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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT JULY 13, 2002

Artists Go To The Movies

Simulcasts, Short Films Make Impression On Big Screen

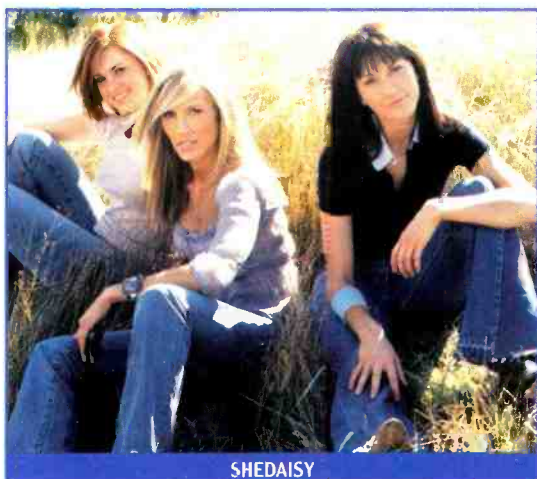
BY CARLA HAY

NEW YORK—For much of the music-buying public, watching artists on TV or the Internet is a case of “been there, done that.” So what’s the music industry to do when consumers have become slightly jaded about how they see artists? Go to the movies.

Big-screen movie theaters and their timeless appeal are an exciting frontier for artists seeking new ways to stand out from the pack. Whether through concert simulcasts, short promotional films, commercials, or music videos, the movie theater has become a pioneering way to market musical acts.

There are two main advantages to showcasing artists in movie theaters: First, the audio and visual quality of the cinematic big screen surpasses what can normally be seen on a TV set or computer monitor. Second, movie theatergoers are typically captive audiences that don’t have the kind of distractions experienced by people watching TV or using computers.

“People go to movie theaters to get the



SHEDAISY

kind of entertainment they can’t get at home,” says Laura Adler, VP of marketing for National Cinema Network, a company that acts as a liaison between advertisers and movie theaters. “So if artists do [movie-theater campaigns], it’s important for them to take advantage of the state-of-the-art sound systems and find a way to show a side to themselves that people don’t normally see. It’s also a great way to appeal to new fans.”

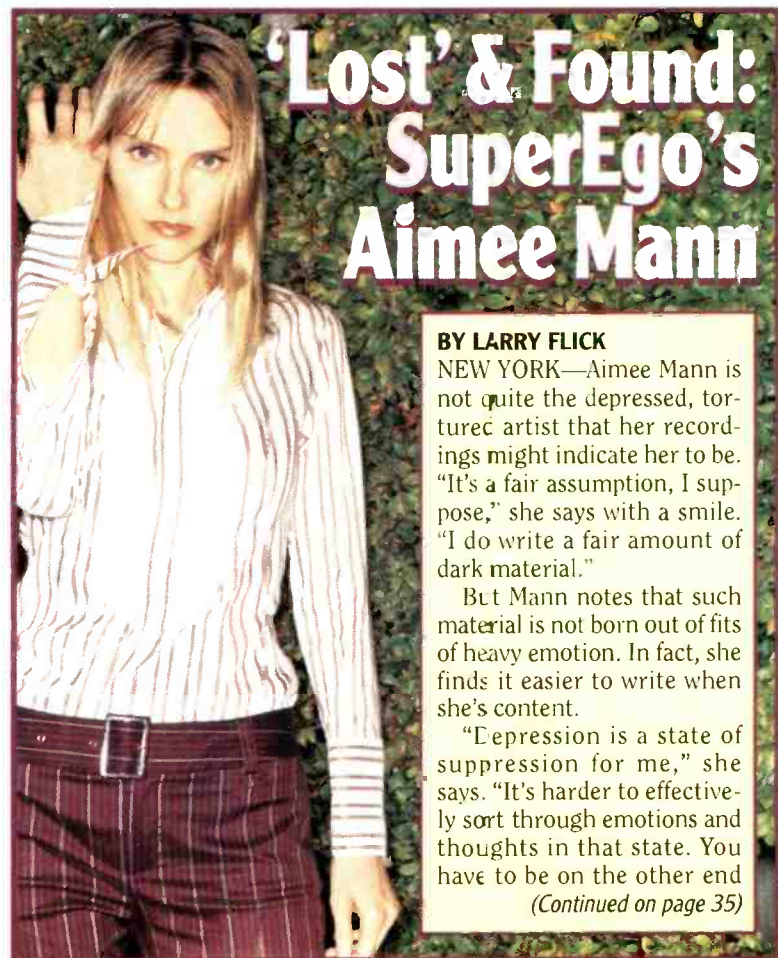
MOVIE THEATERS GO LIVE

Concert simulcasting is the newest and perhaps most intriguing trend for movie-theater showcasing. Last August, Sugar Ray partnered with Houston-based company Cinema Presents for a concert seen live in 44 U.S. movie theaters. Destiny’s Child did a similar concert moviecast last year.

On June 10, Korn upped the ante when it became the first act to offer a live digitally simulcast concert in movie theaters. The promotion—staged the day before the North American release of the band’s current album, *Untouchables* (Continued on page 95)



KORN



‘Lost’ & Found: SuperEgo’s Aimee Mann

BY LARRY FLICK

NEW YORK—Aimee Mann is not quite the depressed, tortured artist that her recordings might indicate her to be. “It’s a fair assumption, I suppose,” she says with a smile. “I do write a fair amount of dark material.”

But Mann notes that such material is not born out of fits of heavy emotion. In fact, she finds it easier to write when she’s content.

“Depression is a state of suppression for me,” she says. “It’s harder to effectively sort through emotions and thoughts in that state. You have to be on the other end

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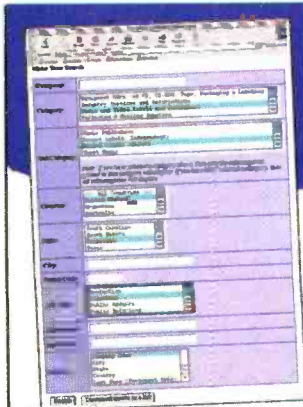
Remembering Timothy White

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Digital Music
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Integrity and credibility were the core of his essence.
The flavor and editorial style he brought to Billboard will remain indelible.
Our industry will feel his loss forever.

TIMOTHY WHITE 1952-2002



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Vivendi's Messier Forced To Resign

BY EMMANUEL LEGRAND and GORDON MASSON

PARIS—Ownership of Universal Music Group, as well as Vivendi Universal's (VU) U.S. assets, could shift back to North America following the forced resignation July 1 of group chairman/CEO Jean-Marie Messier after pressure from French and American board members.

Messier's departure is seen by investors as a sign that the structure of the conglomerate, which includes water and utilities services as well as media operations, could be broken into different parts. VU's assets include Universal Music, Universal Studios, TV group USA Networks, telecom operator Cegetel, and pay-TV operation Canal Plus.

Nick Henry-Stolz, financial analyst for JP Morgan, comments: "Asset disposals are becoming even more imperative. The problem is, VU can't wait around to get the best prices. Moreover, although some of these assets are outstanding in their particular fields, they can't be sold very easily—for instance, few candidates could afford 8 billion euros [\$7.9 billion] for Universal Music. Still, VU is unlikely to face a liquidity crisis in the short term."

There is speculation that the Bronfman family, which owns 5.5% of Vivendi and which took the lead in the boardroom mutiny to remove Messier, may try to gain control of VU's American businesses and hand them to VU head of U.S. operations Barry Diller.

The Bronfman family's disquiet is understandable. In June 2000, Messier merged Vivendi with Bronfman-owned Seagram, operator of the world's leading record company. The family's 5 billion euro (\$4.9 billion) stake in the company at the time of the sale is now worth just 1 billion euros (\$983.5 million), and *Billboard* understands that there was a time clause—perhaps still active—in the deal preventing them from selling.

"I am leaving so that Vivendi Universal stays," Messier summed up in an interview with French daily *Le Figaro*. "I built this company with my team. I love it passionately. But there is an undeniable truth: You cannot lead a company if the board is divided."

Pressure from French and American board members led to the departure of embattled chairman/CEO Jean-Marie Messier. Jean-René Fourtou, vice chairman of Aventis, is expected to be named as his replacement.



A year ago, Messier could do no wrong. He graced the cover of such magazines as *Fortune* and *Time* and was even featured in *Vanity Fair*. In just six years, the man known as "J6M" transformed the 150-year-old French utility and services company Generale des Eaux into the world's second-largest media group through acquisitions amounting to 100 billion euros (\$98.3 billion)—but debts rose to 17 billion euros (\$16.7 billion). Messier said his strategy was fully justified, but admitted, "I tried to do too much too quickly."

Messier said he hoped that the group would not be sold by pieces, but added he could already hear the "predators howling."

News of Messier's departure did not have the desired effect on VU's value. A July 2 report in French newspaper *Le Monde* suggested that VU had attempted to alter its accounts last October by 1.5 billion euros (\$1.47 billion) through a deal involving the sale of its stake in satellite broadcaster BSKyB.

The same day, credit-rating agency Moody's downgraded VU's senior debt from Baa3 to Ba1, the highest "junk" status, because of "growing doubts" about previous expectations for debt reduction and VU's ability to refinance short-term debt. This affects Vivendi's cost of debt; analysts estimate the immediate incremental interest costs to be 70 million euros (\$68.8 million) to 100 million euros (\$98.3 million), while total extra interest costs could reach 350 million euros (\$344 million) to 500 million euros (\$491.5 million) if the situation does not improve. The downgrade also threatens VU's access to the bond market, making refinancing more difficult.

A July 2 share price freefall saw the company's value plummet 40%, before a late rally saw the stock close at 17.80 euros (\$17.50), down 25.5% on the day, wiping another 5 billion euros (\$4.9 billion) off the company's value.

A July 3 board meeting was expected to appoint 63-year-old Jean-René Fourtou, vice chairman of chemical group Aventis, as Messier's replacement.

Henry-Stolz notes, "With Messier leaving, VU is turning a page on an era, and hopefully things will improve quickly with a more rational management. The [probable] new CEO Jean-René Fourtou's outstanding background in management consulting [he spent 23 years at Bossard Consulting] will be helpful."

Rudy Pérez Launches Joint Venture With UMG

BY LEILA COBO

MIAMI—Songwriter/producer Rudy Pérez, who has lent his material and signature production skills to scores of artists, can now add "label head" to his list of duties. Pérez, whose productions have garnered multiple Grammy Award nominations and victories and who was the *Billboard* Hot Latin Tracks producer of the year in 2000, has launched a joint-venture label, Rudy Pérez Enterprises (RPE), with Univision Music Group (UMG).

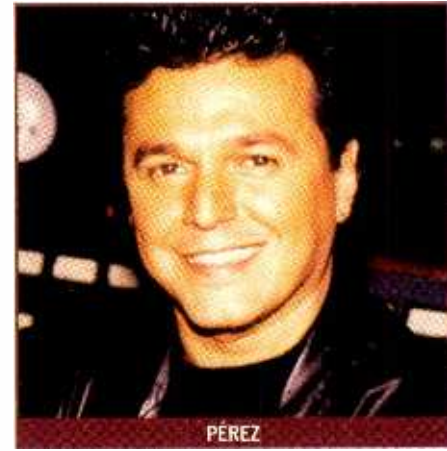
The 50-50 Miami-based venture will be fully funded by UMG, which will be in charge of marketing, promoting, and distributing its releases.

The first act to be signed to RPE is Area 305, a quartet of Miami-based singer/instrumentalists, which will release its debut album in August.

"RPE will always be based on real, true, talented people that can write and play an instrument," Pérez says. "I'm not looking for a supermodel who can lip-synch. I'm looking for great people."

Pérez, who will continue to produce artists independently through his production company, Bullseye Productions, had long toyed with the idea of having not so much a label but an outlet through which to develop new talent. In fact, the members of Area 305 were

originally signed to his production company individually and for several years have been working with Pérez as studio musicians and background vocalists. Eighteen months ago, Pérez brought them together as an ensemble with the notion of eventually shopping them to a major label.



When UMG president/CEO José Béhar heard the quartet at an impromptu performance at Pérez's house in the spring, he suggested jump-starting Pérez's label with the group. Béhar says, "There's so many

things going through [Rudy's] studio, his home, and his desk that, assuming he will continue to be very, very selective, he serves as an incredible A&R source that I couldn't afford to hire in 1,000 years."

Pérez, who authored "Quitame Ese Hombre" (Take That Man Away)—UMG artist Pilar Montenegro's version recently enjoyed 13 weeks at the top of the *Billboard* Hot Latin Tracks chart—has a longstanding relationship with Béhar, who says this is a long-term deal that should succeed wonderfully. RPE is projected to release three albums per year, but Béhar says the arrangement is flexible.

"It might be one project, it might be four [per year]," Béhar says. "We will try to take full advantage of every opportunity that comes our way. By the same token, there's no need or requirement to set a quota. We're not making chocolate chip cookies. We're building great careers, and the way to do that is by finding great talent."

Pérez plans to stay close to acts he develops. "I envision it one day being like [Babyface at] La Face Records, who's in the studio making the music. That's me. I don't particularly want to be a record executive. I can really work with the bands. This is what I love to do."

Top Albums

ARTIST	ALBUM	PAGE
THE BILLBOARD 200		
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P.O.D.	Satellite	34
COUNTRY		
KENNY CHESNEY	No Shoes, No Shirt, No Problem	43
ELECTRONIC		
DIRTY VEGAS	Dirty Vegas	37
GOSPEL		
KIRK FRANKLIN	The Rebirth Of Kirk Franklin	34
HEATSEEKERS		
DASHBOARD CONFESSIONAL	The Places You Have Come To Fear The Most	37
INDEPENDENT		
KHIA FEATURING DSD	Thug Misses	37
INTERNET		
NORAH JONES	Come Away With Me	88
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NELLY	Nellyville	34
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SONO	Blame	37
DANCE/MAXI SINGLES SALES		
DJ SAMMY & YANOU FEATURING DO	Heaven	37
HOT LATIN TRACKS		
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HOT R&B/HIP-HOP		
NELLY	Hot In Herre	33
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NELLY	Hot In Herre	31
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BLACK HAWK DOWN	74

Unpublished

ARTIST	ALBUM
CLASSICAL	
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CLASSICAL CROSSOVER	
LONDON SYMPHONY ORCHESTRA (WILLIAMS)	Star Wars Episode II: Attack Of The Clones
JAZZ	
DIANA KRALL	The Look Of Love
JAZZ/CONTEMPORARY	
NORAH JONES	Come Away With Me
KID AUDIO	
READ-ALONG	Disney's Lilo & Stitch
NEW AGE	
ENYA	A Day Without Rain



X-PRESS 2 WITH DAVID BYRNE

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CHARLIE DANIELS

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AL SCHMITT
FOUR DECADES OF GRAMMY HITS

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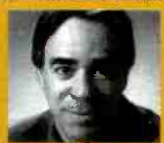


Chart Beat™ by Fred Bronson

TIMOTHY WHITE: Many of the e-mails of condolence I received from readers this week about the untimely passing of *Billboard* editor in chief **Timothy White** have cited his passion for music. What many people don't realize is that Tim's personal passion for artists and music allowed him to recognize and appreciate other people's love and appreciation for music.

This was driven home to me a few years ago, when Tim needed someone to interview **Björn Ulvaeus** for a tribute centered on the 25th anniversary of **ABBA** winning the Eurovision Song Contest. Ulvaeus was in London working on rehearsals for the future Broadway hit *Mamma Mia!* before its West End opening. The logical decision would have been to hand the assignment to someone based in our London office. But Tim knew there was someone on staff with a passion for Swedish pop music and ABBA in particular, and so the assignment fell to me.

Based in Los Angeles, I didn't spend a lot of time with Tim during the past decade. I only saw him two or three times a year. The last time was in October 2001, when I moderated a panel discussion on Swedish pop music in New York—something that Tim had approved when the request came by his desk. He was always gracious and kind to me, although I suspect that was due to my position as a contributor. I know that people who worked more closely with him often felt his wrath, something that I avoided because of distance and status. Yet on more than one occasion, he confided to me about feeling

nervous or scared. I felt those were personal revelations he didn't share with too many others. I'm still not sure why he revealed those emotions to me, but it helped me to see him not so much as a boss but another human being doing his best to get through this lifetime.

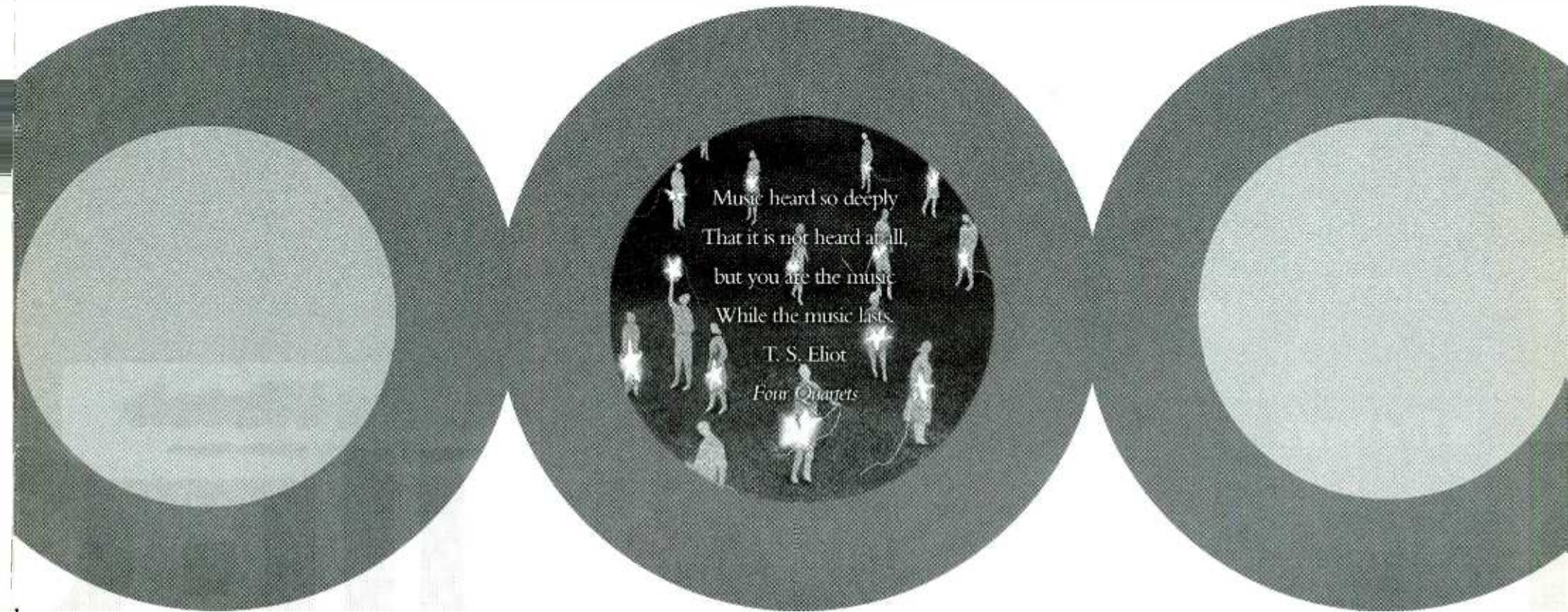
I never told him, but he won me over during my first week at *Billboard*. In the story announcing that I would be writing the Chart Beat column, Tim gave a generous quote about my qualifications. Of course, I was joining *Billboard* and I didn't expect him to say something bad or indifferent, but he went so far over the top that I felt I really owed him one.

Maybe I should have told him.

ALL SHOOK UP: The record books are rewritten, as **Elvis Presley** returns to The Billboard Hot 100 for the first time in almost 20 years. "A Little Less Conversation" (RCA) by **Elvis vs. JXL** is the Hot Shot Debut at No. 50, making it Presley's highest-charting single since "Guitar Man" peaked at No. 28 in 1981.

Presley now has the longest chart span of the rock era, dating back 46 years, four months, and 10 days to the March 3, 1956, debut of "Heartbreak Hotel." His original version of "Conversation" peaked at No. 69 in 1968. The JXL remix is Presley's 150th chart entry and his 123rd to make the top 50.

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



Music heard so deeply
That it is not heard at all,
but you are the music
While the music lasts.

T. S. Eliot
Four Quartets

Thank you, Tim,

For hearing the music so deeply,
For always putting the artists first,
For never forgetting that without the music there is no business.

For your vision and your creativity,
your intelligence and your principles,
your generosity and your spirit,
we will be forever grateful.

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Commercial Interest In Digital Distribution Increasing

BY BRIAN GARRITY

NEW YORK—As the industry's attitude toward digital distribution evolves in the face of rampant piracy and slumping CD sales, experimentation with commercial subscription services and commercial downloads is rising.

In perhaps the most striking example of late, Listen.com has become the first subscription-service operator to ink content distribution agreements with all five major labels, following a recently announced content pact with Universal Music Group (UMG).

However, Listen's service, known as Rhapsody, likely won't be the lone fully cross-licensed offering for long. Industry executives are predicting that at least a handful of companies—including label-backed ventures MusicNet and Pressplay—will be able to make similar claims by year's end. What's more, such services may even be able to

offer something Rhapsody generally does not: portability.

Chicago-based subscription operator FullAudio has inked an agreement with Warner Music Group (WGM) to offer fully owned downloads from the major through its service, starting in the fall. Meanwhile, Pressplay already offers downloads on a limited basis, and MusicNet is quietly experimenting with burning offers as well.

As companies related to the digital-music industry converge on New York for the July 8-9 Plug.In conference, the overall climate is proving much more hospitable to those attempting to create legal alternatives to free file-sharing services like Kazaa and BearShare. Much of the conversation at the confab is expected to center as much around legislative issues (see story, page 67), feature sets, and economics as on the complexities surrounding labels green-lighting content licensing to subscription services.

Another area of increased experimentation is in the sale of individual tracks for purchase as full-ownership downloads. As part of that initiative, the price of digital singles—which in some cases used to retail for upward of \$3 per track—is dropping dramatically. WGM



is offering select tracks in the MP3 format via AOL Music for 99 cents. It is also selling a host of secure tracks through distribution partner Liquid Audio at a similar price point. UMG will soon follow, allowing consumers to purchase individual songs via Liquid Audio for 99 cents; Sony Music is offering tracks through RioPort for \$1.49, a 25% drop from the price previously

offered through Sony sites. Both the Universal and Sony offerings allow for CD burning, and both promise to offer a significant percentage of new music.

Some question whether rental subscription models will be an attractive consumer proposition if digital music is cheap enough to purchase on a full-ownership basis. Liquid Audio, for one, is attempting to straddle both worlds with a full-ownership subscription model in which consumers pay bulk prices for a certain number of downloads each month. The company will announce Monday (8) that it is launching a subscription service, known as the Vault, for Roadrunner Records. The offering will sell full-ownership downloads at bulk prices, as well as on an à la carte basis.

Meanwhile, the music industry con-

tinues to make headway in its fight against the current crop of digital-piracy networks. Napster recently filed for bankruptcy, while the Recording Industry Assn. of America, the National Music Publishers' Assn., and the Harry Fox Agency have reached an out-of-court settlement on a copyright-infringement suit filed against Austin-based peer-to-peer network operator Audiogalaxy.

That doesn't mean file sharing has been stopped, nor does a newfound willingness to experiment with digital distribution signal that viable commercial alternatives have yet been developed. UMG eLabs president Larry Kenswil points out that virtually all for-pay digital music offerings continue to lay low as they tinker with business models, consumer interfaces, and portability questions.

In The News

- The Federal Trade Commission gave the music industry a mixed review in a follow-up report issued June 28 on the marketing of violent entertainment to minors. The report found that the industry had not done enough to reduce the amount of advertising for "adult-oriented" music with explicit lyrics that was exposed to minors during TV programs or in teen magazines. But the report, which also focused on the film and videogame industries, did find that the music industry had made progress in labeling explicit product, citing BMG's decision to classify parental-advisory stickering.

- Sony/ATV Music Publishing has purchased Acuff-Rose Music Publishing from Gaylord Entertainment for \$157 million in cash. The sale, expected to close in August, includes three buildings in the Music Row area as well as a catalog that boasts such classics as "Bye Bye Love," "Oh Pretty Woman," and "Your Cheatin' Heart." Founded by Fred Rose and Roy Acuff in 1942, the company was the first country music publishing venture in Nashville. The catalog includes approximately 55,000 songs by such writers as Hank Williams, Roy Orbison, the Everly Brothers, and Felice and Boudleaux Bryant.

- The antitrust case against Blockbuster and the major motion-picture studios, filed three years ago by three independent retailers alleging that they had been excluded from revenue-sharing agreements, has been dismissed in a U.S. District Court in San Antonio due to insufficient evidence. The plaintiffs are expected to appeal. Another suit is pending in California state court.

Hearing Will Focus On Accounting Practices

BY CHRIS MORRIS

LOS ANGELES—The California Senate's Judiciary Committee and the Select Committee on the Entertainment Industry have tentatively set a July 23 date for a joint hearing looking into the record industry's accounting practices.

The entertainment industry committee is chaired by Sen. Kevin Murray, D-Los Angeles, who has spearheaded the move to repeal a subsection of the California Labor Code that allows labels to sue acts for undelivered albums should the artists decide to leave their label after seven years. Sen. Martha Escutia, D-Norwalk, chairs the judiciary committee.

A "spot bill" version of Murray's bill, which allowed for the artists and label sides to continue negotiations on the repeal, passed the Senate June 24 (*Billboard*, July 6).

The new hearing comes in the wake of a pair of recent high-profile court cases calling music-business accounting into question.

In January, Universal Music Group (UMG) agreed to a \$4.75 million settlement of a class-action suit filed in California Superior Court by late singer Peggy Lee. The vocalist had claimed that royalties due to her and other artists signed to Decca Records during the '50s had been miscalculated and underpaid from 1995 to 1999 (*Billboard*, Jan. 26).

In February 2001, Courtney Love

sued Geffen Records and UMG in California Superior Court; the wide-ranging action claimed that the former Hole vocalist was defrauded of royalties by the labels (*Billboard*, March 10, 2001). The suit is still pending.

