIA 86402/DJMGM/CRG (12.98 EQ/18.98)								MCA 112894 (18.98 CD)			
31	34	40	40	JIMMY EAT WORLD ●		Jimmy Eat World	31	81	88	113	26	SOUNDTRACK ●		I Am Sam	20
				DREAMWORKS 450334*/INTERSCOPE (17.98 CD)								V2 27119 (12.98/18.98)			
32	28	31	10	VANESSA CARLTON ●		Be Not Nobody	5	82	78	72	35	DEFAULT ●		The Fallout	51
				A&M 493307*/INTERSCOPE (18.98 CD)								TVT 2310 (11.98 CD) #			
33	36	57	36	ENRIQUE IGLESIAS ▲ ³		Escape	2	83	55	35	4	SOUNDTRACK		The Osbourne Family Album	13
				INTERSCOPE 493148 (12.98/18.98)								EPIC 86670 (18.98 CD)			
34	17	6	3	WYCLEF JEAN		Masquerade	6	84	83	75	48	USHER ▲ ³		8701	4
				COLUMBIA 85542*/CRG (12.98 EQ/18.98)								ARISTA 14715* (12.98/18.98)			
35	32	29	34	SHAKIRA ▲ ³		Laundry Service	3	85	89	69	8	WEEZER ●		Maladroit	3
				EPIC 63900 (12.98 EQ/18.98)								GEFFEN 493241*/INTERSCOPE (18.98 CD)			
36	37	34	29	ALAN JACKSON ▲ ²		Drive	1	86	67	—	2	VARIOUS ARTISTS		Punk -O- Rama 7	67
				ARISTA NASHVILLE 67039/RLG (12.98/18.98)								EPITAPH 86646 (5.98 CD)			
37	29	24	8	CAM'RON		Come Home With Me	2	87	69	42	4	AZ		AZiatic	29
				ROC-A-FELLA/DEF JAM 586786*/DJMGM (12.98/18.98)								MOTOWN 018074/UMRG (12.98/18.98)			
38	NEW	1	1	CHICAGO		The Very Best Of Chicago: Only The Beginning	38	88	90	80	54	ALICIA KEYS ▲ ⁵		Songs In A Minor	1
				RHINO 76170 (24.98 CD)								J 20002 (12.98/18.98)			
39	30	25	4	NEW FOUND GLORY		Sticks and Stones	4	89	63	37	4	DAVID BOWIE		Heathen	14
				DRIVE-THRU 112916/MCA (18.98 CD)								ISO/COLUMBIA 86630*/CRG (6.98 EQ/18.98)			
40	23	—	2	SHEDAISSY		Knock On The Sky	23	90	113	84	29	NAS ▲		Stillmatic	5
				LYRIC STREET 165015/HOLLYWOOD (12.98/18.98)								ILL WIL/COLUMBIA 85736*/CRG (12.98 EQ/18.98)			
41	31	9	3	OUR LADY PEACE		Gravity	9	91	79	—	2	LOS TEMERARIOS		Una Lagrima No Basta	79
				COLUMBIA 85585/CRG (6.98 EQ/12.98)								FONOVISA 0529 (10.98/16.98)			
42	35	30	9	MUSIQ		Justisen (Just Listen)	1	92	73	—	2	VARIOUS ARTISTS		Steve Harvey Compilation: Sign Of Things To Come	73
				DEF SOUL 586772*/DJMGM (12.98/18.98)								MCA 112875* (18.98 CD)			
43	39	39	45	PUDDLE OF MUDD ▲ ²		Come Clean	9	93	70	—	2	OZZY OSBOURNE		Live At Budokan	70
				FLAWLESS/GEFFEN 493074*/INTERSCOPE (12.98/18.98)								EPIC 85525 (18.98 EQ CD)			
44	43	43	11	CREED ▲ ⁵		Weathered	1	94	76	45	3	A*TEENS		Pop 'Til You Drop!	45
				WIND-UP 13075 (11.98/18.98)								STOCKHOLM 018435/MCA (18.98 CD)			
45	41	38	20	NO DOUBT ▲		Rock Steady	9	95	96	97	20	GARY ALLAN		Alright Guy	39

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
99	107	90	60	INDIA.ARIE ▲ MOTOWN 013770/UMRG (12.98/18.98)	Acoustic Soul	10	150	147	149	18	311 VOLCANO 32184/ZOMBA (11.98/18.98)	From Chaos	10
100	91	73	7	AMY GRANT A&M 493318/INTERSCOPE (18.98 CD)	Legacy...Hymns & Faith	21	151	171	171	18	BLAKE SHELTON WARNER BROS. (NASHVILLE) 24731/WRN (11.98/17.98)	Blake Shelton	45
101	81	47	4	RAPHAEL SAADIQ UNIVERSAL 016654/UMRG (12.98/18.98)	Instant Vintage	25	52	150	122	11	WILCO NONESUCH 79669/AG (17.98 CD)	Yankee Hotel Foxtrot	13
102	112	95	45	TOBY KEITH ▲ DREAMWORKS (NASHVILLE) 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	9	153	143	115	8	RUSH ANTHEM/ATLANTIC 83531/AG (12.98/18.98)	Vapor Trails	6
103	102	91	85	ENYA ▲ REPRISE 47426/WARNER BROS. (12.98/18.98)	A Day Without Rain	2	154	155	138	22	VARIOUS ARTISTS ● BNA 67043/RLG (12.98/17.98)	Totally Country	12
104	109	104	59	STAINED ▲ FLIPELEKTRA 62626/EEG (12.98/18.98)	Break The Cycle	1	155	145	141	65	JAHEIM ▲ DIVINE MILL 47452/WARNER BROS. (11.98/17.98)	[Ghetto Love]	9
105	114	108	63	TIM MCGRAW ▲ CURB 78711 (12.98/18.98)	Set This Circus Down	2	156	141	103	31	FAT JOE ▲ TERROR SQUAD/ATLANTIC 83472/AG (11.98/17.98)	J.O.S.E. : Jealous Ones Still Envy	21
106	101	99	60	SOUNDTRACK ▲ DREAMWORKS 450305/INTERSCOPE (12.98/18.98)	Shrek	28	157	170	162	41	ALISON KRAUSS + UNION STATION ● RDUNDER 610495/DJMG (11.98/17.98)	New Favorite	35
107	125	133	19	KYLIE MINOQUE ● CAPITOL 37670 (6.98/18.98)	Fever	3	158	163	147	42	DIANA KRALL ▲ VERVE 549846/VG (12.98/18.98)	The Look Of Love	9
108	138	127	16	DASHBOARD CONFESSIONAL VAGRANT 354 (14.98 CD) ▲	The Places You Have Come To Fear The Most	108	159	NEW	1	1	THE BEACH BOYS CAPITOL 40087 (17.98 CD)	Classics Selected By Brian Wilson	159
109	106	98	20	KIRK FRANKLIN ● GOSPD CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	4	160	134	100	3	B RICH ATLANTIC 83555/AG (7.98/11.98)	80 Dimes	100
110	84	67	5	CIPHA SOUNDS/MR. CHOC RAWKUS 112917/MCA (18.98 CD)	Rawkus Records Presents: Soundbombing III	23	161	166	151	76	JENNIFER LOPEZ ▲ EPIC 85965 (12.98 EQ/18.98)	J.Lo	1
111	97	65	3	OAKENFOLD MAVERICK 48204/WARNER BROS. (18.98 CD)	Bunkka	65	162	157	128	7	TOMMY LEE MCA 112856 (18.98 CD)	Never A Dull Moment	39
112	92	77	7	SOUNDTRACK A&M 493304/INTERSCOPE (15.98 CD)	Spirit: Stallion Of The Cimarron	40	163	136	114	18	SOUNDTRACK ● UNIVERSAL 017115/UMRG (19.98 CD)	The Scorpion King	5
113	119	106	30	MERCYME ● INNOVARD 86133/WARNER BROS. (16.98 CD) ▲	Almost There	67	164	158	129	11	CEE-LO ARISTA 14682* (12.98/18.98)	Cee-Lo... Cee-Lo Green And His Perfect Imperfections	11
114	105	87	15	YING YANG TWINS COLLIPARK/IN THE PAINT 8375/KDCH (12.98/17.98)	Alley: The Return Of The Ying Yang Twins	58	165	95	—	2	CORMEGA LEGAL HUSTLE 9214*/LANDSPEED (11.98/17.98) ▲	The True Meaning	95
115	99	85	13	GOO GOO DOLLS WARNER BROS. 48206 (18.98 CD)	Gutterflower	4	166	159	144	29	LIL BOW WOW ▲ SD SO DEF/COLUMBIA 86130/CRG (12.98 EQ/18.98)	Doggy Bag	11
116	117	102	64	BROOKS & DUNN ▲ ARISTA NASHVILLE 67003/RLG (12.98/18.98)	Steers & Stripes	4	167	168	140	35	ANGIE STONE ● J 20013* (12.98/18.98)	Mahogany Soul	22
117	NEW	1	1	VARIOUS ARTISTS SD SO DEF/COLUMBIA 86685/CRG (8.98 EQ CD)	So So Def Presents: Definition Of A Remix (EP)	117	168	132	107	9	NAUGHTY BY NATURE TVT 2340* (13.98/17.98)	Icons	15
118	111	105	43	MICHAEL W. SMITH ● REUNION 10025/ZOMBA (11.98/17.98)	Worship	20	169	142	117	8	RUFF ENDZ EPIC 85691* (12.98 EQ/12.98)	Someone To Love You	27
119	162	—	2	PLAY COLUMBIA 86607/CRG (8.98 EQ CD) ▲	Play	119	170	156	157	31	YOLANDA ADAMS ELEKTRA 62960/EEG (12.98/18.98)	Believe	42
120	120	112	93	KENNY CHESNEY ▲ BNA 67976/RLG (12.98/18.98)	Greatest Hits	13	171	160	159	19	CHER ● WARNER BROS. 47619 (12.98/18.98)	Living Proof	9
121	108	86	18	THE WHITE STRIPES SYMPATHY FOR THE RECORD INDUSTRY/THIRD MAN 27124*/VZ (18.98 CD) ▲	White Blood Cells	61	172	154	125	16	R. KELLY & JAY-Z ▲ ROC-A-FELLA/DEF JAM 586783*/JIVE/IDJMG (12.98/19.98)	The Best Of Both Worlds	2
122	98	55	3	VARIOUS ARTISTS SIDE ONE DUMMYY 71233 (6.98 CD)	Vans Warped Tour 2002 Compilation	55	173	167	158	11	RL J 20012 (12.98/17.98)	RL:Elements	53
123	NEW	1	1	NAS ILL WILL/COLUMBIA 86685/CRG (8.98 EQ CD)	From Illmatic To Stillmatic The Remixes (EP)	123	174	RE-ENTRY	33	33	JEWEL ▲ ATLANTIC 83519*/AG (12.98/18.98)	This Way	9
124	116	96	13	BONNIE RAITT ● CAPITOL 31816 (12.98/18.98)	Silver Lining	13	175	RE-ENTRY	14	14	JOHN TESH FAITH MD 34591/GARDEN CITY (11.98/17.98)	A Deeper Faith	56
125	149	143	86	THE BEATLES ▲ APPLE 29325/CAPITOL (12.98/18.98)	1	1	176	178	155	82	TRAVIS TRITT ▲ COLUMBIA (NASHVILLE) 62165/SONY (NASHVILLE) (11.98 EQ/17.98)	Down The Road I Go	51
126	46	—	2	SOULFLY ROADRUNNER 618455/IDJMG (18.98 CD)	3	46	177	165	156	17	REMY SHAND MOTOWN 014481/UMRG (18.98 CD)	The Way I Feel	39
127	110	88	15	AVANT ● MAGIC JOHNSON 112809/MCA (12.98/18.98)	Ecstasy	6	178	188	175	16	JIMMY BUFFETT MAILBOAT 2005 (10.98/18.98)	Far Side Of The World	5
128	94	33	3	JERRY CANTRELL ROADRUNNER 618451/IDJMG (18.98 CD)	Degradation Trip	33	179	183	154	5	LOS LOBOS MAMMOTH 165518 (18.98 CD)	Good Morning Aztlan	82
129	122	116	39	THE STROKES ● RCA 68101* (17.98 CD)	Is This It	33	180	NEW	1	1	DJ ENCORE ULTRA 1123 (21.98 CD) ▲	DJ Encore Presents: Ultra.Dance 02	180
130	118	82	5	DJ QUIK EUPHONIC/LANEWAY/BUNGALO 97008/UMRG (18.98 CD)	Under Tha Influence	27	181	176	181	9	ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 543115 (18.98 CD)	Mamma Mia!	169
131	133	136	10	MICHELLE WILLIAMS MUSIC WORLD/COLUMBIA 86432/CRG (12.98 EQ/18.98)	Heart To Yours	57	182	175	150	3	NATURE CASINO 8004*/SEQUENCE (18.98 CD)	Wild Gremlinz	150
132	129	119	9	KELLIE COFFEY BNA 67040/RLG (10.98/16.98)	When You Lie Next To Me	54	183	181	—	2	VARIOUS ARTISTS SUB CITY 662/HOPELESS (3.98 CD)	Hopelessly Devoted To You Vol. 4	181
133	152	132	101	SOUNDTRACK ▲ CURB 78703 (11.98/17.98)	Coyote Ugly	10	184	185	163	56	BLINK-182 ▲ MCA 112627 (12.98/18.98)	Take Off Your Pants And Jacket	1
134	123	92	8	VAN MORRISON EXILE/UNIVERSAL 589177/UMRG (18.98 CD)	Down The Road	25	185	164	124	5	DJ SHADOW MCA 112337* (18.98 CD)	The Private Press	44
135	131	126	54	LONESTAR ▲ BNA 67011/RLG (12.98/18.98)	I'm Already There	9	186	172	131	11	SOUNDTRACK ● SONY CLASSICAL 89932 (18.98 EQ CD)	Star Wars Episode II: Attack Of The Clones	6
136	148	146	71	DAVE MATTHEWS BAND ▲ RCA 67988 (11.98/18.98)	Everyday	1	187	NEW	1	1	VARIOUS ARTISTS CURB 78727 (5.98 CD)	The Best Of America	187
137	121	83	3	ARCHIE EVERSOLE PHAT BOY 112928*/MCA (14.98 CD)	Ride Wit Me Dirty South Style	83	188	197	194	65	JO DEE MESSINA ▲ CURB 79797 (11.98/17.98)	Burn	19
138	130	110	37	TENACIOUS D ● EPIC 86234* (18.98 EQ CD)	Tenacious D	33	189	RE-ENTRY	44	44	DROWNING POOL ▲ WIND-UP 13065 (18.98 CD)	Sinner	14
139	127	111	19	ALANIS MORISSETTE ▲ MAVERICK 47988/WARNER BROS. (18.98 CD)	Under Rug Swept	1	190	173	148	11	LOUIE DEVITO DEE VEE 0002/MUSICRAMA (18.98 CD)	Louie DeVito's Dance Factory	92
140	146	121	36	THE CALLING ● RCA 67585 (17.98 CD) ▲	Camino Palmero	36	191	190	189	78	SARA EVANS ▲ RCA (NASHVILLE) 67964/RLG (11.98/17.98)	Born To Fly	55
141	177	—	2	THE HAPPY BOYS ROBBINS 75030 (17.98 CD) ▲	Trance Party (Volume Two)	141	192	196	170	34	GREEN DAY ● REPRISE 48145/WARNER BROS. (18.98 CD)	International Superhits!	40
142	153	135	88	U2 ▲ INTERSCOPE 524653 (12.98/18.98)	All That You Can't Leave Behind	3	193	179	152	32	BUSTA RHYMES ▲ J 20009* (12.98/18.98)	Genesis	7
143	128	109	4	DAZ DILLINGER DCF/FREE 006/D.P.G. (17.98 CD)	This Is The Life I Lead	109	194	187	168	8	THE FLATLANDERS NEW WEST 6040 (17.98 CD) ▲	Now Again	168
144	137	130	34	TRICK PONY ● WARNER BROS. (NASHVILLE) 47927/WRN (11.98/17.98)	Trick Pony	91	195	115	—	2	REEL BIG FISH MD/JIVE 41811/ZDMBA (17.98 CD)	Cheer Up!	115
145	139	134	51	AALIYAH ▲ BLACKGROUND 10082* (12.98/18.98)	Aaliyah	1	196	RE-ENTRY	79	79	NELLY FURTADO ▲ DREAMWORKS 450217/INTERSCOPE (12.98/18.98) ▲	Whoa, Nelly!	24
146	135	123	55	SOUNDTRACK ▲ INTERSCOPE 493035 (12.98/18.98)	Moulin Rouge	3	197	124	137	23	UNWRITTEN LAW INTERSCOPE 493139* (13.98 CD)	Elva	69
147	52	—	2	NONPOINT MCA 112920 (14.98 CD)	Development	52	198	NEW	1	1	NORMAN BROWN WARNER BROS. 47995 (18.98 CD) ▲	Just Chillin'	198
148	151	153	17	THE CORRS 143/LAV/ATLANTIC 83533/AG (12.98/18.98)	VH1 Music First Presents: The Corrs — Live In Dublin	52	199	195	193	34	ROD STEWART ● WARNER BROS. 76328 (12.98/18.98)	The Very Best Of Rod Stewart	40
149	161	118	3	ANITA BAKER ATLANTIC 78209/RHINO (17.98 CD)	The Best Of Anita Baker	118	200	193	173	33	VARIOUS ARTISTS ▲ EMI/UNIVERSAL/SONY/ZOMBA 11154/MIRGIN (12.98/18.98)	Now 8	2

▲ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. ▲ indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

JULY 20 2002 Billboard TOP JAZZ ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	42	DIANA KRALL ▲	VERVE 549846/VG	The Look Of Love
2	4	1	HERBIE HANCOCK/MICHAEL BRECKER/ROY HARGROVE	DIRECTIONS IN MUSIC (Celebrating Miles Davis & John Coltrane) VERVE 589654/VG	
3	3	15	CASSANDRA WILSON	BLUE NOTE 35072/CAPITOL ▲	Belly Of The Sun
4	5	7	WAYNE SHORTER	VERVE 589679/VG	Footprints Live!
5	6	10	VARIOUS ARTISTS	VERVE 589620/VG	Verve//Unmixed
6	NEW	1	ROSEMARY CLOONEY WITH BIG KAHUNA AND THE COPA CAT PACK	SENTIMENTAL JOURNEY: THE GIRL SINGER AND HER NEW BIG BAND CONCORD 4952	
7	13	4	NNENNA FREELON	CONCORD 2107	Tales Of Wonder
8	7	69	SOUNDTRACK	LEGACY/COLUMBIA 85350/CRG	Finding Forrester
9	8	9	MICHAEL FEINSTEIN	MICHAEL FEINSTEIN WITH THE ISRAEL PHILHARMONIC ORCHESTRA CONCORD 4387 ▲	
10	11	35	TONY BENNETT	RPM/COLUMBIA 85833/CRG	Playin' With My Friends: Bennett Sings The Blues
11	14	40	STEVE TYRELL	COLUMBIA 86006/CRG ▲	Standard Time
12	10	37	HARRY CONNICK, JR.	COLUMBIA 86077/CRG	Songs I Heard
13	18	7	VARIOUS ARTISTS	TIME LIFE 30174	Jazz Masters - Classic Jazz
14	9	6	CHET BAKER	PACIFIC JAZZ 35537/CAPITOL	Deep In A Dream
15	12	37	HARRY CONNICK, JR.	COLUMBIA 87947/CRG	30
16	15	7	PATTI AUSTIN	PLAYBOY JAZZ 7503/CONCORD	For Ella
17	16	19	RAMSEY LEWIS & NANCY WILSON	NARADA JAZZ 50774/VIRGIN	Meant To Be
18	22	9	JANE MONHEIT	N-CODED 4219/WARLOCK ▲	Come Dream With Me
19	NEW	1	CURTIS STIGERS	CONCORD JAZZ 2124/CONCORD	Secret Heart
20	19	8	BRIAN BROMBERG	A440 4001/RVXDISC	Wood
21	17	15	MILES DAVIS	LEGACY/COLUMBIA 85186/CRG	Super Hits
22	NEW	1	E.S.T. (ESBJORN SVENSSON TRIO)	COLUMBIA 86545/CRG	Strange Place For Snow
23	NEW	1	THE CARIBBEAN JAZZ PROJECT	CONCORD PICANTE 2125/CONCORD	The Gathering
24	NEW	1	JOHN COLTRANE	IMPULSE! 549361/VG	Coltrane For Lovers
25	NEW	1	RAY BROWN	TELARC 83498	Some Of My Best Friends Are...Guitar Players

JULY 20 2002 Billboard TOP CONTEMPORARY JAZZ ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	19	NORAH JONES ●	BLUE NOTE 32088/CAPITOL ▲	Come Away With Me
2	NEW	1	NORMAN BROWN	WARNER BROS. 47995 ▲	Just Chillin'
3	2	9	WILL DOWNING	GRP 589610/VG	(Sensual Journey)
4	4	4	JOE SAMPLE	PRAVERVE 589508/VG	The Pecan Tree
5	6	3	GERALD ALBRIGHT	GRP 589655/VG ▲	Groovology
6	3	10	VARIOUS ARTISTS	VERVE 589606/VG	Verve//Remixed
7	5	37	BONEY JAMES	WARNER BROS. 48024	Ride
8	7	7	DOWN TO THE BONE	GRP 589609/VG ▲	Crazy Vibes and Things
9	8	11	VARIOUS ARTISTS	SHANACHIE 5089	Streetwise: Smooth Urban Jazz
10	NEW	1	EUGE GROOVE	WARNER BROS. 48007	Play Date
11	9	9	PAUL HARDCASTLE	HARDCASTLE 90511/V2	Hardcastle III
12	11	3	JONATHAN BUTLER	WARNER BROS. 48273	Surrender
13	12	36	CHRIS BOTTI	COLUMBIA 85753/CRG ▲	Night Sessions
14	10	11	CRAIG CHAQUICO	HIGHER OCTAVE 12142/VIRGIN	Shadow And Light
15	14	40	VARIOUS ARTISTS	HIDDEN BEACH RECORDINGS PRESENTS: UNWRAPPED VOL. 1 HIDDEN BEACH 85653/EPIC	
16	15	40	PETER WHITE	COLUMBIA 85212/CRG ▲	Glow
17	NEW	1	BILL FRISELL	NONESUCH 79652/AG	The Willies
18	20	15	JEFF GOLUB	GRP 089564/VG	Do It Again
19	18	7	CHUCK LOEB	SHANACHIE 5090	All There Is
20	21	33	ANDRE WARD	DRPHEUS 70579 ▲	Feelin' You
21	13	8	MIKE PHILLIPS	HIDDEN BEACH 86009/EPIC ▲	You Have Reached Mike Phillips
22	17	21	PAT METHENY GROUP	WARNER BROS. 48025	Speaking Of Now
23	16	13	MEDESKI MARTIN AND WOOD	BLUE NOTE 35870/CAPITOL ▲	Uninvisible
24	NEW	1	HERB ALPERT	A&M 490886/INTERSCOPE	Definitive Hits
25	NEW	1	THE BRAXTON BROTHERS	PEAK 8507/CONCORD	Both Sides

JULY 20 2002 Billboard TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	4	CARRERAS-DOMINGO-PAVAROTTI	DECCA 466999/UNIVERSAL CLASSICS GROUP	The Best Of The 3 Tenors
2	NEW	1	SALVITORE LICITRA	SONY CLASSICAL 89523	The Debut
3	2	42	YO-YO MA	SONY CLASSICAL 89667	Classic Yo-Yo
4	3	93	ANDREA BOCELLI ●	PHILIPS 484600/UNIVERSAL CLASSICS GROUP	Verdi
5	4	4	JOSHUA BELL	SONY CLASSICAL 89505	Mendelssohn/Beethoven Violin Concertos
6	7	23	LUCIANO PAVAROTTI	DECCA/UTV 470331/UNIVERSAL CLASSICS GROUP	Romantica
7	13	8	VARIOUS ARTISTS	ALTISSIMO 5561	Patriotic Salute To The Military
8	10	40	RICHARD JOO	COLUMBIA 85397/SONY CLASSICAL	Billy Joel: Fantasies & Delusions
9	5	8	VLADIMIR ASHKENAZY	DECCA 470933/UNIVERSAL CLASSICS GROUP	Number 1 Classical Album
10	8	4	EDGAR MEYER	SONY CLASSICAL 80956	Bottesini Concertos
11	NEW	1	ROBERTO ALAGNA	EMI CLASSICS 57302/ANGEL	Bel Canto
12	6	4	LANG LANG	TELARC 80582	Rachmaninoff: Piano Concerto No. 3
13	11	20	YO-YO MA (WILLIAMS)	SONY CLASSICAL 89670	Yo-Yo Ma Plays The Music Of John Williams
14	15	21	MARIA CALLAS	EMI CLASSICS 57230/ANGEL	The Very Best Of Maria Callas
15	9	7	LANG LANG	TELARC 80524	Lang Lang: Piano Recitals

JULY 20 2002 Billboard TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	11	LONDON SYMPHONY ORCHESTRA (WILLIAMS) ●	SONY CLASSICAL 89812	Star Wars Episode II: Attack Of The Clones
2	2	14	YO-YO MA & THE SILK ROAD ENSEMBLE	SONY CLASSICAL 89782	Silk Road Journeys: When Strangers Meet
3	3	34	ANDREA BOCELLI ▲	PHILIPS 589341/UNIVERSAL CLASSICS GROUP	Cieli Di Toscana
4	4	2	JAMES GALWAY	RCA VICTOR 63950 ▲	The Very Best Of James Galway
5	9	21	DANIEL RODRIGUEZ	MANHATTAN 37564 ▲	The Spirit Of America
6	5	1	SARAH BRIGHTMAN	REALLY USEFUL/OECCA BROADWAY 589050/UNIVERSAL CLASSICS GROUP	Encore
7	6	33	SARAH BRIGHTMAN ●	NEMO STUDIO 33257/ANGEL	Classics
8	7	30	CHARLOTTE CHURCH ●	COLUMBIA 89710/CRG	Enchantment
9	12	20	SOUNDTRACK	DECCA 416191/UNIVERSAL CLASSICS GROUP	A Beautiful Mind
10	10	44	RUSSELL WATSON	DECCA 468895/UNIVERSAL CLASSICS GROUP ▲	The Voice
11	NEW	1	VARIOUS ARTISTS	DECCA 473036/UNIVERSAL CLASSICS GROUP	God Bless America
12	11	48	BOND	MBO/DECCA 467091/UNIVERSAL CLASSICS GROUP ▲	Born
13	13	97	SARAH BRIGHTMAN ●	NEMO STUDIO 56968/ANGEL	La Luna
14	14	43	VARIOUS ARTISTS	UNIVERSAL CLASSICS GROUP 89702/SONY CLASSICAL	Classical Hits
15	15	13	KRONOS QUARTET	NONESUCH 79649/AG	Nuevo

JULY 20 2002 Billboard TOP NEW AGE ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	82	ENYA ▲	REPRISE 47426/WARNER BROS.	A Day Without Rain
2	3	9	JOHN TESH	GARDEN CITY 34593	The Power Of Love
3	2	4	TIM JANIS	TIM JANIS ENSEMBLE 1105	A Thousand Summers
4	4	41	JIM BRICKMAN	WINDHAM HILL 11589/RCA	Simple Things
5	7	3	OTTMAR LIEBERT	HIGHER OCTAVE 12359	In The Arms Of Love
6	6	18	SECRET GARDEN	DECCA 548678	Once In A Red Moon
7	8	17	GOVI	HIGHER OCTAVE 11774	Mosaico
8	NEW	1	VARIOUS ARTISTS	WINDHAM HILL 11501/RCA	Flamenco: Windham Hill Guitar
9	NEW	1	OTTMAR LIEBERT	EPIC 86362	The Best Of Ottmar Liebert
10	9	24	2002	REAL MUSIC 8803	Across An Ocean Of Dreams
11	10	11	YANNI	WINDHAM HILL 11568/RCA	Very Best Of Yanni
12	11	32	YANNI ●	VIRGIN 79893	If I Could Tell You
13	NEW	1	DAVID ARKENSTONE	PARAS 11254/RVXDISC	Sketches From An American Journey
14	14	74	VARIOUS ARTISTS	VIRGIN 50836	Pure Moods III
15	12	9	ERIC HANSEN	NEURODISC 50262/CAPITOL	Nuevo Flamenco Romancero

Sales data for Classical, New Age, and Kid Audio charts compiled by Nielsen SoundScan

JULY 20 2002 Billboard TOP CLASSICAL BUDGET

1	GOD BLESS AMERICA: UNITED WE STAND! ST. CLAIR	VARIOUS ARTISTS
2	20 CLASSICAL FAVORITES	VARIOUS ARTISTS
3	SALUTE TO AMERICA	JOHN WILLIAMS & THE BOSTON POPS ORCHESTRA
4	CLASSICAL MASTERPIECES: SPANISH GUITAR	VARIOUS ARTISTS
5	CLASSICAL MASTERPIECES: CLASSICS FOR RELAXATION	VARIOUS ARTISTS
6	GERSHWIN: AN AMERICAN IN PARIS	VARIOUS ARTISTS
7	PAVAROTTI ENCORE	LUCIANO PAVAROTTI
8	CLASSICAL MASTERPIECES: ROMANTIC PIANO	VARIOUS ARTISTS
9	25 CLASSICAL FAVORITES	VARIOUS ARTISTS
10	IMPERIAL CLASSICS	VARIOUS ARTISTS
11	MOZART: SYMPHONY NOS. 40 & 41	VARIOUS ARTISTS
12	CLASSICAL MASTERPIECES	VARIOUS ARTISTS
13	MOZART: 25 FAVORITES	VARIOUS ARTISTS
14	BEST OF 25 CLASSICAL FAVORITES	VARIOUS ARTISTS
15	CLASSICAL MASTERPIECES: BEST OF GERSHWIN	VARIOUS ARTISTS

JULY 20 2002 Billboard TOP CLASSICAL MIDLINE

1	CLASSICAL CHILLOUT	VARIOUS ARTISTS
2	MOZART: WALT DISNEY	VARIOUS ARTISTS
3	GOD BLESS AMERICA: STAR SPANGLED SPECTACULAR	VARIOUS ARTISTS
4	HYMNS: TRIUMPHANT: VOLS. 1&2	LONDON PHILHARMONIC ORCHESTRA
5	STARS & STRIPES	BOSTON POPS ORCHESTRA (FREDERICK)
6	SOUSA: MARCHES	LONDON SIRE/UNIVERSAL CLASSICS GROUP
7	ROMANTIC PIANO ADAGIOS	DECCA/UNIVERSAL CLASSICS GROUP
8	THE ONLY CLASSICAL CD YOU NEED	VARIOUS ARTISTS
9	DISNEY'S BABY BEETHOVEN	VARIOUS ARTISTS
10	BRIDE'S GUIDE TO WEDDING MUSIC	VARIOUS ARTISTS
11	50 GREATEST CLASSICS	VARIOUS ARTISTS
12	MICHAEL AMANTE	MICHAEL AMANTE
13	VIVALDI: CON MAND	VARIOUS ARTISTS
14	PACHELBEL: CANON & OTHER BAROQUE HITS	VARIOUS ARTISTS
15	BEST OF THE MILLENNIUM	VARIOUS ARTISTS

Classical Midline compact discs have a wholesale cost between 8.98 and 12.98. CDs with wholesale price lower than 8.98 appear on Classical Budget.

JULY 20 2002 Billboard TOP KID AUDIO

1	READ-ALONG	DISNEY'S LILLO & STITCH
2	KIDZ BOP KIDS	KIDZ BOP
3	THEY MIGHT BE GIANTS	NO!
4	SPONGEBOB SQUAREPANTS	ORIGINAL THEME HIGHLIGHTS
5	ST. JOHN'S CHILDREN'S CHOIR	GOD BLESS THE USA - KIDS SING SONGS FOR AMERICA
6	VARIOUS ARTISTS	MUSIC FOR LITTLE PEOPLE/KID RHINO 75262/RHINO
7	VEGGIE TUNES	BOB AND LARRY'S SUNDAY SCHOOL
8	THE WIGGLES	LYRICK STUDIOS 5204
9	BOB THE BUILDER	BOB THE BUILDER: THE ALBUM
10	VARIOUS ARTISTS	PRINCESS FAVORITES
11	VARIOUS ARTISTS	DISNEY'S GREATEST: VOL. 1
12	VARIOUS ARTISTS	DISNEY CHILDREN'S FAVORITES VOL. 1
13	VARIOUS ARTISTS	PLAYHOUSE DISNEY
14	VARIOUS ARTISTS	SONGS 4 WORSHIP KIDS
15	VARIOUS ARTISTS	I COULD SING OF YOUR LOVE FOREVER
16	VARIOUS ARTISTS	DISNEY'S SUPERSTAR HITS
17	VARIOUS ARTISTS	DISNEY'S GREATEST: VOL. 2
18	VARIOUS ARTISTS	KID'S DANCE PARTY
19	TODDLER TUNES	26 CLASSIC SONGS FOR TODDLERS
20	VEGGIE TUNES	JUNIOR'S BEDTIME SONGS
21	VARIOUS ARTISTS	RADIO DISNEY JAMS: VOL. 4
22	VARIOUS ARTISTS	SONGS 4 WORSHIP KIDS: I SING PRAISES
23	VARIOUS ARTISTS	DISNEY'S PRINCESS COLLECTION
24	VARIOUS ARTISTS	DANCE & SING! THE BEST OF NICK JR.
25	VEGGIE TUNES	BOB & LARRY'S SUNDAY MORNING SONGS

Children's recordings; original motion picture soundtracks excluded

● Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Heatseeker Impact: shows albums removed from Heatseekers this week. † Indicates past or present Heatseeker title. ©2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

JULY 20
2002

Billboard® HEATSEEKERS®

Sales data compiled by Nielsen SoundScan				Nielsen SoundScan									
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	Title	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	Title		
				IMPRINT & NUMBER/DISTRIBUTING LABEL						IMPRINT & NUMBER/DISTRIBUTING LABEL			
				NUMBER 1/GREATEST GAINER 3 Weeks At Number 1									
1	1	1	47	DASHBOARD CONFESSIONAL VAGRANT 354 (14.98 CD)	The Places You Have Come To Fear The Most	25	15	—	10	THE CANTON SPIRITUALS VERITY 43169/ZOMBA (11.98/17.98)	Walking By Faith		
2	3	—	2	PLAY COLUMBIA 86607/CRG (8.98 EQ CD)	Play	26	27	26	33	ZOEGIRL SPARROW 51828 (16.98 CD)	Life		
3	4	—	2	THE HAPPY BOYS ROBBINS 75036 (17.98 CD)	Trance Party (Volume Two)	27	28	19	4	MARVIN SAPP VERITY 43192/ZOMBA (11.98/17.98)	I Believe		
4	13	—	2	DJ ENCORE ULTRA 1123 (21.98 CD)	DJ Encore Presents: Ultra.Dance 02	28	42	—	11	ST. JOHN'S CHILDRENS CHOIR MADACY KIDS! 1389/MADACY (4.98/5.98)	God Bless The U.S.A. — Kids Sing Songs For America		
5	5	5	6	THE FLATLANDERS NEW WEST 6040 (17.98 CD)	Now Again	29	23	2	3	OTEP CAPITOL 33346 (17.98 CD)	Sevas Tra		
6	—	—	1	HOT SHOT DEBUT				30	2	—	2	HALFORD METAL IS 85233/SANCTUARY (12.98/18.98)	Crucible
7	7	6	30	NORMAN BROWN WARNER BROS. 47995 (18.98 CD)	Just Chillin'	31	RE-ENTRY	2	GERALD ALBRIGHT GRP 589655/VG (18.98 CD)	Groovology			
8	—	—	1	FLAW REPUBLIC/UNIVERSAL 014881/UMRG (18.98 CD)	Through The Eyes	32	31	22	5	AUDIOIOVENT ATLANTIC 83544/AG (11.98 CD)	Dirty Sexy Knights In Paris		
9	12	8	56	KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES WORLD WIDE GOSPEL 3018 (10.98/16.98)	Send A Revival	33	44	35	24	THURSDAY VICTORY 145 (15.98 CD)	Full Collapse		
10	10	7	11	CHRIS CAGLE CAPITOL (NASHVILLE) 34170 (10.98/17.98)	Play It Loud	34	20	—	2	DORINDA CLARK-COLE GOSPO CENTRIC 70033/ZOMBA (11.98/17.98)	Dorinda Clark-Cole		
11	8	4	6	12 STONES WIND-UP 13069 (9.98 CD)	12 Stones	35	26	9	3	THE KATINAS GOTEE 72867 (16.98 CD)	Lifestyles		
12	9	13	16	DJ PAUL D-EVIL 3600/STREET LEVEL (10.98/17.98)	Triple 6 Mafia Presents DJ Paul — Underground Vol. 16: For Da Summa	36	37	25	10	CLEDUS T. JUDD MONUMENT 85897/SONY (NASHVILLE) (11.98 EQ/17.98)	Cledus Envy		
13	21	11	7	CHAYANNE SONY DISCOS 84867 (10.98 EQ/16.98)	Grandes Exitos	37	30	16	4	RALPH STANLEY DMZ/COLUMBIA 86625/CRG (18.98 EQ CD)	Ralph Stanley		
14	18	15	4	THALIA EMI LATIN 39573 (10.98/17.98)	Thalia	38	6	—	2	HOME GROWN DRIVE-THRU 06006/MCA (12.98 CD)	Kings Of Pop		
15	41	—	2	JENNIFER PENA UNIVISION 310053 (9.98/13.98)	Libre	39	49	28	46	PETE YORN COLUMBIA 86244/CRG (7.98 EQ/18.98)	musicforthemorningafter		
16	16	20	7	JAMES GALWAY RCA VICTOR 63950 (18.98 CD)	The Very Best Of James Galway	40	—	—	—	DASHBOARD CONFESSIONAL DRIVE-THRU 170785/MCA (18.98 CD)	Swiss Army Romance		
17	19	14	7	PILLAR FLICKER 82606 (16.98 CD)	Fireproof	41	17	—	2	TOBYMAC FDFRONT 25294 (17.98 CD)	Momentum		
18	12	—	1	JUANES SURCO 017532/UNIVERSAL LATINO (16.98 CD)	Un Dia Normal	42	32	21	—	EMERSON DRIVE DREAMWORKS (NASHVILLE) 450272/INTERSCOPE (8.98/14.98)	Emerson Drive		
19	12	—	1	AFU-RA D&D/IN THE PAINT 8356/KOCH (12.98/17.98)	Life Force Radio	43	—	—	—	SUGARCULT ULTIMATUM 076673/ARTEMIS (13.98 CD)	Start Static		
20	29	23	16	DANIEL RODRIGUEZ MANHATTAN 37564 (17.98 CD)	The Spirit Of America	44	—	—	—	KURT CARR & THE KURT CARR SINGERS GOSPO CENTRIC 70016/ZOMBA (10.98/16.98)	Awesome Wonder		
21	NEW	1	1	NICOLE C. MULLEN WORD 86127/WARNER BROS. (11.98/17.98)	Talk About It	45	RE-ENTRY	3	3	NATAS NUMBER 6 6603 (18.98 CD)	Godlike		
22	NEW	1	1	LUIS FONSI MCA 112950 (14.98 CD)	Fight The Feeling	46	43	30	7	SOMETHING CORPORATE DRIVE THRU 112887/MCA (14.98 CD)	Leaving Through The Window		
23	24	—	2	101 STRINGS ORCHESTRA MUSIC OF LIGHT/MADACY SPECIAL PRODUCTS 6168/MADACY (7.98 CD)	God Bless America: The Light Of Freedom	47	33	41	5	SALVADOR WORD 86134/WARNER BROS. (16.98 CD)	Into Motion		
24	46	31	23	RAYVON BIG YARD 112757/MCA (14.98 CD)	My Bad	48	NEW	1	1	SOLUNA DREAMWORKS 450235/INTERSCOPE (14.98 CD)	For All Time		
				SIR CHARLES JONES MAROJ GRAS 1060 (10.98/16.98)	Love Machine	49	36	45	4	NORMAN HUTCHINS JDI 1263 (12.98/16.98)	Nobody But You		
						50	RE-ENTRY	8	8	PILAR MONTENEGRO UNIVISION 310026 (11.98/17.98)	Desahogo		

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Billboard® TOP INDEPENDENT ALBUMS™

Sales data compiled by Nielsen SoundScan				Nielsen SoundScan								
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	Title	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	Title	
				IMPRINT & NUMBER/DISTRIBUTING LABEL						IMPRINT & NUMBER/DISTRIBUTING LABEL		
				NUMBER 1 2 Weeks At Number 1								
1	1	2	11	KHIA FEATURING DSD DIRTY DOWN 751132/ARTEMIS (17.98 CD) #	Thug Misses	25	23	17	9	TOM WAITS ANTI- 86629/EPITAPH (17.98 CD)	Blood Money	
2	3	3	40	DEFAULT TVT 2310 (11.98 CD) #	The Fallout	26	30	43	13	ST. JOHN'S CHILDRENS CHOIR MADACY KIDS! 1389/MADACY (4.98/5.98) #	God Bless The U.S.A. — Kids Sing Songs For America	
3	2	—	2	VARIOUS ARTISTS EPITAPH 86646 (15.98 CD)	Punk -O- Rama 7	27	33	27	23	SIR CHARLES JONES MARDI GRAS 1060 (10.98/16.98) #	Love Machine	
4	4	—	2	LOS TEMERARIOS FDNDVISA 0529 (10.98/16.98)	Una Lagrima No Basta	28	24	19	9	TOM WAITS ANTI- 86632/EPITAPH (17.98 CD)	Alice	
5	10	7	32	GREATEST GAINER				29	31	29	THURSDAY VICTORY 145 (15.98 CD) #	Full Collapse
6	7	4	16	DASHBOARD CONFESSIONAL VAGRANT 354 (14.98 CD) #	The Places You Have Come To Fear The Most	30	44	—	—	KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES WORLD WIDE GOSPEL 3018 (10.98/16.98) #	Send A Revival	
7	6	1	3	YING YANG TWINS COLLIPARK/IN THE PAINT 8375/KOCH (12.98/17.98)	Alley: The Return Of The Ying Yang Twins	31	39	—	—	FLOGGING MOLLY SIDE ONE DUMMY 71230 (13.98 CD) #	Drunken Lullabies	
8	8	6	4	VARIOUS ARTISTS SIDE ONE DUMMY 71233 (6.98 CD)	Vans Warped Tour 2002 Compilation	32	26	21	7	AFU-RA D&D/IN THE PAINT 8356/KOCH (12.98/17.98) #	Life Force Radio	
9	5	—	2	DAZ DILLINGER OCF/FREE 006/D.P.G. (17.98 CD)	This Is The Life I Lead	33	38	22	12	SUGARCULT ULTIMATUM 076673/ARTEMIS (13.98 CD) #	Start Static	
10	9	5	9	CORMEGA LEGAL MUSTLE 9214*/LANDSPEED (11.98/17.98) #	The True Meaning	34	27	30	9	NORMAN HUTCHINS JDI 1263 (12.98/16.98) #	Nobody But You	
11	15	14	16	NAUGHTY BY NATURE TVT 2340* (13.98/17.98)	licons	35	37	26	6	THE GET UP KIDS HEROES & VILLAINS 370*/VAGRANT (15.98 CD)	On A Wire	
12	19	—	2	JIMMY BUFFETT MAILBOAT 2025 (10.98/18.98)	Far Side Of The World	36	25	—	—	SLUM VILLAGE BARAK 8003/SEQUENCE (18.98 CD) #	Dirty District	
13	12	9	6	DJ ENCORE ULTRA 1123 (21.98 CD) #	DJ Encore Presents: Ultra.Dance 02	37	43	46	10	SHEKINAH GLORY MINISTRY KINGDOM 001 (11.98/17.98)	Praise Is What I Do	
14	13	—	2	NATURE CASINO 8004*/SEQUENCE (18.98 CD)	Wild Gremlinz	38	46	37	7	SOUNDTRACK KDCB 8406 (17.98 CD)	Bob The Builder: The Album	
15	11	8	11	VARIOUS ARTISTS SUB CITY 662/HOPELESS (3.98 CD)	Hopelessly Devoted To You Vol. 4	39	42	38	11	FROST HIT A LICK 8399/KOCH (17.98 CD)	Still Up In This S#*+!	
16	14	13	7	LOUIE DEVITO DEE VEE 0002/MUSICRAMA (18.98 CD)	Louie DeVito's Dance Factory	40	32	23	7	SUPERJOINT RITUAL SANCTUARY 70001/NAVARRE (13.98/19.98)	Use Once And Destroy	
17	16	12	6	THE FLATLANDERS NEW WEST 6040 (17.98 CD) #	Now Again	41	47	31	15	ZERO 7 GUANGO/ULTIMATE DILEMMA 5007/PALM (11.98 CD) #	Simple Things	
18	17	15	7	DJ PAUL D-EVIL 3600/STREET LEVEL (10.98/17.98)	Triple 6 Mafia Presents DJ Paul — Underground Vol. 16: For Da Summa	42	50	50	9	O.A.R. EVERFINE 41123 (19.98 CD) #	Any Time Now	
19	18	11	7	VARIOUS ARTISTS VP 1679* (9.98/16.98)	Reggae Gold 2002	43	RE-ENTRY	17	17	THE HIT CREW TURN UP THE MUSIC 1294 (7.98 CD)	Proud To Be American	
20	22	18	9	THE DAYTON FAMILY IN THE PAINT 8313/KOCH (12.98/17.98)	Welcome To The Dope House	44	49	32	7	50 CENT FULL CLIP 2003 (16.98 CD) #	Guess Who's Back?	
21	21	20	7	VARIOUS ARTISTS SIDE ONE DUMMY 71232 (6.98 CD)	Atticus: ...Dragging The Lake.	45	RE-ENTRY	4	4	DJ IRENE SURGE 002/WARLDOCK (18.98 CD) #	Phonosynthesis	
22	NEW	1	1	HOT SHOT DEBUT				46	RE-ENTRY	10	THE HERITAGE CHOIR & ORCHESTRA BCE/ECLIPSE 443 (4.98 CD) #	American Pride: 16 Stirring Patriotic Themes
23	NEW	1	1	101 STRINGS ORCHESTRA MUSIC OF LIGHT/MADACY SPECIAL PRODUCTS 6168/MADACY (7.98 CD) #	God Bless America: The Light Of Freedom	47	36	24	3	NO USE FOR A NAME FAT WRECK CHORDS 639* (13.98 CD) #	Hard Rock Bottom	
24	34	33	24	MC EIHT 03 9993/RIVIERA (18.98 CD)	Underground Hero	48	NEW	1	1	TEXAS BOYS ONE TYME 1 (18.98 CD)	Texas Boys (Soundtrack)	
				ISRAEL KAMAKAWI'OLE BIG BOY 5907/THE MOUNTAIN APPLE COMPANY (17.98 CD)	Alone In Iz World	49	48	25	10	C-MURDER D3 9993/RIVIERA (18.98 CD)	Tru Dawgs	
						50	29	10	3	GUIDED BY VOICES MATAADR 0547* (16.98 CD) #	Universal Truths And Cycles	

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. ● Albums with the greatest sales gains this week. Greatest Gainer shows chart's largest unit increase. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ◆ Certification for net shipment of 100,000 units (Gold). ▲ Certification of 200,000 units (Platinum). ◆ Certification of 400,000 units (Multi-Platinum). * Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. # indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