"Artists have been complaining about accounting practices for a long time," Murray says. "There are many people who believe this is one of the central problems of the record business."

The senator notes that one auditor who had performed 30,000 music-business audits found that artists had been overpaid in only two cases. "In almost any case you audit, the artist is owed money," he says. "We'll find out if this is purposeful and deliberate in the hearing."

Murray says that if the hearing turns up a pattern of withholding royalties on the part of the labels, legislation could be introduced mandating the payment of the equivalent of punitive damages in a lawsuit.

In a sharply worded statement, Recording Industry Assn. of America chairman/CEO Hilary Rosen called the planned hearing "a fishing expedition" and "a disappointment and a surprise."

Rosen added, "If there is any company that has acted improperly, its conduct cannot be excused—but that would be the exception, not the rule, and certainly contractual matters are between the individual artist and the individual record company."



MURRAY

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2001	2002	
Total	363,443,000	317,761,000	(↘12.6%)
Albums	344,838,000	311,050,000	(↘9.8%)
Singles	18,605,000	6,711,000	(↘63.9%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2001	2002	
CD	319,218,000	293,885,000	(↘7.9%)
Cassette	24,955,000	16,404,000	(↘34.3%)
Other	655,000	761,000	(↗14.4%)

OVERALL UNIT SALES

	This Week	This Week 2001	
Total	12,019,000	14,166,000	(↘15.2%)
Last Week	11,462,000	Change	↗4.9%

ALBUM SALES

	This Week	This Week 2001	
Total	11,816,000	13,393,000	(↘11.8%)
Last Week	11,286,000	Change	↗4.7%

SINGLES SALES

	This Week	This Week 2001	
Total	203,000	773,000	(↘73.7%)
Last Week	176,000	Change	↗15.3%

DISTRIBUTORS' MARKET SHARE 6/03-6/30

	UMVD	INDIES	SONY	WEA	BMG	EMD
Total Albums	32.0%	17.3%	15.6%	14.7%	12.9%	7.6%
Current Albums	36.5%	15.6%	15.0%	12.3%	14.7%	5.9%
Total Singles	20.7%	26.0%	10.9%	11.6%	25.7%	5.1%

YEAR-TO-DATE SALES BY ALBUM CATEGORY

	2001	2002	
Current	215,611,000	189,995,000	(↘11.9%)
Catalog	129,285,000	121,054,000	(↘6.4%)
Deep Catalog	87,818,000	83,757,000	(↘4.6%)

In calculating current sales, SoundScan counts only album sales that have occurred within the first 18 months of a title's release (12 months for classical and jazz albums), except for titles that stay in the top half of The *Billboard* 200, in which case sales continue to count as current until a title falls below No. 109. Catalog counts sales generated by titles out for more than 18 months, excluding the exceptions noted above. Deep catalog is a subset of catalog, which reflects titles that have been out for more than 36 months.

ROUNDED FIGURES

FOR WEEK ENDING 6/30/02

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

Timothy White

*We mourn his passing,
celebrate his legacy,
and are thankful for his dedication.*



ARISTA



Who Disc, Tour On Track After Entwistle's Death

BY WES ORSHOSKI

NEW YORK—In the wake of John Entwistle's June 27 death, the highly anticipated true-stereo release of the Who's 1965 debut, *My Generation*, seems certain to gain steam. The 30-cut, two-disc set—which will deliver more than twice the music available on the original version—is set to be released Aug. 27.

That date is unlikely to shift in light of bassist Entwistle's death at 57 of an apparent heart attack, according to Universal Music Enterprises (UME) senior VP of A&R Andy McKaie. UME's new *The Ultimate Collection*—released June 11—and *My Generation* were intended to bookend the Who's North American summer tour.

The tour was slated to begin June 28 in Las Vegas. After Entwistle's death, bassist Pino Palladino was drafted to play, and the first two gigs—in Las Vegas and Irvine, Calif.—were postponed, with new dates yet to be announced. The tour instead kicked off July 1 at the Hollywood Bowl.

McKaie says UME has contacted the band's camp about the possibility of dedicating the album to Entwistle, but has not yet received a reply.

UME acquired the *My Generation* master tapes from the band's first producer in a deal that enables the Who to clear a hurdle that has nagged it and its hardcore fans for decades.

In 1964, the band signed a contract with independent producer Shel Talmy that gave Talmy ownership of the *My Generation* masters. Talmy held the tapes—thus complicating the release of a true-stereo version and any cutting-room-floor extras—while awaiting a buyout offer.

Talmy, who claims he was ignored by band and label for most of this time, posted the tapes on online auction house eBay in 2000, asking for a minimum bid of \$500,000 that never arrived. "I did it for a gag," he says, "and it obviously got enough people's attention, and enough people took it seriously that it evolved into something good." Soon after, Talmy says he was contacted by guitarist/vocalist Pete Townshend. The exchange was followed by his UME deal.

As part of that deal, Talmy—who declined to say how much he was paid for the tapes—mixed and mastered the reissue, which features three versions of "My Generation" and such extras as the previously unreleased "Instant Party Mixture," an a capella take on "Anytime You Want Me," and extended versions of "I Don't Mind" and "The Good's Gone."

"Some of the stuff I don't even remember doing," Entwistle quipped in a June 21 interview with *Billboard*—one of the last of his life.

Talmy's deal promises him royalties on the reissue, as well as future projects, including a single-disc reissue of *My Generation* coming next year. The two versions of *My Generation* will replace an earlier version not recorded with true-stereo sound. Entwistle, Townshend, and vocalist Roger Daltrey approved the new versions.

The two-disc set is to arrive less than two months after UME turned *The Ultimate Collection* into the Who's biggest hit in 20 years. Debuting at No. 31 on The Billboard 200, the MCA/UTV set has become the Who's first hit since 1982's *It's Hard*, the band's last studio effort.

Industry Stocks A Study In Decline After Difficult First Half, Remainder Of 2002 Uncertain

BY MATTHEW BENZ

NEW YORK—The performance of stocks with ties to the music industry in the first half of 2002 was a study in decline. With music sales trending further downward and WorldCom rattling the markets anew, the outlook for the second appears equally uncertain.

Among those deepest in the red is Universal Music Group (UMG) parent Vivendi Universal (VU); its share price has fallen by more than half since last Dec. 31—including 23.3% June 24



alone, when it sold some non-media holdings. The sale had been welcomed as a way for VU to become more of a pure-play media company, but its timing suggested to investors that the company was facing a cash crunch, which VU says is not true. Meanwhile, chairman/CEO Jean-Marie Messier has been forced out, and his vision for a unified conglomerate encompassing music, movies, mobile phones, and water services may be abandoned (see story, page 3).

Though UMG is adding to its market-share lead over the other major record companies, some in the investment community fear that the late-July release of second-quarter finan-

cial results by VU and Warner Music Group parent AOL Time Warner (whose stock is down more than 50% in 2002) will show further declines in the overall music market. U.S. album sales are currently about 10% behind last year's pace.

Similarly, some have recently suggested that EMI Group shares, which are 30% lower this year, are now worth buying. David Griffiths, an investment manager with AEGON Asset Management in London, considers it a plus that top management's compensation, led by EMI Recorded Music CEO Alain Levy, is tied to share-price performance, and adds it's doing "all the right things" to control costs. But he's skeptical about revenue growth, given a weak music market overall.

Viacom remains a relative favorite, as peers including VU and AOL Time Warner swoon (*Billboard*, May 11). Its share price is about flat so far this year, but its upside appears limited by the degree to which the advertising market rebounds. Meanwhile, Clear Channel Communications, whose shares are down about 20% this year, faces potential further scrutiny of its market-leading positions in radio and concert promotion.

Amazon.com shares are up some 40% this year. In January the e-tailer reported its first profit for the fourth quarter of 2001, before slumping to a loss in the first quarter of 2002. All

eyes remain on its ability to grow its core book, music, and video business, as well as its small but highly profitable services segment, which manages e-commerce sites for the likes of Borders Books & Music and Virgin Entertainment Group.

Taking into account a 3-for-2 stock split in May, shares of Best Buy (owner of Musicland) are down about 30%, while Trans World Music and Hastings Entertainment are each down about 40%.



The second half of the year should see Alliance Entertainment's re-emergence as a public company, as it merges with Liquid Audio (*Billboard*, June 29).

In the meantime, some investors are bullish on rival distributor Handleman Co., whose stock is down slightly this year, despite a bankruptcy filing and store closings by customer Kmart (*Billboard*, Feb 2). Portfolio manager Robert Kirkpatrick of Cardinal Capital Management credits Handleman executives for weathering that storm and waits to see whether the company—which also counts Wal-Mart and Best Buy as customers—can pick up more mass-merchant accounts.

Clooney Lauded As Songwriters' Friend

BY CHRIS MORRIS

LOS ANGELES—Concord Jazz president Glen Barros calls Rosemary Clooney, one of the label's top artists for 25 years, "a songwriter's best friend." He adds, "She had the ability to take a composer's work and make it her own and yet remain true to the songwriter's intentions."

The warm-voiced singer died June 29 in Beverly Hills, Calif., after a long battle with lung cancer. She was 74.

Born May 23, 1928, in Maysville, Ky., Clooney was partnered with her sister Betty on Cincinnati radio. They became vocalists in Tony Pastor's band in 1945. Clooney cut her first solo record in 1946; in 1949, she followed her sister Betty out of the Pastor band and a year later signed with Columbia Records, where her records were supervised by A&R chief Mitch Miller.

In 1951, Clooney reached No. 1 on the pop charts with "Come On-a My House," a come-hither number penned by Ross Bagdasarian (later known as David Seville, maestro of the Chipmunks) and his cousin, playwright William Saroyan. A string of pop hits—including the Hank Williams cover "Half As Much," the Italian novelty "Botcha-Me," "Hey There," and "This Ole House"—ran through 1954. In 1956, she recorded *Blue Rose*, a widely praised session with Duke Ellington's orchestra.

Her chart success coincided with roles as a syndicated TV variety show hostess and a Hollywood star. Her best-known film was 1954's *White Christmas*, in which she appeared opposite Bing Crosby. Clooney and Crosby's complementary styles, as comfy as a pair of house slippers, made recording projects a natural; their light-hearted 1958 album, *Fancy*

Meeting You Here, was recently reissued as part of Bluebird's First Editions series.

In the '60s, Clooney's life grew tempestuous, and her career hit a wall. She divorced, remarried, and divorced again actor Jose Ferrer, her husband since 1953. She struggled with depression and addictions to alcohol and pills. The 1968 assassination of Sen. Robert Kennedy, a close friend, triggered a full-blown breakdown.

After her release from a Los Angeles psychiatric facility, Clooney took any singing work she could, often working Holiday Inn lounges. She returned to the public eye as a TV pitchwoman for Coronet paper towels.

Her career was rekindled by a series of 1977 concert appearances with Crosby. That year, she candidly chronicled her tortured career in her autobiography, *This for Remembrance*. (Sondra Locke portrayed Clooney in a 1982 TV biopic.)

Also in '77, Clooney signed a contract with Concord, the label with which she would remain associated until her death. A long series of high-concept recordings followed.

Her *Rosemary Clooney's White Christmas* became a jazz hit for Concord in 1996. In 1999, Concord issued *Songs From the Girl Singer*, a two-disc anthology that coincided with the publication of a second autobiography, *Girl Singer*. At Clooney's death, Concord had already scheduled a rerelease for Aug. 13 of her tributes to songwriters Harold Arlen and Irving Berlin.

Clooney is survived by her husband, Dante DiPaolo; three sons and two daughters; her brother, newscaster Nick Clooney (actor George Clooney's father); and her sister, Gail Clooney Darley. Her funeral was set for July 5 in Maysville.



Executive Turntable



MANERSON



GANDARA



CHIODO

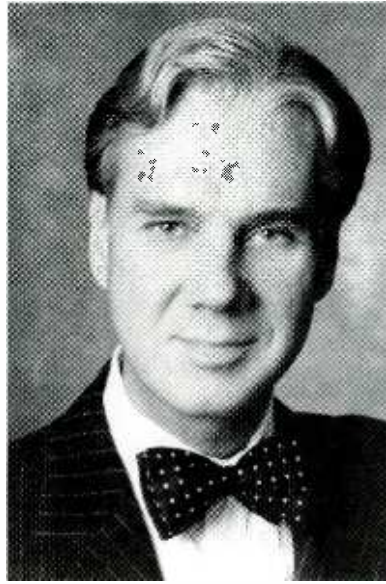
RECORD COMPANIES: Al Manerson is named GM of Real Deal Records in Atlanta. He was VP of marketing and promotions for Platinum Entertainment.

Robert Gandara is named VP of marketing and planning for MCA Records in Santa Monica, Calif. He was VP of marketing and planning for J Records.

Chelsea Chiodo is promoted

to manager of Great Lakes promotion for Arista Records in Troy, Mich. She was a coordinator in the label's promotion department.

RELATED FIELDS: Doug Foreman is named brand manager of urban formats for Music Choice in New York. He was broadcast media director for Nomenclum.



Timothy White

1952-2002

A champion of many and a friend to all.

Antonio "LA" Reid and the entire Arista family

ARISTA

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Timothy

Your devotion to music
has inspired us all.

We will miss you.



REMEMBERING TIMOTHY WHITE: 1952-2002

Timothy was my spiritual father, because beyond music, every time I had a concern and I was looking for advice, I could turn to him. He never lied to me. I really appreciate and love him for that. He was also my spiritual guide musically. He [was] always there for me. The first time I spoke to Timothy, I was in Amsterdam doing promotion, after the [1996] release of *Fifa*. He was so excited about the album, and I told him about my great uncle, who was a voodoo chief. He said, "When you come to New York, we should meet."

Our relationship has been really close since then. I found someone that I could count on during my whole life. [His death] is hard for me to take, because when I was looking for another record deal after leaving Universal, he said, "You will find one." He had more trust in me than I had in myself.

He always listened to my demos before everybody else, even the record company. He would give me direction. When Universal dropped the ball on *Fifa*, he wrote them a letter and said, "You can't let this happen."



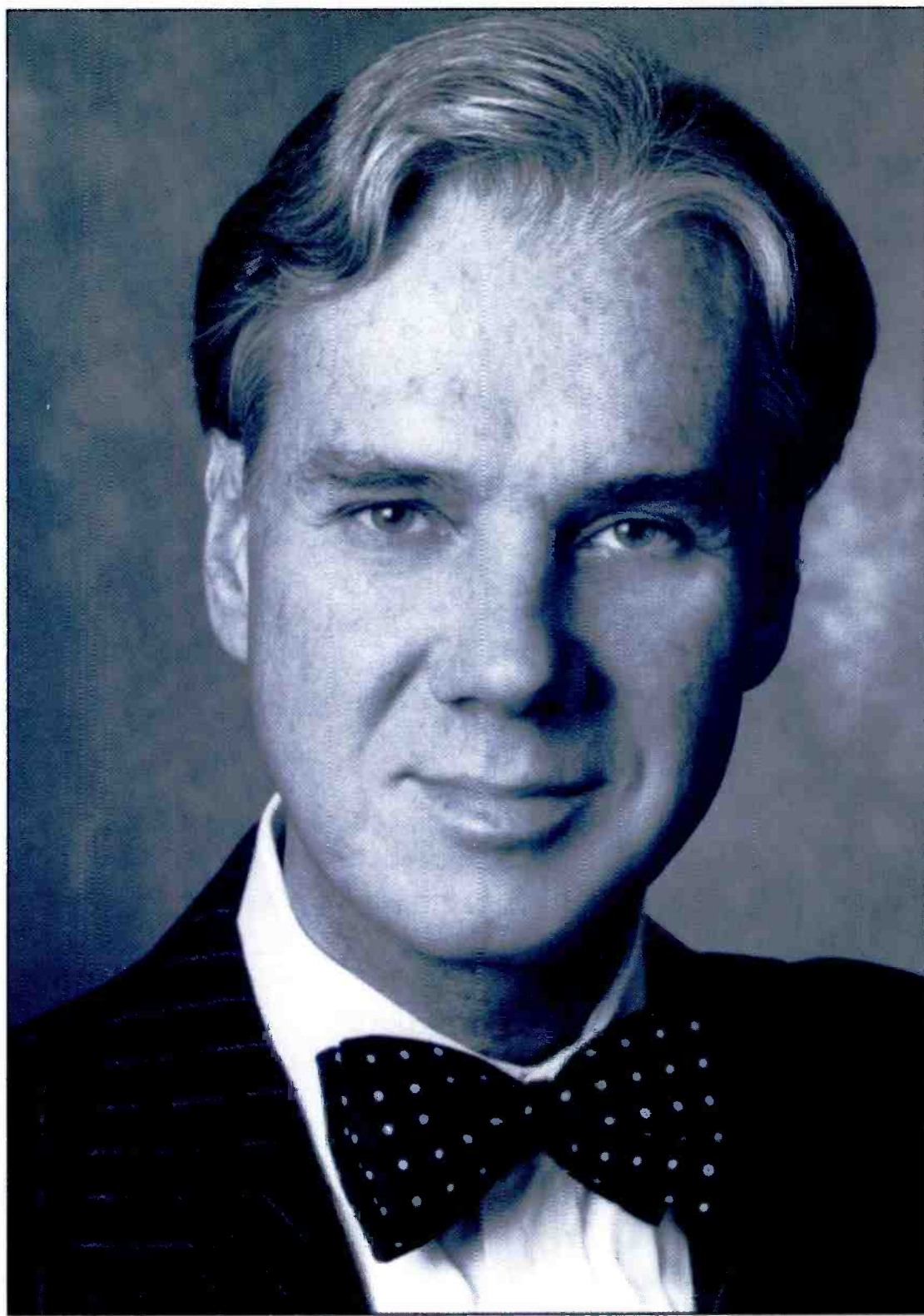
He said, "Artists in this country should be honored to sing with you." Singing was the only thing that kept me going [immediately after his death]. He's not going to go away from my mind and heart. He called me the day before [he died]. I tried to call him, but I didn't have a good connection.

I will miss him as a friend and as a mentor; as a man of integrity and as a man of music. His support has been invaluable to me. It will take me a whole lifetime to get over this. May his spirit continue singing and shining upon me.

Angélique Kidjo

I don't think we would even have had a record out if it wasn't for [Timothy]. In 1995, he came into Robert's Western World, the little club in Nashville where we were playing, and had a good time. When he left, he handed us his card and said he was going to put us on the cover of *Billboard*. To be honest, I didn't really believe him... But the next Friday, there it was on the cover. That next weekend, all the record labels in town were just swarmed around us, offering us ridiculous things. Timothy really did, single-handedly, spark that chain of events. Every interview I did for five years after that, I talked about Timothy White and *Billboard*. The only reason anyone ever heard of us is because some guy with a bow tie said, "People need to know about this."

Jay McDowell, BR549



This feels quite odd, because I would normally depend on Timothy to handle unique editorial features in the magazine. These pages represent the outpouring of feelings and reflections from his friends, artists, staff, and industry associates.

One of my initial meetings with Timothy was at New York's Carnegie Deli in 1990, where I grilled him about the open position of editor in chief at *Billboard*. With overstuffed sandwiches by our side, we discussed our vision for transforming the then-96-year-old industry trade by focusing on the creative aspects of the business.

Changes in the industry were already becoming apparent, and the magazine needed to evolve beyond covering the traditional business angles. While Timothy dazzled me with his intimate knowledge of artists and songwriters, the deciding factors that convinced me to hire him were his passion and integrity.

Through the years, as we sought to expand the

influence of the publication's 24-carat brand, I discovered that his incredible sense of humor matched his brilliant writing abilities. Both those attributes would come in handy as Timothy fought to maintain *Billboard's* independent focus and challenge what he considered some of the music industry's unsavory characteristics.

Life was never boring with Tim, and we debated his issues morning and night, weekends, holidays, and even in my sleep. The only topic that dominated his thoughts more was his love for his wife, Judy, and his twin sons, Alexander and Christopher.

One of my biggest regrets is that he had to face his final battle without me by his side. Timothy impacted both my professional and personal lives in ways beyond description. I will miss him every day.

Words and music, Timothy; words and music.

Howard Lander
Publisher, *Billboard*



Timothy White was the best friend an artist could ever have.

I remember first meeting him in 1976, when I was sort of re-emerging from a difficult period, and he was incredibly supportive of what I was doing. He was so encouraging; he really made me feel good and reassured me of my self-worth. And I could tell that it was a genuine concern for not only me as an artist but that, more paramount, Timothy's concern was for me as a person.

Through the years, he and I met on many occasions, and talking to him was always a real trip. He knew more about me than I knew about myself.



He wrote countless articles about my work, and in each one, he really captured the essence of what I am about. He also wrote a really cool biography about me and the Beach Boys [*The Nearest Faraway Place: Brian Wilson, the Beach Boys and the Southern California Experience*], and he uncovered so much stuff about my ancestors that I never knew. For our wedding gift, he put together an album of photos that I did not even know existed. Actually, [his wife] Judy and Timothy's gift was one of the most special, because we could tell that lots of love and thought was behind it. It is something that my wife, Melinda, and I will always cherish.

He was really an amazing writer. More importantly, he was an incredible person. Melinda and I were talking about what a terrible personal loss his passing is, and she reminded me about how back in the late 1980s and early 1990s, Timothy was there for her. He never hesitated for one moment in helping Melinda in her efforts and energies to help me out of what was yet another horrible situation in my life. With Timothy, it wasn't just private talk; he put his personal credibility on the line and he went to bat for me in the press. Timothy was always there for me, and he'll always hold a special place in my and Melinda's hearts.

The music business lost a true giant when we lost Timothy so suddenly [June 27]. We must take the upcoming days to celebrate his life and always remember that the integrity that this great man exhibited should be a lesson to the entire industry, as well as the entire world.

I can only offer his family all of my "Love & Mercy."

Brian Wilson

All of us who knew Tim will remember him for his encyclopedic knowledge, his charm in a loudish age, and his honesty as a writer.

David Bowie

White's Words: Years Of 'Ears'

Timothy wrote a Music to My Ears column about my *Living Under June* album in 1994 that changed its course completely. At that point, I didn't even have a U.S. release, and after the article came out we had calls from so many labels. It was one of the most influential things ever written about me. Everything after that was different. I honestly believe he was single-handedly responsible for the success of *Living Under June* everywhere around this world.

Jann Arden

You could always spot Timothy in the audience—face beaming, bow tie at attention. He was a true music lover, an old-school, over-the-top music guy. He had opinions and passion that were unswayed by the corporate flavor of the day. He was an untiring champion of underdogs and under-the-radar artists.

He would write amazing, impossibly intricate pieces and reviews—sometimes you'd have to keep the dictionary next to your *Billboard*. He always returned my calls, had a kind word or suggestion, and always wanted to help. I was so lucky to know him.

Jonatha Brooke

About an hour before [my] June 27 show, Russ Titelman called me with the shocking news that Tim White, probably the most knowledgeable and honest guy in the record business today, had died suddenly in New York. Unlike my tenure at *Billboard*—where I worked [in 1971] until I could find a record deal—Tim wasn't biding time. No, Tim was an editor because he loved his job. He spoke the truth about the record business today even if the labels (who, by the way, were the main source of advertising) didn't like to hear what he was saying. Tim was simply one of the nicest guys you would want to meet.

Several times during that night's show, I thought of Tim as I had last seen him, on a dancefloor at a friend's wedding with his bow tie and white bucks obviously winning the dance contest with Judy, his wife. He loved music, and I think he would have liked the view I had that evening of a rain-soaked crowd still having a good time. [When] I counted off the song "Far Side of the World," I spoke into the mike, "This is for Timmy White." We will miss you but remember you for the joy with which you lived your life.

Jimmy Buffett

I first met Timothy when Omnibus Press published his *Catch a Fire* in 1989. I was amazed that previous U.K. publishers had allowed the definitive Bob Marley biography to run out of print.

Catch a Fire has been updated seven times since its original publication in 1983. Timothy was constantly seeking to improve it, always using reprint time as an opportunity to add more text. All Timothy's royalties on this book go to Amnesty International. He was so appalled at the behavior of certain individuals with regard to the Marley legacy that, in his own words, he "long ago decided that *Catch a Fire* was going to be a unique and evolving matter in terms of personal profit, private charity, and public gestures in memory of Marley."

In requesting Omnibus not to over-

"After viewing the video on my hotel TV during last week's NARM convention in New Orleans, I took a battered Walkman and two advance cassettes of [Bruce] Springsteen's *Human Touch* and *Lucky Town* records along with me on a long twilight walk through New Orleans' old French Quarter. There were revelries in progress for the Feast of St. Joseph, and Bruce's music suited the heady, haunted surroundings. In his own way, Springsteen shares the bittersweet brio of Gottschalk and Longhair, and Bruce's finest moments show the same purity of purpose: to link honest impressions of the present with the meaningful folklore of our hybrid heritage.

"Like Springsteen, we are all groping through a time in which religion's moral force has fallen away, with little to replace it. Entertainment is heartening because it celebrates the human scale that our government currently lacks or conceals; there is extra-industry fascination with the record charts because they are the one mirror in which we can still glimpse our collective will, lending an air of control and logic to a landscape that sometimes appears on the brink of chaos. At its high end, rock'n'roll can periodically fill in the hollows of this faithless era—especially when the music espouses values that carry a ring of emotional candor."

Music to My Ears, the first column, March 28, 1992



"George Harrison, who was born at 11:42 p.m. Feb. 24, 1943, and who died Nov. 29, 2001, was a man of wit, candor, and disarming directness. His art of living, of creating, and of dying were all of a cohesive piece . . . The essence of George Harrison's affecting, often wryly confrontational art was its ability to make real feelings into believable songs with sincere and even unabashed messages, while maintaining a sense of humor, subtlety, and balance about the matter—before, during, and afterward . . . Last Christmas, George Harrison said that after his recording/reissue work in 2001 was done, he wanted very much 'to go to someplace sunny, someplace warm.' Hopefully, that place will be in our hearts."