JULY 20
2002

Billboard® TOP INTERNET ALBUM SALES™

Sales data and internet sales reports compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
1	1	3	NORAH JONES	BLUE NOTE 32088/CAPITOL	Come Away With Me	20
2	NEW		AEROSMITH	COLUMBIA 86700/CRG	O, Yeah! Ultimate Aerosmith Hits	4
3	3	4	EMINEM	WEB/AFTERMATH 493290*/INTERSCOPE	The Eminem Show	2
4	2	2	NELLY	FD/REEL 017747/UNIVERSAL	Nellyville	1
5	8	7	SOUNDTRACK	LDST HIGHWAY/MERCURY 170069/IDJMG	O Brother, Where Art Thou?	17
6	5	4	SOUNDTRACK	DMZ/COLUMBIA 86534/CRG	Divine Secrets Of The Ya-Ya Sisterhood	76
7	6	2	JOSH GROBAN	143/REPRISE 48154/WARNER BROS.	Josh Groban	25
8	13	5	AVRIL LAVIGNE	ARISTA 14740	Let Go	5
9	9	13	BONNIE RAITT	CAPITOL 31816	Silver Lining	124
10	10	12	SHERYL CROW	A&M 493260/INTERSCOPE	C'mon, C'mon	15
11	4	3	THEY MIGHT BE GIANTS	ROUNDER 618113	No!	-
12	11	10	JOHN MAYER	AWARE/COLUMBIA 85293*/CRG	Room For Squares	21
13	NEW		VARIOUS ARTISTS	VANGUARD 79585	Evangeline Made: A Tribute To Cajun Music	-
14	21	10	VARIOUS ARTISTS	TIME LIFE 17095	'60's Gold	-
15	7	4	DAVID BOWIE	ISD/COLUMBIA 86630*/CRG	Heathen	89
16	RE-ENTRY		YO-YO MA & THE SILK ROAD ENSEMBLE	SONY CLASSICAL 89782	Silk Road Journeys: When Strangers Meet	-
17	16	11	JACK JOHNSON	ENJOY/UNIVERSAL 860994/UMRG	Brushfire Fairytales	46
18	15	2	THE FLATLANDERS	NEW WEST 6040	Now Again	194
19	25	4	DIRTY VEGAS	CRESCENCE 39986/CAPITOL	Dirty Vegas	28
20	14	13	CELINE DION	EPIC 86400	A New Day Has Come	26
21	RE-ENTRY		WILCO	NONESUCH 79669/AG	Yankee Hotel Foxtrot	152
22	NEW		OASIS	EPIC 86586	Heathen Chemistry	23
23	RE-ENTRY		THE WHO	UTV 112877/MCA	The Ultimate Collection	58
24	NEW		SOUNDTRACK	WALT DISNEY 860734	Disney's Lilo & Stitch	12
25	RE-ENTRY		INDIA.ARIE	MOTOWN 013770*/UMRG	Acoustic Soul	99

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △△ Certification of 400,000 units (Multi-Platino). * Asterisk indicates vinyl available. † indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

JULY 20
2002

Billboard® TOP SOUNDTRACKS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	3	DISNEY'S LILO & STITCH	WALT DISNEY 860734
2	2	56	O BROTHER, WHERE ART THOU? ▲	LDST HIGHWAY/MERCURY 170069/IDJMG
3	NEW		LIKE MIKE	SD SO DEF/COLUMBIA 86676*/CRG
4	3	10	SPIDER-MAN ▲	ROADRUNNER/COLUMBIA 86402/IDJMG/CRG
5	4	5	SCOOBY-DOO	LAVA/ATLANTIC 83543/AG
6	9	4	MR. DEEDS	RCA 68118
7	6	6	DIVINE SECRETS OF THE YA-YA SISTERHOOD	DMZ/COLUMBIA 86534/CRG
8	7	26	I AM SAM ●	V2 27119
9	5	4	THE OSBOURNE FAMILY ALBUM	EPIC 86670
10	10	56	SHREK ▲	DREAMWORKS 450305/INTERSCOPE
11	8	8	SPIRIT: STALLION OF THE CIMARRON	A&M 493304/INTERSCOPE
12	13	56	COYOTE UGLY ▲	CURB 78703
13	11	56	MOULIN ROUGE ▲	INTERSCDPE 493035
14	12	15	THE SCORPION KING ●	UNIVERSAL 017155/UMRG
15	15	11	STAR WARS EPISODE II: ATTACK OF THE CLONES ●	SDNY CLASSICAL 89932
16	NEW		MEN IN BLACK II	COLUMBIA 86295/CRG
17	14	5	BAD COMPANY	HOLLYWOOD 162338
18	18	27	THE FAST AND THE FURIOUS: MORE FAST AND FURIOUS	ISLAND 586631/IDJMG
19	17	52	THE FAST AND THE FURIOUS ▲	MURDER INC./DEF JAM 548832*/IDJMG
20	16	46	SAVE THE LAST DANCE ▲	HOLLYWOOD 162288
21	22	18	SPONGEBOB SQUAREPANTS ORIGINAL THEME HIGHLIGHTS	NICK/JIVE 49500/ZOMBA
22	20	24	JOSIE & THE PUSSYCATS ●	PLAY-TONE 85683/EPIC
23	23	14	VANILLA SKY	REPRISE 48109/WARNER BROS.
24	19	22	HARRY POTTER AND THE SORCERER'S STONE ●	WARNER SUNSET/NONESUCH/ATLANTIC 83491/AG
25	24	5	A KNIGHT'S TALE	COLUMBIA 85648/CRG

JULY 20
2002

Billboard® TOP POP CATALOG™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	TOTAL WKS.	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	2	1	671	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 548804/IDJMG (12.98/18.98)	Legend
2	3	3	3	RASCAL FLATTS	LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) †	Rascal Flatts
3	8	6	407	AC/DC	EASTWEST 92418/EEG (11.98/17.98)	Back In Black
4	4	2	76	EMINEM	WEB/AFTERMATH 49029*/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP
5	5	4	115	DISTURBED	GIANT 24738/WARNER BROS. (11.98/17.98) †	The Sickness
6	7	10	149	DIXIE CHICKS	MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)	Fly
7	6	5	145	CREED	WIND-UP 13053* (11.98/18.98)	Human Clay
8	1	—	105	NELLY	FD/REEL/UNIVERSAL 157743*/UMRG (12.98/18.98)	Country Grammar
9	9	9	334	EAGLES	ASYLUM/ELEKTRA 105/EEG (11.98/17.98)	Their Greatest Hits 1971-1975
10	13	12	181	KID ROCK	TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) †	Devil Without A Cause
11	41	—	22	LEE GREENWOOD	CAPITOL (NASHVILLE) 98568 (11.98 CD)	American Patriot
12	10	7	402	BOB SEGER & THE SILVER BULLET BAND	CAPITOL 30334 (10.98/15.98)	Greatest Hits
13	25	26	1718	PINK FLOYD	CAPITOL 46001 (10.98/18.98)	Dark Side Of The Moon
14	16	13	45	THE BEACH BOYS	CAPITOL 21960 (10.98/17.98)	The Greatest Hits Volume 1: 20 Good Vibrations
15	11	8	119	CELINE DION	550 MUSIC 63760/EPIC (12.98 EQ/18.98)	All The Way...A Decade Of Song
16	15	17	567	METALLICA	ELEKTRA 61113*/EEG (11.98/17.98)	Metallica
17	12	19	515	JIMMY BUFFETT	MCA 325633* (12.98/18.98)	Songs You Know By Heart
18	22	27	54	NICKEL CREEK	SUGAR HILL 3909 (16.98 CD) †	Nickel Creek
19	23	22	372	MADONNA	SIRE 26440*/WARNER BROS. (13.98/18.98)	The Immaculate Collection
20	19	14	604	JAMES TAYLOR	WARNER BROS. 3113 (7.98/11.98)	Greatest Hits
21	28	29	232	DIXIE CHICKS	MONUMENT 69195/SONY (NASHVILLE) (10.98 EQ/17.98) †	Wide Open Spaces
22	20	24	266	DEF LEPPARD	MERCURY 528718/IDJMG (11.98/18.98)	Vault - Greatest Hits 1980-1995
23	24	21	283	SUBLIME	GASOLINE ALLEY 111413/MCA (12.98/18.98)	Sublime
24	17	16	121	ENYA	REPRISE 46835/WARNER BROS. (12.98/18.98)	Paint The Sky With Stars - The Best Of Enya
25	33	25	148	PHIL COLLINS	FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...Hits

THIS WEEK	LAST WEEK	2 WKS. AGO	TOTAL WKS.	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
26	21	11	117	EMINEM	WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	The Slim Shady LP
27	29	33	417	TOM PETTY AND THE HEARTBREAKERS	MCA 110813 (12.98/18.98)	Greatest Hits
28	14	23	393	AEROSMITH	COLUMBIA 57367/CRG (7.98 EQ/11.98)	Aerosmith's Greatest Hits
29	34	31	444	FLEETWOOD MAC	WARNER BROS. 25801 (10.98/17.98)	Greatest Hits
30	31	32	243	SHANIA TWAIN	MERCURY (NASHVILLE) 536003 (12.98/18.98)	Come On Over
31	27	15	152	MILES DAVIS	LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	Kind Of Blue
32	30	20	249	CREED	WIND-UP 13049 (11.98/18.98) †	My Own Prison
33	18	18	133	INCUBUS	IMMORTAL 63652/EPIC (12.98 EQ/18.98)	Make Yourself
34	26	43	98	DAVID GRAY	ATO 89351/RCA (11.98/17.98) †	White Ladder
35	35	34	152	ZZ TOP	WARNER BROS. 26846 (11.98/17.98)	Greatest Hits
36	32	28	264	ABBA	POLYDOR/UNIVERSAL 517007/UMRG (12.98/18.98)	Gold - Greatest Hits
37	37	41	419	CREEDENCE CLEARWATER REVIVAL	FANTASY 2* (12.98/17.98)	Chronicle The 20 Greatest Hits
38	38	30	284	EAGLES	GEFFEN 424725/INTERSCOPE (12.98/18.98)	Hell Freezes Over
39	46	47	114	RED HOT CHILI PEPPERS	WARNER BROS. 47386* (10.98/17.98)	Californication
40	40	39	186	BROOKS & DUNN	ARISTA NASHVILLE 18852/RG (12.98/18.98)	The Greatest Hits Collection
41	45	38	63	VAN HALEN	WARNER BROS. 46332 (11.98/17.98)	Best Of Volume 1
42	39	35	80	SYSTEM OF A DOWN	AMERICAN/COLUMBIA 68924/CRG (7.98 EQ/11.98) †	System Of A Down
43	50	48	44	LYNYRD SKYNYRD	MCA 111941 (6.98/11.98)	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection
44	RE-ENTRY		134	2PAC	AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	Greatest Hits
45	36	36	308	VAN MORRISON	POLYDOR/UNIVERSAL 537459/UMRG (12.98/18.98)	The Best Of Van Morrison
46	48	40	232	ALANIS MORISSETTE	MAVERICK 45901/WARNER BROS. (10.98/17.98) †	Jagged Little Pill
47	49	44	449	QUEEN	HOLLYWOOD 181265 (11.98/17.98)	Greatest Hits
48	43	—	118	GOO GOO DOLLS	WARNER BROS. 47058 (10.98/17.98)	Dizzy Up The Girl
49	RE-ENTRY		125	FAITH HILL	WARNER BROS. (NASHVILLE) 47373/WRN (12.98/18.98)	Breathe
50	RE-ENTRY		510	GUNS N' ROSES	GEFFEN 424148/INTERSCOPE (12.98/18.98)	Appetite For Destruction

● Albums with the greatest sales gain this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △△ Certification of 400,000 units (Multi-Platino). * Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. † indicates past Heatseeker title. © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Chart Codes:

—ALBUMS—

The Billboard 200 (B200)
Bluegrass (BG)
Blues (BL)
Classical (CL)
Classical Crossover (CX)
Contemporary Christian (CC)
Country (CA)
Country Catalog (CCA)
Electronic (EA)
Gospel (GA)
Heatseekers (HS)
Independent (IND)
Internet (INT)
Jazz (JZ)
Contemporary Jazz (CJ)
Latin Albums (LA)
Latin: Latin Pop (LPA)
Latin: Regional Mexican (RMA)
Latin: Tropical/Salsa (TSA)
New Age (NA)
Pop Catalog (PCA)
R&B/Hip-Hop (RBA)
R&B/Hip-Hop Catalog (RBC)
Reggae (RE)
World Music (WM)
—SINGLES—
Hot 100 (H100)
Hot 100 Airplay (HA)
Hot 100 Singles Sales (HSS)
Adult Contemporary (AC)
Adult Top 40 (A40)
Country (CS)
Dance/Club Play (DC)
Dance/Sales (DS)
Hot Latin Tracks (LT)
Latin: Latin Pop (LPS)
Latin: Regional Mexican (RMS)
Latin: Tropical/Salsa (TSS)
R&B Hip-Hop (RBH)
R&B Hip-Hop Airplay (RA)
R&B Hip-Hop Singles Sales (RS)
Rap Tracks (RP)
Mainstream Rock (RO)
Modern Rock (MO)
Top 40 Tracks (T40)

Rankings from biweekly charts are listed in italics during a chart's unpublished week.

101 Strings Orchestra: HS 22; IND 22
 12 Stones: HS 10
 2002: NA 10
 2Pac: PCA 44; RBC 5, 6, 7, 10
 311: B200 150; A40 39; MO 20
 3LW: H100 95; HSS 39, 70; RA 74; RBH 70, 88; RS 20, 26
 3rd Strike: RO 26
 50 Cent: IND 44; RBA 85
 71 North: RS 66

—A—

Aaliyah: B200 145; RBA 60; DC 23; RA 60; RBH 63
 Abandoned Pools: A40 37
 Abba: PCA 36
 AC/DC: PCA 3
 Los Acosta: LA 64
 Bryan Adams: AC 7
 Yolanda Adams: B200 170; CC 7; GA 3, 40; RBA 58; RA 75; RBH 77
 Adema: MO 36; RO 28
 Trace Adkins: CA 27; CS 18; H100 80; HA 75
 Aerosmith: B200 4; INT 2; PCA 28; HSS 18; RO 30
 Afu-Ra: HS 18; IND 32; RBA 59
 Edgar Aguilar "El Narquillo": RMS 35
 Pepe Aguilar: LPS 33
 Alabama: CS 50
 Roberto Alagna: CL 11
 Alberto Y Roberto: LT 40; RMS 17
 Gerald Albright: CJ 5; HS 31
 Gary Allan: B200 95; CA 7; CCA 9; CS 5; H100 38; HA 37
 Herb Alpert: CJ 24
 Aly-Uz: DC 9
 Amber: DC 2
 Amerie: H100 46; HA 43; RA 12; RBH 13, 85
 AMG: RA 65; RBH 67
 Anastacia: B200 68; DC 14
 Jade Anderson: HSS 46
 Jessica Andrews: CA 70
 Andy Andy: TSS 17
 Los Angeles Azules: LA 20; RMA 10
 Los Angeles De Charly: RMS 30
 Marc Anthony: B200 49; LA 15; TSA 3; AC 5, 29; DC 50; H100 96; LPS 32; LT 12; TSS 1, 20
 Aracely Arambula: LA 68; LT 42; RMS 19
 David Arkenstone: NA 13
 Ashanti: B200 6; RBA 5; H100 9, 14, 19, 31; HA 8, 13, 17, 30; HSS 38; RA 6, 11, 15, 33, 42; RBH 6, 11, 15, 31, 42; RP 5, 16; RS 27, 55, 74; T40 9, 15, 31; TSS 30
 Vladimir Ashkenazy: CL 9
 A*Teens: B200 94
 Rodney Atkins: CS 41
 Audio Adrenaline: CC 38

Audiovent: HS 32; MO 25; RO 14
 Patti Austin: JZ 16
 Avalon: EA 24
 Avant: B200 127; RBA 42; H100 82; RA 41; RBH 41
 Ramon Ayala Y Sus Bravos Del Norte: LA 24, 71; RMA 13; LT 15; RMS 3
 Steve Azar: CA 57; CS 16; H100 64; HA 63
 AZ: B200 87; RBA 16; RA 64; RBH 65

—B—

B2K: B200 72; RBA 40; H100 52; HA 53; HSS 24, 52; RA 22; RBH 22; RS 44, 48
 Ray Bady: GA 36
 Baha Men: WM 1, 10; HSS 60
 Anita Baker: B200 149; RBA 47
 Chef Baker: JZ 14
 Marcia Ball: BL 7
 Charli Baltimore: H100 14, 63; HA 13, 62; RA 6, 30; RBH 6, 32; RP 5, 13; RS 64; T40 31
 Banda El Recodo: LA 45; LT 11; RMS 2, 18
 Banda Tierra Blanca: LT 20; RMS 6
 Buju Banton: RE 12
 Ana Barbara: LT 37; RMS 28
 Pancho Barraza: RMS 31
 BBMak: A40 38
 The Beach Boys: B200 159; PCA 14
 Beanie Sigel: HSS 57; RA 50; RBH 48; RP 23; RS 39
 The Beatles: B200 125
 Becca: DC 41
 Daniel Bedingfield: T40 37
 Beenie Man: RA 73; RBH 76
 Joshua Bell: CL 5
 Benjamin Gate: CC 23
 Tony Bennett: JZ 10
 Big Boy: H100 94; RA 48; RBH 45; RP 22; RS 52
 Big Huss: RBH 92
 Big Kahuna: JZ 6
 Big Logic: HSS 66; RBH 99; RS 16
 Big Moe: RBA 96
 Big Tymers: B200 22; RBA 13; H100 11; HA 11; HSS 34; RA 5; RBH 5; RP 4; RS 22; T40 27
 Clint Black: CA 73
 Mary J. Blige: B200 73; RBA 37; RBC 15, 25; DC 11; H100 45; HA 50; RA 28; RBH 26; RS 51; T40 38
 Blink-182: B200 184; MO 38
 Andrea Bocelli: CL 4; CX 3
 Michael Bolton: AC 15
 Bond: CX 12
 Bone Thugs-N-Harmony: RBC 9
 Bono: A40 20
 Chris Botti: CJ 13
 Bounty Killer: RE 7, 15
 David Bowie: B200 89; INT 15
 Box Car Racer: B200 80; MO 8
 Boyz II Men: HSS 65; RA 66; RBH 68
 Michelle Branch: B200 64; A40 12; H100 24; HA 26; T40 11
 Brandy: B200 53; RBA 24; DS 24, 25; H100 20; HA 21; RA 21; RBH 19; RS 68; T40 25
 The Braxton Brothers: CJ 25
 Michael Brecker: JZ 2
 B Rich: B200 160; RBA 43; RA 58; RBH 58; RS 60
 Jim Brickman: NA 4
 Sarah Brightman: CX 6, 7, 13
 The Bright Star Male Chorus: GA 35
 Chad Brock: CS 60
 Brian Bromberg: JZ 20
 Brooks & Dunn: B200 116; CA 11; CCA 7; PCA 40; CS 7; H100 49; HA 46
 Garth Brooks: CA 30; CCA 21; CS 26
 The Brooklyn Tabernacle Choir: GA 32
 Jocelyn Brown: DC 40
 Norman Brown: B200 198; CJ 2; HS 6; RBA 50
 Ray Brown: JZ 25
 Jimmy Buffett: B200 178; IND 11; PCA 17
 Los Bukis: LA 63
 Rafy Burgos "El Cupido": TSS 29
 Busta Rhymes: B200 193; RBA 89; HSS 74; RA 26; RBH 25; RP 15; RS 40
 Jonathan Butler: CJ 12
 Tracy Byrd: CA 29; CS 14; H100 67; HA 66

—C—

C3.O: HSS 32; RBH 96; RS 13
 Cabas: TSS 25
 Chris Cagle: CA 25; HS 9; CS 36
 Maria Callas: CL 14
 The Calling: B200 140; A40 6, 24; AC 24; H100 33; HA 33; HSS 7
 Cam'ron: B200 37; RBA 11; H100 6; HA 6; HSS 36, 55; RA 3; RBH 3, 82; RP 3; RS 21, 30; T40 21
 Los Canelos De Durango: RMS 25
 The Canton Spirituals: GA 5; HS 25
 Blu Cantrell: RBH 94
 Jerry Cantrell: B200 128; RO 17
 Capleton: RE 14
 Cardenales De Nuevo Leon: LA 43; LT 47; RMS 21
 Mariah Carey: HSS 65
 The Caribbean Jazz Project: JZ 23
 Vanessa Carlton: B200 32; A40 3; AC 12; H100 8; HA 9; T40 6
 Kurt Carr & The Kurt Carr Singers: CC 34; GA 11; HS 44
 Jose Carrera: CL 1
 Rodney Carrington: CA 59
 Brandon Casey: RA 68; RBH 69; RS 59
 Brian Casey: RA 68; RBH 69; RS 59
 Johnny Cash: CCA 14
 Cassius: DC 40
 Tommy Castro Band: BL 15
 Cee-Lo: B200 164; RBA 41; H100 94; RA 48; RBH 45; RP 22; RS 52

Celeda: DC 28
 Kasey Chambers: CA 56
 Steven Curtis Chapman: CC 13
 Craig Chaquico: CJ 14
 Ray Charles: HSS 73; RS 31
 Chayanne: HS 12; LA 2; LPA 1; LPS 1; LT 2; TSS 5
 The Chemical Brothers: EA 25; DC 17
 Cher: B200 171; DC 20, 38; DS 3; HSS 28
 Kenny Chesney: B200 14, 120; CA 1, 12; CS 2; H100 32; HA 31
 Mark Chesnut: CA 48; CS 22
 Chevelle: RO 37
 Chicago: B200 38
 Chicos De Barrio: LA 47
 The Chieftains: WM 8
 ChooBakka: RBA 80
 Chuck-N-Blood: HSS 11; RBH 91; RS 9
 Charlotte Church: CX 8
 Ciph Sounds: B200 110; RBA 23
 Cirrus: DC 44
 Dorinda Clark-Cole: CC 26; GA 7; HS 34
 The Clark Family Experience: CS 59
 Patsy Cline: CCA 22
 The Clipse: H100 50; HA 51; HSS 19; RA 14; RBH 12; RP 8; RS 6
 Rosemary Clooney: JZ 6
 C-Murder: IND 49
 Tammy Cochran: CS 40
 Kellie Coffey: B200 132; CA 13; CS 8; H100 54; HA 52
 Coldplay: MO 34
 Phil Collins: PCA 25
 John Coltrane: JZ 24
 Commissioned: CC 37; GA 13
 Conjunto Chaney: TSS 27
 Conjunto Primavera: LA 49; LT 29; RMS 12
 Harry Connick, Jr.: JZ 12, 15
 Control: LT 44; RMS 20
 Coo Cal: HSS 15; RBH 89; RS 5
 Copa Cat Pack: JZ 6
 Corey: HSS 50; RS 63
 Cormega: B200 165; IND 9; RBA 48
 The Corrs: B200 148; A40 20
 Norty Cotto: DC 39
 Counting Crows: A40 26
 El Coyote Y Su Banda Tierra Santa: LT 34; RMS 13
 Creed: B200 44; PCA 7, 32; A40 15; H100 43; HA 49; MO 17; RO 8; T40 34
 Creedence Clearwater Revival: PCA 37
 Elvis Crespo: LA 14; TSA 2; LPS 31; LT 18; TSS 4
 Cristian: LPS 9, 14; LT 10
 Sheryl Crow: B200 15; INT 10; A40 1; AC 16; H100 17; HA 18; T40 12
 Celia Cruz: TSA 10; TSS 28
 Cuisillos De Arturo Macias: RMS 40

—D—

Da Brat: HSS 69; RS 18
 Daddy Yankee: LA 44; LPA 13
 Da Fam: HSS 75; RS 24
 Daft Punk: EA 17
 Michael Damian: DS 8; HSS 53
 The Charlie Daniels Band: CA 75
 Dashboard Confessional: B200 108; HS 1, 40; IND 5
 Craig David: B200 71; RBA 71; H100 44; HA 54; T40 24
 Miles Davis: JZ 21; PCA 31; RBC 22
 The Dayton Family: IND 19; RBA 49
 DB Boulevard: DC 25
 Default: B200 82; IND 2; A40 18; H100 28; HA 27; MO 23; RO 9, 20; T40 20
 Def Leppard: PCA 22
 Delsena: DC 7
 Dem Ghetto Playa5: RS 38
 Kevin Denney: CA 63; CS 42
 John Denver: CCA 16
 Desert: DC 37
 Franco De Vita: LPS 20; LT 33
 Louie DeVito: B200 190; EA 8; IND 15
 Dhany: DC 19
 Diamond Rio: CA 53; CS 24
 Dido: AC 14; DC 10; DS 11, 14
 John Digweed: EA 21
 Daz Dillinger: B200 143; IND 8; RBA 17
 Celine Dion: B200 26; INT 20; PCA 15; AC 1, 19; HSS 42
 Dirty Vegas: B200 28; EA 1; INT 19; A40 28; DC 30; DS 2; H100 18; HA 19; HSS 26; T40 10
 Dishwalla: A40 27
 Disturbed: PCA 5
 Dixie Chicks: CCA 2, 5; PCA 6, 21; CS 9; H100 51; HA 47
 DJ Encore: B200 180; EA 6; HS 4; IND 12
 DJ Irene: EA 12; IND 45
 DJJS-1: RS 49
 DJ Paul: HS 11; IND 17; RBA 53
 DJ Quik: B200 130; RBA 28; RA 65; RBH 67
 DJ Sammy: DS 1; H100 15; HA 16; HSS 2; T40 8
 DJ Shadow: B200 185; EA 7; DS 12
 DJ Tiesto: DC 12
 Do: DS 1; H100 15; HA 16; HSS 2; T40 8
 Dominic: TSS 14
 Placido Domingo: CL 1
 Don Won: HSS 31; RBH 97; RS 14
 Jerry Douglas: BG 10
 Will Downing: CJ 3; RBA 69
 Down To The Bone: CJ 8
 Dr. Dre: RBC 16, 18
 Dropline: A40 23; HSS 68
 Drowning Pool: B200 189
 DSD: B200 47; IND 1; RBA 14; H100 55; HA 55; RA 24; RBH 24; RP 12
 dub-L: RS 49

Jermaine Dupri: RA 54; RBH 56
 Rocio Durcal: LA 26; LPA 9
 Dwele: H100 98; RA 45; RBH 43; RP 24; RS 46

—E—

E.S.T. (Esbjorn Svensson Trio): JZ 22
 E-40: RA 67; RBH 72
 Eagles: PCA 9, 38
 Earth, Wind & Fire: RBC 17
 Earshot: MO 22; RO 6
 Eastern Michigan Gospel Choir: GA 37
 EDO.G: RS 57
 Missy "Misdemeanor" Elliott: RA 38; RBH 38
 El Shaber: RA 64; RBH 65
 Emerson Drive: CA 40; HS 42; CS 43; H100 83; HSS 51
 Eminem: B200 2; INT 3; PCA 4, 26; RBA 3; RBC 4, 12; H100 2; HA 2; MO 21; RA 19; RBH 18, 84; RP 7; T40 3; TSS 37
 The Emmanuels: GA 21
 Enya: B200 103; NA 1; PCA 24; AC 20; HSS 63
 Euge Groove: CJ 10
 Faith Evans: RA 38, 47; RBH 38, 47
 Rev. Clay Evans And The AARC Mass Choir: GA 19
 Sara Evans: B200 191; CA 23; CS 15; H100 70; HA 68
 Eve: H100 47; HA 44; RA 27; RBH 29; RP 14; T40 36
 Archie Eversole: B200 137; RBA 22; RA 63; RBH 64
 Exhale: RS 70

—F—

Fabulous: RA 49, 54, 67; RBH 50, 56, 72; RP 25
 Faithless: DC 10; DS 14
 Fat Joe: B200 156; H100 19; HA 17; RA 42; RBH 42; RP 16; RS 55; T40 15; TSS 30
 Michael Feinstein: JZ 9
 Alejandro Fernandez: LPS 30
 Vicente Fernandez: LA 13, 22; RMA 6, 11
 Jose Manuel Figueroa: LT 22; RMS 9
 Filter: MO 16; RO 19
 Five For Fighting: AC 2
 The Flatlanders: B200 194; CA 24; HS 5; IND 16; INT 18
 Flaw: HS 7
 Fleetwood Mac: PCA 29
 Flogging Molly: IND 31
 Luis Fonsi: HS 21; LA 59; LPA 17; DC 29; LPS 25, 26; LT 50
 Robben Ford: BL 11
 Foxy Brown: RA 71; RBH 75
 Kirk Franklin: B200 109; CC 3; GA 1; RBA 51
 Nnenna Freelon: JZ 7
 Freeway: HSS 54; RP 23; RS 36
 Bill Frisell: CJ 17
 Frost: IND 39; RBA 75
 Frou Frou: DC 36
 Full Intention: DC 3
 Fundisha: RA 54; RBH 56
 Nelly Furtado: B200 196

—G—

Gada: RS 33
 Eyra Gail: DS 23
 James Galway: CX 4; HS 15
 The Get Up Kids: IND 35
 Ginuwine: H100 5; HA 5; HSS 27; RA 2, 35; RBH 2, 36; RP 2; RS 19; T40 19
 Godsmack: MO 31; RO 4
 Jeff Golub: CJ 18
 Goo Goo Dolls: B200 115; PCA 48; A40 8; H100 68; HA 67; T40 30
 Govi: NA 7
 Amy Grant: B200 100; CC 2
 El Gran Combo De Puerto Rico: LA 12; TSA 1
 Gravediggaz: RBA 74
 David Gray: PCA 34
 Al Green: RBC 13
 Green Day: B200 27, 192
 Lee Greenwood: CCA 3; PCA 11; HSS 25
 Pat Green: CA 46
 Andy Griggs: CS 12; H100 62; HA 61
 El Gringo De La Bachata: TSS 34
 Josh Groban: B200 25; INT 7; AC 3
 Grupo Bryndis: LA 10, 27; RMA 4, 14
 Grupo Montez De Durango: RMS 37
 Juan Luis Guerra 440: TSA 19
 Guided By Voices: IND 50
 Guns N' Roses: PCA 50
 Buddy Guy: BL 12

—H—

Halford: HS 30
 Daryl Hall John Oates: AC 8
 Anthony Hamilton: H100 99; RA 56; RBH 53
 Erin Hamilton: DC 22
 Herbie Hancock: JZ 2
 Eric Hansen: NA 15
 The Happy Boys: B200 141; EA 5; HS 3
 Paul Hardcastle: CJ 11
 Roy Hargrove: JZ 2
 Corey Harris: BL 10
 J. Michael Harter: CS 45
 Hayseed Dixie: CA 65; BG 8
 Eric Heatherly: CS 52
 Hex Hector: DC 26
 The Heritage Choir & Orchestra: IND 46
 Ty Herndon: CA 47
 Elder Jimmy Hicks And The Voices Of Integrity: GA 22
 Faith Hill: CCA 8; PCA 49; CS 49
 Lauryn Hill: B200 96; RBA 44
 Nicola Hitchcock: DC 12

The Hit Crew: IND 43
 The Hives: B200 70; H100 91; MO 9
 Dave Hollister: RA 51; RBH 52
 Steve Holy: CA 49
 Homegrown: HS 38
 Hometown News: CS 46
 Hoobastank: B200 69; H100 65; HA 65; MO 2; RO 13
 John Lee Hooker: BL 13
 Whitney Houston: HSS 22; RS 35
 Rebecca Lynn Howard: CS 32
 Norman Hutchins: CC 32; GA 10; HS 49; IND 34

—I—

Enrique Iglesias: B200 33; A40 35; AC 4, 28; LPS 38; T40 32
 iio: DS 6; HSS 40
 Illicit Binzney: HSS 15; RBH 89; RS 5
 Iman: RMS 39
 Incubus: B200 77; PCA 33; MO 3; RO 39
 India: DC 18
 India.Arie: B200 99; INT 25; RBA 64
 Infamous 2.0: H100 56; HA 56; HSS 30; RA 16; RBH 16; RP 10; RS 15
 Intocable: LA 17; RMA 8; LT 9; RMS 1
 Los Invasores de Nuevo Leon: LA 70
 Irv Gotti: H100 14; HA 13; RA 6; RBH 6; RP 5; T40 31
 Isyss: HSS 3; RBH 60; RS 3

—J—

Oris J: DC 7
 Alan Jackson: B200 36; CA 3, 58; CCA 12; CS 11, 30; H100 53; HA 48
 Janet Jackson: RA 73; RBH 76
 Michael Jackson: RBA 100
 Rob Jackson: RS 62
 Jadakiss: HSS 3; RBH 60; RS 3
 Jagged Edge: RA 49; RBH 50; RP 25
 Jaime: B200 155; RBA 46; RA 18; RBH 21
 Bishop T.D. Jakes: GA 29
 Boney James: CJ 7
 Brett James: CS 48
 Etta James: BL 6
 Etta James & The Roots Band: BL 1
 Tim James: NA 3
 Jars Of Clay: CC 28
 Ja Rule: B200 63; RBA 36; DC 11; H100 14, 45, 63; HA 13, 50, 62; RA 6, 28, 30; RBH 6, 26, 32; RP 5, 13; RS 51, 64; T40 31, 38
 Jay-Z: B200 172; RBA 56; RBC 19; HSS 55, 57; RA 50, 55; RBH 48, 57, 80, 81, 82; RS 21, 39
 Jazze Pha: HSS 72; RS 37
 Wyclef Jean: B200 34; RBA 9; H100 74; HA 72; HSS 58; RA 32; RBH 30; RS 25
 Waylon Jennings: CA 31
 Jewel: B200 174
 Jim Crow: HSS 72; RS 37
 Jose Alfredo Jimenez: LA 46, 65
 Jimmy Eat World: B200 31; A40 2; H100 7; HA 7; MO 6; T40 5
 Joe: RBA 88; H100 88; RA 34; RBH 34
 Elton John: AC 27
 Carolyn Dawn Johnson: CA 41; AC 17; CS 58
 Jack Johnson: B200 46; INT 17; A40 19; MO 28
 Keith "Wonderboy" Johnson & The Spiritual Voices: GA 9; HS 8; IND 30
 Brent Jones + T.P. Mobb: GA 16; RBA 84
 Donell Jones: B200 29; RBA 7; H100 73; HA 70; RA 20; RBH 20
 George Jones: CCA 25
 Norah Jones: B200 20; CJ 1; INT 1; A40 30
 Sir Charles Jones: HS 24; IND 27; RBA 39
 Richard Joo: CL 8
 Juanes: HS 17; LA 5; LPA 3; LPS 3; LT 5; TSS 2
 The Judds: CCA 17
 Juvenile: RBC 14; RS 65
 JXL: H100 60; HSS 1

—K—

Israel Kamakawiwo'ole: IND 24; WM 2
 The Katinas: CC 20; HS 35
 Toby Keith: B200 102; CA 9; CCA 15, 24; CS 1, 19; H100 29; HA 25
 R. Kelly: B200 172; RBA 56; HSS 20; RA 29, 55; RBH 28, 57, 80; RS 45
 Kemi: HSS 10; RBH 87; RS 4
 Alicia Keys: B200 88; RBA 61; H100 47; HA 44; RA 27, 62; RBH 29, 61; RP 14; T40 36
 Khia: B200 47; IND 1; RBA 14; H100 55; HA 55; RA 24; RBH 24; RP 12
 Angelique Kidjo: WM 4; DC 34
 Kid Rock: B200 79; PCA 10
 K.M.C.: DC 19
 Kodo: WM 11
 Korn: B200 7; H100 87; MO 15, 26; RO 11, 22
 Diana Krall: B200 158; JZ 1
 Alison Krauss: B200 157; CA 19; CCA 20; BG 2
 Lenny Kravitz: DC 21
 Kreo: DC 24
 Chad Kroeger: A40 5; H100 3; HA 3; MO 5; RO 3; T40 4
 Kronos Quartet: CX 15
 Talib Kweli: HSS 62; RS 43

—L—

Lade Bac: RA 70; RBH 73
 Lady May: RBH 94; RS 62
 Rachael Lampa: CC 33
 Lang Lang: CL 12, 15
 Lasgo: DS 10; HSS 67
 The Last Mr. Biggs: RBC 2
 Latham: RBA 87

Avril Lavigne: B200 5; INT 8; A40 4; H100 4; HA 4; T40 2
 Donald Lawrence & The Tri-City Singers: GA 15
 Chris LeDoux: CA 54; 64
 Tommy Lee: B200 162; RO 7
 Gerald Levert: RBH 98
 Glenn Lewis: RBA 65
 Ramsey Lewis: JZ 17
 LaLey: LA 73; LPA 20; TSS 38
 Liberacion: LA 69; RMS 38
 Salvatore Licitra: CL 2
 Ottmar Liebert: NA 5, 9
 Lifer's: RS 47
 Lil Bow Wow: B200 166; RBA 91; HSS 47; RA 54; RBH 56; RS 58
 Lil' J: RS 69
 Lil' Kim: RBH 80
 Lil' Mo: H100 84; RA 57; RBH 55; RP 18; RS 54
 Lil' Romeo: HSS 50; RS 63
 Lil Ru: RS 53
 Lil' Tykes: HSS 31; RBH 97; RS 14
 Lil Wayne: H100 86; HSS 48; RA 37; RBH 35; RP 19; RS 29
 Linkin Park: B200 56; A40 25; H100 42; HA 41; MO 39
 Little Big Town: CS 56
 Los Lobos: B200 179
 Chuck Loeb: CJ 19
 London Symphony Orchestra: CX 1
 Lonestar: B200 135; CA 15; AC 9; CS 4; H100 40; HA 38
 Loon: H100 5, 16; HA 5, 15; HSS 27, 70; RA 2, 31, 74; RBH 2, 33, 70; RP 2, 11; RS 19, 26, 72; T40 13, 19
 Jennifer Lopez: B200 66, 161; RBA 62; AC 18; H100 10; HA 10; RA 43; RBH 46; T40 7
 Patty Loveless: CA 43; BG 6
 LovHer: DC 35; RA 72; RBH 74
 Ludacris: B200 55; RBA 30; H100 56; HA 56; HSS 30; RA 16; RBH 16; RP 10; RS 15
 Lynyrd Skynyrd: PCA 43

-M-

Yo-Yo Ma: CL 3, 13; CX 2; INT 16
 Timo Maas: DC 13
 Mad Dread: HSS 11; RBH 91; RS 9
 Madonna: PCA 19; DS 19
 Barry Manilow: B200 67
 Manny Manuel: LA 40; TSA 5; LPS 29; LT 39; TSS 11
 Patricia Manterola: LT 49; RMS 23
 Victor Manuelle: LT 43; TSS 9
 Maraca: TSA 15
 Marc Et Claude: DC 43
 Gian Marco: LPS 35; TSS 36
 Mario: H100 13; HA 14; HSS 29; RA 9; RBH 9; RS 10; T40 29
 Bob Marley: PCA 1; RBC 1; RE 8, 10
 Bob Marley And The Wailers: RE 3
 Damian "Jr. Gong" Marley: RE 11
 Angie Martinez: H100 84; RA 57; RBH 55; RP 18; RS 54
 Brad Martin: CA 44; CS 21
 Rogelio Martinez: LT 38; RMS 16
 Mary Mary: RBC 21; RA 52; RBH 54
 Masters At Work: DC 18
 matchbox twenty: AC 10
 Dave Matthews Band: B200 136; A40 11; H100 71; HA 69; MO 32; T40 39
 Maxwell: RBA 79
 John Mayer: B200 21; INT 12; A40 7; AC 25; H100 27; HA 28; T40 17
 Martina McBride: B200 74; CA 5; CS 25
 MC Chickaboo: DC 13
 Delbert McClinton: BL 4
 Donnie McClurkin: CC 27; GA 8; RBA 95
 MC Eht: IND 23; RBA 54
 Reba McEntire: CA 55
 Tim McGraw: B200 97, 105; CA 8, 10; CCA 19; CS 13; H100 59; HA 59
 Mark McGuinn: CS 54
 MDO: LPS 12; LT 19
 Medeski Martin And Wood: CJ 23
 Melody: LA 66; LPA 18
 MercyMe: B200 113; CC 4
 TiFF Merritt: CA 51
 Jo Dee Messina: B200 188; CA 22; AC 6; CS 28
 Metallica: PCA 16
 Pat Metheny Group: CJ 22
 Tanto Metro & Devonte: H100 92
 Edgar Meyer: CL 10
 Luis Miguel: LPS 21; LT 41
 Kylie Minogue: B200 107; DC 1; H100 78; T40 35
 La Mission 3: LA 31; LPA 10
 Mississippi Mass Choir: GA 20
 Moby: B200 65; EA 3; A40 36; DC 15
 Keb' Mo': BL 14
 Monchy & Alexandra: LA 19; TSA 4; TSS 16, 39
 Jerzee Monet: RA 59; RBH 59
 Jane Monheit: JZ 18
 Monica: RA 40; RBH 40
 Alejandro Montaner: LPS 27
 Ricardo Montaner: LA 21; LPA 7; LPS 2; LT 4; TSS 7
 Pablo Montero: LPS 17; LT 26
 Pilar Montenegro: HS 50; LA 7; LPA 4; WM 3; H100 90; LPS 5; LT 3; RMS 5; TSS 23
 Montgomery Gentry: CA 52; CS 34
 Coco Montoya: BL 3
 Alanis Morissette: B200 139; PCA 46; A40 17, 22
 Van Morrison: B200 134; PCA 45
 Lou Mosley: HSS 17; RBH 90; RS 8
 Pete Moss: DC 32
 Brandy Moss-Scott: HSS 9; RBH 79; RS 1

Mr. Cheeks: HSS 6; RS 12
 Mr. Choc: B200 110; RBA 23
 Mr. C The Slide Man: DS 21; RS 42
 Nicole C. Mullen: CC 21; HS 20
 Musiq: B200 42; RBA 12; H100 22; HA 20; RA 4; RBH 4
 MxPx: CC 30
 Mystikal: RBA 68; H100 56; HA 56; HSS 30; RA 16; RBH 16; RP 10; RS 15

-N-

David Nail: CS 55
 Nappy Roots: B200 50; RBA 18; H100 97, 99; RA 56; RBH 53
 Nas: B200 90, 123; RBA 32, 38; H100 10; HA 10; HSS 59; RA 43; RBH 46, 85; RS 50; T40 7
 Natas: HS 45; RBA 83
 Nature: B200 182; IND 13; RBA 25; RBH 93
 Naughty By Nature: B200 168; IND 10; RBA 35; H100 95; HSS 39; RBH 88; RS 20
 MeShell Ndegeocello: RBA 76; DS 16
 Nekk: LPS 28
 Nelly: B200 1; INT 4; PCA 8; RBA 1; RBC 3; H100 1, 26; HA 1, 24; HSS 4, 5; RA 1, 25; RBH 1, 27; RP 1, 9; RS 2, 32; T40 1, 23
 Willie Nelson: CA 26; CCA 11, 23; CS 47
 N*E*R*D*: B200 78; RBA 57
 Ann Nesby: RBA 66
 New Found Glory: B200 39; MO 12
 Newsboys: CC 19
 Next: RA 18; RBH 21
 Joe Nichols: CS 17; H100 69; HA 71; HSS 14
 Sheila Nicholls: A40 40
 Nickel Creek: CCA 4; PCA 18
 Nickelback: B200 51; A40 9, 32; H100 39, 77; HA 40; RO 18, 35
 Tito Nieves: LT 43; TSS 9
 Nivea: RA 68; RBH 69; RS 59
 No Doubt: B200 45; A40 13; DC 27; H100 25; HA 29; T40 14
 NOFX: IND 21
 No Good: HSS 23; RBH 83; RS 7
 Nonpoint: B200 147; RO 38
 N.O.R.E.: B200 8; RBA 4; H100 21; HA 22; HSS 21; RA 7; RBH 7; RP 6; RS 17
 Smokie Norful: GA 18
 Willie Norwood: GA 23
 No Secrets: HSS 8
 The Notorious B.I.G.: RBC 8, 11; RS 56, 61
 No Use For A Name: IND 47
 'N Sync: HSS 4; RS 32

-O-

Paul Oakenfold: B200 111; EA 4; DC 16; DS 20
 O.A.R.: IND 42
 Oasis: B200 23; INT 22
 OC: RS 49
 Jamie O'Neal: CA 62
 La Oreja De Van Gogh: LPS 24; LT 48
 Los Originales De San Juan: LA 18, 34, 67; RMA 9, 20
 Orishas: LA 75
 Oro Solido: TSS 32
 Claudette Ortiz: H100 74; HA 72; HSS 58; RA 32; RBH 30; RS 25
 Kelly Osbourne: H100 85; T40 40
 Ozzy Osbourne: B200 93
 K.T. Oslin: CA 72
 Otep: HS 29
 James Otto: CS 51
 Our Lady Peace: B200 41; A40 31; MO 10; RO 29

-P-

Brad Paisley: B200 75; CA 6; CS 3; H100 36; HA 36
 Los Palominos: RMS 26
 Palomo: LA 36; LT 42; RMS 4, 19
 Papa Roach: B200 13; H100 76; HA 74; MO 7; RO 5
 Dolly Parton: BG 13
 Pastor Troy: RBA 78
 Sean Paul: H100 89; HSS 72; RA 36; RBH 37; RP 21; RS 37
 Laura Pausini: LA 51; LPA 15; LPS 28
 Luciano Pavarotti: CL 1, 6
 P!nk: CC 36
 P. Diddy: H100 5, 16; HA 5, 15; HSS 27, 70, 74; RA 2, 26, 31, 49, 74; RBH 2, 25, 33, 50, 70; RP 2, 11, 15, 25; RS 19, 26, 40, 72; T40 13, 19
 Jennifer Pena: HS 14; LA 4; RMA 2; LT 25; RMS 22
 Dottie Peoples: GA 27
 Jay Perez: LA 50
 Perpetuous Dreamer: DC 4; DS 17
 Pesado: LT 36; RMS 15
 Pet Shop Boys: EA 23; DC 47
 Tom Petty And The Heartbreakers: PCA 27
 Pharoha Monch: RBH 95
 Mike Phillips: CJ 21
 Pillar: CC 16; HS 16
 Pink: B200 9; A40 16; DS 7, 18; H100 30, 37; HA 32, 42; HSS 44; T40 16, 22
 Pink Floyd: PCA 13
 Pinmonkey: CS 29
 Alexandre Pires: LA 8; LPA 5; LPS 8, 10, 16; LT 8, 16, 23; TSS 10
 Robert Plant: RO 31
 Play: B200 119; HS 2; HSS 12
 Plus One: CC 17
 P.O.D.: B200 52; CC 1; MO 27; RO 23
 El Poder Del Norte: LA 29, 42; RMA 16; LT 21; RMS 7
 Carlos Ponce: LPS 15; LT 28
 Donato Poveda: LPS 18; LT 24; TSS 22
 PPK: DS 22

Elvis Presley: CA 33; H100 60; HSS 1, 33
 Puddle Of Mudd: B200 43; A40 10; H100 23, 61; HA 23, 60; MO 4; RO 1, 16; T40 18
 Puerto Rican Power: TSA 17; TSS 19
 Push: DC 45

-Q-

Mac Quayle: DC 26
 Queen: PCA 47
 A.B. Quintanilla Y Los Kumbia Kings: LA 9; LPA 6