George Harrison commemorative issue, Dec. 15, 2001



"Carlos Santana's embrace of musical destiny has required a constant, seemingly contradictory balancing act between the sacred and the sexy, the pious and the profane . . . Devout in his commitment to his artistic gifts and the belief that they can dispel any obstacles to spiritual transcendence, Carlos is equally comfortable in the more earthy realm of street-corner busking . . . Carlos Santana is still making music in the service of his higher self, using the guitar as a tool of worship and an instrument of thanksgiving in which all listeners are invited to share."

Billboard Century Award piece on Carlos Santana, Dec. 7, 1996

"Music entered my world on a summer morning in 1956, in the tough old mill town of Paterson, N.J., when a band of Italian street musicians ambled down East 27th Street and paused in front of my family's tiny Cape Cod-style house . . . What still moves me most about musicians—about all creative people who disclose the depths of their better selves—is the same thing that touched me on that otherwise torpid August afternoon: that these people would be willing to trust another stranger with the open expression of such inner truths."

Music to My Ears, April 13, 2002

ly promote new editions of the work. Timothy wrote to me: "Overall, I want you to do something highly unorthodox, simply because I believe this is the right thing to do . . . So someday we can bounce our grandchildren on our knees and tell them that money doesn't justify everything."

Sadly, Timothy will never be able to

bounce his grandchildren on his knee. Chris Charlesworth
Omnibus Press, London

When I heard the news of Timothy's death, I was filled with shock and sadness and then fear . . . fear for us as an artistic community. Timothy has been tirelessly dedicated to his role as a

mouthpiece of truth. He could never be wooed away from his job as editor of *Billboard* by money or position because he felt he had a purpose to protect the concept of truth and the right to speak one's opinion in the press. Before I even knew Tim, he defended me in an article that changed the way I felt about my purpose as an artist. I know for a fact that he

treated everything in his life with that kind of dedication, altruism, and commitment. His was the most boyish face and the most knowledgeable music encyclopedia of a brain. There won't be another Tim White, and I will miss him.

Sheryl Crow

I was assigned to be Timothy's production partner on his radio series back in the late '80s. What stands out for me is how much we learned from Tim about how to properly present the thoughts of our interview subjects. Most striking were those moments when one of our subjects misspoke or used a malapropism . . . Timothy always wanted that left on the cutting-room floor. He knew it was an honor to speak with artists about their artistry, and it was important for him not to embarrass someone who had been gracious enough to share their feelings with us. In a media-crazy world where too often one's guest is treated as one's victim, Tim's sensibilities were truly rare.

Andy Denmark
Executive VP, programming
United Stations Radio Networks

I often marveled at the fact that *Billboard*, whose primary function is to track the mathematical sales flow of music, was edited by a man who was a journalistic champion of free speech, conscious music, and independent artists. I remember seeing him at my concerts, not among the industry schmoozers at the bar but in the crowd grooving, hands in the air, with music fans half his age.

Just like the music of Bob Marley, Timothy's writings remind us of what it means to be our best. I think it was much easier for Tim to be a fan than to be a rock star, and I remember the way he looked at me after he humbly granted my request to sign my copy of *Catch a Fire*. He held the book out to me in two hands and softly read aloud what he had penned, "Dear Michael, who Jah bless, no man curse."

Michael Franti

Tim White was a rare breed of man in this industry. There are not many like [Tim], who still cared about the artist and the music. He was a good man and friend. We will miss him terribly.

Maurice, Robin, and Barry Gibb

One of the finest men I ever met. He will never be replaced. He and his appreciation of less-commercial roots music will sorely be missed.

Buddy Guy
1993 *Billboard Century Award* recipient

Timothy White didn't write about artists. He didn't write about himself. He wrote about what he loved: music. And I'm honored to have had him write about the music that came through me.

Emmylou Harris
1999 *Billboard Century Award* recipient

Brilliant writer, devoted husband and father, stalwart friend: Those things all describe Timothy, but what comes mostly to mind when I think of him is integrity. In an age when looking the other way and moral compromise have become our common cultural trait, Timothy White would have no part of it. He was not for sale. When something got his Irish up,

REMEMBERING TIMOTHY WHITE: 1952-2002

he spoke out bravely and eloquently, no matter what the potential consequences. I loved and admired him greatly, and in his loss, we are all diminished.

Don Henley

When Timothy was the honoree for the City of Hope "Spirit of Life" fundraiser, we visited their pediatric cancer wing, and I watched [him] tear up as the doctors talked about a particular child who had survived. He was emotionally moved. This was so typical of Timothy. The same passion and commitment that he had for his career, he showed in his tireless efforts on behalf of those less fortunate.

Zach Horowitz
President/COO
Universal Music Group

Timothy White was one of the true music lovers in our business. His honesty and passion will be missed.

Bob Jamieson
Chairman
RCA Music Group

In the mid-'70s, I was playing Detroit's Cobo Hall, and a guy showed up and said his name was Timothy White. He said that *Rolling Stone* wanted to do a story on me, and he was [there] to do the interview. I said, "I'm not going to do it; *Rolling Stone* has said too many rotten things about me, so they can take their interview and shove it." He went away and came back a few minutes later. He said, "I have to be honest with you: If I don't get this story, I'm going to be fired." I said, "As much as I hate *Rolling Stone*, I don't want anyone getting fired over me." I never got to ask him if that was true, but he did get this story. I had an affection for Timothy ever since. He will be greatly missed.

Billy Joel
1994 *Billboard* Century Award recipient

In 1997, I released my first record on my own label. One day I got a call from a friend who was squealing into the phone, congratulating me on my starred review in *Billboard*. I squealed back, "How did that happen?" It turns out Timothy had listened to it [and] assigned the review and a follow-up article about my band. I wrote Timothy a thank-you note, and he wrote back: "I listen to everything that is sent to me, even sound-effects records. When I heard your record, I thought it was an incredible, one-of-a-kind album and was happy to assign the review and article." This led to many good things for me. I thought he was generous; he thought he was lucky to hear the music.

Mary Lee Kortez
Mary Lee's Corvette

The first time I met Timothy, I was struck by the way he came straight from the heart on everything. As I [look] back [on Live's career], it is difficult to recall a more compassionate and intelligent voice in music journalism. We will miss him greatly but will take comfort in knowing that one of our dearest friends and allies has moved on to an even higher place.

Ed Kowalczyk
Live

White Tribute Concert In The Works

A number of top artists—including James Taylor, Sheryl Crow, John Mellencamp, and Don Henley—have committed to playing a tribute concert in memory of Timothy White.

Proceeds from the concert, details of which will be announced in *Billboard* and on billboard.com, will benefit White's family, including his 10-year-old twins, Alexander and Christopher, and his wife, Judy Garlan White.

Additionally, proceeds from



the show will be donated to a number of charities supported by Timothy, including autism-related organizations and the United Negro College Fund.

Crow (pictured above) says a musical tribute would be one of the most fitting ways to remember White. "I know that Timothy stood for so many things, and it would mean so much to him to know that people loved him so much and wanted to be there for his 'folk.' I think he would get a kick out of a show and in a way, I think he'll be there."

For more information or for those interested in participating in the tribute, please contact Melinda Newman at mnewman@billboard.com.

With the passing of Timothy White, rock'n'roll no longer has a conscience.

John Mellencamp
2001 *Billboard* Century Award recipient

Tim was a true friend to me, not just an "industry friend." His passion for music and life was truly inspiring and, at times, tiring to those of us who tried to keep up. My kids loved to hear his exploits in the reggae world as he assumed the voices of Jamaican musicians. "Mighty! Mighty! Mighty!" he would chant in that high-pitched patois, to [their] delight. He would never have admitted it, but it seems to me now that he was describing himself.

Bob Merlis
Memphis International Records

Timothy was a very close, dear friend. I still can't believe he's gone. Though we worked different sides of the same street, we shared a mutual passion for music of all kinds. He would tell these wonderful stories about artists he knew I loved, and I would share with him stories about deals and artists I was involved with. Timothy was the first person I'd turn to to talk about new, developing artists, and that's something that I will miss forever.

Thomas D. Mottola
Chairman/CEO
Sony Music Entertainment

Timothy was devoted to music. In fact, the last time I saw him, he came to see Norah Jones play Dingwalls [in London], and then he hung out with everyone backstage after the show. That sums him up. He was close to the artists and the business. We will miss him.

David Munns
Vice chairman
EMI Recorded Music Worldwide

So sad. I can't believe really that he's gone. We knew each other for 25 years. He was unfailingly kind, generous, and entertaining. Every time we met, he made me feel as if he was glad to see me. I know I was always happy to see him. He loved music. People earn their living from music, but some don't like it much. Timothy loved it. He was a man of taste and insight and in every sense a wonderful fellow. I'll miss him.

Randy Newman
2000 *Billboard* Century Award recipient

Last time I saw Tim, we [were] at Radio City Music Hall [for a] tribute to Brian Wilson. How fitting! After the show, my wife and I took up the producer's invitation to come backstage. I invited Tim and [*Billboard's*] Jim Bessman along . . . Tim had been overlooked, seemed aimless, and I knew he was a Brian devotee. I announced myself to the stage manager, [who] was unimpressed and said: "Nobody gets in to see the Great Oz!" Undaunted, I said: ". . . and this is Timothy White, editor of *Billboard* magazine"—[thinking] that should work. Still no dice. So we plowed out into a cold and windy rain-swept night [and] we spent the rest of the night celebrating in my toasty hotel room [until] Tim took leave for the last train to Boston. He left one thing in that room that I have with me: the dream that the record industry continues to diversify in repertory and improve its contract practices to a survival level for the common good. An ethical man! A nice guy who finished first!

Van Dyke Parks

I ran into Timothy in New York in April, and we spent an afternoon talking about the music business. I was so psyched to hear his insight. It was such a pleasure to be schooled by someone that smart and with that experience. I loved his energy. Now, someone with vision and insight is gone, and there's not enough of it around in the first place.

Johnny Rzeznik
Goo Goo Dolls



Education Fund Established

A fund for the continuing education of Timothy and Judy Garlan White's 10-year-old twins, Christopher and Alexander, has been established. Donations may be made to Judy Garlan White, c/o Ipswich Bay Financial Group, 55 Market St., Ste. 208, Ipswich, Mass., 01938.

In addition, a foundation will be established to benefit a number of White's favorite charities. Details will be announced in future *Billboard* issues and on billboard.com.

Tim White was known, loved, and admired for his conscience, his courage, and his loyalty. He spoke his mind, often against popular opinion and sometimes at the risk of his livelihood. He was a true individual, and he was my friend. I don't think we will see the likes of him again.

Sting

Tim's death changes things utterly. His was the voice of a true believer in the power of the popular song. He never lost his enthusiasm and clear vision. He was never afraid to speak his mind. So many of us came to depend on him for the truth. He was my longtime friend, and I have just begun to miss him.

James Taylor
1998 *Billboard* Century Award recipient

Timothy was the most intelligent and caring person you could find. He had no hidden agenda nor malice toward anyone. He was passionate about everything that interested him, and he let everyone know it in no uncertain terms. He understood artists in a way that no one else could. That is because he was an artist himself. Tim was a great writer and an insightful chronicler of our world. He

was a truly good person, and I loved him.

Russ Titelman
Producer

Timothy's sincere interest not only in music but in artistry made him wonderfully unique. I liked him a lot—he was always a good ear, and he had great insight. The books he wrote tell you much about his passion. He'll be sorely missed by all of us who knew him and were touched by him.

Lenny Waronker
Principal
DreamWorks Records

We all knew Tim had passion—sometimes, it was passion beyond reason—but passion in other people was just as important to him. When Motown's Berry Gordy agreed to do a major interview for *Billboard* years ago, Tim decided—against geography and fiscal sense—to ask me to come from London to do it, simply because he had recognized my passion for Motown. There was no one at *Billboard* who didn't have a similar experience with Tim.

Adam White
Universal Music intl.VP of communications
Former intl. editor in chief, *Billboard*

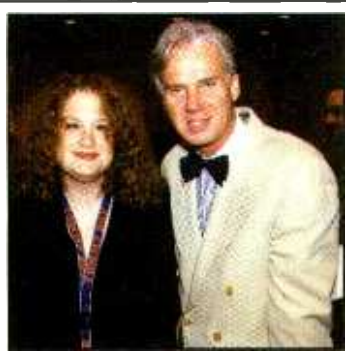
Condolences to Timothy's wife, Judy, and their sons, Alexander and Christopher, can be sent to Judy Garlan White, c/o Allison Farber, *Billboard*, 770 Broadway, New York, N.Y. 10003.

REMEMBERING TIMOTHY WHITE: 1952-2002

Following are reflections on Timothy from the Billboard editorial staff.

Working in special sections and on the West Coast, I crossed paths directly with Timothy White only when a special section became one of his pet projects—Elton John, for example, or Chris Blackwell. There were artists and careers he was passionate about, and he was the only choice to conduct the [main] interview. It was then that I felt the full force of Timothy's intensity, focus, and perfectionism. When working closely with Timothy, I spent a lot of time listening to long voice-mail messages left late at night and deciphering pages of marked-up faxes. He was so dedicated to getting everything just right, and his enthusiasm was contagious. And he always welcomed my input and thanked me for my help. I would joke about the complexities of Timothy's copy and the extra resources and time it required, but the issues in which Timothy had a direct hand are the ones of which I'm most proud.

Dalet Brady
Associate director, special sections



Los Angeles bureau chief Melinda Newman and Timothy White at the 2000 Billboard/Airplay Monitor radio conference in New York.

A decade ago, I mentioned to Tim my desire to "someday" work in *Billboard's* London office. Characteristically, he became excited by the idea immediately. Only six months later, with Tim's enthusiastic support, my wife, Moira, and I relocated to the U.K. With a never-ending stream of assignments from Tim—all faxed across the Atlantic in his bold scrawl—I reported stories for *Billboard* for five years from Europe, Asia, and Australia. When the time came for my return to New York, Tim's support made that possible as well. As was true for so many of us, Tim White changed my career, and he changed my life.

Thom Duffy
International editor, special sections

When Timothy was on a business trip to Los Angeles last year, I gave him a lift to his interview with Paul McCartney at the Jim Henson Studios. I will never forget his response after I told him during that drive about my recent, disastrous attempt at skiing. He said that I had to try it again as soon as possible, because I didn't know what I was missing. What Timothy always did for me was open the door to opportunities I had been missing. He continually gave me chances to chal-

lenge myself journalistically and expand my horizons musically. I hope he knew how much I appreciated his direction, and I will be forever grateful.

Jill Kipnis
Associate editor, home video

One of Timothy's characteristics as an editor in chief was a willingness to let his writers take chances. Certainly he'd challenge choices, but he would almost always let us proceed. He had a great passion for music and delighted in finding new artists himself but encouraged his writers to champion artists as well. His impact on *Billboard's* coverage of music in Canada was staggering—from his own editorial support of Alanis Morissette, Bare Naked Ladies, and Jann Arden to his support of pivotal articles on Celine Dion, Sarah McLachlan, and Loreena McKennitt. Timothy was an original, and his influence was felt throughout our profession. I miss him deeply.

Larry LeBlanc
Contributor

Like everyone else who met him, I was struck by Timothy's brilliantly intense personality. He was journalistic passion personified. Anyone who read his wonderful books and his Music to My Ears columns could sense this passion. You didn't have to agree with everything he wrote, but you had to respect the honesty and conviction that were at the heart of Timothy's writing.

Steve McClure
Asia bureau chief

What impressed me most about Timothy was that he was the ultimate, consummate music fan. I've been *Billboard's* Chicago correspondent for more than 20 years, and when[ever] I was visiting New York, we'd always get into an enthusiastic discussion of who we were listening to and why. Most—if not all—music writers have affection for their subject, but not too many of Timothy's stature, I suspect, still possess the wide-eyed delight in it that he had. This was never more apparent to me than when I pitched him an artist feature last year on a couple of indie bands I liked—bands that, I acknowledged to Timothy, didn't have any particular angles attached to them at that point. He e-mailed me with the following: "If you're into an act and want to put your good name on the line in nominating them, that's what I care about . . . If you're into it, I'm into it."

Moira McCormick
Contributor

Though I had a number of professional relationships with Tim (he wrote for me when I edited Warner Bros. Records'



Pictured in February 2001 at former deputy editor Irv Lichtman's retirement party, from left, are publisher Howard Lander, Timothy White, Lichtman, associate publisher Howard Appelbaum, and new-media editorial director Ken Schlager.



The following columns contain tributes to Timothy White:

- The Beat, page 16
- Beat Box, page 36
- Chart Beat, page 4
- Continental Drift, page 22
- The Classical Score, page 23
- Declarations of Independents, page 68
- Higher Ground, page 24
- Jazz Notes, page 44
- Latin Notas, page 41
- Music & Showbiz, page 82
- Nashville Scene, page 38
- Over the Counter, page 83
- Rhythm, Rap and the Blues, page 31
- Studio Monitor, page 46
- Venue Views, page 26
- Words & Deeds, page 32
- Words & Music, page 45



Pictured at the 1995 wedding of former *Billboard* pro audio editor Paul Verna and wife Ellen Dooley, from left, are senior retail editor Ed Christman, Nashville bureau chief Phyllis Stark, former managing editor Susan Nunziata, Verna, Dooley, Los Angeles bureau chief Melinda Newman, and Timothy White.

house organ in the '70s, then he hired me at *Billboard* in 1991), it's the personal—specifically, musical—interests we shared that will always mean the most. Regardless of where we were at geographically or managerially, there wasn't a time when we couldn't spare endless minutes, sometimes hours, enthusing on the spirit of Dennis Wilson, Carl's contributions to "Wild Honey," or the under-sung beauty of the Beach Boys' "Farmer's Daughter" or "This Car of Mine." That's how it was.

Gene Sculatti
Director, special sections

I've met few people with Tim's unquenchable enthusiasm for music great and small, especially among those at that level of the industry. Receipt of a story was often greeted with the promise of a pint of bitter next time he was in London, and we met on just such an occasion only recently, at Norah Jones' Dingwalls show. Norah was one of the latest artists about whom he was boundlessly passionate, and he later described it to me as a "truly memorable night." Working on the package of stories that followed George Harrison's death last year, for which Tim wrote a striking signature piece, now seems even more poignant.

Paul Sexton
Contributing editor, London

In my eyes, he was a model journalist who was always aware of his responsibility. He always expected top quality from us, discussed things passionately, and infused us with the fire of his enthusiasm. Thanks to his love of music, we were able to discover many new aspects of our profession. Like so many others who have worked with him for so long, I will never forget him. For me, his books are a memorial to a man who was one of the truly great journalists in our music market.

Wolfgang Spahr
German bureau chief

During my first few years at *Billboard*, my desk was positioned close to Tim White's office door. Perhaps by virtue of proximity, he would often stop by and say, "What's happenin', Rasta?" and invite me in to hear a new artist or song that he was jazzed about. Watching Tim maintain that wholehearted enthusiasm year after year held cynicism at bay for me and set the standard for the spirit of *Billboard's* mission. Nothing pleased Tim more than to turn someone on to good music, and he didn't mind doing it one person at a time.

Chuck Taylor
Senior editor, features

The last White Paper that Tim wrote was on 1998 *Billboard* Century Award recipient James Taylor (*Billboard*, June 15), an artist he'd known for 30-some years. While reviewing some editorial corrections, Tim gleefully chuckled about how Taylor's label, Columbia Records, was "going to freak" when the story ran: It was so exclusive that not even Columbia's publicity department knew about it. Given that the Who's John Entwistle and Rosemary Clooney also recently passed on, I'm sure Tim has scooped everyone in the hereafter who has been waiting to talk to these legends. We'll miss those behind-the-scenes anecdotes and secrets that were as intriguing as his articles.

Christa Titus
Associate editor



Pictured, from left, are special correspondent/music publishing editor Jim Bessman, Nashville bureau chief Phyllis Stark, and Timothy White at a company picnic in 1992.

Editing Tim's column was often the last thing I'd do on a Thursday before the magazine went to press. It could be both the biggest headache and the biggest highlight of my working week. About Music to My Ears, Tim was simply a perfectionist. While the rest of us would be keen to close the issue, Tim would go through draft after draft, changing one word at a time in his eagerness to get the meaning across precisely as he intended. It could be a long, tedious process. But on June 27, Tim sent the column through unusually early, just after 11 a.m. He had a lunch appointment and was in really high spirits. He was in a rush for us to get through with what he called the "tweaking" before he left. But as usual, Tim pulled up a chair next to me, and we went over his work together. The subject matter had clearly left Tim in a nostalgic mood. He had brought with him to my desk his *Rolling Stone* book of issue covers and was flipping through it, pointing from one illustration to the other and telling me with glee how each one had come to be. It was a typical Thursday session, encompassing an equal amount of industry and laughter. And it is typical of why, despite the headaches, these sessions were the highlight of my week. The silly anecdotes are why I looked forward to working with Tim and what I'll most miss.

Emma Warby
Associate editor

ARTISTS & MUSIC

Taylor Carves Out 'Beautiful Road' On Front Door Records

BY JIM BESSMAN

NEW YORK—Incredibly, more than two decades have passed since Kate Taylor's last album, *It's in There... and It's Got to Come Out*, came out on Columbia in 1979. So when Taylor releases her new album, *Beautiful Road*, on her own Front Door Records July 19, long-awaiting fans will finally have something to cheer about.

"Four or five times each week for the last two years people have come in and asked when the new Kate Taylor's coming out. To know it's really coming out now is like a breath of fresh air," says Mike Barnes, owner of Above Ground Records in the Martha's Vineyard village of Edgartown, Mass.—near Taylor's home in Aquinnah.

Since her last album, Taylor and her late manager and husband Charles Witham raised their three daughters. "I realized that the most important thing in life at that point was being there for them," she says, though she continued writing music and performing in and around the Vineyard before starting her new album in 1997.

"We had a good beginning, with Charlie co-producing with Tony Garnier, a wonderful musician who plays with Bob Dylan," Taylor says. "We got Levon Helm on the record, and I did a duet with Mavis Staples, whose '60s records I sang to in my living room."

A "fantasy" come true, Staples accompanied Taylor on the gospel-blues "Rain on the Water."

Taylor says, "Charlie was a poet and songwriter, and he incorporated a dream I had into music that was evocative of Pop Staples' rhythmic thing." Witham also adapted the words to Robert Burns' Scottish ballad "Auld Lang Syne," which Taylor sang accompanied by her brother James Taylor on a single released in time for the millennium. The track is also included on *Beautiful Road*.

But the project was delayed by "various life events," as Taylor calls them. Most prominent was Witham's death last September after a long illness.

"His goal was to create a [musical] framework

for my spirit," she continues. "He was very careful about where the music was coming from—and how it complemented my voice. And he had an amazing library of musical ideas in his head from the music we all grew up listening to: R&B, gospel, blues, rockabilly, Everly Brothers, soul singers, and as my brother Livingston calls it, 'the great folk scare' of the '60s. And he had the vision to incorporate my musical roots from growing up in North Carolina with country, bluegrass, and Appalachian music."

Witham's album-opening cut "I Will Fly" is "very evocative of the same kind of place," she notes. The mountain-type ballad features a backup vocal from her brother James and acoustic instrumentation by fiddler Mindy Jostyn, mandolinist Helm, and guitarist Arlen Roth.

Erica Wheeler's title track is also specially noted. "It describes what's important and meaningful to us," Taylor

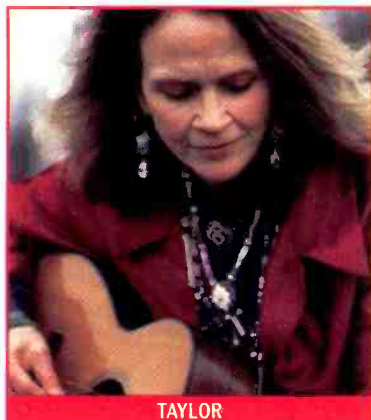
explains. "The places and feelings and some of the life experiences."

Barbara Dacey, PD at Martha's Vineyard triple-A station WMVY, liked the song so much that she played it immediately during her *What's New for Lunch* show after Taylor dropped off an album advance there last week.

"It just sparkles on the air, but I love the whole album in general," Dacey says. "It showcases Kate's diversity and sounds fantastic as a whole."

And because of the Taylors' interest in Native American art, *Beautiful Road* looks fantastic, too. The cover graphic bears an example of the *wampum* bead-making skills of the Algonquin language tribes of the Northeast seaboard, which the couple learned and developed into a cottage business in the '70s.

The bead belt pictured on her album cover represents the town of Aquinnah, she says, as well as "the continuity of the life therein." The self-managed and booked artist, whose publishing company is Devil's Bridge Music, now looks to celebrate the album's release with July 19 and 20 gigs at Edgartown's Hot Tin Roof club.



TAYLOR

Sixwire In The Spotlight

After Backing Up Superstars, Warner Bros. Band Gets Shot At Fame

BY PHYLLIS STARK

NASHVILLE—After years of touring as part of the bands of other artists who were enjoying the spotlight, the five members of Sixwire are now soaking up a little spotlight time of their own.

Members of the Nashville-based group—guitarist/singers Andy Childs, Steve Mandile, and Robb Houston; bassist John Howard; and drummer Chuck Tilley—all have serious résumés. Individually, they made their living for years touring with numerous artists, including Faith Hill, Randy Travis, and Delbert McClinton. Because of that background, Sixwire's tongue-in-cheek working title for a while was the Remnants; they were briefly signed to the now-defunct Magnatone Records under that name.

Childs, Sixwire's lead vocalist, previously had a solo career as both a contemporary Christian and a country artist in the early '90s. He met some of the other Sixwire members when he opened for artists they were playing with.

The group's rocking eponymous debut album is due Aug. 27 on Warner Bros. First single "Look at Me Now" is No. 33 on the Hot Country Singles & Tracks chart this issue.

Sixwire likes to refer to itself as "self-contained," meaning the group played all the instruments and wrote all the songs on the album and band leader Mandile produced it.

"We just wanted to sound like a band," Mandile says. "Some of these [producers] in town are my heroes, but they use a lot of the same players all the time."

While Mandile is the group's musical leader, he sought out Childs to be the frontman. "I just don't feel like I have the ability to be a really good frontman," he says. "Between songs, I didn't have anything to say."