-R-

Rabanes: LPS 19; LT 32; TSS 15
 Rabito: LPS 39
 Bonnie Raitt: B200 124; INT 9; AC 22
 Rakim: H100 12; HA 12; RA 8; RBH 8; RS 23; T40 28
 Rascal Flatts: CCA 1; PCA 2; CS 39
 Rayvon: HS 23; RBA 73; RE 2; HSS 45; RS 71
 Los Razos De Sacramento Y Reynaldo: LA 23, 34; RMA 12, 20
 Red Hot Chili Peppers: PCA 39; H100 48; HA 45; MO 1; RO 2
 Reel Big Fish: B200 195
 Los Rehenes: LA 57
 Relient K: CC 35
 Res: DS 9; HSS 56; RS 73
 R.H. Factor: DC 31
 Riddlin' Kids: MO 35
 Los Rieleros Del Norte: LA 60
 LeAnn Rimes: CA 37; AC 23; HSS 16
 RL: B200 173; RBA 27; RA 53; RBH 51
 Woody Rock: GA 28
 Daniel Rodriguez: CX 5; HS 19
 Kenny Rogers: CA 67
 Tito Rojas: TSS 33
 Rosabel: DC 5
 Joann Rosario: GA 38
 Kelly Rowland: H100 26; HA 24; RA 25; RBH 27; RP 9; T40 23
 Rozelly: HSS 75; RS 24
 Paulina Rubio: B200 54; DC 42; H100 79; LPS 7; LT 6; TSS 6
 Rubynhorse: A40 20
 Ruff Endz: B200 169; RBA 45; H100 66; HA 64; RA 17; RBH 17
 Tammy Ruggieri: H100 5; HA 5; HSS 27; RA 2; RBH 2; RP 2; RS 19; T40 19
 Rush: B200 153; RO 32

-S-

Raphael Saadiq: B200 101; RBA 26
 DJ Cheb I Sabbah: WM 14
 Sacario: H100 84; RA 57; RBH 55; RP 18; RS 54
 Sade: RBC 20; DS 13
 Salvador: CC 31; HS 47
 Joe Sample: CJ 4; RBA 92
 Gilberto Santa Rosa: TSA 14; TSS 8
 Juelz Santana: H100 6; HA 6; HSS 36, 55; RA 3; RBH 3, 82; RP 3; RS 21, 30; T40 21
 Alejandro Sanz: LA 39; LPA 12; LPS 22; LT 46; TSS 26
 Marvin Sapp: CC 25; GA 6; HS 27; RBA 90
 Yoskar Sarante: LA 54; TSA 6
 Savage Garden: HSS 61
 Sawyer Brown: CA 74
 Scarface: HSS 57; RA 50; RBH 48; RS 39
 Jill Scott: DC 33
 Josey Scott: A40 5; H100 3; HA 3; MO 5; RO 3; T40 4
 Peggy Scott-Adams: BL 8
 Earl Scruggs And Friends: BG 14
 Joan Sebastian: LA 35, 38; LPS 23; LT 31, 45; RMS 34, 36
 Jon Secada: TSS 35
 Secret Garden: NA 6
 Bob Seger & The Silver Bullet Band: PCA 12
 Seven And The Sun: A40 34
 Shade Sheist: RBH 86
 Shaggy: RE 5
 Shakedown: DC 46
 Shakira: B200 35; A40 33; H100 57; HA 58; LPS 11, 34; LT 17; T40 26
 Remy Shand: B200 177; RBA 67
 Sharissa: RBH 100
 SheDaisy: B200 40; CA 4; CS 37
 Shekinah Glory Ministry: GA 12; IND 37
 Blake Shelton: B200 151; CA 17; CS 20
 Shena: DC 3
 Wayne Shorter: JZ 4
 The Silk Road Ensemble: CX 2; INT 16
 Jessica Simpson: EA 18
 Sin Bandera: LA 25; LPA 8; LPS 6; LT 7
 Sinch: RO 34
 Daryle Singletary: CS 53
 Sixwire: CS 35
 Ricky Skaggs & Friends: BG 11
 Skubie Tha Ciko: HSS 75; RS 24
 Fatboy Slim: EA 9
 Slum Village: IND 36; RBA 94; H100 98; RA 45; RBH 43; RP 24; RS 46
 Smilez & Southstar: HSS 13; RBH 66; RS 11
 Anthony Smith: CS 38
 Esther Smith: GA 31
 Michael W. Smith: B200 118; CC 5
 Will Smith: B200 19; RBA 20; HSS 49
 Sneaker Pimps: DC 49
 Marco Antonio Solis: LA 35, 72; LPA 19; LPS 13; LT 13; RMS 27
 Soluna: HS 48; H100 72; T40 33
 Something Corporate: HS 46
 Sono: DC 6
 Soulfly: B200 126
 Kim Sozzi: DC 26
 Bubba Sparxxx: RA 63; RBH 64
 Britney Spears: B200 98

Bruce Springsteen & The E Street Band: A40 29; RO 33
 Staind: B200 104; MO 14, 30; RO 10, 25
 Ralph Stanley: CA 34; HS 37; BG 3
 Brenda K. Starr: TSA 9; LT 43; TSS 9, 13
 Tommy Shane Steiner: CA 50; CS 44
 Ray Stevens: HSS 71
 Rod Stewart: B200 199
 Curtis Stigers: JZ 19
 Rebecca St. James: CC 22
 St. John's Childrens Choir: HS 28; IND 26
 Angie Stone: B200 167; RBA 55; H100 100; RA 44; RBH 44; RS 67
 George Strait: CA 28, 32; CS 6; H100 41; HA 39
 Strik gine: RS 28
 The Strokes: B200 129; HSS 43; MO 40
 Michael Stuart: TSS 18
 Styles: RBA 86; H100 75; HA 73; RA 23; RBH 23, 95; RP 17
 Sublime: PCA 23
 Sugarcult: HS 43; IND 33
 Sunscreen: DC 45
 Superjoint Ritual: IND 40
 Keith Sweat: RBC 23; RA 70; RBH 73
 Swing: RBH 92
 System Of A Down: B200 48; PCA 42; H100 93; MO 11, 18; RO 12, 24

-T-

Take 6: GA 30
 Tall Paul: DC 48
 Tank: RA 69; RBH 71
 James Taylor: PCA 20; AC 21
 Los Temerarios: B200 91; IND 4; LA 1, 6, 62, 74; RMA 1, 3; LT 14; RMS 10
 Tempo: LPS 31; LT 18; TSS 4
 Tenacious D: B200 138
 Terra Deva: DC 32
 John Tesh: B200 175; CC 8; NA 2
 Texas Boys: IND 48; RBA 77
 Thalia: HS 13; LA 3; LPA 2; LPS 4; LT 1; RMS 8; TSS 3

They Might Be Giants: INT 11
 Third Day: CC 12
 Cyndi Thomson: CA 38; CS 33
 Three Plus: WM 15
 Thursday: HS 33; IND 29
 T.I.: RBA 93
 Los Tigres Del Norte: RMS 32
 Los Tigrillos: LT 35; RMS 14
 Timbaland: RBH 86
 Aaron Tippin: HSS 41
 tobyMac: CC 29; HS 41
 Tonex: CC 40; GA 14
 Tool: RO 15
 Los Toros Band: TSA 20; TSS 31
 Los Traileros Del Norte: RMS 33
 Train: A40 14; AC 13
 Trick Daddy: H100 94; RA 48; RBH 45; RP 22; RS 52
 Trick Pony: B200 144; CA 16
 Trik Turner: MO 37
 Triny Y La Leyenda: RMS 24
 Travis Tritt: B200 176; CA 20, 66; CCA 18; CS 57
 Lola Troy: RA 70; RBH 73
 True Enuff: RBH 92
 TRUSTcompany: MO 19; RO 21
 Truth Hurts: B200 16; RBA 8; H100 12; HA 12; RA 8; RBH 8; RS 23; T40 28
 Los Tucanes De Tijuana: LA 28; RMA 15; LT 27; RMS 11
 Shania Twain: CCA 6; PCA 30
 Tweet: B200 59; RBA 19; H100 35; HA 34; HSS 64; RA 10; RBH 10; RS 41
 Steve Tyrell: JZ 11

-U-

U2: B200 142
 UB40: RE 4
 Union Station: B200 157; CA 19; BG 2
 Unique: HSS 75; RS 24
 Unwritten Law: B200 197; MO 24
 Keith Urban: CS 31
 Usher: B200 84; RBA 63; DS 5; H100 16, 34; HA 15, 35; HSS 37; RA 13, 31, 61; RBH 14, 33, 62; RP 11; RS 34, 72; T40 13
 UTP Playas: RS 65

-V-

Ian Van Dahl: DS 15
 Luther Vandross: RBA 72; RBC 24; AC 26; RA 46; RBH 49
 Van Halen: PCA 41
 Sergio Vargas: TSS 21
 Phil Vassar: CS 23
 Stevie Ray Vaughan And Double Trouble: BL 5
 Chuy Vega: LA 52
 Alicia Villarreal: LA 30; RMA 17; RMS 29
 Fernando Villalona: TSS 24, 35
 Rhonda Vincent: BG 15
 Vita: H100 14; HA 13; RA 6; RBH 6; RP 5; T40 31
 Vivanativa: LPS 40; TSS 40
 Carlos Vives: LA 61; TSA 8; LPS 36; LT 30; TSS 12

-W-

The Wailers: PCA 1; RBC 1; RE 8, 10
 Tom Waits: IND 25, 28
 Tamara Walker: AC 30
 Andre Ward: CJ 20; RBA 98
 Muddy Waters: BL 13
 Russell Watson: CX 10
 Weezer: B200 85; MO 29
 Peter White: CJ 16

The White Stripes: B200 121; MO 33
 The Who: B200 58; INT 23
 Wilco: B200 152; INT 21
 Doug Williams: GA 26
 Hank Williams Jr.: CA 45; CCA 10
 Hank Williams III: CA 61
 John Williams: CL 13
 John Williams: CX 1
 Melvin Williams: GA 26
 Michelle Williams: B200 131; CC 6; GA 2; RBA 21
 Pharrell Williams: HSS 74; RA 26; RBH 25; RP 15; RS 40
 Vanessa Williams: GA 17; RBA 82
 Cassandra Wilson: JZ 3
 Nancy Wilson: JZ 17
 BeBe Winans: GA 33
 CeCe Winans: GA 25
 Mario Winans: H100 5; HA 5; HSS 27; RA 2; RBH 2; RP 2; RS 19; T40 19
 The Winans: GA 24
 Wolverine: HSS 11; RBH 91; RS 9
 Lee Ann Womack: CCA 13; AC 11; CS 27
 Won-G: HSS 69; RS 18
 Darryl Worley: CS 10; H100 58; HA 57

-X-

X-Press 2: DC 8

-Y-

Yanni: NA 11, 12
 Yanou: DS 1; H100 15; HA 16; HSS 2; T40 8
 Yasmeen: RBH 78; RS 75
 Trisha Yearwood: CA 68
 Ying Yang Twins: B200 114; IND 6; RBA 31; H100 81; RA 39; RBH 39; RP 20
 Yohany: DS 4; HSS 35
 Pete Yorn: HS 39
 Young Chris: HSS 54; RS 36

-Z-

Charlie Zaa: LA 48; LPA 14; LPS 37
 Zero 7: EA 11; IND 41
 Zoegirl: CC 24; HS 26
 Rob Zombie: RO 27, 36
 ZZ Top: PCA 35

-SOUNDTRACKS-

Amelie: WM 13
 Bad Company: RBA 33; STX 17
 A Beautiful Mind: CX 9
 Black Hawk Down: WM 5
 Blade II: EA 16
 Bob The Builder: The Album: IND 38
 Coyote Ugly: B200 133; CA 14; STX 12
 Disney's Lilo & Stitch: B200 12; INT 24; STX 1
 Divine Secrets Of The Ya-Ya Sisterhood: B200 76; INT 6; STX 7
 Down From The Mountain: CA 39; BG 5
 The Fast And The Furious: STX 19
 The Fast And The Furious: More Fast And Furious: STX 18
 Finding Forrester: JZ 8
 Harry Potter And The Sorcerer's Stone: STX 24
 I Am Sam: B200 81; STX 8
 Josie & The Pussycats: STX 22
 A Knight's Tale: STX 25
 Like Mike: B200 18; RBA 10; STX 3
 Mamma Mia!: B200 181
 Men In Black II: STX 16
 Monsoon Wedding: WM 7
 Moulin Rouge: B200 146; STX 13
 Mr. Deeds: B200 61; STX 6
 O Brother, Where Art Thou?: B200 17; CA 2; INT 5; STX 2; BG 1
 The Osbourne Family Album: B200 83; STX 9
 Queer As Folk: The Second Season: EA 14
 Save The Last Dance: STX 20
 Scooby-Doo: B200 57; RBA 81; STX 5
 The Scorpion King: B200 163; STX 14
 Shrek: B200 106; STX 10
 Spider-Man: B200 30; STX 4
 Spirit: Stallion Of The Cimarron: B200 112; STX 11
 Spongebob Squarepants Original Theme Highlights: STX 21
 Star Wars Episode II: Attack Of The Clones: B200 186; STX 15
 Tae-Bo Inspirational: Walk By Faith...Not By Sight: GA 34
 Vanilla Sky: STX 23

-VARIOUS ARTISTS-

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 Now 8: 200
 Now 9: 24
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 Punk -O- Rama 7: 86
 So So Def Presents: Definition Of A Remix (EP): 117
 Steve Harvey Compilation: Sign Of Things To Come: 92
 This Is Ultimate Dancel: 62
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 Vans Warped Tour 2002 Compilation: 122

JULY 20 2002		Billboard MODERN ROCK TRACKS™	
THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems	
		TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	NUMBER 1 BY THE WAY WARNER BROS.	4 Weeks At Number 1 Red Hot Chili Peppers
2	3	RUNNING AWAY ISLAND/IDJMG	Hoobastank
3	5	WARNING IMMORTAL/EPIC	Incubus
4	4	DRIFT & DIE FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
5	2	HERO COLUMBIA/ROADRUNNER/IDJMG	Chad Kroeger Featuring Josey Scott
6	6	SWEETNESS DREAMWORKS	Jimmy Eat World
7	7	SHE LOVES ME NOT DREAMWORKS	Papa Roach
8	8	I FEEL SO MCA	Box Car Racer
9	9	HATE TO SAY I TOLD YOU SO EPITAPH/SIRE/REPRISE	The Hives
10	10	SOMEWHERE OUT THERE COLUMBIA	Our Lady Peace
11	11	AERIALS AMERICAN/COLUMBIA	System Of A Down
12	20	MY FRIENDS OVER YOU DRIVE-THRU/MCA	New Found Glory
13	17	GET FREE CAPITOL	The Vines
14	12	FOR YOU FLU/PELLEKTRA/EEG	Staind
15	13	HERE TO STAY IMMORTAL/EPIC	Korn
16	27	WHERE DO WE GO FROM HERE REPRISE	Filter
17	21	ONE LAST BREATH WIND-UP	Creed
18	18	TOXICITY AMERICAN/COLUMBIA	System Of A Down
19	22	DOWNFALL GEFFEN/INTERSCOPE	TRUSTcompany
20	23	AMBER VOLCANO	311
21	15	WITHOUT ME WEB/AFTERMATH/INTERSCOPE	Eminem
22	24	GET AWAY WARNER BROS.	Earshot
23	25	DENY TVT	Default
24	16	SEEN' RED INTERSCOPE	Unwritten Law
25	26	THE ENERGY ATLANTIC	Audiovent
26	28	THOUGHTLESS IMMORTAL/EPIC	Korn
27	14	BOOM ATLANTIC	P.O.D.
28	29	FLAKE ENJOY/UNIVERSAL	Jack Johnson
29	39	KEEP FISHIN' GEFFEN/INTERSCOPE	Weezer
30	32	EPIPHANY FLU/PELLEKTRA/EEG	Staind
31	31	I STAND ALONE REPUBLIC/UNIVERSAL	Godsmack
32	30	WHERE ARE YOU GOING RCA	Dave Matthews Band
33	10	FELL IN LOVE WITH A GIRL THIRD MAN/V2	The White Stripes
34	34	IN MY PLACE CAPITOL	Coldplay
35	36	I FEEL FINE AWARE/COLUMBIA	Riddlin' Kids
36	38	FREAKING OUT ARISTA	Adema
37	NEW	SACRIFICE RCA	Trik Turner
38	35	FIRST DATE MCA	Blink-182
39	37	PAPERCUT WARNER BROS.	Linkin Park
40	34	HARD TO EXPLAIN RCA	The Strokes

JULY 20 2002		Billboard MAINSTREAM ROCK TRACKS™	
THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems	
		TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	NUMBER 1 DRIFT & DIE FLAWLESS/GEFFEN/INTERSCOPE	4 Weeks At Number 1 Puddle Of Mudd
2	3	BY THE WAY WARNER BROS.	Red Hot Chili Peppers
3	2	HERO COLUMBIA/ROADRUNNER/IDJMG	Chad Kroeger Featuring Josey Scott
4	4	I STAND ALONE REPUBLIC/UNIVERSAL	Godsmack
5	5	SHE LOVES ME NOT DREAMWORKS	Papa Roach
6	7	GET AWAY WARNER BROS.	Earshot
7	8	HOLD ME DOWN MCA	Tommy Lee
8	6	ONE LAST BREATH WIND-UP	Creed
9	10	DENY TVT	Default
10	11	FOR YOU FLU/PELLEKTRA/EEG	Staind
11	9	HERE TO STAY IMMORTAL/EPIC	Korn
12	17	AERIALS AMERICAN/COLUMBIA	System Of A Down
13	15	RUNNING AWAY ISLAND/IDJMG	Hoobastank
14	18	THE ENERGY ATLANTIC	Audiovent
15	13	PARABOLA TODD DISSECTIONAL/VOLCANO	Tool
16	12	BLURRY FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
17	14	ANGER RISING ROADRUNNER/IDJMG	Jerry Cantrell
18	16	TOO BAD ROADRUNNER/IDJMG	Nickelback
19	24	WHERE DO WE GO FROM HERE REPRISE AIRPOWER	Filter
20	19	WASTING MY TIME TVT	Default
21	22	DOWNFALL GEFFEN/INTERSCOPE	TRUSTcompany
22	25	THOUGHTLESS IMMORTAL/EPIC	Korn
23	21	BOOM ATLANTIC	P.O.D.
24	20	TOXICITY AMERICAN/COLUMBIA	System Of A Down
25	23	EPIPHANY FLU/PELLEKTRA/EEG	Staind
26	26	NO LIGHT HOLLYWOOD	3rd Strike
27	34	DEMON SPEEDING GEFFEN/INTERSCOPE	Rob Zombie
28	28	FREAKING OUT ARISTA	Adema
29	29	SOMEWHERE OUT THERE COLUMBIA	Our Lady Peace
30	27	GIRLS OF SUMMER COLUMBIA	Aerosmith
31	30	DARKNESS, DARKNESS UNIVERSAL	Robert Plant
32	32	SECRET TOUCH ANTHEMATLANTIC	Rush
33	11	THE RISING COLUMBIA	Bruce Springsteen & The E Street Band
34	35	SOMETHING MORE ROADRUNNER/IDJMG	Sinch
35	33	NEVER AGAIN ROADRUNNER/IDJMG	Nickelback
36	33	NEVER GONNA STOP GEFFEN/INTERSCOPE	Rob Zombie
37	37	THE RED EPIC	Chevelle
38	37	YOUR SIGNS MCA	Nonpoint
39	31	WARNING IMMORTAL/EPIC	Incubus
40	38	GET FREE CAPITOL	The Vines

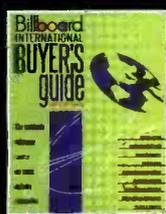
JULY 20 2002		Billboard TOP 40 TRACKS™	
THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems	
		TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	NUMBER 1 HOT IN HERRE NELLY FO' REEL/UNIVERSAL	3 Weeks At Number 1
2	3	COMPLICATED AVRIL LAVIGNE ARISTA	
3	2	WITHOUT ME EMINEM WEB/AFTERMATH/INTERSCOPE	
4	4	HERO CHAD KROEGER FEATURING JOSEY SCOTT COLUMBIA/ROADRUNNER/IDJMG	
5	5	THE MIDDLE JIMMY EAT WORLD DREAMWORKS	
6	6	A THOUSAND MILES VANESSA CARLTON A&M/INTERSCOPE	
7	7	I'M GONNA BE ALRIGHT JENNIFER LOPEZ FEATURING NAS EPIC	
8	11	HEAVEN DJ SAMMY & YANOU FEATURING DO ROBBINS	
9	8	FOOLISH ASHANTI MURDER INC./A&M/IDJMG	
10	9	DAYS GO BY DIRTY VEGAS CREDENCE/CAPITOL	
11	12	ALL YOU WANTED MICHELLE BRANCH MAVERICK/WARNER BROS.	
12	15	SOAK UP THE SUN SHERYL CROW A&M/INTERSCOPE	
13	10	I NEED A GIRL (PART ONE) P. DIDDY FEATURING USHER & LOON BAD BOY/ARISTA	
14	13	HELLA GOOD NO DOUBT INTERSCOPE	
15	14	WHAT'S LUV? FAT JOE FEATURING ASHANTI TERROR SQUAD/ATLANTIC	
16	21	JUST LIKE A PILL PINK ARISTA	
17	19	NO SUCH THING JOHN MAYER AWARE/COLUMBIA	
18	16	BLURRY PUDDLE OF MUDD FLAWLESS/GEFFEN/INTERSCOPE	
19	25	I NEED A GIRL (PART TWO) P. DIDDY & GINJUWINE BAD BOY/ARISTA	
20	17	WASTING MY TIME DEFAULT TVT	
21	20	OH BOY CAM'RDN FEATURING JUELZ SANTANA RDC-A FELLA/DEF JAM/IDJMG	
22	18	DON'T LET ME GET ME PINK ARISTA	
23	31	DILEMMA NELLY FEATURING KELLY ROWLAND FO' REEL/UNIVERSAL	
24	22	WALKING AWAY CRAIG DAVID WILDSTAR/ATLANTIC	
25	23	FULL MOON BRANDY ATLANTIC	
26	24	UNDERNEATH YOUR CLOTHES SHAKIRA EPIC	
27	28	STILL FLY BIG TYMERS CASH MONEY/UNIVERSAL	
28	26	ADDICTIVE TRUTH HURTS FEATURING RAKIM AFTERMATH/INTERSCOPE	
29	35	JUST A FRIEND 2002 MARIO J	
30	32	HERE IS GONE GOO GOO DOLLS WARNER BROS.	
31	39	DOWN 4 U IRV GOTTI PRESENTS THE INC. MURDER INC./DEF JAM/IDJMG	
32	33	ESCAPE ENRIQUE IGLESIAS INTERSCOPE	
33	34	FOR ALL TIME SOLUNA DREAMWORKS	
34	36	ONE LAST BREATH CREED WIND-UP	
35	37	LOVE AT FIRST SIGHT KYLIE MINOGUE CAPITOL	
36	NEW	GANGSTA LOVIN' EVE FEATURING ALICIA KEYS RUFF RYDERS/INTERSCOPE	
37	NEW	GOTTA GET THRU THIS DANIEL BEDINGFIELD ISLAND/IDJMG	
38	29	RAINY DAYZ MARY J. BLIGE FEATURING JA RULE MCA	
39	38	WHERE ARE YOU GOING DAVE MATTHEWS BAND RCA	
40	30	PAPA DON'T PREACH KELLY OSBOURNE EPIC	