While Childs was Mandile's first choice, he turned down the gig at first. Mandile then offered the job to Brett James, now an Arista Nashville artist, who also turned it down. On the second offer, Childs said yes. He immediately began writ-

ing songs with Mandile, and Childs says that collaboration "changed the dynamic of what Steve was doing. We recognized it right off." They knew they had hit on a sound that would define Sixwire.

That sound, Childs says, is "very guitar-oriented. We all play guitar, even the drummer." It also includes harmony vocals mixed to sound like three-lead parts.

Childs calls Mandile "a tremendous producer. Everybody in this band has input in the studio. We have a chance to experiment with our sound. After we've done the [tracking], we turn it over to Steve, and he does that mad-scientist thing." Mandile spent a month just mixing the record.

Country radio is taking notice of the results. "We've been screaming for something different, and Sixwire certainly is," WWYZ Hartford, Conn., PD Jay McCarthy says. "The best part of the band is that they fit country music

today, while pushing the envelope enough that they don't sound like everyone else."

"I can't remember when I've seen the listeners get so passionate about a brand-new artist," WMZQ Washington, D.C., assistant PD/music director Jon Anthony says. "They've got a real chance to just explode... and that would be great for all of us."

The band has been out on a radio tour, something Childs says it chose to do "not so much because we wanted to go to radio stations and beg for adds, but because we wanted to tell our story—that we're not some manufactured, put-together group singing other people's songs."

The group is booked by the William Morris Agency and managed by Ensign in partnership with Borman Entertainment. Childs is published by Corlew Music Group in a partnership with Windswept, and Mandile writes for Extreme Writers Group.

Warner Bros. GM/senior VP of marketing Chris Palmer says the group is embarking on a six-stop tour of Six Flags theme parks beginning July 14 in Atlanta.



SIXWIRE



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Pulse Ultra In A Good 'Space'

Ozzfest Bookings Help Expose Atlantic Act In Europe And The U.S.

BY ADAM G. KEIM

Headspace should be a comfortable fit as the title of Pulse Ultra's Atlantic debut, due July 16: The title was previously the band's moniker.

Guitarist Dominic Cifarelli and bassist Jeff Feldman have been buds since childhood, but they got serious about music when their band started doing gigs at parties and competitions during their high-school years. After adding Maxx Zinno on drums, one element was still missing: vocals. Enter Zo Vizza, whom they met at party.

TAPPING A CONNECTION

"Once the lineup was formed, we had a one-track mind," Cifarelli recalls. "We couldn't mess around. We practiced four to five times a week and wrote like animals."

Looking to move from the garage to the studio, the band was missing that important connection to get them there. One night, the guys decided to visit the tour bus of Taproot, and after hanging with its members for a few hours and giving them their demo, a connection was made. Taproot guitarist Mike DeWolf referred

Pulse Ultra to Taproot's managers at Velvet Hammer.

"I thought, 'I'm not going to call. I don't want to ruin how special the day was,'" Cifarelli notes. "The next day, the manager e-mailed me. I called him back, we started talking, and the rest is history."



After moving to Los Angeles to record, the band was plagued with family deaths and band-member illnesses. But without succumbing to those challenges or the pressures that fast-paced California can bring, the guys got down to business and

hammered out *Headspace*.

Only being in their early '20s, the Montreal-based foursome boasts a level of maturity in their personalities that shines in their material and music. With complicated rhythms and time signatures, they are able to create a high level of art.

Not wanting to be labeled, Pulse Ultra realizes that fans might need a point of reference for its unique style of music.

"It's Tool meets System of a Down. They're not as progressive as Tool and not as screechy as System," says David Burrier, senior director of product development at Atlantic. "They use powerful melodic vocals without resorting to screaming and rapping."

Without the abnormal obscurity of a typical Tool-esque song, Pulse Ultra displays its talented songwriting skills in such components as the intense harmonies of "Put It Off," the balanced heavy/peaceful alternating guitar riffs of "Void," and Zinno's fiercely complicated drumming in the title track.

Headed by Cifarelli and Vizza, all four band members contribute to the songwriting process. Much of the inspiration comes from the idea of self-discovery and people trying to find themselves.

"A lot of it is based on the tension of what we want to be and what we actually are," Vizza says. "There are a lot of messages of what we should be, which conflict with who we are."

In addition to the album's 14 tracks of heavy rock with invigorating melodies, *Headspace* will also contain many extra features, including clips of a live show filmed in Austin.

In preparation for its release, Pulse Ultra has been feverishly touring. (Tour dates and more information on the group are listed at pulseultra.com.) Recently completing a tour with American Head Charge and Gravity Kills, it jumped right into the European rotation of Ozzfest and is slated to play on the second stage when the fest hits the States. After Ozzfest ends, Pulse Ultra plans to continue touring and to make more albums if its debut is well-received.

Burrier notes, "They are not like any other group—you cannot really group them in with all of the others. Their biggest disadvantage is also their biggest advantage. The depth and soul to their record is going to carry them that much further."

Pulse Ultra is managed by David "Beno" Benveniste and Mark Wakefield at Velvet Hammer in Los Angeles. It is booked by Ron Opaleski and Ethan Rose at the William Morris Agency.



by Melinda Newman

'PARDON MY HUNGARIAN': Anyone who knew **Timothy White** frequently heard him utter the above phrase after muttering an expletive. Blurting out the more common "Pardon my French" was far too conventional for someone as unique as Timothy.

I first met Timothy in the early '80s (it would drive Timothy nuts that I can't remember the exact date). I was at Nashville's Vanderbilt University, and my parents lent me the money to attend an investigative journalism seminar in Washington, D.C., sponsored by *Rolling Stone*, for whom Timothy then worked. Dressed in his lifelong uniform of khakis, an Oxford shirt, blue bowtie, and white bucks, he delivered an impassioned keynote speech that further fueled my conviction to become a professional journalist. Little did I know he would ultimately play a much bigger role in my life.

FLASH FORWARD TO 1991: Timothy began his 11-year reign as editor in chief at *Billboard's* New York office, where I had already been working for two years. From the start, Timothy began revamping much of the magazine. His voice was heard, his influence felt, on every page.

Timothy could be an infuriatingly difficult person to work for. There were issues on which he was absolutely immutable. When covering those topics for the magazine, you could voice your objections to Timothy, but ultimately, when he told you to jump, the only acceptable answer was how high. There were plenty of times, especially after I moved to Los Angeles to become West Coast Bureau Chief in 1998, that my stomach would be tied in knots after a conversation.

But more often than not, my dealings with Timothy left me inspired and charged to try even harder to chip away at the darkness and find the truth, to make that one last call no matter how tired I was, and to never, ever settle for mediocrity in my writing.

Timothy had a way of making you want to do your best. When you accomplished a mutual goal, he could be so effusive in his praise that it felt as if the roof burst open, the sun flooded over you, the birds sang, and the flowers bloomed. Praise from him was one of the sweetest drugs I've ever known. And then when the magazine came out and you could both hold the evidence in your hands, it felt like nothing short of magic. And you couldn't wait to do it again.

A FEW RANDOM TIM-ISMS: After figuring out the logistics of how to cover a complicated story or working out the assignments on an extended editorial section, he'd satisfactorily exclaim, "Perf!"—short for perfect . . . When he found something shocking or heard really loud rock music, he'd say, "That will put a new part in your hair!" . . . When you talked to him about complicated issues or family problems, he'd invariably listen sympathetically, then purse his lips, nod his head up and down, and utter "Heavy." And, without fail, he'd check back with you to see how the situation was going . . . For all his seriousness, he could be an utterly endearing, self-deprecating goofball who referred to himself as a "bum" or a "pin-head" and joked about how he was standing in the corner munching on stale popcorn while everyone else had all the fun.

SWEET BABY JAMES: I last saw Timothy June 11, when we went out for lunch in New York. I needed to leave for the airport, but, as he had done dozens of times before, Timothy wanted to play me music, this time from **James Taylor's** forthcoming album. Because of time constraints, I asked to hear just one song. Timothy would have none of it. He'd finish playing me one and would rush to the stereo to play me another. Several songs later, I regrettably told him I was going to miss my plane if I didn't leave. Looking back, my final in-person exchange with Timothy captured his very essence. As much as music fed his soul, his true joy was in sharing and discussing it with others.

ONE LAST THOUGHT: On June 24, we had an hour-long conversation about possible stories. (He left a message for me June 27, saying he'd call me to discuss those ideas further when he returned from lunch. Obviously, that call never came.) During that talk, he also spoke of what a great time he'd had with his family the previous week at Disney World. "Christopher and Alexander were so excited that Capt. Hook wasn't mean to them. They were scared he wouldn't be nice," Timothy said, delighted that his 10-year-old twins were still filled with such wonder. He then wistfully confided, "I wish I could just sit on the bed and play games with my kids all day." My prayer is that in his slice of Heaven, he is doing exactly that.

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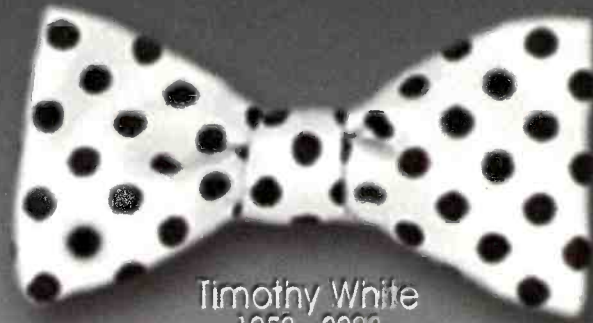
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Hornsby Eschews Trademark Sound For RCA's 'Big Swing Face'

BY JIM BESSMAN

NEW YORK—With his first studio album since last year's live *Bring on the Noisemakers*, Bruce Hornsby recognizes that he's taken a dramatic stylistic turn.

"They certainly won't accuse us of standing still," says Hornsby, whose trademark acoustic piano sound is largely absent on *Big Swing Face*,

which RCA Records released on June 25. He points his finger at his A&R rep (and album producer), David Bendeth.

"He threw down the gauntlet and sort of issued a challenge," Hornsby continues. "He said, 'Can you step outside your usual piano-based musical orientation and go to a new place?' So I decided to try and make



HORNSBY

Additionally, RCA has a bagstuffer campaign that includes a Hornsby sampler disc targeting concerts by such Hornsby-compatible artists as Elvis Costello, Bob Weir, and Bonnie Raitt, along with younger ones like Dave Matthews and Sheryl Crow.

"The Bruce Hornsby consumer is male, 30 to 50, but we're looking for

younger and more female ones on this one," Veazey adds. "I held my own focus group in my living room with friends who only listen to electronica and artists like Tool and Alice in Chains and Ja Rule and Styles, and they all were incredibly surprised and liked it. I know the masses will feel the same way, from my living room to the record store."

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a record where if there was a familiar sound, we couldn't use it."

This involved "taking traditional electric instruments and manipulating them sonically in the studio to come up with new sounds where you couldn't instantly go, 'That's what *that* is,'" Hornsby says, though he hastily adds that even with the techno-filtered "sonics," he purposely stayed away from "what I call 'fashion music'" — his focus being on songwriting.

"I've never thought that the lyrical content of fashion music had that much to it—with some great exceptions," notes the Warner/Chappell-administered Zappo Music (ASCAP) writer. "So I thought if I was going to be moved over to this stylistic area by my producer/A&R guy, I wanted to take it to a place that was interesting for me lyrically—that couldn't be less about electronica or trendy musical consciousness. I took it to the country, basically."

The athletic Williamsburg, Va., native says that he "dug back" to his days as both "the only white boy on the basketball team" and the only white player in local bands like the Dark Shadows of Funk. "No Home Training," which features jive-talk by his 70-year-old family friend Floyd Hill, especially reflects this, while lead track "Sticks and Stones" is full of "very regional words" like "gousy," which Hornsby defines as "sleazy, nasty, funky."

Hornsby adds, "This is all stuff that people who know me well will listen to and go, 'That's Bruce.'"

Both the "Sticks and Stones" album track and an acoustic piano version have shipped to triple-A formats, RCA senior director of marketing Caron Veazey says. The label will back the Monterey Peninsula-booked artist (who's now managed by Raleigh, N.C., firm Deep South) during current Hornsby touring through August. A special campaign in conjunction with Apple Computers, Veazey says, will see San Francisco State University students using Apple software to edit footage from Hornsby's June 30 San Francisco showing for possible DVD and pay-per-view release.

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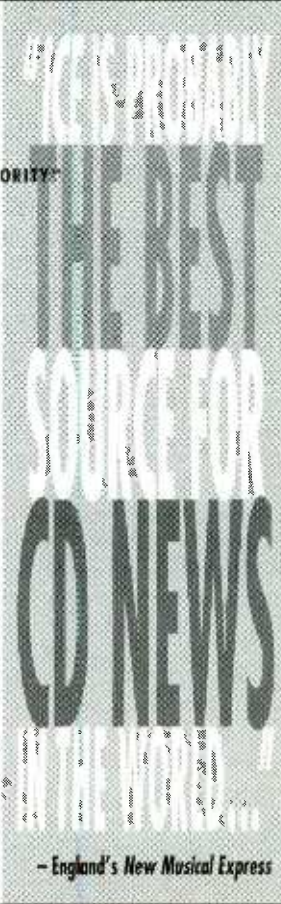
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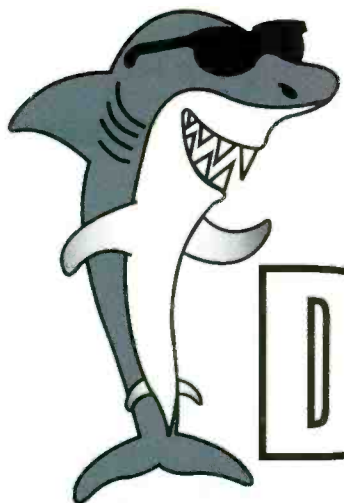
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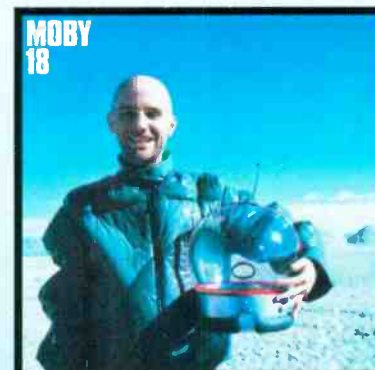
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Los Lobos Wake Up To New Episode Via Mammoth/Hollywood's 'Good Morning'

BY TOM DEMALON

Few people would expect an act that has been together for almost 30 years, sold millions of albums, and won three Grammy Awards to doubt itself. But when the members of Los Lobos—hardly just another band from East Los Angeles—gathered to record their first album since 1999's *This Time*, multi-instrumentalist Louie Perez admits: "It was almost as though

[we had to ask ourselves], 'Do we still know how to do this? Can we still do this?'"

The answer is a resounding yes, as evidenced by *Good Morning Aztlan*, which streeted June 4 on Mammoth/Hollywood.

The quintet's initial hesitance as recording began last summer at the house of guitarist Cesar Rosas is understandable. The tragic murder of Rosas' wife, though not men-

'We moved all the furniture around, but it's the same house. If anything's going to change, it's got to come from us.'

—LOUIE PEREZ, LOS LOBOS

tioned, is certainly there when Perez says, "A lot of stuff has gone on since the last studio record. After all of that, it was a little peculiar going back to this work."

Recording at Rosas' studio—not the one in Hollywood that they had used for more than a decade—was one of several decisions geared to "reassemble all of this. It's good for all of us," Perez says. It was also mutually agreed not to work with

longtime collaborators Tchad Blake and Mitchell Froom. When recording resumed last September, legendary British producer John Leckie came aboard.

"We moved all the furniture around," Perez continues, "but it's the same house. We realized that if anything's going to change, it's got to come from us." Relating the vibe to that surrounding 1992's acclaimed *Kiko*, Perez notes, "We were definitely going into another

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LOS LOBOS

er chapter, and when you move into the next chapter, you almost have to forget what happened in the last episode."

Good Morning Aztlan stands with the best titles in Los Lobos' catalog, eclectic and graced with a lot of soul. It is described by Hollywood Records VP Keith Hagan as "the most soulful record they've done yet." It's hard to disagree after hearing tracks like "Done Gone Blues" and "The Word."

Discussing "The Word," Perez says, "We lovingly called it 'Marvin Gaye,' because we didn't have a title and we were going after something like that. Cesar said, 'We need to do this thing for Marvin.'" Indeed, the socially conscious song does justice to the memory of the man who sang "Mercy, Mercy Me" and "What's Going On."

Among plans to promote *Good Morning Aztlan* is the distribution of samplers in coffeehouses and at JazzFest in New Orleans, a House of Blues Webcast, and an electronic press kit that will be broadcast on Delta Airlines' flights. The kit, which will include studio footage and interviews, will also be given out with the first run of CDs, as will a bonus disc of live tracks.

From the driving, resolute title track to the more traditional "Malaque," the uplifting shuffle of "What in the World" to the poignant, folk-tinged "Tony and Maria," *Good Morning Aztlan* is compelling and heartfelt.

Amoeba Music in Hollywood hosted an in-store on the street date. Head buyer Roxanne Pettersen expects the record to "do very well for Amoeba." Live, Los Lobos will be playing a mix of larger venues and more intimate settings, with retail appearances in many markets.

The group is booked by Monterey Peninsula Artists and managed by Kimiko Tokita of Fitzgerald Hartley in Ventura. Their music is published by Bug Music, BMI.

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J Records' Lamya Experiences 'Learning' Curve With Debut Album

BY MICHAEL PAOLETTA

NEW YORK—Months before the July 30 release of her debut album, *Learning From Falling*, J Records' Lamya could be found performing at trend-setting venues like Pez in New York and the Viper Room in Los Angeles. In March, MTV News profiled the singer/songwriter in its You Hear It First segment, which last year profiled J's then-new, now multi-Grammy Award-winning Alicia Keys. Lamya has also received early praise from consumer publications like *Vibe* and *USA Today*.

"We're letting critical mass build before taking a single to radio and a video to TV," notes J VP of A&R Peter Edge, who signed Lamya to the label. "It's a natural, organic way of getting the word out about her."

While the set's official first single, "Black Mona Lisa," doesn't ship to radio until mid-August, its setup track, "Empires"—replete with remixes by Sander Kleinerberg, Victor Calderone, and Bent, among others, as well as a Liz Freidlander-lensed video—has already been delivered to influential club DJs and such tastemaking radio stations as Santa Monica, Calif.-based KCRW, which featured the artist live May 2 on Nic Harcourt's *Morning Becomes Eclectic* show.

Equal parts Kate Bush, Minnie Riperton, and Ambersunshower, the

28-year-old Lamya—who was born in Kenya to Omani parents and raised in London, Cairo, and New York—prefers not to label her music, which is equal parts R&B, folk, alternative, world music, hip-hop, and dance/electronic.

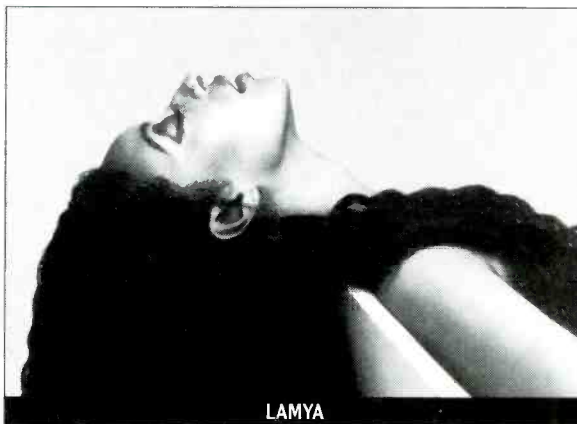
"I would hope my album shows my influences—the artists I grew up listening to," Lamya says, reeling off names like Cat Stevens, Bob Dylan, Brook Benton, the Osmonds, Jimi Hendrix, Rickie Lee Jones, and Paul Weller.

"I listened to all the music my parents listened to," she adds. "Unfortunately, there wasn't much R&B, no James Brown, no Marvin Gaye, and only a little reggae and Motown in the house; I discovered these sounds later."

The genre-blurring *Learning From Falling* finds the classically trained opera singer and her five-octave voice working with renowned producers Nellee Hooper (Björk, Massive Attack, Madonna), David Kahne (Sublime, Soul Coughing), and the team of Mark Ronson and Justin Stanley (Nikka Costa).

The album also finds her writing or co-writing all 12 tracks with tunesmiths like Rick Nowels and Patrick

Leonard. While Lamya did not have a song publisher at press time, Edge confirms she is being wooed by several publishing houses: "The publishers want her." And for good reason: Tracks like "Empires," "Black Mona Lisa," "Judas Kiss," "Never



Enough," and "Full Frontal Fridays" are incredibly melodic and reveal an artist who isn't afraid to share her thoughts with the world.

"Songwriting is like pulling teeth for me," Lamya notes. "Each song is based on a poem of mine—some of which are 40 pages in length—which I then edit down to song length."

It's precisely her poetic lyrics that initially impressed J founder Clive

Davis. "Her lyrics are haunting—they pierce the soul," he offers. "No one sings or writes like her. She's making her own kind of new music that is both special and original. You always hope that someone as unique as Lamya will find an audience."

Len Cosimano, VP of multimedia at the Ann Arbor, Mich.-based Borders Books & Music chain, agrees. "For a pop record, *Learning From Falling* is both different and romantic," he says. "The big challenge will be in finding out what consumer will buy this record."

"Of course, the right single will get people listening," Cosimano adds. "I won't sell this record short—it's just hard to predict if it will be another Norah Jones or an Alicia Keys."

Such words bring a smile to the face of Tom Corson, J executive VP of worldwide marketing and sales, who says, "Lamya is a unique artist, she's definitely not like every other artist. She takes a variety of musical styles and makes her own brand of Lamya pop."

In addition to targeting a variety of radio formats—as well as the gay and

lesbian community—Corson says the label has partnered with the W Hotel chain for a "lifestyle tour," which will find the singer, accompanied by two musicians, performing at numerous W locations. Corson also acknowledges that there is much interest from film and TV for potential licensing opportunities. He notes, "Her songs paint mental landscapes to many things."

Lamya is no overnight sensation. She "ran away" to New York in the late '80s in order to retrace Madonna's steps from years before. Six months later, she scored her first professional gig. "I was hired by [producer] Vaughan Mason to sing the Spanish version of Raze's [dancefloor hit] 'Break 4 Love,' even though I knew not a word of Spanish," Lamya says. Between then and now, she has worked with Soul II Soul, Duran Duran, David Bowie, and Paul Oakenfold, among others.

Reflecting on her journey, Lamya smiles and says, "It took a long time to get to this point, but I never lost faith. Deep in my heart, I knew it was only a question of 'when.'"

Lamya is managed by Jason Herbert of London-based JHH Management in association with Benny Medina and Jeff Norskog of Handprint Entertainment in Los Angeles; her bookings are handled by Rob Prince of UTA, also in Los Angeles.

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Mario Aims Wide With J Records Debut

BY GAIL MITCHELL

LOS ANGELES—Just because he's 15, don't dismiss Mario as another teen artist. According to J Records chief Clive Davis, Mario is special in that he also possesses adult appeal.

"Yes, he's 15, and teens and younger kids like him," Davis notes. "But we know through call-out that we have mass appeal here. He's an original with an amazing vocal range."

Mario is currently making a name for himself with lead single "Just a Friend 2002" from his eponymous July 23 debut.

An update of the 1989 Biz Markie hip-hop jam "Just a Friend" and produced by Warrryn Campbell, the tune stands at No. 7 on Hot R&B/Hip-Hop Singles & Tracks and No. 17 on The Billboard Hot 100.

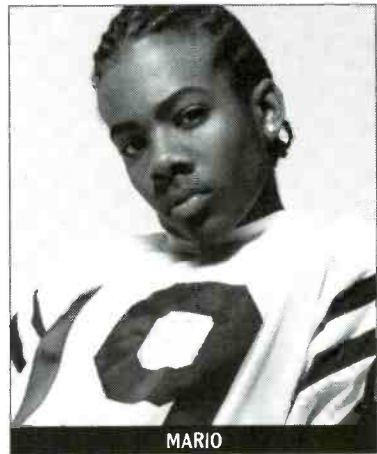
"It's a hot record," says Jay Rodriguez, buyer for Music Village in Newark, N.J. "They're playing it all over the radio right now, so it should do well."

Mario's debut set also features production by Harvey Mason, Gerald Isaac, and award-winning labelmate Alicia Keys, who contributes two songs, including "Put Me On."

Initially appearing on the *Dr. Doolittle 2* soundtrack (on "Tameeka" featuring rapper Fabolous), Mario came to Davis' attention one year ago by way

of a talent show in the artist's native Baltimore—the breeding ground of such acts as Dru Hill and Ruff Endz.

"At the time, I didn't really know who Clive was, so I had to do my research," recalls Mario, who is managed by Tea-



MARIO

neck, N.J.-based Troy Patterson. "I went to his office and sang for him. After that, things just started taking off."

Calling to mind a young Michael Jackson or Tevin Campbell, Mario's assured vocals definitely belie the singer's 15 years. That comes across particularly well on the simple yet deep ballad "Never" about not hurting or disrespecting a girlfriend.

Mario notes, "I know [the song] is a

little mature, but I've already been through a couple of things. When I first heard the song, I could understand exactly what was going on. I also needed something like that on my album, because I don't always want to attract listeners my age. I want to attract all ages."

To help spread the word about its latest musical prodigy, J Records has staged Davis-hosted showcases in New York, Chicago, and Los Angeles. Earlier this year, Mario was a featured performer at Davis' renowned pre-Grammy Awards bash. In addition to "Friend" video airplay on BET and MTV, appearances on the respective channels' *106 & Park* and *TRL*, and various radio dates, Mario will star in a half-hour Nickelodeon special this month and guests on the *Like Mike* soundtrack.

J senior VP of urban music Ron Gillyard says, "At only 15, Mario is a consummate singer and performer, so our plan has been to put him in front of as many people as possible. He's the real deal."

Sounding wiser than his age attests, Mario says he's not in "this for the girls, fame, or money. And I'm not trying to imitate anyone. I'm doing my own thing. That's it."