JULY 20 2002		Billboard ADULT CONTEMPORARY™	
THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems	
		TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	NUMBER 1 A NEW DAY HAS COME EPIC	17 Weeks At Number 1 Celine Dion
2	2	SUPERMAN (IT'S NOT EASY) AWARE/COLUMBIA	Five For Fighting
3	4	TO WHERE YOU ARE 143/REPRISE	Josh Groban
4	3	HERO INTERSCOPE	Enrique Iglesias
5	5	I NEED YOU COLUMBIA	Marc Anthony
6	6	BRING ON THE RAIN CURB	Jo Dee Messina
7	8	HERE I AM A&M/INTERSCOPE	Bryan Adams
8	7	DO IT FOR LOVE ARISTA/RCA/BMG HERITAGE	Daryl Hall John Oates
9	11	I'M ALREADY THERE BNA	Lonestar
10	9	IF YOU'RE GONE LAVA/ATLANTIC	matchbox twenty
11	10	I HOPE YOU DANCE MCA NASHVILLE/UNIVERSAL	Lee Ann Womack
12	14	A THOUSAND MILES A&M/INTERSCOPE	Vanessa Carlton
13	12	DROPS OF JUPITER (TELL ME) COLUMBIA	Train
14	15	THANK YOU ARISTA	Dido
15	13	ONLY A WOMAN LIKE YOU JIVE	Michael Bolton
16	10	SOAK UP THE SUN A&M/INTERSCOPE AIRPOWER	Sheryl Crow
17	17	SO COMPLICATED ARISTA NASHVILLE	Carolyn Dawn Johnson
18	19	ALIVE EPIC	Jennifer Lopez
19	21	I'M ALIVE EPIC AIRPOWER	Celine Dion
20	16	WILD CHILD REPRISE	Enya
21	29	ON THE 4TH OF JULY COLUMBIA	James Taylor
22	20	I CAN'T HELP YOU NOW CAPITOL	Bonnie Raitt
23	23	CAN'T FEEL THE MOONLIGHT CURB	LeAnn Rimes
24	25	WHEREVER YOU WILL GO RCA	The Calling
25	26	NO SUCH THING AWARE/COLUMBIA	John Mayer
26	22	I'D RATHER J	Luther Vandross
27	24	ORIGINAL SIN ROCKEY/UNIVERSAL	Elton John
28	27	ESCAPE INTERSCOPE	Enrique Iglesias
29	28	I'VE GOT YOU COLUMBIA	Marc Anthony
30	30	ANGEL EYES CURB	Tamara Walker

JULY 20 2002		Billboard ADULT TOP 40 TRACKS™	
THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems	
		TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	NUMBER 1 SOAK UP THE SUN A&M/INTERSCOPE	8 Weeks At Number 1 Sheryl Crow
2	3	THE MIDDLE DREAMWORKS	Jimmy Eat World
3	2	A THOUSAND MILES A&M/INTERSCOPE	Vanessa Carlton
4	4	COMPLICATED ARISTA	Avril Lavigne
5	8	HERO COLUMBIA/ROADRUNNER/IDJMG	Chad Kroeger Featuring Josey Scott
6	5	WHEREVER YOU WILL GO RCA	The Calling
7	6	NO SUCH THING AWARE/COLUMBIA	John Mayer
8	7	HERE IS GONE WARNER BROS.	Goo Goo Dolls
9	9	HOW YOU REMIND ME ROADRUNNER/IDJMG	Nickelback
10	10	BLURRY FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
11	12	WHERE ARE YOU GOING RCA	Dave Matthews Band
12	11	ALL YOU WANTED MAVERICK/WARNER BROS.	Michelle Branch
13	13	HELLA GOOD INTERSCOPE	No Doubt
14	14	DROPS OF JUPITER (TELL ME) COLUMBIA	Train
15	16	ONE LAST BREATH WIND-UP AIRPOWER	Creed
16	17	DON'T LET ME GET ME ARISTA	Pink
17	19	HANDS CLEAN MAVERICK/REPRISE	Alanis Morissette
18	18	WASTING MY TIME TVT	Default
19	21	FLAKE ENJOY/UNIVERSAL AIRPOWER	Jack Johnson
20	20	WHEN THE STARS GO BLUE 143/LAVA/ATLANTIC	The Corrs Featuring Bono
21	22	SPARKLE ISLAND/IDJMG	Rubyhorse
22	23	PRECIOUS ILLUSIONS MAVERICK/REPRISE	Alanis Morissette
23	25	FLY AWAY FROM HERE (GRADUATION DAY) 143/REPRISE	Dropline
24	24	ADRIENNE RCA	The Calling
25	26	IN THE END WARNER BROS.	Linkin Park
26	27	AMERICAN GIRLS GEFFEN/INTERSCOPE	Counting Crows
27	28	SOMEWHERE IN THE MIDDLE IMMERGENT	Dishwalla
28	29	DAYS GO BY CREDENCE/CAPITOL	Dirty Vegas
29	39	THE RISING COLUMBIA	Bruce Springsteen & The E Street Band
30	32	DON'T KNOW WHY BLUE NOTE/VIRGIN	Norah Jones
31	36	SOMEWHERE OUT THERE COLUMBIA	Our Lady Peace
32	31	TOO BAD ROADRUNNER/IDJMG	Nickelback
33	30	UNDERNEATH YOUR CLOTHES EPIC	Shakira
34	35	WALK WITH ME ATLANTIC	Seven And The Sun
35	38	ESCAPE INTERSCOPE	Enrique Iglesias
36	33	WE ARE ALL MADE OF STARS v2	Moby
37	37	THE REMEDY EXTASY	Abandoned Pools
38	NEW	OUT OF MY HEART (INTO YOUR HEAD) HOLLYWOOD	BBMak
39	NEW	AMBER VOLCANO	311
40	40	FAITH ESSEX GIRL/HOLLYWOOD	Sheila Nicholls

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 106 mainstream rock stations, 84 modern rock stations, 87 adult contemporary stations and 77 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations. The 248 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 (top 15 for AC and Adult Top 40) are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the Nielsen BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). Videoclip availability. © 2002, VNU Business Media, Inc. All rights reserved.

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JULY 20 2002

Billboard®

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	12	NUMBER 1	NELLY (FO: REEL/UNIVERSAL)	26	22	22	All You Wanted	MICHELLE BRANCH (MAVERICK/WARNER BROS.)	51	54	54	Grindin'	THE CLIPSE (STAR TRACK/ARISTA)
2	2	11	Without Me	EMINEM (WEB/AFTERMATH/INTERSCOPE)	27	25	28	Wasting My Time	DEFAULT (TVT)	52	52	6	When You Lie Next To Me	KELLIE COFFEY (BNA)
3	3	10	Hero	CHAD KROEGER FEAT. JOSEY SCOTT (COLUMBIA/ROADRUNNER/UMG)	28	34	17	No Such Thing	JOHN MAYER (AWARE/COLUMBIA)	53	37	13	Gots Ta Be	B2K (EPIC)
4	7	8	Complicated	AVRIL LAVIGNE (ARISTA)	29	23	14	Hella Good	NO DOUBT (INTERSCOPE)	54	48	9	Walking Away	CRAIG DAVID (WILDSTAR/ATLANTIC)
5	8	7	I Need A Girl (Part Two)	P. DIDDY & GINJWINE (BAD BOY/ARISTA)	30	30	4	Happy	ASHANTI (MURDER INC./A&M/UMG)	55	64	5	My Neck, My Back	KHIA FEAT. OSD (DIRTY DOWN/ARTEMIS)
6	4	13	Oh Boy	CAM RON (ROC-A-FELLA/DEF JAM/UMG)	31	28	7	The Good Stuff	KENNY CHESNEY (BNA)	56	67	3	Move B****h	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/UMG)
7	6	19	The Middle	JIMMY EAT WORLD (DREAMWORKS)	32	45	3	Just Like A Pill	PINK (ARISTA)	57	59	6	I Miss My Friend	DARRYL WORLEY (DREAMWORKS (NASHVILLE))
8	5	23	Foolish	ASHANTI (MURDER INC./A&M/UMG)	33	35	37	Wherever You Will Go	THE CALLING (RCA)	58	56	19	Underneath Your Clothes	SHAKIRA (EPIC)
9	10	18	A Thousand Miles	VANESSA CARLTON (A&M/INTERSCOPE)	34	36	6	Call Me	TWEET (THE GOLD MIND/ELEKTRA/VEEG)	59	65	3	Unbroken	TIM MCGRAW (CURB)
10	11	13	I'm Gonna Be Alright	JENNIFER LOPEZ FEAT. NAS (EPIC)	35	27	7	U Don't Have To Call	USHER (ARISTA)	60	61	9	Drift & Die	PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)
11	13	11	Still Fly	BIG TYMERS (CASH MONEY/UNIVERSAL)	36	26	10	I'm Gonna Miss Her (The Fishin' Song)	BROD PEARSON (ARISTA NASHVILLE)	61	66	4	Tonight I Wanna Be Your Man	ANDY BRIGGS (RCA (NASHVILLE))
12	9	14	Addictive	TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE)	37	41	4	The One	GARY ALLAN (MCA NASHVILLE)	62	43	14	Down A** Chick	JARULE FEAT. CHARLIE BALTIMORE (MURDER INC./DEF JAM/UMG)
13	18	5	Down 4 U	IRV GOTTI PRESENTS THE INC. (MURDER INC./DEF JAM/UMG)	38	40	4	Not A Day Goes By	LONESTAR (BNA)	63	62	16	I Don't Have To Be Me ('Til Monday)	STEVE AZAR (MERCURY (NASHVILLE))
14	15	6	Just A Friend 2002	MARIO (J)	39	32	8	Living And Living Well	GERGE STRAIT (MCA NASHVILLE)	64	57	11	Someone To Love You	RUFF ENZO (EPIC)
15	12	19	I Need A Girl (Part One)	P. DIDDY FEAT. USHER & LODI (BAD BOY/ARISTA)	40	39	2	How You Remind Me	NICKELBACK (ROADRUNNER/UMG)	65	69	3	Running Away	HOOBASTANK (ISLAND/UMG)
16	24	6	Heaven	DJ SAMMY & YANOU FEAT. DD (ROBBINS)	41	42	17	In The End	LINKIN PARK (WARNER BROS.)	66	70	3	Ten Rounds With Jose Cuervo	TRACY BYRD (RCA (NASHVILLE))
17	16	23	What's Luv?	FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)	42	38	5	Don't Let Me Get Me	PINK (ARISTA)	67	71	18	Here Is Gone	GOO GOO DOLLS (WARNER BROS.)
18	19	15	Soak Up The Sun	SHERYL CROW (A&M/INTERSCOPE)	43	53	10	Why Don't We Fall In Love	AMERIE (RISE/COLUMBIA)	68	—	1	I Keep Looking	SARA EVANS (RCA (NASHVILLE))
19	17	10	Days Go By	DIRTY VEGAS (CREDENCE/CAPITOL)	44	60	5	Gangsta Lovin'	EVE FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)	69	72	6	Where Are You Going	DAVE MATTHEWS BAND (RCA)
20	14	17	halfcrazy	MUSIQ (DEF SOUL/UMG)	45	46	9	By The Way	RED HOT CHILI PEPPERS (WARNER BROS.)	70	58	9	You Know That I Love You	DONELL JONES (UNTOUCHABLES/ARISTA)
21	20	12	Full Moon	BRANDY (ATLANTIC)	46	47	9	My Heart Is Lost To You	BROOKS & DUNN (ARISTA NASHVILLE)	71	—	1	The Impossible	JOE NICHOLS (UNIVERSAL SOUTH)
22	33	7	Nothin'	N. O. R. E. (DEF JAM/UMG)	47	49	5	Long Time Gone	DIXIE CHICKS (MONUMENT)	72	75	—	Two Wrongs	VYCLEF JEAN FEAT. CLAUDETTE ORTIZ (COLUMBIA)
23	21	31	Blurry	PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)	48	44	19	Drive (For Daddy Gene)	ALAN JACKSON (ARISTA NASHVILLE)	73	—	—	Good Times	STYLES (RUFF RYDERS/INTERSCOPE)
24	51	2	Dilemma	NELLY FEAT. KELLY ROWLAND (FO: REEL/UNIVERSAL)	49	55	7	One Last Breath	CREED (WIND-UP)	74	—	—	She Loves Me Not	PAPA ROACH (DREAMWORKS)
25	29	7	Courtesy Of The Red, White And Blue (The Angry American)	TOBY KEITH (DREAMWORKS (NASHVILLE))	50	31	17	Rainy Day	MARY J. BLIGE FEAT. JA RULE (MCA)	75	—	—	Help Me Understand	TRACE ADKINS (CAPITOL (NASHVILLE))

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JULY 20 2002

Billboard®

HOT 100 SINGLES SALES™

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	2	NUMBER 1	ELVIS PRESLEY VS. JXL (RCA)	26	38	11	Days Go By	DIRTY VEGAS (CREDENCE/CAPITOL)	51	53	19	I Should Be Sleeping	EMERSON DRIVE (DREAMWORKS (NASHVILLE))
2	2	13	Heaven	DJ SAMMY & YANOU FEAT. DD (ROBBINS)	27	26	7	I Need A Girl (Part Two)	P. DIDDY & GINJWINE (BAD BOY/ARISTA)	52	41	30	Uh Huh	B2K (EPIC)
3	6	7	Day + Night	ISYSS FEATURING JADAKISS (ARISTA)	28	25	16	Song For The Lonely	CHER (WARNER BROS.)	53	55	3	Shadows In The Night	MICHAEL DAMIAN (WEIR BROTHERS/MODERN VOICES)
4	3	18	Girlfriend	'N SYNC FEAT. NELLY (JIVE)	29	22	6	Just A Friend 2002	MARIO (J)	54	62	5	Line 'Em Up	FREEMAY FEAT. YOUNG CHRIS (RCA-FELLA/DEF JAM/UMG)
5	5	8	Hot In Herre	NELLY (FO: REEL/UNIVERSAL)	30	45	7	Move B****h	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/UMG)	55	59	4	Welcome To New York City	CAM RON (ROC-A-FELLA/DEF JAM/UMG)
6	4	20	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL)	31	27	3	Who U Rollin Wit?	LIL TYKES FEAT. DON WON (MAMA S BOY)	56	50	4	They Say Vision	RES (MCA)
7	7	13	Wherever You Will Go	THE CALLING (RCA)	32	35	2	Bigger Than Life	C30 (MAMA S BOY)	57	67	10	Guess Who's Back	SCARFACE (DEF JAM SOUTH/UMG)
8	18	3	That's What Girls Do	NO SECRETS (JIVE)	33	54	32	America The Beautiful	ELVIS PRESLEY (RCA)	58	—	1	Two Wrongs	VYCLEF JEAN FEAT. CLAUDETTE ORTIZ (COLUMBIA)
9	8	5	I Don't Really Know	BRANDY MOSS SCOTT (HEAVENLY TUNES)	34	31	11	Still Fly	BIG TYMERS (CASH MONEY/UNIVERSAL)	59	61	12	One Mic	NAS (LL WILLY/COLUMBIA)
10	14	6	Crawl To Me	KEM (MACK DAWG)	35	47	6	Yose Control (Descontrolate)	LOHANY (DURMAR/PYRAMID/DRPHEUS)	60	56	21	Move It Like This	BAHA MEN (S CURVE/CAPITOL)
11	9	3	My Dogs	CHUCK-N-BLOOD (FOREALAH JAMZ)	36	30	14	Oh Boy	CAM RON (ROC-A-FELLA/DEF JAM/UMG)	61	63	32	Truly Madly Deeply	SAVAGE GARDEN (COLUMBIA)
12	12	43	Us Against The World	PLAY (COLUMBIA)	37	28	13	U Don't Have To Call	USHER (ARISTA)	62	—	1	Good To You	KWELI (RAWRKUS/MCA)
13	11	7	Who Wants This?	SMILEZ & SOUTHSTAR (ARTISTDIRECT)	38	37	7	Happy	ASHANTI (MURDER INC./A&M/UMG)	63	68	33	Only Time	ENYA (REPRISE)
14	19	7	The Impossible	JOE NICHOLS (UNIVERSAL SOUTH)	39	24	19	Feels Good (Don't Worry Bout A Thing)	NAUGHTY BY NATURE FEAT. 3LW (TVT)	64	36	7	Call Me	TWEET (THE GOLD MIND/ELEKTRA/VEEG)
15	—	1	Throw It Up	ILLICIT BIZNEZ FEAT. COO COO CAL (FELDONIOUS)	40	29	8	Rapture (Tastes So Sweet)	112 (UNIVERSAL)	65	—	44	One Sweet Day	MARIAH CAREY & BOYZ II MEN (COLUMBIA)
16	15	98	Can't Fight The Moonlight	LEANN RIMES (CURB)	41	58	40	Where The Stars And Stripes And The Eagle Fly	AARON TIPPIN (LYRIC STREET)	66	—	9	Hyde Ha	BIG LOGIC (GODDIN/VISION/DRPHEUS)
17	17	14	Slow Dance	LOU MOSLEY (JENSTAR)	42	32	6	A New Day Has Come	CELINE DION (EPIC)	67	60	7	Something	LASGO (ROBBINS)
18	20	28	I Don't Want To Miss A Thing	AERDSMITH (COLUMBIA)	43	44	10	Hard To Explain	THE STROKES (RCA)	68	—	2	Fly Away From Here (Graduation Day)	DROPLINE (143/REPRISE)
19	16	10	Grindin'	THE CLIPSE (STAR TRACK/ARISTA)	44	40	5	Don't Let Me Get Me	PINK (ARISTA)	69	—	6	Put It Inside	WON-G FEAT. DA BRAT (TND/DRPHEUS)
20	21	11	Soldier's Heart	R. KELLY (JIVE)	45	39	8	My Bad	RAYVON (BIG YARD/MCA)	70	51	3	I Do (Wanna Get Close To You)	3LW FEAT. P. DIDDY & LODI (NINE LIVES/EPIC)
21	13	9	Nothin'	N. O. R. E. (DEF JAM/UMG)	46	42	9	Sugarhigh	JADE ANDERSON (COLUMBIA)	71	—	22	Osama-Yo' Mama	RAY STEVENS (CURB)
22	43	52	The Star Spangled Banner	WHITNEY HOUSTON (ARISTA)	47	57	6	Take Ya Home	LIL BOB WOV (ISO SO DEF/COLUMBIA)	72	70	3	Holla At A Playa	JIM CROW (RCA/JSCARECROW/INTERSCOPE)
23	10	18	Ballin' Boy	N.O. GODO (ARTISTDIRECT)	48	46	3	Way Of Life	LIL WAYNE (CASH MONEY/UNIVERSAL)	73	—	1	Mother	RAY CHARLES (E-NATE/CROSS OVER)
24	23	8	Gots Ta Be	B2K (EPIC)	49	48	28	Gettin' Jiggy Wit It	WILL SMITH (COLUMBIA)	74	66	21	Pass The Courvoisier Part II	BUSTA RHIMS FEAT. P. DIDDY & PHARRELL (J)
25	49	37	God Bless The USA	LEED GREENWOOD (CURB)	50	52	30	Hush Lil' Lady	COREY FEAT. LIL REED (NONGTME/MC/TOWN/UNIVERSAL)	75	33	12	Bang My Hit	ROZELLY PRESENTS DA FAMA (BRAINSTORM)

Records with the greatest sales gains. © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. This data is used to compile the Hot 100.

Nickel Creek Shows A New 'Side' On Sugar Hill

BY DEBORAH EVANS PRICE

NASHVILLE—Following up a critically acclaimed and commercially successful debut is never an easy feat, but for acoustic music trio Nickel Creek, it was an enjoyable challenge.

"I don't really know what people's expectations for us are, because people are kind enough not to burden us with those," 21-year-old mandolinist Chris Thile says. "Our expectations for ourselves are huge."

Thile and fellow Nickel Creek members—guitarist Sean Watkins, 25, and his sister, fiddler Sara Watkins, 21—debuted on Sugar Hill in 2000 with an eponymous project that sold 623,000 copies, according to Nielsen SoundScan. Their follow-up is *This Side*, a musically inventive collection due Aug. 13.

"We tried to keep the same attitude we had in recording the first one, and that was that we just wanted to make a good record, something that we would be proud of," says Sean Watkins, who admits they were taken by surprise at the success of the first album. "In our fantasy world, we thought selling 100,000 would be epic. Needless to say, we're just blown away."

Sara Watkins says she wasn't necessarily nervous about making the new record, just "really excited about the material and the potential of these songs. We laid down some fun little touches and treats. It was very rewarding. We were just trying to stay true to ourselves."

"It's our duty to make great music. That's why we're here as a band," Thile says. And when it comes to the new record, he cautions listeners to "expect to be uncomfortable throughout the entire record, just a little bit. That sort of pleasant uncomfortableness is what I like about it. I feel on edge, and I love to be on edge. It's not wallpaper music. It's not something that's going to go well at a party for background music. It demands to be dealt with aurally. It's more adventurous."

'STRANGE CHARACTER TRAITS'

Thile and his cohorts are quick to point out that while they love bluegrass, what they do is broader. "Bluegrass is where we were born, but we've sort of grown up in all kinds of musical areas since then," Thile says. "You'll always hear the basic ambiance and attitude that bluegrass brings with it, but we've added a lot of strange character traits."

"When you listen to more than one thing, it's going to come out in your music," adds Sara, who defines the band's sound as "progressive acoustic."

Thile admits they are hesitant to be called "a bluegrass act" because "it ticks off bluegrass people. The hardcore bluegrass purists don't think we're bluegrass, so we don't like to say that out of respect for those people." Still, he says, the band's sound is "more bluegrass than it is anything else, even with this record."

Whatever the purists think, much of the bluegrass community has embraced the trio, and it collected two awards at last fall's International Bluegrass Music Assn. awards show, in-

cluding Thile taking top honors for mandolin player.

"We don't really call ourselves anything," Sean says. "We just try to mix the kinds of music we would like to listen to into what we do, which is based in bluegrass. We're not trying to go for a specific audience. We just wanted to make the CD we always wanted to

each of us. After the song, we asked the audience what they thought we should call the song, and someone yelled out 'The Smoothie Song.'"

The name stuck, and the tune has special meaning for Thile. "The song was written the night after I met my [future] fiancée and completely blew her off," he says. "I didn't really act

"Spit on a Stranger" is definitely one of the album's more unusual tracks. "Pavement has some insane lyrics," Sara says with a laugh. "Some of their songs are ridiculous, but this was one of their normal songs. We played it for Alison. It was Chris' idea, because he's the one who found the CD. We were just playing it for her. We'd never

worked hard with us to get it where we needed to go gold on it."

Retailers are looking forward to the release of *This Side*. "We did exceptionally well on the first album—I have to admit much to my surprise early on," says Brian K. Smith, VP of store operations at Marietta, Ga.-based Value Music Concepts. "This was one that grew in popularity as time went on. We don't normally sell gangbusters out of the box on bluegrass acts, but we will be prepared for the new one. I've heard it, and it's better than the first one, which is saying a lot. I expect this one will sell much quicker due to their overwhelming [rise in] popularity. And the tour helped put them in front of thousands of people who will be tuned in to the new one."

Paul says the label is "mounting street-date-driven promotions with pretty much every retailer out there, including Sunday circulars [and] positioning with retail, and Amazon is doing a five-day front-page exposure for us. We're also working with retailers to set up different kinds of promotions, some enter-to-win kinds of things, possibly flyaways to some of their tour dates."

The group will begin its tour in the fall, and the label plans to maintain high visibility at retail stores from street date through Christmas. The label is also working with Target and launch.com on a promotion. Target will sponsor a Nickel Creek spot on launch.com, which will also stream the video and include interviews with the band. Target will also run ads directing people to launch.com.

"This band crosses a lot of musical boundaries," Paul observes. "We want to take advantage of the support we've got from CMT and the country outlets, but we also want to start looking at going outside of country as well to promote the band. Their management company, Q-Prime, works primarily in the rock genre. So we're looking to them for a lot of insight into how to move in that direction."

Paul says they will also utilize a street team comprising fans who are willing to hang posters, aid retail, and do whatever is needed to help the label get the word out. "We are creating a door hanger, kind of like a 'Do Not Disturb' [sign], that has information about Nickel Creek," Paul says. The door hanger will also direct fans to a Web site that will feature "a live audio track from one of their concerts and then some video footage from backstage—stuff that they're not going to see other places."

The label also plans an extensive promotion on college campuses. "One of our distributors sells to college bookstores, so we are set up with about 600 college bookstores," Paul explains. "We're doing a listening wall, door hangers, and a coupon for a dollar off the CD. This is all going to be going on around 'book rush,' which is when everyone is in the bookstore buying their books for the first semester."

Nickel Creek is booked by the William Morris Agency, and its members have their own publishing companies.



make, and we feel really good about this one. We just want to make music that anybody can identify with."

Like Nickel Creek's debut, *This Side* was produced by Alison Krauss. The new album not only showcases the trio's stellar musicianship but also each member's vocal talents. "We have a friendship and trust in [Krauss]. We value her opinions," says Sara, adding that engineer Gary Paczosa was also an integral part of the process.