Additional reporting by Rashaun Hall in New York.

Continental Drift™



by Larry Flick

PARTING GLANCES: Tim White always said that one of the things he enjoyed the most about *Billboard* was how it could give a band a great send-off.

Sure, he meant that with regard to the countless superstar and major-label acts we covered under his leadership. Tim loved a good scoop just as much as the next journalist. But what he loved more was how *Billboard's* unique structure allows us to be more than reactive to the industry. It allows us to be proactive—especially when it comes to young, up-and-coming bands.

Tim's excitement any time I'd turn him on to a great new unsigned band was palpable. He loved it. Inevitably, after a couple of tracks, he'd pause from rocking in his chair and bobbing his head to rap his fist down on his desk and declare, "This band is a muthafucker; we've gotta get them into the magazine immediately." He said those words nearly every single time he found a new band he dug. It always made me chuckle to see him get so revved up about a demo.

It was in that spirit that he (along with Los Angeles bureau chief Melinda Newman) created Continental Drift. It was important to Tim that newcomers have a consistent space to call home in *Billboard*. It was a unique and refreshing mandate, considering the vast landscape of the music business that this magazine has to cover, but Tim always believed it was among the most important points on the *Billboard* agenda.

Now, if truth be told, Tim and I didn't always agree on music. Every once in a while, my hyper-pop sensibilities and taste for aggressive hard rock would occasionally make him grin wearily and say, "Well, if you believe in this band, then that's good enough for me." That was the other great thing about working with Tim: trust. He'd stand out on that ledge with you. All you had to do was profess your true belief in the topic or band at hand.

I'm among the few editors on staff who worked with Tim throughout his entire tenure at *Billboard*. It was quite the roller-coaster ride. As I try to reconcile the abrupt and tragic twist of fate that took him from this world June 27, I'm left with a tidal wave of memories. I'm also reminded and heartened by the fact that his spirit will live on in many corners of *Billboard*. But I believe it will live perhaps most loudly here, because Tim understood and relished the powerful role that *Billboard* has played in the lives of musicians trying to make their way in this industry.

As I look toward the future without my favorite sounding board for new bands, I'm deeply sad. I already miss his passion and boundless energy about music. But I'm fortified by the continued spirit both as I strive to keep this column—as well as *Billboard's* overall coverage of this important area of the industry—as plush as it would be in his physical presence.

HARD-ROCKIN' ATELLO: The vibe of classic '80s-fashioned hard rock thrives in New York quartet Atello.



ATELLO

This is not a band driven by time-sensitive trends. Rather, it's propelled by the sound that set the careers of **Bon Jovi** and **Def Leppard** in motion—but with enough extra guitar crunch to remain relevant.

Atello is currently playing the East Coast club circuit in support of its latest self-made disc, *Welcome to the Wrecking Ball*—a collection that firmly establishes the band's technical chops, while also making it a formidable mainstream contender with songs that are, by turns, arena-ready anthems and glossy pop-radio fodder. Among the stronger, most infectious cuts are the playful "Feed My Head," the romantic "Wish I Could Love Her," and the hyper-sexy "Too Bad to Be Good."

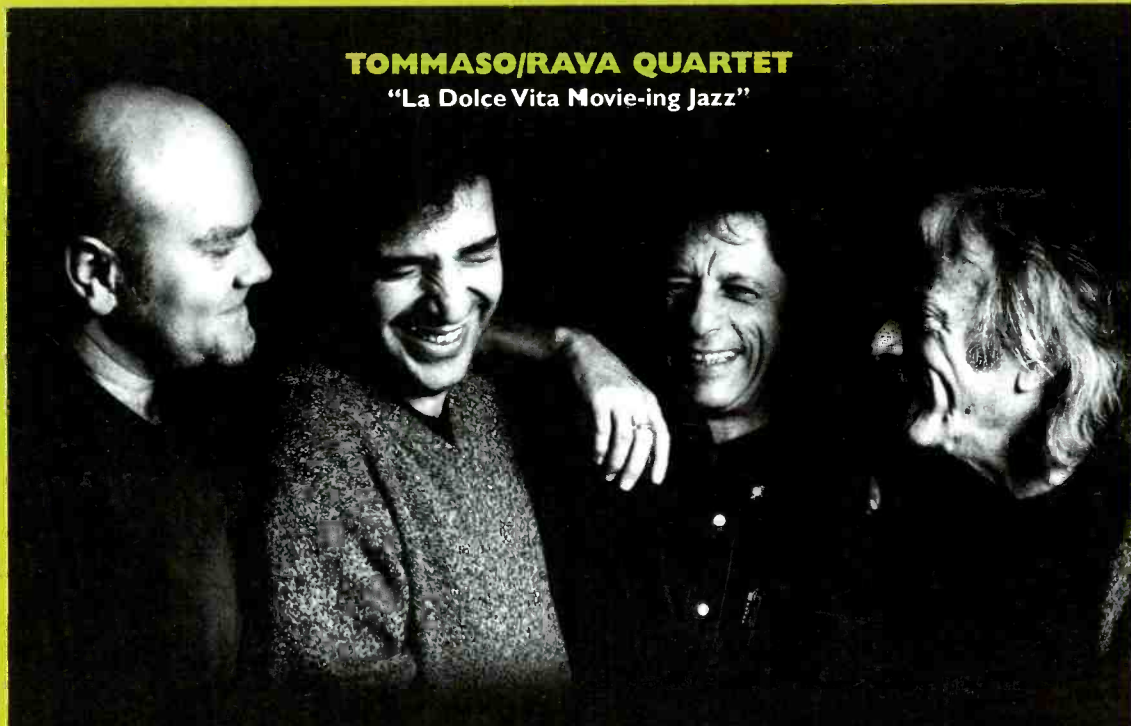
The band is led by videogenic singer/primary tunesmith **Larry Atello**, who says that standing centerstage amid the clang of drums and guitars was his destiny.

"It's how I breathe. Growing up, I can't remember a time when I wasn't surrounded by music," he says. "It's funny, but there was never another option for me. I knew that I was going to spend my life making music—and not just any music, but the kind of music that I truly love."

The lineup of Atello is filled out by **R.A. Heiss** (bass), **T. Motts** (drums), and **Paul Danni** (guitar).

For additional information, visit Atello's Web site (atello.com).

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The Classical Score

by Steve Smith



A FEW CHOICE WORDS—The young British tenor **Ian Bostridge** is already well-known for the breadth and diversity of his repertoire, from sacred music by **Bach** to Romantic lieder by **Schubert** and **Schumann** and Baroque opera by **Monteverdi** to contemporary songs by **Henze**. He brings a formidable intelligence and keen insight to bear in every project he undertakes. So it's a small wonder that for his first **Mozart** performance on record—the title role of the opera *Idomeneo* in a complete recording of the work issued by EMI Classics July 2—Bostridge put a great deal of thought into recording a role he'd not yet performed onstage.



"Although I'd never performed the role professionally, it's one of the operas I got to know when I was first becoming interested in performing opera in my mid-20s," Bostridge says. "I did workshop performances [in the role of] Idamante and a semi-amateur production in which I played Idomeneo, so I felt I had a relationship to the role."

When Bostridge recorded the work with the **Scottish National Orchestra** under the direction of noted Mozartean Sir **Charles Mackerras** last July and August, it was in preparation for subsequent live performances at the Edinburgh Festival. The starry cast of that production also featured on the recording includes mezzo **Lorraine Hunt Lieberson** as Idamante, soprano **Lisa Milne** as Ilia, soprano **Barbara Frittoli** as Elettra, and tenor **Anthony Rolfe-Johnson** as Arbace.

In taking on the role, Bostridge recognized that Idomeneo is usually sung by tenors older than the age of 50. The role was written for Munich tenor **Anton Raaff**, who was 66 when he sang the premiere in 1781; more recently, the 61-year-old **Plácido Domingo** has made the role a staple of his repertoire. "That's one of those operatic traditions," Bostridge

says, "but I was very heartened by the fact that in the second set of performances in Vienna, Idomeneo was played by someone who was 22."

Creating a role in the studio prior to taking it to the stage did not pose any special difficulty for Bostridge, though he admits that recording is a very different activity from live performance. "You're singing for the microphone," he says, "and you're more aware, perhaps, of an imperative for a certain degree of perfection. You push slightly in that direction and against taking a risk that might work in the flesh. You sometimes do things in a recital hall that you would never do on a recording."

The tenor reveled in the stormy drama of "Vedrommi Intorno" and the bravura demands of "Fuor del Mar." But for this production, Idomeneo's final aria, "Torna la Pace Al Core," which was cut by Mozart for the premiere in 1781, was reinstated. "There's a fantastic piece of recitative in which Idomeneo announces his retirement," Bostridge explains, "and then there's this very sunny, bright aria, which actually taught me to sing in a different way, in a sense."

Idomeneo is the first of several new Bostridge recordings due before the end of the year. September will see the release of a complete recording of **Britten's** *The Turn of the Screw* on Virgin Classics, as well as a disc of witty, sophisticated songs by **Noël Coward** on EMI. A month later, Bostridge joins forces with pianist **Leif Ove Andsnes** on an EMI disc that pairs Schubert's Piano Sonata in A Major, D959, with a selection of the composer's lieder, the first release in a four-volume series that will culminate in the cycle *Winterreise*.

UNFINISHED SYMPHONY: When I was invited to contribute to *Billboard* last year, one thing I anticipated most eagerly was the opportunity to write for **Timothy White**. As a music-loving high-schooler in Houston, I'd deeply admired (and often clipped and saved) Tim's articles and reviews in *Rolling Stone* and elsewhere. In college, his **Bob Marley** biography *Catch a Fire* sent me on a voyage of discovery that continues today. At *Billboard*, Tim's uncommonly deft and wise mixture of clear-headed insight into the recording industry with a deeply felt passion for music and its makers set a standard to which I can only continue to aspire, even as I regret the missed opportunity to work more closely with him in years to come.

Bad Company's Live 'Merchants' On Sanctuary

BY ERIC AIESE

As Bad Company prepares to celebrate its 30th anniversary, the act has released its first live companion DVD/VHS/CD, *In Concert: Merchants of Cool*.

"We got pressure and requests for Bad Company to go out in some form," says vocalist/songwriter Paul Rodgers, who joined Simon Kirke, the band's original drummer, bassist Jaz Lochrie, and guitarist Dave Colwell for a 17-date



'I didn't realize how much work it would be, but this was fun.'

—PAUL RODGERS, BAD COMPANY

tour in January; two shows would produce the material for *Merchants*.

The CD (which streeted May 21 on Sanctuary) includes live versions of many of the group's hits, including "Feel Like Makin' Love" and "Can't Get Enough," as well as two newly recorded studio tracks, "Joe Fabulous" and "Saving Grace." The DVD program adds four live songs and a video for "Joe Fabulous."

"This is great timing for a Bad Company DVD," says Cory Brennan, VP of marketing for the Sanctuary Records Group.

Following the *Merchants* release, Bad Company started out on a 25-date North American tour that will cover all major and secondary markets; the group is co-headlining the tour with Foreigner through mid-July. (Bad Company is booked by Rod Essig at Creative Artists Agency.)

"Joe Fabulous" was serviced to mainstream and classic rock and triple-A stations earlier this spring; the "Saving Grace" single follows later this summer. "Grace" is co-written by Neal Schon, former guitarist for Journey, who along with Slash, makes a guest appearance on the DVD and VHS versions of *Merchants*. The new cuts are published by Ramshackle Music and by Ramshackle and Rock Dog Music (ASCAP), respectively.

Rodgers, who plans to record a new Bad Company studio album next year, reflects fondly on this project. "I had planned to take this year off," he says. "I didn't realize how much work it would be, [but] this was way too much fun."

Bad Company is managed by Charlie Brusco at TBA Entertainment in Atlanta.

Letters from The Graciela.



...and then I'll be meeting with the director here at The Graciela. I'm a little nervous because he's supposed to be a genius (whatever that means), but also a real...

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Higher Ground™

by Deborah Evans Price



REMEMBERING TIMOTHY: There are times when something hurts so bad, it just doesn't seem as though it could really be happening. As I write this column, I still can't believe our beloved editor in chief **Timothy White** is gone, and I know I'm just one of many, many people who mourn this tragic loss.

As a leader, he was inspiring and encouraging. I will miss his tremendous enthusiasm for music and for life. He was an unparalleled champion for artists, a journalist who was known for giving newcomers and independent acts valuable exposure in the pages of *Billboard* alongside the industry's legends. He made my life richer by introducing me to some wonderful talents that I probably wouldn't have discovered on my own. Getting a CD with a note from Tim was always a treat, because I knew I was about to encounter something moving and wonderful, and I was never disappointed.

Tim was always generous in letting us expose music we were passionate about. Thanks to him, I've placed articles in *Billboard* on Native American artists, cowboy singers, and a multitude of Christian artists. As busy as Tim was, he always had time to listen to an idea. He was always available to bounce thoughts around, and it wasn't unusual for a quick question to turn into a long, enjoyable conversation.

Those discussions usually started about music but most always ended up being about our boys—his 10-year-old twin sons **Christopher** and **Alexander** and my 12-year-old son **Trey**. He deeply loved his wife and sons and reveled in the joys of family life, from finding a specific toy at Christmastime to the excitement of seeing his boys learn to read. When I told him recently that Trey was learning to play the violin, he sounded more excited than if I'd told him I'd landed some major scoop.

I am going to miss him more than words can express. He was more than a brilliant journalist, more than a leader in the music industry: He was a kind, caring soul, and he had a tremendous impact on my life in many ways. I am blessed to have known him. As I try to process this terrible loss, the only thing that helps is thinking of how much Tim loved great music and knowing that he's in heaven now listening to the angels sing.

REACHING OUT: **Michael W. Smith** and legendary producer **Phil Ramone** were recently in Nashville's Ocean Way Studio recording a song for an upcoming multi-artist album that will

raise funds to help fight the AIDS crisis in Africa. Ramone produced Smith singing "Reach Out," a song he co-wrote with pop songwriter **Dan Hill**.

The seeds for the project came about when veteran manager **Richard Burkhardt** met with **King Mswati III** of Swaziland. "The king is in his mid-30s and a very bright, scholarly man," Burkhardt says, "but the thing that [catches] all of our hearts is when he looks at you and says, 'Five years from now, I will have lost 30% of my people.' That catches your attention."

Up to 33% of the total population is currently infected with HIV, and the life expectancy is expected to drop from 59 to 38 years by 2005 and to age 30 by 2010. Armed with such sobering statistics, Burkhardt approached Ramone, who agreed to executive-produce the album, tentatively titled *Songs for Life*. (That title will likely change, as it is too similar to Time-Life Music's continuity series *Songs4Life*.) The album will be released this fall on Interscope and will include **Mary J. Blige**, **Judy Collins**, **Gerald Levert**, **Luther Vandross**, **Patti LaBelle**, **George Benson**, **Wyclef Jean**, and **Willie Nelson**.



"The severity of what's going on in Swaziland is overwhelming," says Smith, who signed on to be part of the project as soon as he heard of it. "Then I got inspired and wrote this song. I sent it to Richard, then all of a sudden Phil was involved... I am such a huge fan, particularly of all the **Billy Joel** albums [Ramone produced]."

Smith is thrilled to be working with Ramone. "We feel like this song may be the rock that maybe holds this project together. If there's one song that says what this thing is about, it's probably this song."

"It's been a thrill and a joy to me to work with Michael W., because he's got the chops," Ramone says. "It's a treat to have people who can really write and sing and perform."

McKeehan, Peoples Win BMI Awards

BY DEBORAH EVANS PRICE

NASHVILLE—Toby McKeehan and Dottie Peoples took top honors at the BMI Christian Music Awards held at BMI's Music Row offices.

McKeehan was named BMI Christian songwriter of the year, an honor he shared last year with Steven Curtis Chapman. "Winning something for your writing vs. your producing is more personal," McKeehan told *Billboard* at the event. "It comes from your heart and for me, in many instances, from my walk with God. It's sort of like your personal walk being thrown out there in a public forum called a song and art being the format. It's special, because it's more personal than your typical award."



McKeehan records solo for Forefront Records under the moniker tobyMac and with Michael Tait and Kevin Max as dc Talk. During the evening, he won three BMI accolades for writing "All You Got," "Extreme Days," and "Say the Words."

Peoples earned the BMI crystal for most-performed Christian song of the year as writer/publisher of "Testify" and gave an exuberant performance that had the entire crowd on its feet. "This is an awesome surprise. I didn't know it was going to happen," Peoples told *Billboard*. "They just told me when I left the Bonnaroo Festival that I needed to come to Nashville. So we sent the tour bus home, rented a car, and came here. I just thought I was singing a song. This means so much. God has really blessed my writing."

Published through Dottie Peoples Publishing and International Atlanta Music Company, "Testify" was recorded in the Southern gospel genre by Talley Trio for its album *Testament*, as well as by Peoples for her album *God Can and God Will*. Peoples was also cited for writing "Show Up and Show Out."

Chris Eaton received two BMI citations, recognizing his compositions "Adore" and "Lift Me Up." Achtober Songs, owned by McKeehan and EMI Christian Music Publishing (through its companies River Oaks Music Company and Sparrow Song) shared the BMI Christian publisher of the year accolade. It marked EMI's second consecutive victory.

A complete list of winners is available at billboard.com/awards.

In The Spirit™

by Lisa Collins



THE WAIT IS OVER: With their Grammy Award-winning and platinum-selling debut release *Thankful*, **Mary Mary** bolted onto the gospel scene in 2000. Propelled to the top of the charts by lead single "Shackles (Praise You)" that netted high rotation on urban airwaves, gospel's dynamic new sister duo of **Erica** and **Tina Campbell's** became one of the genre's most-sought-after acts inside of six months.

Now, after nearly nine months of delays, Mary Mary will release its long-awaited sophomore CD, *Incredible* (Sony), July 16 (Rhythm, Rap, & the Blues, *Billboard*, June 29). That there is little pre-buzz for the album is hardly an indicator of marketplace receptivity.

As Erica points out, "It's been a slow build, because we've been so back-and-forth. It's like, 'We're coming; we're not coming,' so some people were like, 'We'll just wait until the album comes out.' But I believe once they hear the music, it will be even bigger than 'Shackles.'"



While that remains to be seen, what is clear is that the duo continues to be a key draw in gospel circles, as witnessed by the continued success of *Thankful*, which after 100 weeks continued to chart in the top 10 up until early May.

Credit the delay of *Incredible* to their perfectionism. "We had to get it right," Erica says. "We'd done a first draft of the second record, and it wasn't good enough in our eyes. Then, the label felt we should wait and we knew that our fans were waiting, so it was a struggle. But we got more songs—I believe better songs." Among the new tunes are lead single "In the Morning" and the title track.

The new album—an extension of their infectious, hip-hop- and R&B-flavored beats, edgy grooves, and undeniably spiritual message—includes a remake of the **Hawkins'** classic "Thank You Lord," a poignant reading of **Stevie**

Wonder's "You Will Know," and the guest vocals of **Fred Hammond** on "This Love." The project reteams the duo with producer **Warryn Campbell** (Erica's husband; Tina also happened to marry a man with the surname Campbell) while also including one cut produced by **Rodney Jerkins**.

As the street date nears, excitement for the project and lead single has grown. As part of the Sony's promotional rollout, a sampler was included with the servicing of fellow labelmate **Michelle Williams'** CD, and a full range of radio/print interviews and promotional dates are scheduled.

"We have a few dates with **Mary J. [Blige]** up until August, and we have some tours that are in the works," Tina reports. "Right now, we're just making sure our [bases are] covered. If nobody else supports us, we have the gospel and the Christian community, so we hit them early."

What Erica and Tina won't have to deal with this time around are those in gospel who would question their spiritual sincerity.

"At first, when people heard the beats banging so strong, they were like, 'This can't be gospel,'" Tina reveals. "They weren't used to that. Some people thought it was R&B because of the beats. Or they would see us on the secular side a lot, and they'd get confused. It was OK, because once they heard the lyrics, they became aware. But me and Erica were just being who we are."

BOWING: Integrity Music has announced the launch of Integrity Gospel as the new label home for all future gospel and urban praise-and-worship albums. The imprint bows with the July 30 release of *Joe Pace Presents—Shake the Foundation* and will be followed by the September appearance of a new praise CD in the *Azuza* series, *We Cry Out*. Gospel veteran **Jackie Patillo** will serve as GM of the new label, whose roster also features **Alvin Slaughter**.

BRIEFLY: Contemporary gospel pioneer-turned-pastor **Andrae Crouch** is back with the June 29 recording of a new live project, *Mighty Wind*, to be released under Crouch's newly formed label, Slave Records, at his Pacoima, Calif.-based church, the New Christ Memorial Church. It will include guest vocals from **Crystal Lewis** and **Karen Clark-Sheard**... Finally in stores July 9 is *Praise & Worship '02*. The collection—a collaboration between *Gospel Today* magazine and Verity Records—features new music from **Vickie Winans**, **Beverly Crawford**, **Desmond Pringle**, **Lecricia Campbell**, and Bishop **Paul Morton**.

Secondary Markets Bring In First-Rate Dollars

Eagles And Cher Tap The Forgotten Revenue Of Smaller Cities By Making Stops A Priority On Their Latest Tours

BY SUSANNE AULT

LOS ANGELES—Only when hell freezes over does a band as mighty as Eagles hit up secondary markets for a national summer tour.

However, neither the Concerts West-produced Eagles nor the Clear Channel Entertainment-handled Cher are anticipating weird phenomena as they hop around this summer to such outposts as North Little Rock, Ark., and Knoxville, Tenn.

For Eagles, secondaries were a primary target. "The concept was to avoid as many major markets as possible and concentrate on playing secondary and even tertiary markets," says Randy Phillips, CEO of Concerts West parent company AEG Live. "It paid off, big time."

"Secondary markets are a niche that people forget about when selling top-end ticket prices," says Tim Reese, manager of Knoxville's 26,000-seat Thompson-Boling Arena, regarding the rich business that acts like Eagles and Cher have come to expect. He nabbed Eagles' 1994 Hell Freezes Over tour but still thinks it's a coup to have again corralled them for July 4, admitting, "There is a safety factor [when getting your revenue] from primary markets."

A BELIEVABLE STRATEGY

Clear Channel VP of touring Brad Wavra is also predicting healthy sales with the company's secondary-friendly strategy for Cher, whose dates were booked by Tampa, Fla.-

based Rock Steady Management.

"The demand is going to be high," predicts Wavra, who is expecting 650,000 tickets to be sold overall on the 50-plus-date outing that started June 14; a second leg that is expected to be tacked on would take the tour to the end of the year. "We're doing 30% to 40% more business in markets over what they did in 1999 [on the Believe tour]."

"It's a riot," Wavra continues. "Secondary audiences can be just as loud and appreciative as the major markets."

Many of the 32 William Morris Agency-booked Eagles dates are already setting records. Columbus, Ohio's Valley View Arena was packed with 18,700 people for its

June 22 Eagles show, an attendance record for the 20,000-seat facility that opened in 1998. The tour started May 31 in Reno, Nev.

Although venues in smaller cities are often skipped on blue-ribbon tours, arena managers *Billboard* surveyed say they can almost guarantee a full house when marquee performers do decide to stop by.

"There's absolutely no question that you can sell out. There's a huge appetite for tickets in these cities," says Steve Hyman, executive director of Mark of the Quad Cities in Moline, Ill. Hyman, who sold out his Eagles show in about one day, is close to a sellout on Cher, with fewer than 750 seats open in his 11,000-seat facility.

Additionally, secondary venues often give healthy breaks on arena rental fees and merchandise contracts in order to score premium acts, so tour producers can potentially make up for any losses playing to fewer people.

"They slap you around pretty good," Hyman says of his arrangements with his Monday (8) Eagles and Sept. 13 Cher dates. But he says he's not sweating the fact that he's taking in 20% of the concerts' T-shirt dollars vs. the usual 30% to 40%. Hyman points out that folks in Moline can be counted on to snap up concert gear, helping out his own bottom line, because it's rare for them to see huge headliners.

While some venue managers expressed concern that the high ticket prices may deter customers—Eagles top out at \$150 for the secondary markets and Cher at \$75—most felt the top-tier talent would draw fans. "The Eagles is a once-in-a-lifetime event for some of these markets," observes Michael Marion, GM for North Little Rock's 18,000-seat Alltel Arena. "With Cher, this is her last tour. That sounds like a once-in-a-lifetime event, too."

Extraordinary demand granted the 11,500-seat Mississippi Coast Coliseum in Biloxi, Miss., not just the final date on the Eagles tour but the final *two* dates.

Coast Coliseum is no stranger to high-profile shows—it recently sold out a \$300 per ticket Luciano Pavarotti gig. Even so, Biloxi feels blessed to get the double booking.

"We're proud that [Eagles] have confidence in us," says Bill Holmes, the arena's executive director, noting that the July 19 date sold out in an hour and the July 20 show is just about there.

Holmes believes that the reason some of the meatier acts are showing less big-city favoritism is because some secondary markets have escaped past stigmas. Biloxi,

for instance, has built up its casino night life during the past few years and is becoming a magnet for A-list performers. Holmes says, "We're trying to explain to the world that Biloxi is a whole new world."



PHILLIPS

Louisville, Ky.'s Freedom Hall is courting major tours via a mailing to key tour producers that ties in the arena with the Kentucky Derby, which runs on a nearby track.

"We'll do special marketing highlighting the derby as a reminder that we're out here," Freedom Hall bookings director Debbie Burda says. "You need to stick your name out as much as you can."

Some of the secondary market arenas, like the 25-year-old Coast Coliseum, are older than a lot of the flashier new buildings in the big cities; yet many have been upgraded to fit acts' high-tech needs.

"Our big shows can rival those of many major markets," Coast Coliseum's assistant executive director Matt McDonnell contends.

Hyman says that if Cher wants to bring in 18 semis like she did on her Believe tour stop in 1999, "that will certainly be something to see . . . and something we can handle."

However, Marion admits, "if you're a smaller facility, you have to make sure you're not blowing up fuses if you're going to host [effects-heavy] Janet Jackson or Britney Spears." (Spears recently had to cancel a show after performing two songs in Lubbock, Texas, when her production overpowered the United Spirit Arena's electrical system [*Billboard*, June 29]).

Nine Eagles shows, all sold out, landed on the *Billboard* Boxscore chart in the July 6 issue. The group's top effort listed so far: A June 15 show at the Gorge in George, Wash., raked in \$1,621,900 with 19,988 in attendance.

Cher had two dates on the chart: Air Canada Centre in Toronto, which drew 14,736 out of a possible 15,829 for a gross of \$764,144, and at Michigan's Palace of Auburn Hills, where she grossed \$816,903, with 12,079 out of 15,064 in attendance.

Bonnaroo Fest A Jam-Band Bonanza

BY RAY WADDELL

NASHVILLE—They came, they saw, they Bonnaroo'd.

Giving further credence to the sheer magnitude and vitality of today's jam-band scene, the debut Bonnaroo Festival attracted some 75,000 fans to rural middle Tennessee, grossing close to \$9 million in the process.

With a lineup boasting a veritable who's who of the genre, Bonnaroo sold out weeks ahead of time without the benefit of any traditional advertising (*Billboard*, May 11). The

June 21-23 event flew in largely under the mainstream radar, with local media only taking notice when interstate traffic heading toward the Manchester, Tenn., site stretched for 40 miles. Traffic snafus aside, the event came off well enough to ensure that producers Superfly Productions and A.C. Entertainment will revive the event for 2003.

"It came off better than we could have hoped for," says Jonathan Mayers, president of New Orleans-based Superfly. "The feedback from the artists and talent people was amazing, and I think the people that came really had a great time."

Performers included Trey Anastasio, Widespread Panic, String Cheese Incident, Gov't Mule, Steve Winwood, Phil Lesh & Friends, Ben Harper, Les Claypool's Flying Frog Brigade, Moe, Karl Denson's Tiny Universe, the Del McCoury Band, Béla Fleck, Galactic, Jurassic 5, Norah Jones, the Blind Boys of Alabama, and many others.

Music industry professionals in attendance were unanimous in their praise of Bonnaroo and the event's production. "I think Bonnaroo went

brilliantly," says Buck Williams, president of Progressive Global Agency, booking agency and co-manager of Widespread Panic. "It was a great show and very well-run, with very few exceptions."

Initial tickets, which included camping space and all three days'

their reputation as a peaceable, if enthusiastic, lot; only 18 arrests were reported during the weekend. "The fans were nice and respectful," Mayers reports. "We proved you can put this many people together and have it come off smoothly."

Bonnaroo also received kudos from attendees for the "non-gouging" price tactics for everything from tickets to food and beverages. "We were very price-conscious," Mayers explains. "We always tried to look at the big picture. We're music fans and concert-goers ourselves, and we wanted to be a bargain."

Mayers believes the fact that Bonnaroo was largely ignored by mainstream media is reflective of the entire contemporary jam-band scene. "Being under the radar is the story of a lot of these bands, who mostly aren't on the radio or MTV. In its own way, this is the mainstream. People are going to take notice of these bands and this whole scene."

Meanwhile, it now looks likely there will be a Bonnaroo II. "We'd like to do it in the same time frame, hopefully in the same spot," Mayers says. "We had a really great team, everybody pulled their weight, and everything came together. Hopefully this will become a brand."

The production manager for Bonnaroo was Haddon Hipsley, a veteran of major Phish festivals like the Great Went and Lemonwheel. Security was overseen by industry pros Rick Rentz and Bart Butler.

The term "bonnaroo" was pulled from a Dr. John record. According to Mayers, it is a slang creole term meaning "really, really good stuff."

worth of music, were sold at \$100, followed by a group at \$125, and finally \$140. With the blistering sell-out via the Bonnaroo Web site and other destinations, traditional promotion became a non-issue. The first 60,000 tickets went clean in about a week; when more space was secured at the site, another 10,000-plus tickets were quickly snapped up.

"I think it's pretty self-apparent that this scene is vibrant," says John Paluska, manager of Anastasio and his currently on-hiatus band Phish. "How many tickets sold is certainly impressive, but what's really impressive is how many could have been sold."

MORE TO COME

Given the "event" status of Bonnaroo, as well as some heralded performances, a spinoff product at retail is a natural. According to Mayers, Sanctuary Records will release a double-CD and DVD this fall. "The DVD is a full documentary, including the build through the live performances," he says. "We even had a crew in traffic. This felt like an important event."

The jam-band fans lived up to



ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
CHER, CYNDI LAUPER	First Union Center, Philadelphia June 22, 24	\$1,942,840 \$79.50/\$59.50/\$34.50	28,769 two sellouts	Clear Channel Entertainment
EAGLES	Van Andel Arena, Grand Rapids, Mich. June 21	\$1,327,963 \$127/\$57	12,379 sellout	Concerts West
EL ENCUESTRO DE DOS GRANDES: JUAN LUIS GUERRA Y 440, MARCO ANTONIO SOLIS	Madison Square Garden, New York June 22	\$1,064,225 \$95/\$85/\$75/\$55	14,526 15,263	Spanish Broadcasting System
BRITNEY SPEARS, LMNT, 3RD FAZE	Palace of Auburn Hills, Auburn Hills, Mich. June 24	\$858,249 \$75.50/\$49.75/\$39.75	14,644 sellout	Concerts West, Palace Sports & Entertainment
BRITNEY SPEARS, LMNT, 3RD FAZE	Conseco Fieldhouse, Indianapolis, Ind. June 21	\$764,095 \$77.50/\$41.75	12,834 15,444	Concerts West, Jack Utsick Presents
SAMMY HAGAR & DAVID LEE ROTH	Universal Amphitheatre, Universal City, Calif. June 24-25	\$623,935 \$65/\$50/\$45	12,178 two sellouts	House of Blues Concerts
BRITNEY SPEARS, LMNT, 3RD FAZE	Worcester's Centrum Centre, Worcester, Mass. June 30	\$571,639 \$75.50/\$39.75	9,458 10,492	Concerts West, Metropolitan Entertainment Group
TIM MCGRAW, JESSICA ANDREWS	The Mark of the Quad Cities, Moline, Ill. June 25	\$510,561 \$58.25/\$38.25	10,751 sellout	Clear Channel Entertainment
BLINK-182 & GREEN DAY, SAVES THE DAY	Target Center, Minneapolis June 17	\$462,695 \$30.75	15,512 sellout	Clear Channel Entertainment
TOM PETTY & THE HEARTBREAKERS, MAVIS STAPLES	Van Andel Arena, Grand Rapids, Mich. June 27	\$450,111 \$49.50/\$39	9,934 11,111	Jam Prods.
KENNY CHESNEY, MONTGOMERY GENTRY, JAMIE O'NEAL, PHIL VASSAR	Polaris Amphitheater, Columbus, Ohio June 14	\$379,195 \$25	14,709 20,000	Clear Channel Entertainment
KENNY CHESNEY, MONTGOMERY GENTRY, JAMIE O'NEAL, PHIL VASSAR	Rose Garden, Portland, Ore. June 8	\$309,515 \$35	8,694 17,430	Clear Channel Entertainment
KENNY CHESNEY, MONTGOMERY GENTRY, JAMIE O'NEAL, PHIL VASSAR	Shoreline Amphitheatre, Mountain View, Calif. June 1	\$304,805 \$25	11,961 22,000	Clear Channel Entertainment
KENNY CHESNEY, MONTGOMERY GENTRY, JAMIE O'NEAL, PHIL VASSAR	UMB Bank Pavilion, Maryland Heights, Mo. June 15	\$295,406 \$25	13,103 20,992	Clear Channel Entertainment
PAT GREEN, CROSS CANADIAN RAGWEED, RADNEY FOSTER, DJANGO WALKER, TRENT SUMMAR & THE NEW ROW MOB	Smirnoff Music Centre, Dallas June 22	\$286,204 \$19.50	15,888 16,000	House of Blues Concerts
DOWN FROM THE MOUNTAIN: MUSIC FROM O. BROTHER, WHERE ART THOU: EMMYLOU HARRIS, ALISON KRAUSS, RALPH STANLEY, & OTHERS	DTE Energy Music Center, Clarkston, Mich. June 26	\$281,104 \$46.50/\$22	8,820 15,202	Clear Channel Entertainment, Palace Sports & Entertainment
POISON, CINDERELLA, WINGER, FASTER PUSSYCAT	DTE Energy Music Center, Clarkston, Mich. June 21	\$262,441 \$26.50/\$17	15,202 sellout	Clear Channel Entertainment, Palace Sports & Entertainment
K104 SUMMER JAM: P. DIDDY, BUSTA RHYMES, FAT JOE, AVANT, NAPPY ROOTS, YING YANG TWINS, SHARISSA, BIG TYMER, JAHEIM, JAGGED EDGE	Smirnoff Music Centre, Dallas June 14	\$254,066 \$28.50/\$23.50/\$14	13,842 17,000	House of Blues Concerts, Jeff Sharp Prods.
SCORPIONS & DEEP PURPLE, DIO	Verizon Wireless Amphitheater, Selma, Texas June 7	\$232,490 \$47/\$15	11,207 20,000	Clear Channel Entertainment
INCUBUS, PHANTOM PLANET	Nationwide Arena, Columbus, Ohio June 5	\$231,600 \$24	9,650 12,500	Clear Channel Entertainment
91X X-FEST: FACE TO FACE, UNWRITTEN LAW, RICHARD CHEESE, JACK JOHNSON, CAKE	Coors Amphitheatre, Chula Vista, Calif. June 8	\$227,660 \$38/\$25/\$23	7,967 8,617	House of Blues Concerts
USHER, NAS, FAITH EVANS, THIRD PARTY	Pepsi Arena, Albany, N.Y. June 20	\$227,465 \$44.75/\$39.75	5,102 10,506	Haymon Entertainment
DISPATCH, PAT MCGEE BAND, STRANGEOFOLK, CHAUNCEY	FleetBoston Pavilion, Boston June 7-8	\$225,130 \$32/\$30	8,061 10,000 two shows	Clear Channel Entertainment
WJZZ SMOOTH JAZZ FEST: AL JARREAU, DAVE KOZ, NORMAN BROWN, BRIAN CULBERTSON, JAMES INGRAM	Tweeter Center at the Waterfront, Camden, N.J. June 8	\$223,602 \$66.50/\$10.61	6,383 24,880	Clear Channel Entertainment, WJZZ 106.1 FM
TREY ANASTASIO	Verizon Wireless Music Center, Noblesville, Ind. June 8	\$222,874 \$35/\$32.50	7,315 24,131	Clear Channel Entertainment
INCUBUS, PHANTOM PLANET	CSU Convocation Centre, Cleveland June 4	\$220,800 \$25	8,832 11,400	Clear Channel Entertainment
GAITHER HOMECOMING	Worcester's Centrum Centre, Worcester, Mass. June 8	\$214,886 \$28.50/\$16.50	10,799 14,228	Premier Prods.
KENNY CHESNEY, MONTGOMERY GENTRY, JAMIE O'NEAL, PHIL VASSAR	Delta Center, Salt Lake City June 5	\$213,226 \$25	8,435 12,442	Clear Channel Entertainment
KENNY CHESNEY, MONTGOMERY GENTRY, JAMIE O'NEAL, PHIL VASSAR	Spokane Arena, Spokane, Wash. June 9	\$207,625 \$44/\$35	7,519 12,423	Clear Channel Entertainment
ALANIS MORISSETTE, HOWIE DAY	Tweeter Center for the Performing Arts, Mansfield, Mass. June 5	\$205,545 \$47/\$25	5,708 19,900	Clear Channel Entertainment
TREY ANASTASIO	Radio City Music Hall, New York June 18	\$202,244 \$35.50	5,941 sellout	Radio City Entertainment, Clear Channel Entertainment
KORN, PUDDLE OF MUDD, DEADSY	First Union Arena, Wilkes-Barre, Pa. June 20	\$200,651 \$38.50/\$27.50	5,244 7,037	Clear Channel Entertainment
ALEJANDRO SANZ, BACILOS	Greek Theatre, Los Angeles June 23	\$200,457 \$100/\$85/\$68/\$24	5,362 6,152	Nederlandier Organization
INCUBUS, PHANTOM PLANET	Cumberland County Civic Center, Portland, Maine June 11	\$200,200 \$25	8,312 sellout	Clear Channel Entertainment
CHICAGO	Wolf Trap Farm Park, Filene Center, Vienna, Va. June 11	\$199,324 \$36/\$20	7,028 sellout	in-house

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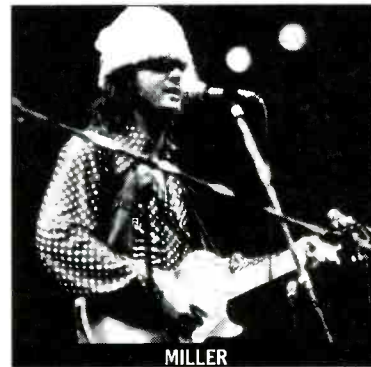
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Venue Views™



by Ray Waddell

TAKE THE MONEY AND QUIT: A bankable touring franchise in the late 1980s throughout the 1990s, some 20 years beyond his biggest hit-making era, Steve Miller celebrates live performances from his formative years with *The Steve Miller Band*, a double-live CD from shows recorded at **Shady Grove** in Washington, D.C., in 1973 and New York's **Beacon Theater** in 1976. But even though Miller has a new album to promote, don't expect him at a shed near you this summer. "I really like doing shows—obviously, because I spent the last 15 years doing that," Miller says. "Of that, the last 10 years were the most fun. But I've been off the stage since 2000."



MILLER

After a hiatus in the early '80s, Miller returned to touring in earnest in 1988 with intentions of playing jazz and blues. Fans wouldn't let him get away with that concept. "We found out there were 14 songs we just had to do," Miller says. "The first gig was at a basketball arena in Vermont, and about 3,500 kids started shouting 'Jungle Love,' 'Jungle Love,' and we were getting ready to do **Mel Torme's** 'Born to Be Blue.' So we always ended up doing those 14 songs, and then I had nine more songs where I could sing whatever I wanted to."

Miller became a summer shed tradition by the mid-1990s—money in the bank for promoters. "Yeah, and money in the bank for my band and crew; it was a very good touring time," he recalls. "As the 1990s went on, Clear Channel [then SFX] came in, and things started getting real crazy, real quickly. I looked up one day and said, 'Who are these guys doing 11 of my shows?' Then it was 19, then one year it was 38 of 42 gigs."

Obviously, there was plenty of money to be made, "but the money wasn't good," Miller says. "I'm not talking about profits, I'm talking about where it was coming from. I don't like the way they run their facilities, and I don't like the way they treated me as an artist. Their lack of a sense of humanity is shocking."

After a particularly aggravating experience in Nashville, Miller decided, "I'm done. It wasn't worth doing it, and it wasn't any fun doing it. I was ready to do some reassessment anyway." Miller, who still won't divulge the meaning of "pompatus of love," says he has loved every minute of his career. "It has been a beautiful thing. I love puttin' on shows, designing the lights, getting the stage just right, and then it's time for a joyous evening of music. I've been able to do that for a long time, and I look forward to doing it some more."


Though a tour is not scheduled, Miller will play the San Francisco Blues Festival in September in a set with such heavyweights as **James Cotton**, **Otis Rush**, **Charlie Musselwhite**, and other compatriots of Miller's in the '60's Chicago blues scene.

GET YOUR MOTOR RUNNIN': The Every Open Road tour, a multifaceted 100th anniversary tribute to Harley-Davidson Motorcycles, will feature **Bob Dylan**, **Tim McGraw**, **Stone Temple Pilots**, **Ted Nugent**, the **Warren Brothers**, **Billy Idol**, **Earl Scruggs**, **Hootie & the Blowfish**, **Los Lobos**, **Journey**, the **Doobie Brothers**, the **Doors** (**Ray Manzarek**, **Robby Kreiger**, **John Densmore**), and others. **Joe D'Urso & Stone Caravan** will be the house band. The 10-city international tour will begin July 20-21 at **Atlanta Motor Speedway** and play Baltimore, Los Angeles, Toronto, Dallas, Mexico City, Sydney, Tokyo, and Barcelona before wrapping in Munich July 25-27, 2003.

THE BEST BOSS: Working for **Timothy White** was never dull. Intimidating as a writer, passionate as an editor, unpretentious as a mentor, he led by example, with an unwavering moral code and an open mind for any pitch I ever tossed his way. Tim wasn't class-conscious when it came to coverage: **Drive-By Truckers** could get in as surely as **the Rolling Stones** if the story was newsworthy. Certainly, figuring out exactly what he wanted could be challenging, but in the end he would, one way or another, get his point across. A voicemail message that came in at 10 p.m. on a Sunday night almost certainly came from Timothy, and his intro, "**Ray**, Tim White calling," heralded praise or rare criticism that hit with equal impact. I found him to be fair, quick with a laugh or story, appreciative of effort. He also cared deeply about our editorial product, and that makes us care. I am proud I had the chance to work for him, a man who reached the pinnacle of his profession and who went out guns a-blazing.



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ALBUMS

Edited by Michael Paoletta

POP

★ STEVE MILLER BAND

Steve Miller Band

PRODUCERS: Steve Miller, Steven Ship, Kevin Cain

King Biscuit Flower Hour/Razor & Tie 793018800

Before a remarkable run of three-chord monsters, Steve Miller was a soulful, highly respected Bay Area guitar slinger operating mostly under the mainstream radar. This too-cool treasure chest of live performances from the noted radio show *King Biscuit Flower Hour* showcases Miller and his crack bands as a crowd-pleasing act poised on the brink of stardom but still struggling to find commercial legs. Disc one comes from a 1973 Washington, D.C., performance and features exuberant, hard-rocking takes on concert staples "Space Cowboy," "Gangster of Love," and "Living in the USA," as well as well-executed blues and R&B cuts and a trippy, brilliantly flawed 11-minute early version of soon-to-be career song "Fly Like an Eagle." Disc two is from New York's Beacon Theater in '76 and finds Miller and reconfigured band more rhythmic and a little less edgy but nevertheless highly motivated. "The Joker" holds up well (though we still don't know what the "pompatus of love" is), the thumping "Going to the Country" shows Miller's love of the genre, and "Fly Like an Eagle" evolved into a confident, road-tested, thundering behemoth trimmed to less than five minutes. Miller may have found a reliable formula by the late '70s, but he definitely had it goin' on live far earlier.—**RW**

★ PIXIES

The Pixies

PRODUCER: Gary Smith

SpinArt 109

Unbeknownst to the majority of Pixies fans, the March 1987 recording session that produced the band's stunning debut album, *Come on Pilgrim*, also served as the spine for the rest of its career. Leftover tracks from that session found their way onto other discs that the pioneering alt-rock foursome released during the course of its five-

AEROSMITH

O, Yeah! Ultimate Aerosmith Hits

PRODUCERS: various

Columbia C2K 86700

For many, this set's key selling point is also its biggest flaw. *O, Yeah!* was the first of the many Aerosmith collections to combine the act's early material with its post-reunion repertoire. Having at long last combined the two, this set also illustrates perfectly why the band has lost many of its early fans. Together, in the same place with their predecessors, such glossy post-reunion hits as "Janie's Got a Gun" and "I Don't Want to Miss a Thing" are painfully lacking the ragged, drug-enhanced attitude

CONTRIBUTORS:

Bradley Bamberger, Leila Cobo, Brian Garrity, Rashaun Hall, Jill Kipnis, Wes Orshoski, Michael Paoletta, Chuck Taylor, Christa L. Titus, Philip van Vleck, Ray Waddell. 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 bureaus.

SPOTLIGHTS



PETER GABRIEL

Long Walk Home: Music From the Rabbit-Proof Fence

PRODUCERS: Peter Gabriel, Richard Evans, David Rhodes, Stephen Hague

Real World 7243 8 12238

For those who have long loved *Passion*—Peter Gabriel's Middle Eastern-inflected score to Martin Scorsese's 1989 film *The Last Temptation of Christ* (now reissued in a remastered edition by Universal)—the intrepid artist's soundtrack to the Australian film *Rabbit-Proof Fence* should prove nearly as compelling. Gabriel toured the Australian outback to sample sounds of nature for sonic source material; the result is atmospheric, often ominously so (befitting a story of three aboriginal girls running away from captivity in Sydney toward home across the barren outback). Building on interwoven motifs, *Long Walk Home* has a cumulative emotive power. The sampled synthetics provide ambience, along with an array of indigenous percussion; strings and various voices, including those of Gabriel and the Blind Boys of Alabama, heighten the drama, particularly on the song-like closing theme "Cloudless."—**BB**

X-PRESS 2

Muzikizum

PRODUCER: X-Press 2

Skint/Columbia CK 86652

Members of the global club community have been patiently awaiting a full-length from X-Press 2 since the early-'90s, when the British house trio—Ashley Beedle, Rocky, and Diesel—ripped dancefloors apart with its early singles, the power-packed "Muzik X-Press" and "London X-Press." Years later, at the start of this decade, X-Press 2 released three back-to-back U.K. club hits: the tribal-jacked "AC/DC," the eerie "Muzikizum," and the siren-wailing



"Smoke Machine," all of which are included on this sterling debut. The set's official first single, the David Byrne-fronted "Lazy," has already topped *Billboard*'s Hot Dance Music/Club Play chart. With support from radio, the infectious track could easily repeat the process on *The Billboard* Hot 100. As for future singles, the hypnotic "I Want You Back" (featuring Yello's Dieter Meier) and the African-inflected "Call That Love" (featuring Steve Edwards) are ripe for the picking.—**MP**



COUNTING CROWS

Hard Candy

PRODUCER: Steve Lillywhite

Geffen 069493356

Playing the role of good-time guys is easier said than done for Counting Crows. While the band peppers its latest release, *Hard Candy*, with a handful of sunny pop numbers ("American Girls"), such radio-friendly frat fare only tells half the story. Try as he might, frontman Adam Duritz, ever the hopeless romantic, can't quite get past his sad-boy melancholia (listen to "Carriage," for starters). What's more, when not attempting to rock the suburbs, the San Francisco six-piece is involved in more grown-up explorations both sonically (the *Pet Sounds*-era string flourishes on "Miami") and thematically ("If I Could Give All My Love" is a rumination on the death of the band's Richard Manuel). Overall, Counting Crows has created a soundtrack for summer with *Hard Candy*—references to the season are scattered through the album, including the Allman Brothers-esque Southern rocker "Up All Night"—and, thanks to the production of Steve Lillywhite, it largely succeeds.—**BG**

year existence: from *Surfa Rosa*'s "Broken Face" to *Bossa Nova*'s "Down to the Well." But among the most die-hard Pixies fans, these tracks were known first as songs from a rare bootleg called "The Purple Tape." Now, SpinArt issues this historic nine-song collection, which features radically different versions of classics like *Doolittle*'s "Here Comes Your Man" and

Trompe le Monde's "Subbacultcha," as well as the studio version of the rare track "In Heaven." While the majority of these songs are available elsewhere, presenting them together in their original versions gives the listener a much richer understanding of the evolution of the Pixies—and a deeper appreciation of the magnitude of its twisted punk-pop brilliance.—**BG**

★ A1

A1

PRODUCERS: Mike Hedges, Chris Porter,

Eric Foster White

Columbia 88628

Overseas, foursome A1 has evolved from your standard-issue boy band to a credible acoustic-framed ensemble with tenacity. "Caught in the Middle," the group's first stateside single, has

already stormed Europe and Asia, and with good reason: It meshes a hook-sodden melody with pristine harmonies and bull's-eye instrumentation. These guys write their own music, play instruments, and do all the rest that most of today's "credible" U.S. rock bands do—unfortunately, because they're blessed with good looks, their hill is a steeper climb here. A shame, since tracks like the lovely "Make It Good" and pop treasure "Same Old Brand New You" are truly timeless, well-crafted songs, free of the cheap gimmickry that litters so much of today's mainstream fodder. An interesting note: *A1* is among the first albums to test the new label trend of releasing fewer tracks—seven here—for a lower retail price, in an effort to win back consumer interest in a flailing marketplace. Let's hope that draws it deserved notice; *A1*'s more than got the sauce to make good in America.—**CT**

ROSEY

Dirty Child

PRODUCER: Darryl Swann

Island 586805

A former A&R executive and DJ, Rosey has turned the tables to become a performing artist with much potential. This debut brings together rock, blues, and hip-hop musicalities, which provide the perfectly strong foundation over which Rosey's no-holds-barred, Fiona Apple-esque vocals ride. First track "Love"—originally featured on the *Bridget Jones's Diary* soundtrack—finds Rosey huskily telling "love" that she has changed and is willing to be found. "One" is a sexy ode to the love of a lifetime and features an unforgettably silky chorus. On "Desperate," she boldly tells an old lover that she will never be desperate enough to be with him again. The Eastern-inspired riffs on "Like a Dream" are perfect for the summer, as is the slow groove of "Heaven." A strong, sensual, and sassy debut.—**JK**

HALFORD

Crucible

PRODUCER: Roy Z

Metal-Is/Sanctuary 06076-85233

Resurrection, the debut album of ex-Judas Priest frontman Rob Halford's namesake band, won widespread head-banging approval from metal critics in

(Continued on next page)

VITAL REISSUES



of such blistering cuts as "Mama Kin." Meanwhile, by collecting the band's numerous hits from its reunion era—1987's "Dude (Looks Like a Lady)" to the very recent "Just Push Play"—this set shows the enormity of the band's commercial status. And as much as many would like to dismiss these songs as a pile of overexposed dregs, quite the opposite is true (particularly in hindsight): With distance, many of the band's early-'90s songs are—the Aerosmith faithful will love this—indisputably great pop-rock songs. Rediscover the back-porch brilliance of "Crazy" and the scorching "Livin' on the Edge." At a time when the band seems to be

getting back to its roots with such cuts as the raucous "Just Push Play," this two-disc, 30-song set could very

well teach old fans how to love the band again. Thankfully, this set includes Run-D.M.C.'s still-thrilling collaboration with Steven Tyler and Joe Perry on "Walk This Way."—**WO**