"Alison is someone we've looked up to for a long time," Sean adds, "and we felt like we had a lot in common with her, because she had grown up being a young musician in bluegrass. She's an amazing musician. She has a great musical mind and is a great person to be around."

The songs run the gamut from the cover of Pavement's "Spit on a Stranger" to the British folk ballad "House Carpenter" to the instrumental "Smoothie Song," which opens the disc. Sara says "Smoothie Song" got its name when they played it for the first time at the Four Corners Festival in Pagosa Springs, Colo.

"Chris wrote it, and we arranged it in the shuttle going up the mountain," she recalls. "There's a smoothie vendor at that festival, and he makes the best smoothies in the world. He came up and put one on the stage in front of

interested because I was scared . . . After I met her, I was kicking myself for not having shown any interest. That song was kind of written as a rage against myself. That's where the analness of that melody comes from. I felt a heck of a lot better after I wrote it. Now that I'm engaged to her, it's all kind of a big joke on me."

'We don't call ourselves anything. We just mix the kinds of music we would like to listen to into what we do, which is based in bluegrass. We wanted to make the CD we always wanted to make. We wanted to make music that anybody can identify with.'

—SEAN WATKINS, NICKEL CREEK

thought of working it up as a band, but she said, 'That's awesome, can we do this one?' It turned out well. We call it 'the party song.'

"I like 'Hanging by a Thread,'" Sara continues. "Chris' vocal is so incredibly expressive. It just draws you in. And I really like 'Speak,' because there are a lot of different layers to it."

Sean feels their direct musical approach appeals to their fans. He says, "People are looking for more honest music, especially with how much computers have taken over."

WSM-AM Nashville air personality Eddie Stubbs was a witness to that fan appeal. He hosts a bluegrass concert series at the Ryman Auditorium that featured Nickel Creek on a show last year opening for Vince Gill. "It was amazing when I introduced them," he says. "Standing onstage at the Ryman, the applause was deafening. They got three encores that night."

TAPPING THE COLLEGE CROWD

Sugar Hill GM Bev Paul says phase one of the label's marketing strategy is to inform the existing fan base that Nickel Creek has a new record. "We're hoping to get the video [to the title track] out about three weeks prior to street date on CMT," Paul says. "Retail has been wonderful. They all kept an eye on that [last] release and really

O Brother! Bluegrass Is Blooming

Continued from page 1

From the Mountain tour—featuring acts on the *O Brother* soundtrack—is doing a brisk business.

Meanwhile, bluegrass newcomers are bringing in a fresh new audience, and veteran country artists are rediscovering their mountain roots. Dolly Parton has aligned her Blue Eye imprint with Sugar Hill Records and has issued three successful projects of what she refers to as “blue mountain music.” Patty Loveless generated acclaim with her recent *Mountain Soul* disc, and Ricky Skaggs re-entered the bluegrass fold a few years ago and is keeping alive the traditions of such heroes as Bill Monroe and the Stanley Brothers.

Among further evidence of the genre’s booming popularity:

- The International Bluegrass Music Assn. (IBMA) is staffing up and planning a move from its longtime home in Owensboro, Ky., to Nashville in early 2003 to make the organization more accessible to its members.

- Bluegrass records are showing new strength at retail. In recent weeks, as many as eight bluegrass titles have appeared on the *Billboard* Top Country Albums chart. Based on this performance, in this issue, *Billboard* debuts a 15-position weekly Top Bluegrass Albums chart (see page 29).

- Bluegrass-flavored acts are finding homes on mainstream country labels, including Shannon Lawson on MCA Nashville and Bering Strait on Universal South.

- IBMA executive director Dan Hays says there are now more than 500 multi-day events featuring bluegrass music and “somewhere between 800 and 900 radio stations programming the music on average about six hours per week. That number [of hours per week] in the last six years has more than doubled.”

One of the more unique features of bluegrass is that while such younger acts as Alison Krauss + Union Station and the Lonesome River Band are turning on a new generation of fans, the genre’s pioneers continue to sell albums and concert tickets. Ralph Stanley’s eponymous new CD debuted at No. 22 on the *Billboard* Top Country Albums chart in the June 29 issue. And earlier this year, the 75-year-old Stanley beat out several performers who regularly have hits at country radio to win the 2001 Grammy Award for best male country vocal performance for the song “O Death.”

Hays calls it “a golden era for the music that is unique for any musical genre. We still have some

of the pioneers like Earl Scruggs, Ralph Stanley, and the Osborne Brothers who are headlining shows. These are not acts relegated to third-tier status.”

WSM-AM Nashville air personality Eddie Stubbs says, “The fans embrace all genres of the professional performers. People like Earl and Ralph are held in the highest reverence. This is something country radio could learn from. It’s one thing bluegrass has always been great at. There is room for all the performers at the table.”

DEFINING BLUEGRASS

Just what is and isn’t bluegrass is a thorny question that is open to many different interpretations. While the *O Brother* soundtrack contains such bluegrass cuts as the single “Man of Constant Sorrow,” it is not exclusively a bluegrass album. And while some enthusiasts point to young acts like Nickel Creek as the future of the genre, purists join that band in insisting they are not a bluegrass act (see story, page 85).

Rooted in gospel and old-time mountain music, bluegrass originated with the work of Bill Monroe & his Blue Grass Boys band—which, in the words of Rounder Records co-founder Ken Irwin, “put all the pieces together.”

But even the music’s stars are hard-pressed to define it. Skaggs calls it “passionate music. Music about mountain people. It’s really the heart and soul of country music.” But he has an easier time describing what bluegrass is *not*. “It’s not the belly ring, the pretty face, or the implants,” he says.

Even the music’s forefathers had a hard time providing a definition. Skaggs says, “Ralph Stanley always said, ‘Bill Monroe is bluegrass; the Stanley Brothers is mountain music.’ At that point,” Skaggs says of the finely drawn distinction, “we’re picking a fly out of pepper.”

While Parton’s first Blue Eye/



PARR

Sugar Hill effort, *The Grass Is Blue*, won album of the year honors at the IBMA awards in 2000, as well as the Grammy Award for best bluegrass album, Parton refers to what she is doing now as her own brand of “blue mountain music. It’s certainly got elements and flavors of bluegrass, but it’s just simple, acoustic stuff,” she says.

GROWTH OF THE GENRE

Regardless of terminology, Skaggs thinks the new interest in the genre is a positive development. “The soundtrack to *O Brother* has done much to open doors, but it was starting to break even a few years before that,” he



PARTON

says of the music’s popularity. Referring to Parton, Loveless, and himself, Skaggs says: “It’s a cool thing to see more people having a desire to play the music that’s in their heart after years and years of worrying about what’s on the radio.”

IBMA’s Hays calls *O Brother*’s success “the icing on the cake,” but notes: “The success we’re seeing has been 10-15 years, at least, in the making.”

Rounder’s Irwin agrees. “It’s not an overnight occurrence. The interest and quality have been building, and there has been a number of really strong acts developing.”

Skaggs believes Monroe’s death in 1996 helped start the genre’s rapid growth. “With Bill Monroe’s death, it was like the bluegrass music seed falling into the ground and growing,” he says. “It really has a deep root now and has borne a whole lot of fruit.”

If that is true, then Skaggs’ label, Skaggs Family Records, is in a great position to capitalize on it, thanks to a joint-venture deal forged last year with Disney’s Lyric Street Records. As for the rest of Music City, Skaggs says: “The record companies in Nashville are still in denial that *O Brother* was a viable piece of music and has any validity. The people are the ones who are speaking. They are buying the records.”

Hays calls the launch of the new *Billboard* bluegrass chart “one of the more significant business developments in our music in the last 20 years. Since IBMA

was created in the mid-’80s, it’s something that has been on our priority list since day one.”

WSM’s Stubbs says, “I didn’t think I’d ever see a day come that bluegrass music would have its own chart in *Billboard*. But it’s a tremendous feat for the music, for the fans, and for the performers who have worked so hard.”

Stubbs is a bluegrass historian, fiddler, and former member of the Johnson Mountain Boys, which recorded 11 albums for Rounder in the ’80s and ’90s. He notes, “In the ’80s, if you sold 10,000 copies of an album in bluegrass, you had a hit on your hands. That’s not 10,000 in a year’s time—that’s over the life of the album. To show you how much times have changed, Nickel Creek sold 9,700 units of product in one week.” (The band sold as much as approximately 22,000 copies in one week last December, according to Nielsen SoundScan.)

“*O Brother* has really opened a lot of people’s eyes to the large number of people who like this music,” Irwin says. “We had seen the Simmons Research figures [about the popularity of bluegrass], and everybody doubted [them]. We wondered, ‘How could this many people like bluegrass and the sales be so small?’ Part of it was people had no way to hear or see the music.

“In the past, a lot of stores didn’t even have bluegrass sections, or if they did, there was nobody in the store who knew anything about it,” Irwin continues. “That has certainly changed. A lot of stores are expanding their sections.”

Retailer Brian Smith, VP of store operations for Value Music Concepts in Marietta, Ga., says: “It would be naïve to say that the *O Brother* explosion didn’t open people’s eyes to what many already knew—that bluegrass is great music. It’s really a shame that it took a movie soundtrack



HAYS

to wake people up, but as a retailer and a fan of bluegrass, I’m glad it did. We have seen a huge increase in overall sales of the genre and have increased the overall selection in our stores as a result.

“At a time when sales really were hurting, *O Brother* came along and gave the country a

much-needed kick in the pants,” Smith adds. “It’s time some of the veteran bluegrass groups and artists get their due.”

Rhonda Vincent, the reigning IBMA entertainer of the year, believes bluegrass has been helped along by the Internet. “With the Internet, people are no longer dependent upon what a consultant tells [radio] to play,” she says. “Now they are going online in the privacy of their home or office and finding whatever music they want. They are seeking out acoustic and bluegrass music. We are seeing it in the sales. We’re seeing it in the shows.”

Another sign of the growth Vincent is seeing is in the way acts are touring. “Bluegrass used to be seasonal music, and now we’re playing year-round,” she says. “In January, our first six shows were sold out, and they [were] turning 200-plus people away. It was amazing, and it’s not like preaching to the choir. These weren’t bluegrass people. Most of these were people who had never been to a show before, but because of the great press, people said: ‘I saw this in the paper. I wanted to come and see what it’s all about.’ Not only do they come and like the show, they are also taking home three or four CDs with them.”

“We’ve been busy for years now,” says Del McCoury, patriarch of the band that bears his name. “We’ve had more work than we could handle, but [*O Brother*] has really exploded everything. It helps the whole picture of bluegrass.

“This is a great art form. It’s not just a flash in the pan,” adds McCoury, whose career in bluegrass began in 1950.

Sugar Hill Records GM Bev Paul says the acts on the Down From the Mountain tour and those playing the festival circuit are reaping the biggest rewards right now. “The whole festival scene is a great example of how [performing live] makes a difference,” she says. “The trickle down is happening, but it’s happening for folks who are out there doing the work an artist has to do to make a living and get exposed to audiences.”

MEDIA EXPOSURE

Tim Petersen, country music buyer at Trans World Entertainment, says media has played a big part in the bluegrass boom. “People don’t know what they’re missing until someone finally tells them, ‘Hey look what you’re missing,’ and they get to hear it.”

Music-video network CMT is among the media that has been surprisingly supportive of bluegrass, working bluegrass videos into the regular mix, telecasting a Bluegrass Rules weekend in February, and recently incorporating a Red, White and Bluegrass weekend of special programming. CMT VP of music programming and talent relations Chris Parr says,

(Continued on next page)

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"It's a great flavor to have in our mix, [and] it's a little unique to CMT, because we [don't] really expect people to be hearing it on their radio station."

After the Bluegrass Rules weekend, Parr says, "That's when we looked up and said, 'We can get some ratings with this.'" The network expected some interest, Parr says, but "the numbers came back in, and it was huge. That weekend did bigger ratings than a Garth [Brooks] weekend we had on the channel. That really put it in perspective."

Now, Parr says, "we are actively looking for things that can continue the success we've had with the bluegrass [programming]."

Still, Parr says he empathizes with the bluegrass community, which may suddenly feel pressured to make expensive videos to garner CMT exposure. "They are making albums for very small budgets," he says. "They can probably make two albums for what some of the videos cost." And while he says videos don't need to be expensive to get played, he notes that Rounder having "invested heavily in Alison Krauss visually has paid off."

THE MUSIC'S APPEAL

Pinning down the music's appeal is easier than trying to define it. Most cite its genuineness, its simplicity, its relatable lyrics, and its stellar musicianship. "Part of the [appeal] is that the music is real," Irwin says. "Contrast that with what's happening with other forms of country music, and you can see why people are becoming so drawn to bluegrass. It's a time when people are getting a little tired of prepackaged music and artists and are looking for something that appeals to them."

"People are so frustrated with the state of pop music right now," Nickel Creek's Chris Thile says. "When mainstream sucks as bad as it does now, people just have to go look for something else or just completely stop listening to music altogether, and that's not a very good option. People get excited when they find something new. I also just think things come around, and it may be time for bluegrass to have a little fun."

Irwin says, "Since Sept. 11, people are really stopping to think about what is real. A lot of people are realizing that traditional values are important to them, and that's what bluegrass music is about. A lot of people are longing for simpler times. Even though bluegrass is not an easy music to play, it feels simpler. You don't have the pulsating drums. The lyrics are, for the most part, pretty straightforward and relatable. There's a strong spiritual side to bluegrass that people are relating to."

Paul agrees that "after Sept. 11, people wanted something they could embrace musically. Music

is a great healer and very comforting to people. I listened to a lot of acoustic music for weeks after that happened, just because it was something I could hang on to and sing along to, and the words are meaningful. I think the tones and sounds really do touch



your soul, but on the other hand, it's still a lot of fun . . . And the level of musicianship in bluegrass is astounding."

Stubbs says, "People are starved for substance, but they don't know it because they haven't had a chance to experience it. Once they get a taste of how great bluegrass is, it's like a fine dessert they've never experienced before."

Parton says, "People enjoy it because there's so much loud stuff in this world from television, videos, and movies. With the electric instruments and all, I really think people love the simplicity of letting their ears take a rest and letting the music kind of seep into their ears, then on down into their souls and hearts. You can really appreciate the quality of the voice, because the music's not so loud. There's just beautiful sounds. There's nothing more beautiful than acoustic instruments and a voice singing along with that."

"When I'm onstage and I can really hear all the instruments playing, you almost get a buzz going. It's almost like a religious experience when all those beautiful sounds mesh together. It's unbelievable the thrill you can get."

"I believe people really are longing for simple stuff," Parton continues. "We are so high-tech, which is great—you can't stop progress, and who would want to? But in a way, it's almost like we're so high-tech that I believe there's a longing in the human spirit—whether you know it or not—to have something simple. People love the simplicity of thinking there's still dirt out there. There's still farms out there. There's still simple people. There's still things to feel and see. I think it's people's need to hang on to simple things in this crazy, wild, rushing world these days."

Paul says another factor behind the popularity of bluegrass is its participatory nature. "You can actually sing along to it," she says. "People feel like they can pick up an instrument and play it themselves. They don't need to buy amps and cords and all kinds of equipment to play along."

A NEW PROFESSIONALISM

As the bluegrass music industry continues to grow, one factor that is helping the genre move forward is an increased professionalism among its practitioners. Though still primarily a do-it-yourself kind of industry, many top names in bluegrass now have a team of people aiding their career efforts. For example, McCoury has a manager (Stan Strickland) and booking agent (Bobby Cudd at Monterey Artists) and, as an artist on Skaggs' Ceili Music label, there's a staff to support his music.

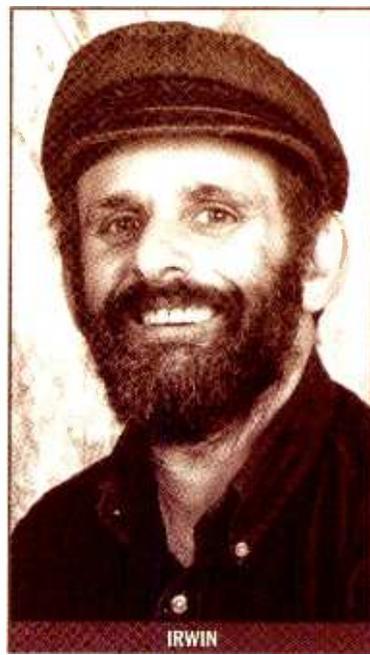
While that's the norm in other genres of music, it wasn't always the case for artists like McCoury. "Before, we could hardly afford a team to do things," he says. "Bands usually do everything. Before, I tried to do my own booking. I did my own producing for years, my own recording and mixing. It's hard for one person to do that and then do your own promotion and publicity. You just can't do it all. For me and my band, the thing we do best is onstage. We have a good team who does all that other stuff now, but a lot of bands haven't been able to afford that. Maybe now with this popularity, they can."

Irwin says that professionalism among bluegrass acts is also translating to "the way they dress or having livelier, more entertaining shows. There really has been a lot of development in that area."

"The soundtrack to O Brother has done much to open doors, but it was starting to break even a few years before that. It's a cool thing to see more people having a desire to play the music that's in their heart after years and years of worrying about what's on the radio."

—RICKY SKAGGS

That new professionalism is attracting the notice of corporate America. Hays is seeing such companies as Pizza Hut sponsoring bluegrass performances, and the music is being used in advertising campaigns for everything from wireless



phones to insurance. Vincent has a sponsorship deal with Martha White Foods and travels in the Martha White tour bus. Well-known for its flour, corn bread, and muffin mixes, Martha White has had a long relationship with the bluegrass community, having previously sponsored other bluegrass and country notables, including Lester Flatt, Alison Krauss, and Tennessee Ernie Ford. Martha White is also the longest-running sponsor of the Grand Ole Opry.

The company has placed Vincent's image on 19 million packages of blueberry muffins nationwide. "That was a surprise Martha White brought to me," Vincent says. "I figure there's 19 million of them—if 1 million people see those and go out and buy a CD, I'll have a million-selling CD."

Becky Brandt, a marketing manager for Martha White, says that in addition to the exposure Vincent is getting, the company utilizes other artists as well. "It's called 'Legends of American Music,'" Brandt says of the campaign. "We have Earl Scruggs on the cornmeal mix, and Marty Stuart is on the self-rising flour."

Brandt anticipates other companies forging alliances with bluegrass artists. "O Brother really catapulted bluegrass into the mainstream," she observes. "It's traditionally been more of a Southern thing . . . but it's becoming more well-known and more popular, so I can see it growing."

Vincent also sees other corporate opportunities opening up for bluegrass acts. "It used to be that these doors were closed for bluegrass artists. It wasn't even within the realm of possibility," she says. "Now those doors are open. That's the exciting thing. I just see it growing more and more."

'CAUTION' IS THE WATCHWORD

The new, much higher profile for bluegrass music is viewed in the community as mostly good. Still, the bluegrass music industry is just a bit wary of this newfound success, because quick growth for the country format in the late '80s and early '90s is what began its slippery slide in the direction of mass-appeal, watered-down music.

Hays says the industry is being "very protective of letting the music be the music [and] letting that authenticity of the music work its own magic rather than trying to dissect it, taste-test it, and focus-group it to death. 'Caution' is the watchword," he says. "We want to make sure that while we're elevating the professionalism of bluegrass, we're guarding the integrity of it."

Irwin says, "There are many people who are concerned about potential changes to the music, where artists might take elements of it and dilute [it]. Others think if the music remains stagnant, it won't survive."

CMT's Parr admits, "A lot of hardcore bluegrassers will look at us and say: 'They're bastardizing bluegrass or not really playing bluegrass.'"

"I'm a little bit on the cynical side of the whole bluegrass explosion right now," Nickel Creek's Thile says. "I don't know how lasting it's going to be if the bluegrass community itself isn't more accepting of the new people that are interested in it and aren't more open-minded [about] the areas that bluegrass music can expand into."

"We go to these bluegrass conventions, and everybody talks about how we need to get young people into the music and how we need to expand the audience and increase awareness, and yet if somebody gets into bluegrass, and a band like Hootie & the Blowfish goes to MerleFest or something like that, they get scathed by all the bluegrass critics. But all the fans who come to see Hootie might very possibly stay and hear people like Del McCoury or Alison [Krauss]."

"Some bluegrass fans feel like they're being invaded," Thile continues. "That attitude, I catch it all the time. When we play a more traditional bluegrass festival where we bring our fan base to see us, we have people coming up to us all the time, saying things like, 'You guys really need to play more bluegrass' or with disapproving tones [saying], 'You guys sure brought a lot of young punk kids with you.' That kind of attitude is going to kill this movement off very quickly. It's an exciting kind of music, but it's strange that people get so protective of it. It's a little depressing to me. I don't want to be a downer because it's so up right now and people are so excited about it, but it seems to me like the people on the inside of the music are not doing their part."

Executives Seek Key To Turn On Music Sales

Continued from page 1

That downward drift can be seen in Nielsen SoundScan numbers, says *Billboard* director of charts Geoff Mayfield. He points out, "With the exception of Easter week, there has not been a single week this year when business has been ahead of the comparable week last year—and that was an artificial increase, because Easter arrived two weeks earlier this time and was thus compared to a non-holiday week."

In the first 26 weeks of this year, the No. 1 album averaged 344,062 units vs. 371,524 in 2001—a drop of 8.2%—while the No. 10 album averaged 68,197 scans vs. 80,576 scans last year—a 15.4% decline.

In contrast, in 2000, the last strong year that the industry experienced, the No. 1 album enjoyed average sales of 554,151 units and the No. 10 album averaged 94,274. What's more, there were seven albums that year that each sold more than 5 million units, while not one album achieved that distinction in all of last year. This year, Eminem's *The Eminem Show* appears likely to top the 5 million mark, with 3.6 million units scanned through June 30, according to Nielsen SoundScan. Including Eminem, so far this year, 20 albums have surpassed 1 million scans, compared with 37 in the first half of last year.

But Jones said at the Universal One-Stop gathering that the second-half release schedule appears stronger than last year's and could be a cause for optimism, with the top albums likely to enjoy a return to the "bigger sales" of 2000. He hopes this will offset the first-half decline.

Acts with multi-platinum potential whose albums are due in the second half include Red Hot Chili Peppers, Christina Aguilera, Too Short, Shaggy, Dave Matthews Band, Bruce Springsteen, TLC, 3 Doors Down, Beyoncé Knowles, Beanie Man, and Limp Bizkit.

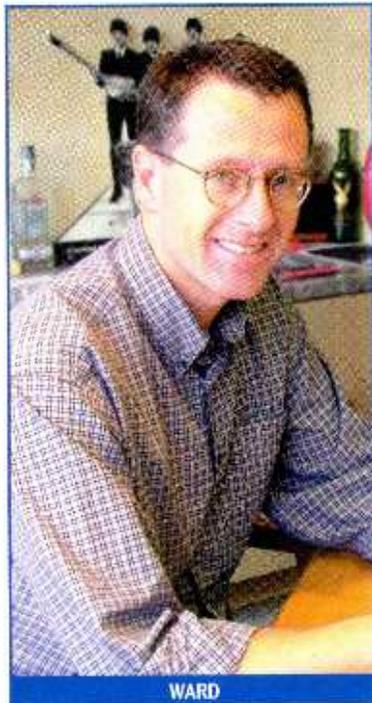
Another factor affecting sales appears to be the maturation of the CD album format. For the first time since its introduction, the format suffered a sales decline, falling 7.9% in the first half of the year compared with last year, when CD growth slowed to 0.8%.

"The sales pattern this year is much more alarming than the slight decline in album sales that we saw last year," Mayfield says. "Although album units were down by less than 3% in 2001, CD sales were slightly ahead of 2000's numbers, with the decline of the cassette accounting for the shortfall."

This year, cassette sales continue to plummet, with a drop of

34.3% from last year's first-half sales of 25 million units to 16.4 million. At mid-year, album sales break out to 94.5% CD and 5.3% cassette, with other formats—vinyl, DVD Audio, and Super Audio CD (SACD)—accounting for 0.24%.

The latter figure indicates that industry hopes for new formats to stimulate sales have so far gone unfulfilled. The "other formats" category experienced a 14.4% increase, but in units, that converts into a meager gain from 665,000 units in the first six



WARD

months of 2001 to 761,000 units in the same time frame this year. What makes matters worse is that a breakout of the other formats total shows that most of the sales (661,000 units) were of vinyl, while DVD audio and SACD combined only generated 92,000 units, and the MiniDisc 7,000 units. Now industry executives hope that Dat-

aPlay, which is supposed to be introduced later this summer, will ignite the consumer's desire for a portable format that can replace the cassette.

In addition to all the other problems, the decline of the singles configuration is hurting the music industry, music retail executives complain. They say that by killing the configuration, labels are teaching customers who want songs to get them for free from the Internet. So far this year, singles sales are a meager 6.7 million, a drop of 63.9%.

Virgin Entertainment Group North America president Glen Ward says sales patterns suggest that the music business model "needs to keep the singles customers happy. If you look at last year's numbers, singles and cassette albums were responsible for most of the decline. But compound that this year, and who knows what impact [their disappearance] is having on sales." He states that a revival of the singles market is key to stimulating album sales and welcomes the UMVD initiative to test singles (see Retail Track, page 67).

Further analyzing the sales slump, current albums—sales that are counted within the first 18 months of a title's release (12 months for jazz and classical), except for titles that remain in the top half of The Billboard 200—continue to decline, totaling 190 million units for the first six months of 2002—down 11.9% from the 215.6 million units they counted for in the first half of 2001. As a percentage, current album sales continue to decline, falling to 61.1% of all album sales from 62.5% last year at the mid-year point. From 1997 through 1999, the current album category enjoyed growth, peaking at 66.4% for the full year of 1999.

Sales on The Billboard 200 suffered an even larger decline than the overall currents category, falling 17.3% to 115.9 million units for the first half of this year, compared with 140.2 million units last year. As a percentage of total album sales, The Billboard 200 titles accounted for 37.3% at mid-year.

Meanwhile, catalog albums (titles available for 18 months or longer, with the exceptions noted above) suffered a smaller decline of 6.4%, totaling 121.1 million units in the first half of this year vs. 129.3



YARBROUGH

million last year at the same time. As a percentage of total album sales, catalog comprised 38.9%.

Breaking out catalog sales, deep catalog—titles that have been available for three years or more and are no longer in the top half of The Billboard 200—had the strongest performance, slipping only 4.6% this year to 83.8 million

units. New catalog—albums tracked from a record's 18th month of availability (or its 12th month if it is classical or jazz) through the three-year cutoff—suffered a 10.1% decline, falling to 37.3 million from 41.4 million last year.

Moving to genre sales, R&B (which includes rap) suffered the largest decline on a unit basis of the music categories tracked by Nielsen SoundScan. It lost 16.8 million units. The category's total sales equaled 75.1 million units for the first six months of 2002—down from 91.9 million units at the same time last year, or 18.3%.

Within R&B, rap accounted for little more than half of the lost R&B sales, with the genre accumulating 35.7 million scans, down a whopping 19.6% from the 44.5 million units last year in the same time period.

After leading the industry sales growth from 1997-2001, R&B suffered a similar slight decline in 2001—down 0.8%—but that decline was due to the rap genre losing 15.4% in sales from the previous year. If rap sales were excluded from the overall R&B category, the genre was up 15.9% last year, while in the first half of this year, it's down 17%.

But *Airplay Monitor* group editor Sean Ross notes that one reason why R&B might be down this year is because "there's not a lot for African-American adults to buy right now, since most of what gets on R&B radio has to have some hip-hop credibility [even if it's not rap]. Last year there was Alicia Keys, which met that need, as well as the 'after-dinner album' function for the general market that's now being filled by Norah Jones and Josh Groban."

In tracking genre sales, titles may appear in more than one category, resulting in over-counting. In addition to R&B and rap, alternative and metal are affected by double counting, as are classical and soundtracks.

As a percentage of album sales, R&B remains the largest genre tracked by Nielsen SoundScan with 24.1% of album sales, although the company doesn't break out album sales for the broad categories of rock and pop.

In looking at other genres, alternative rock outperformed the broader market, suffering a slight decline of 2.3%—falling to 58.5 million units. Country held its own on a unit basis, having scanned about 29.6 million units in the first half of both this year and last.

Of the smaller genres, jazz was down 11%, new age 17%, gospel 19.4%, and Latin 11.1%. While classical was up slightly on a unit basis, to 6.5 million scans in the first six months of 2002 from 6.4 million units last year during the same time frame. Soundtracks held steady at a 5.8% market share for both this year and last year at the halfway mark, but sales this year were 17.9 million units vs. 19.9 million units last year, a decline of 9.8%.

Only Mass Merchants See Sales Gains

Analyzing album sales by where records are sold, the mass-merchants sector was the only one that enjoyed a gain in sales, growing by 3% even though total album sales were down 9.8% in the six months ended June 30, according to Nielsen SoundScan.

Mass merchants, including Wal-Mart, Target, and Kmart, generated 98.7 million units in the first half, accounting for 31.1% of all album sales.

Meanwhile, chains—including Best Buy, Circuit City, Borders Books & Music, Barnes & Noble, and music specialty operations with four stores or more—suffered a 14.5% decline at the mid-year point, accounting for 161 million units, or 51.8% of total album scans. Last year, chains generated 188.3 million units in the first six months.

Similarly, independent stores (three units or less) were down 17.5% in album sales to 40.8 mil-

lion vs. 49.3 million in the first six months of 2001. Like chains, independent stores continue to lose market share: Their slices of album sales dropped to 13.1%, down from the 14.3% they had last year at the mid-year point.

Even nontraditional outlets—such as online merchants, TV marketers, and concert venues—experienced an 8.6% decline in the first half of the year. But that was less than the industry's total, which means they enjoyed an uptick in market share to 3.4%. Overall, the sector was down 1 million units to 10.5 million for the first six months.

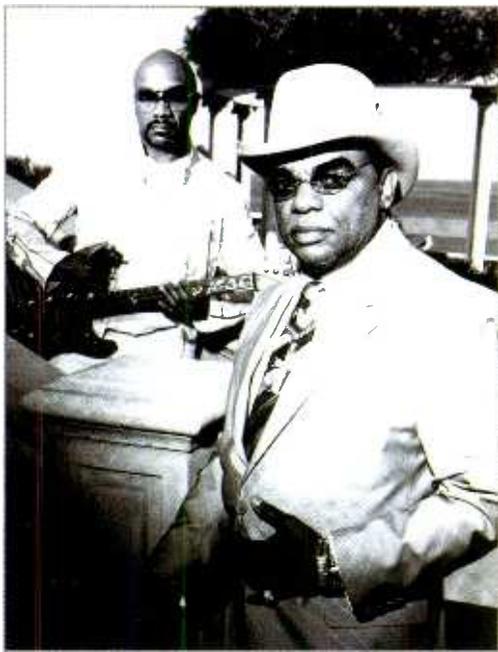
Chains and independents blame the market-share shifts on mass-merchant pricing—which they argue amounts to loss leadering—and on preferential treatment given them by labels. Label and distribution executives say the shift is due to the mass merchants' greater emphasis on advertising and blame chains

for pocketing cooperative advertising funds instead of spending them.

Looking at the configuration mix at retail, mass merchants were the only ones to enjoy a CD sales increase, with discs up 6.1%. In the cassette format, the independent sector suffered the biggest decrease, a 48.2% drop, with the indies now accounting for 16.3% of cassette album sales, while chains are 38%, mass merchants 44.2%, and nontraditional outlets 1.4% in the first six months of 2002.

Despite those percentages, Sony Music Distribution chairman Danny Yarbrough said during a panel at the Universal One-Stop convention that while he used to think that the mass merchants would be the last ones out of the cassette album format, he now believes that independent stores and the chain mall stores will be the final holdouts.

ED CHRISTMAN



Billboard To Honor Isley Bros., Bambaataa At R&B/Hip-Hop Meet

Billboard will present music legends the Isley Brothers and Afrika Bambaataa with its first-ever Founders Awards at this year's Billboard/AURN R&B/Hip-Hop Conference & Awards, presented by Heineken. The honors, to be presented Aug. 9, are being introduced to recognize artists for their artistic achievements and influence on others in the R&B and hip-hop genres, as judged by the editors of *Billboard*. The conference is slated for Aug. 7-9 at the Roney Palace in Miami Beach.

The Isley Brothers have been making music together for more than 40 years and continue to influence R&B and hip-hop acts today. Since coming to prominence with the 1962 crossover hit "Twist and Shout," they've had more than 10 top-40 hits on the Hot 100 chart and reached No. 1 on the *Billboard* R&B chart seven times. The Brothers scored another hit with their 2001 DreamWorks album *Eternal*, proving their timeless appeal.

Bambaataa, widely considered the godfather of hip-hop, helped lay the foundation for the genre's success with his work as a rapper, pioneering DJ, and master producer. His classic rap hit "Planet Rock" rose to No. 4 on the *Billboard* R&B singles chart in 1982 and marked the beginning of the trend of melding hip-hop beats with other genres of music. Bambaataa has also worked with many influential artists such as De La Soul, Queen Latifah, James Brown, and George Clinton.

Now in its third year, the Billboard/AURN R&B/Hip-Hop Conference will focus on issues and opportunities in urban music. Panels will examine critical topics relating to radio programming, the current financial and legal terrain, urban music in the digital age, and more. The event will also feature a Heineken Lounge, networking receptions, artist showcases, and the star-studded awards show on Aug. 9.

For more information on the conference and the awards program, visit billboardevents.com or call Michele Jacangelo at 646-654-4660. For conference registration, contact Phyllis Demo at 646-654-4643. For sponsorship and exhibitor information, contact Cebele Rodriguez at 646-654-4648.

u p c o m i n g e v e n t s

Billboard R&B/Hip-Hop Conference & Awards
The Roney Palace • Miami Beach • Aug. 7-9

Billboard Dance Music Summit
Marriott Marquis • New York City • Sept. 30-Oct. 2

Hollywood Reporter/Billboard Film & TV Music Conference
Renaissance Hollywood Hotel • Los Angeles • Oct. 10-12

Billboard Music & Money Symposium
The St. Regis • New York City • Nov. 12

for more info: Michele Jacangelo 646.654.4660
bbevents@billboard.com

THIS WEEK@

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COMING THIS WEEK: Nelson Riddle made an indelible mark on music as an arranger for such giants as Nat King Cole, Frank Sinatra, and Ella Fitzgerald. The stories behind these pairings are spotlighted in a series of four excerpts from Peter J. Levinson's new book, *September in the Rain: The Life of Nelson Riddle*. Cole's collaborations with Riddle are the focus of the first excerpt, which will appear exclusively on Billboard.com.

Plus, Billboard.com will feature reviews of rapper Mr. Lif's *Emergency Rations* (Definitive Jux), rapper Styles' *A Gangster and a Gentleman* (Ruff Ryders/Interscope), and a live review of veteran progressive rock trio Rush in New York.

News contact: Jonathan Cohen • jacohen@billboard.com

home front

Billboard Music Group events & happenings



DIRECTORY of the week LATIN MUSIC BUYER'S GUIDE

The time is now to order *Billboard's 2003 International Latin Music Buyer's Guide*, the most comprehensive guide to the Latin music industry!

Widely regarded as the most accurate reference source available on the Latin music marketplace, this updated version of the guide features business-to-business contacts from all over the world, including listings of recording artists, major and independent labels, wholesalers and distributors, music publishers, managers, agents, and concert promoters.

The new edition of the guide also includes a new section covering electronic media, including contact information for major TV and video outlets, Web sites, digital music companies, and national music outlets, such as satellite programmers. Also, for the first time, the guide includes key retail chains and indie stores serving the Latin music market. And by request, *Billboard* has brought back a listing of songwriters and composers, including their publishing affiliations.

The *2003 International Latin Music Buyer's Guide* goes on sale Aug. 7 for \$109 per copy (add \$7 per directory for domestic shipping, \$15 for international). To reserve your copy now, call 800-344-7119. For more info visit www.billboard.com/directories.

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The Billboard BackBeat

EDITED BY CHUCK TAYLOR



Meet My Invisible Friend

Country-rock veteran **Chris Hillman** recently donated one of his original "Nudie's" suits to the Gene Autry Museum in Gene Autry, Okla.



Environmentally Sound

The Los Angeles Chapter of the National Academy of Recording Arts and Sciences presented its 2002 Governors Awards June 20 at the Beverly Hills Hotel, as part of its annual Membership Awards Luncheon. The event, which honors Grammy Award winners in the L.A. area who have improved the environment for the creative community, recognized the achievements and contributions of **Janet Jackson**, Walt Disney Music president/producer **Chris Montan**, and film/TV composer **Thomas Newman**. Pictured, from left, are Los Angeles Recording Academy Chapter president **Daniel Carlin**, honorees Newman, Jackson, and Montan, Recording Academy chairman **Garth Fundis**, and Recording Academy Western Region VP **Angelia Bibbs-Sanders**.

Education Is Instrumental

Jewel was among the artists showing support for music education during VH1 Save the Music Week on CBS' *The Early Show* last month. Jewel performed live on the broadcast and discussed how important music education was to her when she was growing up. Now in its fifth year, VH1 Save the Music has donated more than \$21 million worth of musical instruments to help restore music-education programs for nearly 400,000 students in 900 schools across the U.S.



Michelle Branches Out



It's every artist's dream to play New York's Madison Square Garden at some point in their career. But it appears singer/songwriter **Michelle Branch** overshot her goal when she became the first singer ever to perform on the roof of the venue.

Branch recently teamed up with the Women's NBA, standing tall above the Garden marquee in celebration of the New York Liberty team's home opener for the 2002 WNBA season (against the Miami Sol—New York won 58-52).

"It was very surreal," Branch says of the unusual nesting spot, where she hosted a free concert as thousands of basketball fans streamed into Madison Square Garden. "It was a crazy moment for me; I almost started crying."

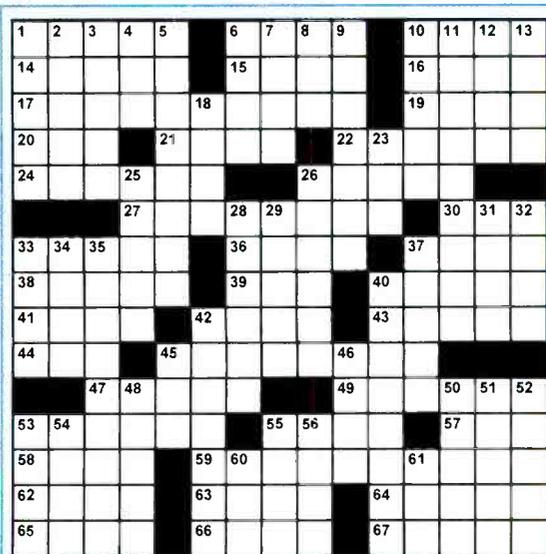
The WNBA has also employed the 18-year-old singer—who got her career ball bouncing with hits "Everywhere" and "All You Wanted"—to appear in a television spot promoting women's basketball, as part of its "This Is Who I Am" campaign. It features Branch performing a tailored version of her song "You Set Me Free."

Branch admits that her association with the WNBA came out of left field. "It actually started when a couple of girls were at one of my concerts last year and their dad happened to work for the NBA and WNBA," she says. "They kept saying, 'Dad, I really like her.' So I guess they kept bugging him enough that he finally said he would look to get this girl involved. So I have his children to thank." With a laugh, she adds, "I never thought playing guitar would help get me involved with basketball, so this has been exciting for me."

Like Branch, women's basketball has been gaining momentum with the masses. The 2001 season concluded with the acknowledgement of the 10 millionth fan to attend a game since the league's inception in 1997. More than 2.5 million fans attended WNBA games last season, while the league's combined local, national, and international television coverage reached nearly 60 million fans in 23 languages and 167 countries.

"To have a female basketball team, a female athlete, a female artist—a female anything that you can look up to is great," Branch acknowledges. "I know when I was growing up, I looked up to a lot of people, so to be a part of this is very flattering. Now let's just see if I can get season tickets."

CHUCK TAYLOR



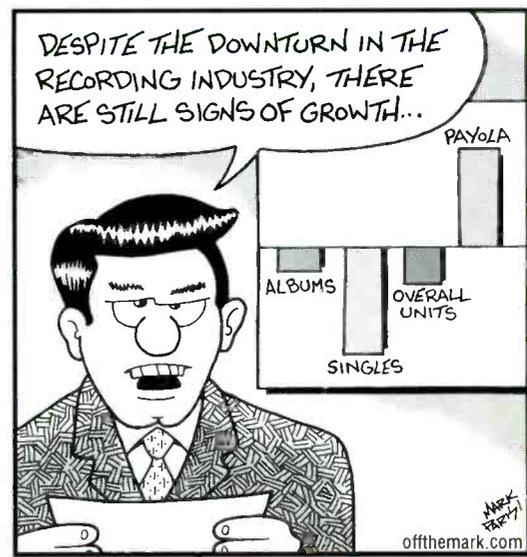
'SUMMERTIME, SUMMERTIME' by Matt Gaffney

- Across**
- 1 Thought about things
 - 6 Body part referenced by "In Utero"
 - 10 Agnetha Faltskog was part of it
 - 14 "So it's ___ the other..." ("The Girl Is Mine" lyric)
 - 15 R.E.M.'s "The ___ Love"
 - 16 Equipment
 - 17 Title character in an "Abbey Road" songlet
 - 19 Cheech & Chong's "Born in ___ L.A."
 - 20 ___ Pan Alley (musical era/movement of New York)
 - 21 Schooner pole
 - 22 Jousting weapons
 - 24 Involuntary movements
 - 26 Glenn Medeiros/Bobby Brown No. 1 hit "She Ain't ___ It"
 - 27 Martha & the Vandellas hit redone by Linda Ronstadt
 - 30 Org. that awards merit badges
 - 33 Jewel book of poetry "A Night Without ___"
 - 36 Healthy-looking
 - 37 Surrealist painter famed for his mustache
 - 38 Comes down hard
 - 39 Letter after kay
 - 40 Fortuneteller
 - 41 George Harrison's "Someplace ___"
 - 42 Transportation for Pee-Wee Herman
 - 43 Isaac of R&B
 - 44 Top 40 tune of 1969 "___ Can Love You"
 - 45 Second-biggest hit for the Go-Go's
 - 47 "Star Wars Episode II" attacker
 - 49 Wall Street worker
 - 53 Playing a certain wind instrument
 - 55 "The lady's stacked and that's a ___" (Commodores line)
 - 57 "Telephone Line" band
 - 58 David Bowie's wife
 - 59 His hits include "Nobody" and "Twisted"
 - 62 Fight (off)
 - 63 About
 - 64 ___ Wind & Fire
 - 65 "___ Mistake" (Men at Work hit)
 - 66 Fred or Dick of jazz
 - 67 They may sway
 - 18 Letters on the space shuttles
 - 23 Frankie Avalon's "You ___ Mine"
 - 25 Dinah of music and TV shows
 - 26 Place to store bread?
 - 28 It's broken at parties
 - 29 "Cause you know I'd ___ thousand miles..." (Vanessa Carlton line)
 - 31 Roy Rogers's real last name
 - 32 Is sick
 - 33 Planet dwellers of film
 - 34 Chocolate and caramel candy
 - 35 They read "Billboard"
 - 37 Elton did a tribute to her
 - 40 It may lead to many encore requests
 - 42 Where one night is spent, in song
 - 45 ___ Trapps ("The Sound of Music" family)
 - 46 Performing pianist's problem
 - 48 Girl in a Jan & Dean title
 - 50 Word seen on many tractors
 - 51 Thrill
 - 52 David Lee & family
 - 53 Poodle's name, in cartoons
 - 54 "___ him on a Monday..." (Crystals line)
 - 55 Angry hand
 - 56 The whole enchilada
 - 60 Big Band ___
 - 61 Classic U2 album

The solution to this week's puzzle can be found on page 36.

RIM SHOTS

by Mark Parisi



OCTOBER 10 - 12, 2002 LOS ANGELES

The Hollywood Reporter and Billboard join forces for a 3-day event examining the role of music in film and television.

This event provides a dynamic networking opportunity for executives who create film and television content to meet and exchange ideas with suppliers of music for future projects.

The Hollywood Reporter **Billboard** **FILM & TV** **MUSIC CONFERENCE**

PANEL TOPICS

O SOUNDTRACK, WHERE ART THOU?

As the cost of acquiring music rises, we'll look at the tough choices soundtrack producers and music supervisors face in compiling music collections that balance creative and commercial values.

PRIME-TIME TV: THE NEW RADIO:

Prime-time TV is increasingly an essential platform for showcasing new artists and potential hits. We'll explore the success stories and the mutually beneficial ways music and TV can work together.

THE COMPOSER-DIRECTOR RELATIONSHIP:

In this freewheeling dialogue, a top director and composer will describe the collaborative process and the special challenges of mating music to filmed and televised entertainment.

GETTING IN SYNC:

Music supervisors are always looking for that musical diamond-in-the-rough. Record labels and music publishers control catalogs that are good as gold. This session on the fundamentals of music licensing will examine how these two worlds are making beautiful music together.

HIGHLIGHTS

OPENING KEYNOTE: The view from the executive suite on the sometimes rocky relationship between the music business and Hollywood.

WELCOME RECEPTION: Your chance to network with top film, television, and music executives over drinks, food, and music!

EQUIPMENT DEMO ROOM: Vendors display the industry's latest technology, products and services.

COMPOSER & SONGWRITER WORKSHOPS:

Full day of programming focusing on the use of original music in film and TV production. Featuring special workshops on scoring and writing for visual media.

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- \$299 Earlybird Registration: received by Aug 9
- \$349 Pre-Registration: received by Sept 6
- \$399 Full Registration: after Sept 6 & on-site
- \$199 Society of Composers and Lyricists/Guild/Union

CONFERENCE FEE AND PAYMENT: Make all payments to Billboard. All registration fees are due prior to the conference. No personal checks accepted. Included in the registration fee is access to all conference events.

CANCELLATIONS: All cancellations received between Aug 30 and Sept 27 must be in writing and are subject to a 20% cancellation fee. No cancellations accepted after Sept 27 and no refunds will be issued. Substitutions may be made at any time. Refunds will be processed after the conference is over.

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Reserve your room by Sept. 20 to receive discounted rate!



MUSIC FROM THE MOTION PICTURE

AUSTIN POWERS IN

GOLDMEMBER

featuring new music from:

BEYONCÉ (OF DESTINY'S CHILD)

"WORK IT OUT"

BRITNEY SPEARS

"BOYS" (co-ed remix featuring pharrell williams of n.e.r.d.)

THE ROLLING STONES

"MISS YOU" (dr. dre remix 2002)

ANGIE STONE

"GROOVE ME"

SMASH MOUTH

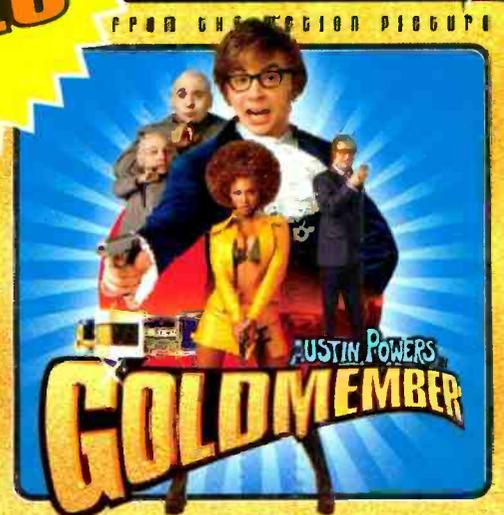
"AIN'T NO MYSTERY"

SPECIAL ENHANCED SOUNDTRACK CD

with "daddy wasn't there" music video by austin powers & ming tea
& links to austin powers' world!



MUSIC FROM
THE MOTION PICTURE IN STORES
JULY 16
MOVIE IN THEATERS
JULY 26



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