VIOLENT FEMMES

Violent Femmes

REISSUE PRODUCERS: Victor DeLorenzo,

Brian Ritchie

ORIGINAL PRODUCERS: Mark Van Hecke,

Violent Femmes

Slash/Rhino R2 78242

Whether they like it or not, the careers of many bands are defined by their debut albums. Violent Femmes are such a band. The trio's 19-year-old eponymous debut is home to

such classics as "Blister in the Sun," "Kiss Off," "Add It Up," and "Gone Daddy Gone." Yet for all those groups that peaked with their introductory efforts, few will ever see their debut restored, repackaged, and expanded in as magnificent a fashion as seen here. Not only do singer/guitarist Gordon Gano, bassist Brian Ritchie, and percussionist Victor DeLorenzo sound as fresh and snotty as ever, but their best work is accompanied by a fat booklet and, more important, 26 extra tracks—including live cuts, demos, and a priceless early interview—spread over two discs. A must for diehards and the curious alike.—**WO**

(Continued from preceding page)

2000. While its follow-up, *Crucible*, is commendable, it nevertheless encounters turbulence of the dreaded sophomore slump kind. There are plenty of terrific moments, including the blistering guitar work on "Hearts of Darkness," the progressive melody of "Sun," and the Middle Eastern flavor of the title cut. But *Crucible* seems to struggle to maintain the band's musical identity, at times revisiting the compositional work of late-'80s Metallica and Iron Maiden. Still, songs like "One Will" "Handing Out Bullets," and "Weaving Sorrow" are guaranteed to please Priest and Halford fans. In a live setting, expect such anthemic tracks to take on larger-than-life personalities.—**CLT**

TWINEMEN

Twinemen

PRODUCERS: Twinemen

Hi-N-Dry HND 002

Somewhat surprisingly, Dana Colley and Billy Conway have shown great determination and resilience in the three years since the death of their former Morphine bandmate, vocalist/two-string bassist Mark Sandman. First they formed a nine-piece touring outfit dubbed Orchestra Morphine to pay tribute to their work with Sandman. Now, they return with a member of that act, singer Laurie Sargent, and a new studio project, Twinemen, on their own Caroline-distributed Hi-N-Dry imprint. With a number of friends lending a hand, Colley and Conway (saxophonist and drummer, respectively) amble through some of the same, smoke-filled, dark alley sounds of Morphine, with Colley and Sargent at times sounding strikingly similar to Sandman and Cowboy Junkie Margo Timmins, respectively. While Boston's Morphine prided itself on providing maximum soul through the most minimum of instrumentation, Twinemen embellish their songs with keyboards, organ, pennywhistle, and guitar, which was rarely heard on Morphine's albums. As always, Colley and Conway don't allow the playing on the album to overwhelm the song; they continue to stretch and experiment with the traditional song structure. A solid chill-out record and a first step forward album-wise, this collection of often hypnotic cuts sees Colley and Conway trying different things. The soulful "Harper and the Midget" seems to point the way toward the obvious next step.—**WO**

R&B/HIP-HOP

SLUM VILLAGE

Dirty District

PRODUCERS: various

Sequence 8003

The latest in Sequence's mix-tape sessions, Slum Village's *Dirty District* takes you into the heart of Detroit. Like previous mix-tape sessions from Dan the Automator and Babu, this set gives the Detroit-based trio (T3, Baatin, and Elzhi) the platform to promote its signature sound. But unlike previous Sequence releases, the group also took the opportunity to use *Dirty District* as a platform for up-and-comers—in this case, Detroit-based rap acts that have yet to be given the chance to shine. The end result is a 16-track set that offers a little something for every hip-hop fan. On "VIP In," newcomer Phat Kat attacks the track like a wily veteran. The album also features bass-driven "One," which also appears on Slum's forthcoming Priority/Capitol debut, *Trinity*. *Dirty District*, a pseudonym for Detroit, proves that Detroit-based hip-hop doesn't begin and end with a certain blond MC.—**RH**

DANCE/ELECTRONIC

★ KOOP

Waltz for Koop.

PRODUCERS: Oscar Simonsson,

Magnus Zingmark

JCR/Quango/Palm 5017

Swedish duo Koop—composers/producers/remixers Oscar Simonsson and Magnus Zingmark—create the kind of sublime jazzy electronic landscapes that sit comfortably alongside offerings from the likes of Zero 7, Nuyorican Soul, and Kruder & Dorfmeister, as well as Donald Byrd. While understated house and soulful left-field elements are heavily featured, the lovely *Waltz for Koop.*, the duo's second album, is also home to big-band and Brazilian flourishes, making it a natural for the many cocktail soirées of summer. Witness the airy "Summer Sun" (featuring the lovely vocals of Yukimi Nagano) and the lazy "Baby," fronted by Cecilia Stalin. "Tonight," with Mikael Sundin, is Blue Note-ready—just the type of track British DJ/tastemaker Gilles Peterson would surely embrace. The cinematic "In a Heartbeat" receives an ample dose of soul, courtesy of featured singer Terry Callier. "Relaxin' at Club F****n" sounds like the soundtrack for a smoky nightclub, say at about closing time. The

album is accompanied by a bonus disc (a DVD-EP, actually) containing the video for "Summer Sun," a Richard Dorfmeister remix, and other goodies.—**MP**

COUNTRY

★ ANTHONY SMITH

Anthony Smith

PRODUCER: Bobby Terry

Mercury 02327

Already a commercially successful songwriter, East Tennessee native Anthony Smith now makes some big noise as a recording artist with this Mercury debut. An intriguing hybrid of the edgy grit of Hank Williams Jr. and the humor and country pop sensibilities of Roger Miller, Smith has definitely got something going on. "Who Invented the Wheel" is a classic, self-pitying turn on displaced aggression, and debut single "If That Ain't Country" is pure energy. Smith has a knack for inventive word play, like on the reverb-drenched, passionately sung "Impossible to Do," the surly "Hell of a Question," and the swaggering "Half a Man." At times brash and fearless, Smith can quickly turn sensitive and refreshingly vulnerable on such cuts as the softly percolating ballad "Up to the Depth" and the subtle, melodic "Infinity." An impressive, noteworthy debut.—**RW**

LATIN

► EL GRAN COMBO DE PUERTO RICO

El Gran Combo de Puerto Rico 40

Aniversario

PRODUCERS: Rafael Ithier, Freddie Miranda

BMG U.S. Latin 74321-94428

How do you celebrate 40 years of musical output? In the case of seminal salsa band El Gran Combo de Puerto Rico—a performing group through and through—with a concert. The three-hour-plus extravaganza, which took place in April at the Rubén Rodríguez Coliseum in Puerto Rico, was recorded for posterity in this two-CD set that constitutes a veritable history of El Gran Combo. It features the band's greatest hits, including "Un Verano en Nueva York," "El Menú," and "No Hay Cama Pa' Tanta Gente." More important even than the material is the vibe of the recording; close your eyes and you might as well be dancing to El Gran Combo live—a true relief with the slew of processed, over-produced tropical albums currently in the market. Highlights of the recording include a medley featuring former El Gran Combo singer Andy Montañez and

another featuring Gilberto Santa Rosa, long a fan of the band. Equally strong is "Medley a La Mujer," featuring two of the band's current singers, Charlie Aponte and Jerry Rivas.—**LC**

► CELSO PIÑA

Mundo Colombia

PRODUCERS: Poncho Herrera, Toy

Hernández, Julián Villarreal

Warner Music Latina 46791

After two decades of toiling in relative obscurity, Celso Piña—a Mexican accordionist who plays traditional Colombian *cumbias* and *tallenatos*—suddenly became hip last year with *Barrio Bravo*, an album featuring cutting-edge Latin rock and hip-hop guest artists. In *Mundo Colombia*, Piña improves on the formula with an even more organic and cohesive sound and a most seamless, rocking fusion applied to traditional and new tracks. The album kicks off with "El Tren (Mr. Cumbia Man)," a hip-hop cumbia that features rapper Blanquito Man and a driving electric bass that's simply delicious under the cumbia rhythm. As in *Barrio Bravo*, *Mundo Colombia* is more a collaborative than a solo effort, and guest artists from Flaco Jiménez to Julieta Venegas appear on virtually every track. Notables on this overall excellent album include the virtuoso accordion playing of Piña and Jorge Leal "Chapas" on "El Tiempo," which is also carried by Alejandro Rosso's jazz piano, Venegas' vocals in the evocative "La Piragua," and Alejandro Marcovich's funky e-bow playing in "Caballo Viejo." Consider this a blueprint for fusion.—**LC**

WORLD MUSIC

★ ARTO LINDSAY

Invoke

PRODUCERS: various

Righteous Babe 027

American-Brazilian Arto Lindsay is the perfect musician to entangle the popular music of Brazil and the U.S. and emerge with a sound that challenges his listeners in the most seductive manner possible. *Invoke* summons samba and *tropicália* with sublime confidence, folding these vibes into art rock, noise rock, samples and loops, conjuring wonderful music that flirts with ambient—just flirts, however. Such songs as "Over/Run," "Illuminated," and the title track have an undeniable groove that prevents them from lurking in the background. "Clemency," "Unseen," and "Predigo," on the other hand, are muscled-up avant soundscapes, rich in percussive urgency

and brooding, industrial, sonic imagery. Leaving no Brazilian stone unturned, Lindsay ends the album with an exquisite, airy samba, "Beija-me" (Kiss me). His performance is thoroughly reminiscent of Caetano Veloso at his most romantic. A very cool finale.—**PVV**

JAZZ

★ RON CARTER

Stardust

PRODUCER: Ron Carter

Blue Note 7243 5 37813

Virtuoso jazz bassist Ron Carter conceived this project as a tribute to bassist/composer Oscar Pettiford, and it's a very fine homage. The three Pettiford originals—"Tamalpais," "Bohemia After Dark," and "Blues in the Closet"—are great choices, showcasing Pettiford's compositional mind in three distinct moods. Carter recruited tenor sax man Benny Golson, whose warm, smoky tone is the perfect flavor on "That Man I Love." Vibes player Joe Locke is a bright presence on several tunes, most notably the bluesy Carter original "Nearly." Carter assembled a quintet for the sessions, though he uses smaller configurations on several tracks. He works the title track, for instance, solely with Roland Hanna's piano, and Carter takes the melody as well. *Stardust* is a superb listening experience; a mellow, thoughtful, contemporary jazz album.—**PVV**

BLUES

SUE FOLEY

Where the Action Is

PRODUCER Colin Linden

Shanachie 8038

Ottawa-based blues artist Sue Foley is still being characterized as an up-and-coming star, even though *Where the Action Is* is her seventh album. This new CD should help Foley move up a notch in the estimation of fans and critics. Her songwriting is the most impressive facet of the album. She wrote nine of the 12 tunes, and she has quite a knack for penning lyrics that are as catchy as they are coherent. Her guitar work is long on style and short on pyrotechnics—Foley's guitar tends to serve the song, which is always refreshing. She's more of a rock singer than a blues diva, though she does lay down a spot-on vocal on the traditional nugget "Down the Big Road Blues." School's out for Foley; she needs to tour extensively behind this album.—**PVV**

N O T E W O R T H Y

ELVIS PRESLEY

Today, Tomorrow & Forever

PRODUCERS: various

RCA/BMG Heritage 65115

One hundred previously unreleased cuts from Elvis Presley would be greeted with enthusiasm any time, and arriving near the 25th anniversary of his death, this lavishly packaged and meticulously annotated four-CD set from the RCA vaults does not disappoint aesthetically or historically. In many cases, alternate takes become alternates for a reason (namely because of subpar quality), but here they often vary only slightly—sometimes undetectably—from the best-known ver-

sions. At times, this is a fascinating chronicle, with hugely informative liner notes, studio snafus, humorous exchanges, and incredible performances. The abrupt shift between the languid "Harbor Lights" in 1954 and the hard-charging "I Got a Woman" two years later, for example, is monumental. The live stuff is particularly engrossing: A 1956 performance, though weak in audio quality, is well worth inclusion if for no other reason than to record a meteor on the rise. To hear the local DJ introduce "Heartbreak Motel," then Elvis' contention that "Long Tall Sally" is "real hot around the



nation and some parts of Africa," is a trip. Hidden gems shine everywhere, like the false starts and faltering narration on an otherwise perfect "Are You Lonesome Tonight?"—and the strange "Wonderful World" from '68 juxtaposed against the insinuating "Guitar Man" is a blast. The title cut, a duet with Ann-Margret that appeared as a solo performance in *Viva Las Vegas*, is a lilting, melodic beauty, and other movie fare like "Follow That Dream" and "Roustabout" are as light and fluffy as popcorn. A 1969 live performance of Willie Nelson's "Funny How Time Slips Away" is priceless, as is the wide-

open take on Del Shannon's "Runaway" from the same midnight show. Again, the live material is, in many cases, the most enjoyable, concluding with a manic "See See Rider," simmering "Polk Salad Annie," and anthemic "Walk a Mile in My Shoes" from a 1970 Vegas stint. Tilted mostly toward less familiar but nevertheless stirring recordings, the set represents Elvis' Hollywood period particularly well, but also includes country, blues, rockabilly, gospel, and Vegas efforts. Masterfully assembled and beautifully presented, this set is a must for any serious Elvis collector or fan.—**RW**

SINGLES

Edited by Chuck Taylor

POP

★ JENNIFER LOVE HEWITT *BareNaked* (3:19)

PRODUCER: Meredith Brooks
WRITERS: J. Hewitt, M. Brooks, P. Goldowitz
PUBLISHERS: Zomba Enterprises/In Love, ASCAP; EMI Blackwood/Kissing Booth/Goldomusick, BMI
Jive Records 40038 (CD promo)

Jennifer Love Hewitt was kicking around a singing career back when Avril Lavigne and Michelle Branch were still learning to color inside the lines; her 1998 single "How Do I Deal" remains a hidden treasure. Throughout her upcoming full-length debut for Jive Records, Love's maturity over the current crop of female singer/songwriters is all the more obvious, and it's nice to see her at last signed with a label that will fight for her success. First single "BareNaked" is a natural fit for the radio class of 2002, with its acoustic, guitar-etched backdrop, catchy melody, and savvy production (courtesy of rocker Meredith Brooks, with whom Love wrote the song). The lyric is where we find Hewitt in a world apart from the other gals, with its smart, colorful commentary on staying above water when life trips you up ("Did you ever feel so deep that you speak your mind, put others straight to sleep/You wonder if anybody cares"). Adult top 40 is the obvious target for airplay, but if Jive can snare the MTV *TRL* crowd, Hewitt could also own mainstream top 40. Meanwhile, the actress returns to the big screen in October in DreamWorks' *The Tuxedo*. —CT

R&B

BOYZ II MEN FEATURING FAITH EVANS *Relax Your Mind* (4:06)

PRODUCERS: Carlos "Pryceless" McKinney, Hennessey, Raphael Brown
WRITERS: R. Brown, J. Washington, F. Fleurimond, C. McKinney, W. DeBarge, E. DeBarge, E. Jordan
PUBLISHERS: Brown Lace Music/Hitco/Songs of Windswept/Penn State/Urban Legendz, BMI; World of Flowers/Hitco South/Music of Windswept/Pinnacle Songs/Famous Music/Jobete Music, ASCAP
Arista 5160 (CD promo)

Evergreen entertainers Boyz II Men step up the bpm for the second offering from their forthcoming album, *Full Circle*. Teaming with labelmate Faith Evans, the group—Nathan Morris, Wanya Morris, Michael McCary, and Shawn Stockman—offers a combination of smoothness and maturity on "Relax Your Mind." Unlike so many current R&B tunes out there, the single keeps things sweet and simple: "Don't want to waste your time/Sit back and relax your mind/I wanna be what you need and more/Just tell me what you like." The single adds a little novelty by referencing an '80s R&B classic or two—in this case both DeBarge's "I Like It" and "All This Love"—with Evans contributing vocals in the refrain. "Relax Your Mind" should be a lock-in for adult R&B,

SPOTLIGHTS



CHER *A Different Kind of Love Song* (3:32)

PRODUCERS: J. Alberg, A. Hansson
WRITERS: M. Lewis, K. Alberg, Ziggy
REMIXERS: Lenny Bertoldo, Rodney Jerkins
PUBLISHERS: Eclectic/Saphary/BMG Publishing Scandinavia, STIM; Wannait Music/BMG, ASCAP
Warner Bros. 100911 (CD promo)

Cher's current *Living Proof* packs quite a hitworthy wallop, and first single "(This Is A) Song for the Lonely" had all the potential to joyfully tear up the pop airwaves and leave them in tatters. Unfortunately, U.S. programmers looked the other way and missed out on a great song—and as a result, the accompanying album has drawn little attention. So . . . if at first you don't succeed, hit up programmers with a track that's even more irresistible. "A Different Kind of Love Song" personifies summer, with its cloud-scraping chorus, breezy melody, and kitschy production tics, including Cher's trademark vocoder swipes. True, this number doesn't rewrite history, but it certainly possesses all the life-affirming punch and panache of the best of millennium-era Cher. The album version needs no tweaking, but remixes from Lenny B. and Johnny Rocks twist the beat a bit to fine effect. Only the Rodney Jerkins reworking casts the song in an awkward context, placing Cher's vocal alongside a monotonous jittery rhythm track that strips away its joyful highs and lows. And that, after all, is the point here. —CT

though it might face an uphill battle at mainstream R&B, where rap is pretty

EVE FEATURING ALICIA KEYS

Gangsta Lovin' (4:02)
PRODUCERS: Irv Gotti, 7
WRITER: not listed
PUBLISHER: not listed
Ruff Ryders/Interscope 10722 (CD promo)

Eve is a woman with a mission. With feature film roles in Vin Diesel's *XXX* and Ice Cube's forthcoming *Barbershop*, along with a new album on the way, the first lady of Ruff Ryders has her hands chock full. "Gangsta Lovin'," the first single from her cleverly titled third effort, *Eve-Olution*, teams the Philadelphia native with



the ubiquitous Alicia Keys, a woman who knows a thing or two about being busy. Their diesel-powered dual effort is a clear-cut smash. Eve's lyrics are as sharp as ever, while the track, produced by Irv Gotti and 7, is a midtempo ditty that begs to be blasted. Miss Keys offers the proverbial icing on the cake with her sweet soul croon on the hook. This dynamic duo has created a programmer's dream, a radio-ready single from two of urban music's biggest acts du jour. And Eve's timing couldn't be better: With the exception of a few up-and-comers, there are no MCs representing the ladies right now. Leave it to the "illest pit bull in a skirt" to stand up and represent accordingly. Watch this one take off like the wind, opening Eve's most successful musical chapter yet. —RH

much the calling card of the day. No shame for the Boyz, though; a nice



MICHELLE BRANCH *Goodbye to You* (3:48)

PRODUCER: John Shanks
WRITER: M. Branch
PUBLISHER: I'm With the Band Music/WB Music, ASCAP
Maverick 100922 (CD promo)

Singer/songwriter Michelle Branch has taken root as a full-fledged heroine of the MTV generation with her relatable lyrics and amiable, guitar-fueled melodies. Following the No. 12 Hot 100 peak of "Everywhere" and No. 6 flourish of "All You Wanted" (which spent a tenacious 50 days on *TRL*'s daily countdown), the 17-year-old is going for the top spot with "Goodbye to You," her third, equally appealing single from the platinum *The Spirit Room*. This time around, Branch—who wrote the song solo—ruminates on the resolve that comes at the end of a painful relationship: "It hurts to want everything and nothing at the same time/I want what's yours and I want what's mine/I want you but I'm not giving in this time/Goodbye to you." While the melody line and instrumentation are strikingly similar to those previous hits, radio's current penchant for young, female songwriters, à la Avril Lavigne and Vanessa Carlton, should provide an open door for Branch at top 40. Meanwhile, a new version of album track "You Set Me Free" has been adopted as the season theme for the WNBA. —CT

moment and a step forward in their long-lived career. —RH

COUNTRY

RODNEY HAYDEN *You Don't Talk I Don't Listen* (no timing listed)

PRODUCER: Tony Brown
WRITERS: R. Hayden, B. Whitbeck
PUBLISHERS: Rodney Hayden Songs, ASCAP; Reckage Songs/Bergeron, BMI
Rosetta Records 2002 (CD promo)

Signed to Robert Earl Keen's Texas-based Rosetta Records, Rodney Hayden is a gifted young singer/songwriter who puts his traditional country voice to good use on this lively little number. Produced by Tony Brown, the track is awash in fiddle, piano, and steel guitar, and it sounds made for a two-stepping crowd on a Texas Saturday night. The lyric examines a classic case of love gone wrong and the damage done when communication breaks down in a relationship. This wonderful single perfectly illustrates what makes a great country record—a solid song, engaging production, and a vocal performance packed with personality. This is a newcomer to keep an eye on. He'll remind you of the best of Merle Haggard, Buck Owens, and George Strait wrapped up in a fresh-faced new package for today's generation. —DEP

ROCK

JULIANA HATFIELD *Every Breath You Take* (3:47)

PRODUCER: not listed
WRITER: Sting
PUBLISHER: EMI Blackwood Music
Zoe Records 1251 (CD promo)

While "Every Breath You Take" remains one of the more ubiquitous songs in pop culture, Juliana Hatfield's fresh take is novel enough to shed some new light on this old friend. Taken from her *Gold Stars 1992-2002: The Juliana Hatfield Collection*, the song has an old-school punk-girl texture with a mean enough guitar signature to loosen teeth. Hatfield's vocal is layered multiple times, but maintains a sweetness that works well in contrast with the foreboding instrumentation. Longtime fans will have fun with this one, as could modern-rock outlets that indulge 30-plus listeners. Nothing but a good time going on here. —CT

RAP

► TRICK DADDY FEATURING CEE-LO AND BIG BOI *In Da Wind* (4:20)

PRODUCER: Jazzy Pha
WRITER: not listed
PUBLISHER: not listed
Slip-N-Slide/Atlantic 300845 (CD promo)

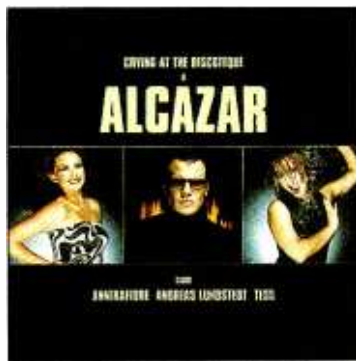
Trick Daddy's back . . . and he's got a brand-new bag. As the lead single to his forthcoming *Thug Holiday* set, "In Da Wind" showcases a soulful Trick Daddy teaming with Cee-Lo and OutKast's Big Boi. The Miami MC keeps his rhyme gritty and real as always, but his ability to rhyme over the mellow, guitar-laced track, courtesy of Jazzy Pha, showcases an appreciable diversity. Cee-Lo and Big Boi both bring their A-game as well. The always irreverent Cee-Lo croons on the hook and offers a witty verse, while Big Boi brings it home with the requisite pimp-inspired lyric. This triple threat should be a slam dunk at radio, as it offers something for everyone—and just in time for those dog (radio) days of summer, "In Da Wind" is a breath of fresh air. —RH

NEW & NOTEWORTHY

ALCAZAR *Crying at the Discotheque* (3:50)

PRODUCERS: Johan A. Anders Hansson, Alexander Bard
WRITERS: Bard, Goulos, Wollbeck, Hansson, Edwards, Rodgers
PUBLISHERS: Bulldozer/Universal/Eclectic Music/Warner Chappell
E-Magine Entertainment (CD promo)

Aficionados of ABBA and all things Swedish-pop will be dancing a jig in the streets when they get an earful of Scandinavian export Alcazar, which shamelessly whips up giddy beats into a sudsy disco froth throughout its upcoming *Casino*. First single "Crying at the Discotheque" wrung itself out on European radio and dancefloors last year,



and it has been plucked by up-and-coming E-Magine Entertainment for U.S. consumption. Leaning heavily upon the rhythm track from disco-

era, Chic-produced club staple "Spacer" from Sheila & B. Devotion, the song percolates with a pure camp lyric about the joyful abandon of those golden years, referring to such time-appropriate props as Danceteria and a young Richard Gere. The result is a romp capable of spreading a smile across faces of all ages. Alcazar is the brainchild of singer Andreas Lundstedt, who, in 1999, recruited musical friends Annikafore and Tess to recapture a little musical innocence. Savvy programmers will realize what a sparkling gem they have in their hands; with love and support, this could absolutely storm American shores. And it should. —CT

Rhythm, Rap, and The Blues™



by Gail Mitchell

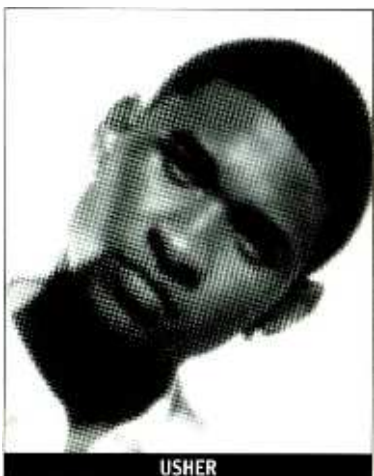
THE MAN WITH THE WORDS: The word "passion" crops up frequently in the tributes I've heard and read about late *Billboard* editor in chief **Timothy White**. Since I only had the opportunity to work with him for three years, I don't have as long a history to draw from as do other *Billboard* staffers.

But looking back over those three years, Timothy's love of music—something we all share here—as well as his talent in writing about it hit home for me with his Jan. 20, 2001, Music to My Ears column, "Miles Davis: Recalling the Man With the Horn." In it, he reflects on a September 1981 visit with the jazz legend at Davis' New York brownstone.

Reading this day-in-the-life piece transports you smack dab into the middle of that brownstone's foyer with Timothy, listening to Davis' "low voice as snarly as a truck grinding into gear" and following "his slightly bent form . . . hobbling forward in obvious pain" from serious leg problems. It's history lesson, artist profile, and music appreciation ("I heard the crisply loping tempo of 'Walkin',' with Miles' prayerful trumpet prodding **Horace Silver's** churchified piano counterpoint") rolled into one illuminating story. An inspiring piece of journalism that underscores Timothy's unbridled passion and the magic of music.

USHERING IN A GREAT CONFERENCE: Internationally popular Arista artist **Usher** goes one on one in an Aug. 9 Q&A keynote session at this year's Billboard/American Urban Radio Networks (AURN) R&B/Hip-Hop Conference. This exclusive interview is only one highlight of the Aug. 7-9 conference at Miami Beach's Roney Palace, capped by the second annual Billboard R&B/Hip-Hop Awards show presented in association with AURN and Heineken Aug. 9 at BillboardLive.

Usher leads the list of awards



USHER

finalists with eight nominations. "Sometimes you get so focused on the work that it takes to get you there that you don't focus on the reward," he says. "And this is truly a reward. I didn't know I was doing this much damage."

Preceding the awards show, a series of panels—encompassing subjects from publishing and independent labels to programming in the 21st century and contemporary gospel—will be staged during the three-day confab. Confirmed panelists include Music World Entertainment president/CEO **Mathew Knowles**, consultant **Jay King (Club Nouveau)**, Verity Records president **Max Siegel**, J Records VP of urban promotion **Cynthia Johnson**, and Mama's Boys Management's **Jerome Hipps** and **Mike McArthur (Musiq)**. See billboard-events.com for updates.

INDUSTRY BRIEFS: FUBU Records has signed a distribution pact with Koch Entertainment. The label, an affiliated division of the FUBU clothing line, issued debut compilation *The Good-life* last year. With a current roster featuring **54th Platoon**, the **E.N.D.**, and **Drunken Master**, FUBU Records' upcoming projects include a new compilation and an album by 54th Platoon . . . Coming Aug. 6 from TVT Soundtrax is *Music Inspired by Baadasssss Cinema*. Issued in tandem with the Independent Film Channel's weeklong tribute (bowing Aug. 14) to the prolific era's exploitation films, the collection boasts such takes-you-back tracks as the **Blackbyrds'** "Cornbread."

BMG-distributed PitBoss Entertainment is prepping for the Sept. 10 release of **GAB's** *The Gift of Gab*. The Hempstead, Long Island, rapper's first single is "Icy Rollie." Also on the Pit Boss roster are **Absoloot**, **Pachino**, **Four 5th**, and R&B singer **Charles**.

BOOK THE DATE: BMI presents an independent label seminar July 16 (6 p.m.) at its New York offices. Panelists include attorney **H. Patrick Holness**, RED Distribution's **Alan Becker**, and Flipmode Records' **Brian Jones**.

CONDOLENCES: Motown drummer **Richard "Pistol" Allen** died June 29 in Detroit following a long bout with cancer. Born in 1932, Allen was recruited to the label in 1962 by mentor **Benny Benjamin** and later performed on such classics as "Heat Wave," "Baby Love," and "How Sweet It Is."

Additional reporting by Rhonda Baraka in Atlanta.

Empire Musicwerks Keeps It In The Family

BY RHONDA BARAKA

ATLANTA—From the West Coast to the dirty South, camps, cliques, and crews are as much a part of hip-hop as the beats and rhymes themselves. With that in mind, Empire Musicwerks—BMG's new South Florida-based label headed by president/CEO Paul Klein and executive VP Sharon Slade—has made a point of signing acts with strong family ties.

For instance, the Calhouns, the three-man outfit founded by Freddie "Cool Breeze" Calhoun, are members of Atlanta's renowned Dungeon Family (OutKast, Goodie Mob). Rapper Big Tray Deee, formerly of the Eastsidaz, has ties to Snoop Dogg and Dr. Dre. Releases by both acts are due Aug. 20.

Empire Musicwerks national director of marketing and artist development Eric Turner says the label prefers acts with connections: "Every artist we have has got to be connected. The whole game is affiliation, [as well as regional proliferation]. I love the Calhouns for the power they're going to have right here in the Southeast. I love Big Tray Deee for the power he's going to have on the West Coast. It reminds me of the old days when you could sell 100,000 records in your own state."



THE CALHOUNS

Comprising Pauly, Freddie, and Lucky, the Calhouns say upcoming album *Made in the Dirty South* is about family values—dirty South style. "It represents our way of life—how we eat, drink, and think," Pauly says. The album is produced by Organized Noize and Cool People Productions and features appearances by Slimm Calhoun and a host of other Calhoun "cousins, aunts, and uncles."

'The first emphasis is to create an identity for the record label. We want to be identified as a major player in the industry, and we want to promote the label and the vision.'

—ERIC TURNER,
EMPIRE MUSICWERKS

According to Turner, "Slapped" and "Rap Game" will be the first two releases from the set.

The lead single from Big Tray

Deee's *The General's List* will be "Izuwitit." Deee wanted to ensure his album, which features appearances by Snoop Dogg and production by Dr. Dre, stayed true to its regional roots. He notes, "I wanted to more or less stick to the [West Coast] formula: hard, bass-driven beats; narratives about street life."

Turner, who worked previously at Arista, Jive, and EMI, says his No. 1 goal at Empire is brand awareness. "The first emphasis is to create an identity for the record label. We want to be identified as a major player in the industry, and we want to promote the label and the vision. Our motto is, 'Building an empire one record at a time.'"

Also on the Empire roster are Blueface, Gravediggaz, Truck Turner, Adeja Benz, and reggae legends Third World.

JULY 13 2002		Billboard HOT RAP TRACKS™	
THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist
1	2	HOT IN HERRE FD REEL/UNIVERSAL	Nelly
2	1	OH BOY ROC-A-FELLA/DEF JAM/IDJMG	Cam'ron Featuring Juelz Santana
3	3	I NEED A GIRL (PART TWO) BAD BOY/ARISTA	P. Diddy & Ginuwine Featuring Loon, Mario Winans & Tammy Ruggieri
4	4	STILL FLY CASH MONEY/UNIVERSAL	Big Tymers
5	5	WITHOUT ME WEB/AFTERMATH/INTERSCOPE	Eminem
6	7	DOWN 4 U MURDER INC./DEF JAM/IDJMG	Irv Gotti Presents The INC. Featuring Ja Rule, Ashanti, Charli Baltimore & Vita
7	9	NOTHIN' DEF JAM/IDJMG	N.O.R.E.
8	6	I NEED A GIRL (PART ONE) BAD BOY/ARISTA	P. Diddy Featuring Usher & Loon
9	8	DOWN A** CHICK MURDER INC./DEF JAM/IDJMG	Ja Rule Featuring Charli "Chuck" Baltimore
10	12	GRINDIN' STAR TRACK/ARISTA	The Clipse
11	11	PASS THE COURVOISIER PART II J	Busta Rhymes Featuring P. Diddy & Pharrell
12	10	WHAT'S LUV? TERROR SQUAD/ATLANTIC	Fat Joe Featuring Ashanti
13	14	MOVE B***H DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG	Ludacris Featuring Mystikal & Infamous 2.0
14	13	MY NECK, MY BACK DIRTY DOWN/ARTEMIS	Khia Featuring DSD
15		DILEMMA FD REEL/UNIVERSAL	Nelly Featuring Kelly Rowland
16		GANGSTA LOVIN' RUFF RYDERS/INTERSCOPE	Eve Featuring Alicia Keys
17	17	IF I COULD GO! ELEKTRA/EEG	Angie Martinez Featuring Lil' Mo & Sacario
18	15	SAY I YI YI COLLIPARK/N THE PAINT/KOCH	Ying Yang Twins
19	18	GIMME THE LIGHT BLACK SHADOW/HARD/VP	Sean Paul
20	23	WAY OF LIFE CASH MONEY/UNIVERSAL	Lil Wayne
21	21	GOOD TIMES RUFF RYDERS/INTERSCOPE	Styles
22	16	SATURDAY (OOOH! OOOH!) DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG	Ludacris Featuring Sleepy Brown
23	24	IN DA WIND SLIP-N-SLIDE/ATLANTIC	Trick Daddy Featuring Cee-Lo & Big Boi
24	19	ONE MIC ILL WILL/COLUMBIA	Nas
25		BUSINESS WEB/AFTERMATH/INTERSCOPE	Eminem

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 93 mainstream R&B and 46 rhythmic top 40 stations which are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of audience, computed by cross-referencing exact times of airplay with Arbitron listener data. Video availability. © 2002, VNU Business Media, Inc. All rights reserved.

JULY 13 2002 **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	2	Hot In Herre NELLY (F0/REEL/UNIVERSAL) 1 WK At No. 1	26	24	Rainy Day MARY J. BLIGE FEAT. JA RULE (MCA)	51	51	Good Man RL (J)
2	1	Oh Boy CAM'RON (ROC-A-FELLA/DEF JAM/IDJMG)	27	67	Heaven I Need A Hug R. KELLY (JIVE)	2	57	Most High JERZEE MONET (DREAMWORKS/INTERSCOPE)
3	4	halfcrazy MUSIQ (DEF SOUL/IDJMG)	28	25	Pass The Courvoisier Part II BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)	53	44	Keep Lovin' You DAVE HOLLISTER (MCA)
4	3	Addictive TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE)	29	33	Two Wrongs WYCLEF JEAN FEAT. CLAUDETTE ORTIZ (COLUMBIA)	54	61	Tainted SLUM VILLAGE FEAT. DWELE (BARAK/PRIORITY/CAPITOL)
5	5	I Need A Girl (Part Two) P. DIDDY & GINUVINE (BAD BOY/ARISTA)	30	30	My Neck, My Back KHIA FEAT. DSD (DIRTY DOWN/ARTEMIS)	53	43	Guess Who's Back SCARFACE (DEF JAM SOUTH/IDJMG)
6	6	Still Fly BIG TYMERS (CASH MONEY/UNIVERSAL)	31	36	Baby ASHANTI (MURDER INC./AJM/IDJMG)	56	49	Somebody's Girl R. KELLY & JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG/JIVE)
7	9	Down 4 U IRV GOTTI PRESENTS THE INC. (MURDER INC./DEF JAM/IDJMG)	32	55	Gangsta Lovin' EVE FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)	57	73	Trade It All FABLOUS (EPIC)
8	8	Just A Friend 2002 MARIO (J)	33	28	Makin' Good Love AWAN (MAGIC JOHNSON/MCA)	58	64	Po' Folks NAPPY ROOTS FEAT. ANTHONY HAMILTON (ATLANTIC)
9	12	Nothin' N.O.R.E. (DEF JAM/IDJMG)	34	31	I'm Gonna Be Alright JENNIFER LOPEZ FEAT. NAS (EPIC)	59	68	How Come You Don't Call Me ALICIA KEYS (J)
10	11	Call Me TWEET (THE GOLD MIND/ELEKTRA/EEG)	35	38	Good Times STYLES (RUFF RYDERS/INTERSCOPE)	60	53	Trouble OJ QUIN FEAT. AMG (EUPHONIC/LANEWAY/BUNGALD)
11	21	Happy ASHANTI (MURDER INC./AJM/IDJMG)	36	37	Gimme The Light SEAN PAUL (BLACK SHADOW/2 HARD/VP)	61	60	In The Morning MARY MARY (COLUMBIA)
12	7	Foolish ASHANTI (MURDER INC./AJM/IDJMG)	37	29	I Love You FAITH EVANS (BAD BOY/ARISTA)	62	65	How It's Gonna Be LOWHER (DRAGON/DEF SOUL/IDJMG)
13	10	U Don't Have To Call USHER (ARISTA)	38	35	Say I Yi Yi YING YANG TWINS (COLLAPARK/IN THE PAINT/KDCHI)	63	58	Whoa Now B RICH (ATLANTIC)
14	14	Anything JAHEIM FEAT. NEXT (DIVINE MILL/WARNER BROS.)	39	39	Way Of Life LIL WAYNE (CASH MONEY/UNIVERSAL)	64	72	Basketball LIL BOW WOW (SO SO DEF/COLUMBIA)
15	20	Someone To Love You RUFF ENOZ (EPIC)	40	41	Stingy GINUVINE (EPIC)	65	62	Song Cry JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
16	17	You Know That I Love You DONNELL JONES (UNTOUCHABLES/ARISTA)	41	34	Wish I Didn't Miss You ANGIE STONE (J)	66	69	The Color Of Love BOYZ II MEN (ARISTA)
17	13	Without Me EMINEM (WEB/AFTERMATH/INTERSCOPE)	42	40	I'd Rather LUTHER VANDROSS (J)	67	—	We Ready ARCHIE EVERSOLE FEAT. BUBBA SPARXXX (PHAT BOY/MCA)
18	15	Gots Ta Be B2K (EPIC)	43	32	What's Lov? FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)	68	71	Get This Money R. KELLY & JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG/JIVE)
19	22	Grindin' THE CLIPSE (STAR TRACK/ARISTA)	44	63	Dilemma NELLY FEAT. KELLY ROWLAND (F0/REEL/UNIVERSAL)	69	—	Can U Help Me USHER (ARISTA)
20	16	Why Don't We Fall In Love AMERIE (RISE/COLUMBIA)	45	47	In Da Wind TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	70	—	Stylin' FOXY BROWN (DEF JAM/IDJMG)
21	23	Down A** Chick JA RULE FEAT. CHARLI BALTMORE (MURDER INC./DEF JAM/IDJMG)	46	50	If I Could Go! ANGIE MARTINEZ (ELEKTRA/EEG)	71	66	Rule NAS FEAT. AMERIE (ILL WILL/SD SO DEF/COLUMBIA)
22	19	Full Moon BRANDY (ATLANTIC)	47	48	I Care 4 U AALIYAH (BLACKGROUND)	72	—	I'm Gonna Be Ready YOLANDA ADAMS (ELEKTRA/EEG)
23	26	Move B***h LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	48	59	Burnin' Up FAITH EVANS (BAD BOY/ARISTA)	73	—	Business EMINEM (WEB/AFTERMATH/INTERSCOPE)
24	27	What If A Woman JOE (JIVE)	49	42	One Mic NAS (ILL WILL/COLUMBIA)	74	70	Shake Ya Body R. KELLY & JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG/JIVE)
25	18	I Need A Girl (Part One) P. DIDDY FEAT. USHER & LOON (BAD BOY/ARISTA)	50	54	All Eyez On Me MONIECA (J)	75	—	One On One KEITH SWEAT (ELEKTRA/EEG)

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JULY 13 2002 **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	2	Hot In Herre NELLY (F0/REEL/UNIVERSAL) 1 WK At No. 1	26	25	Girlfriend N SYNC FEAT. NELLY (JIVE)	51	74	Dansin Wit Wolvez STRIK SINE (FADE/ECMO)
2	5	Ballin' Boy NO GOOD (ARTIST/DIRECT)	27	12	Welcome To New York City CAM'RON (ROC-A-FELLA/DEF JAM/IDJMG)	52	56	Big Poppa/Warning THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
3	4	I Don't Really Know BRANDY MOSS SCOTT (HEAVENLY TUNES)	28	24	U Don't Have To Call USHER (ARISTA)	53	35	In Da Wind TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
4	1	Grindin' THE CLIPSE (STAR TRACK/ARISTA)	29	31	Line 'Em Up FREEWAY FEAT. YOUNG CHRIS (ROC-A-FELLA/DEF JAM/IDJMG)	54	72	Round Up LADY MAY FEAT. BLU CANTRELL (ARISTA)
5	3	Nothin' N.O.R.E. (DEF JAM/IDJMG)	30	30	Whoa Now B RICH (ATLANTIC)	55	—	6Niggaz 5Bluntz JAY-KOOL (NINA RAW)
6	9	Just A Friend 2002 MARIO (J)	31	51	So High GADA (NUFF NUFF/PYRAMID/ORPHEUS)	56	55	Foolish ASHANTI (MURDER INC./AJM/IDJMG)
7	13	Who Wants This? SMILEZ & SOUTHSIDE (ARTIST/DIRECT)	32	28	Addictive TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE)	57	71	Gimme The Light SEAN PAUL (BLACK SHADOW/2 HARD/VP)
8	8	Crawl To Me KEM (MACK DAWG)	33	36	Guess Who's Back SCARFACE (DEF JAM SOUTH/IDJMG)	58	—	Aw Naw NAPPY ROOTS (ATLANTIC)
9	11	Feels Good (Don't Worry Bout A Thing) NAUGHTY BY NATURE FEAT. 3LW (TVT)	34	20	Still Not Over You EXHALÉ (REAL DEAL/ORPHEUS)	59	57	Saturday (Dooh! Ooooh!) LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)
10	6	I Need A Girl (Part Two) P. DIDDY & GINUVINE (BAD BOY/ARISTA)	35	44	Will Destroy LIL RU (HOW YOU LOVE THAT)	60	63	They-Say Vision RES (MCA)
11	7	Lights, Camera, Action! MR. CHEEKS (UNIVERSAL)	36	26	Pass The Courvoisier Part II BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)	61	45	Take You Home With Me a.k.a. Body/Get This Money R. KELLY & JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG/JIVE)
12	10	Slow Dance LOU MOSLEY (JENSTAR)	37	41	Gots Ta Be B2K (EPIC)	62	—	The Cha Cha Slide Pt. III Roll Like This MR. C THE SLIDE MAN (M.O.B./ORPHEUS)
13	38	Who U Rollin Wit? LIL TYKES (MAMA'S BOY)	38	32	If I Could Go! ANGIE MARTINEZ (ELEKTRA/EEG)	63	69	One More Chance/Stay With Me THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
14	23	My Dogs CHUCK-N-BLOOD (FOREALAH JAMZ)	39	22	Rainy Day MARY J. BLIGE FEAT. JA RULE (MCA)	64	67	Take Ya Home LIL BOW WOW (SO SO DEF/COLUMBIA)
15	21	Day + Night ISYSS FEAT. JADAKISS (ARISTA)	40	43	Uh Huh B2K (EPIC)	65	49	Beat Your Chest!! LIFER'S (ALL OUT/STONEY BURKE)
16	14	Still Fly BIG TYMERS (CASH MONEY/UNIVERSAL)	41	37	Holla At A Playa JIM CROW (ORCA/SCARECROW/INTERSCOPE)	66	66	My Bad RAYVON (BIG YARD/MCA)
17	19	Call Me TWEET (THE GOLD MIND/ELEKTRA/EEG)	42	34	Put It Inside WON-G FEAT. DA BRAT (TNO/ORPHEUS)	67	46	It's The Weekend LIL J (HOLLYWOOD)
18	18	Oh Boy/The Roc (Just Fire) CAM'RON (ROC-A-FELLA/DEF JAM/IDJMG)	43	42	One Mic NAS (ILL WILL/COLUMBIA)	68	—	Always On Time JA RULE FEAT. ASHANTI (MURDER INC./DEF JAM/IDJMG)
19	27	Happy ASHANTI (MURDER INC./AJM/IDJMG)	44	47	What's Lov? FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)	69	61	Hush Lil' Lady COREY FEAT. LIL ROMEO (INDENT/ME/MOTOWN)
20	39	Ghetto Millionaire DEM GHETTO PLAYAS (DEEP END)	45	52	Soldier's Heart R. KELLY (JIVE)	70	—	What Would I Do JEAN GRAE (THIRD EARTH)
21	29	Move B***h LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	46	48	Shawty P. LO FEAT. LIL RU & T. SUPREME (HOW YOU LOVE THAT)	71	—	Fresh From Yard BEENIE MAN FEAT. LIL KIM (SHOCKING VIBES/VP/IRGIN)
22	60	Bigger Than Life C.3.0 (MAMA'S BOY)	47	40	Boom, Boom, Boom ROB JACKSON FEAT. LADY MAY (ARISTA)	72	58	halfcrazy MUSIQ (DEF SOUL/IDJMG)
23	15	Way Of Life LIL WAYNE (CASH MONEY/UNIVERSAL)	48	54	Hyde Ha BIG LOGIC (GOODINVISION/ORPHEUS)	73	—	Fiesta R. KELLY FEAT. JAY-Z (JIVE)
24	17	I Do (Wanna Get Close To You) 3LW FEAT. P. DIDDY & LOON (NINE LIVES/EPIC)	49	53	You Know That I Love You DONNELL JONES (UNTOUCHABLES/ARISTA)	74	—	The Star Spangled Banner WHITNEY HOUSTON (ARISTA)
25	16	Bang My Hit ROZELLY PRESENTS DA FAM (BRAINSTORM)	50	59	I Need A Girl (Part One) P. DIDDY FEAT. USHER & LOON (BAD BOY/ARISTA)	75	62	Buster DENNIS DA MENACE (1ST AVENUE)

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R&B/HIP-HOP



Words & Deeds

by Rashaun Hall

RIDING THE BEAT: Don't tell world-champion skateboarder Chad Muska to keep it down. Words & Deeds has exclusively learned that the 24-year-old Los Angeles-based athlete is in New York trying his hand at a new field—record producing. Muska has enlisted the talents of creative agency Frank151 to recruit his wish list of hip-hop artists and help him produce *Muskabeatz*, an album of all-new material. **KRS-One, Prodigy of Mobb Deep, Raekwon and U-God of Wu-Tang Clan, Special Ed, Afrika Bambaataa, Flava Flav, Guru of Gang Starr, Biz Markie, and Jeru tha Damaja** have already recorded, and more MCs are scheduled to do so shortly. Muska and Frank151 will also develop a custom publication to assist in promoting the project. Muska wanted the artists to be able to work in a relaxed, chilled-out environment, so he rented a suite at New York's SoHo Grand Hotel for a month and is recording the entire album there. Tentatively scheduled for a September release, *Muskabeatz* will be distributed exclusively through skate shops around the world.

AN ALBUM ABOUT 'NOTHIN': N.O.R.E., one-half of Capone-N-Noreaga, makes his Def Jam solo debut with *God's Favorite*. The album has already gained attention via the song "Grimey" and current single "Nothin'," which is currently No. 9 on the Hot R&B/Hip-Hop Singles & Tracks chart.



N.O.R.E.

Released June 25, the 19-track set marks the Queens, N.Y., MC's first offering since leaving Tommy Boy Records. "I've always been real cool with [Island Def Jam Music Group president/CEO] Lyor [Cohen]," N.O.R.E. says of his decision to sign with Def Jam. "Same thing with [Def Jam/Def Soul president] Kevin Liles. So when I [decided] I no longer want-

ed to be a part of Tommy Boy, my first choice was to be here." For *God's Favorite*, N.O.R.E. went back to the inspiration behind his first solo effort. "The last album [1999's *Melvin Flynt Da Hustler*] wasn't fun," he says. "N.O.R.E. was fun. If you're listening to that album and just sitting there, then you're a boring individual, [because] N.O.R.E. is just the shit. I look at N.O.R.E. like I was 8 years old. When you're 8, you come home dirty, and you don't care. You're damn near impeccable—without sin. You just love to be a young person. That's what that album represents to me, and I wanted to recapture that fun feeling."

HAPPY 40TH: Congratulations to Cornerstone Promotions, which celebrated its 40th mix tape with the Cornerstone Mixtape 40 Bash Presented by Sprite at New York's Peppers. Cornerstone, aka the "official mix tape of the music industry," supplies mix tapes (for the industry, not consumers) featuring exclusive mixes by radio, club, and artist DJs across the country, including **Mr. Choc, Tony Touch, DJ Muggs, Green Lantern, Revolution, Quicksilver, Pete Rock,** and most recently **Jazzy Jeff**.

"Forty is a monumental number on many different levels," Cornerstone VP of urban marketing and promotion **Chris Atlas** says. "When [Cornerstone Promotion co-president/founder] **Rob Stone** started the mix-tape series four years ago, who could have imagined that it would still be the hottest item in the entertainment industry? The DJ is the ultimate tastemaker, so the industry as a whole looks to him/her for the next big thing."

GET WELL SOON: My thoughts and prayers go out to **Goodie Mob's Khujo**, who was injured in a car accident in Atlanta and lost his right leg below the kneecap.

REMINISCE: Unfortunately, I didn't know **Timothy White** as well as some of my colleagues. Having only worked here three years, our relationship was still growing at the time of his passing. However, in the brief time that I did know him, he was a man of character and passion, and he had a true love for music, in all its many forms.

To his family—specifically his twin sons, **Christopher** and **Alexander**—as someone who lost his father at an early age, I know this time will be difficult. But always remember your father for his love, knowledge, and the music. He will be with you forever.

'Lost' & Found: SuperEgo's Aimee Mann

Continued from page 1

of it, feeling content and more clear."

To that end, the songs that comprise *Lost in Space* (SuperEgo, due Aug. 27) were assembled during the past year-and-a-half. "It was a good way to work," she says. "We'd get a few songs together, then we'd go out and do some shows, and then we'd return to the studio and work on some more new songs. It made for a nice creative rhythm. There was no need to rush around and worry about not having enough songs for the album by the time we wanted to release something."

The resulting collection shows Mann in top form—as both a performer and tunesmith. Such tracks as the acoustic-based "Guys Like Me" and first single "Humpty Dumpty," with its clever, deceptively simple wordplay, are familiar without feeling redundant. Meanwhile, "High on Sunday 51" and "Real Bad News" show the artist stretching into more challenging, experimental territory, with sharp-edged, often raw lyrics and instrumentation that occasionally dabbles in atmospheric ambient-pop.

Perhaps most striking about *Lost in Space* is that it unfolds as a thorough, cohesive piece of work. Every song is tightly linked, serving a purpose in bringing the album to a satisfying conclusion. Eliminate any one track, and the set suffers.

"This was intended to be an album for people who enjoy full-length albums of serious songs," says Michael Hausman, Mann's manager and co-founder with the artist of SuperEgo Records. "We're committed to the idea that there are still a lot of people out there who are interested in good, full-length albums."

One of the first avenues of support for *Lost in Space* will likely be at the indie retail level, where album-driven acts that function beyond transient trends tend to thrive—and where Mann has long enjoyed a healthy and enduring fan base.

"She is one of those rare artists who can make a commercial-sounding record and still earn respect as a grassroots artist," says Roger Corley, manager of Basement Records in Detroit. "Aimee Mann is an artist that indies can claim as their own,

and yet she's also an artist of major proportions. That's a neat little trick."

Hausman notes that he and Mann will strive to continue walking the line between indie retailers and major chains for *Lost in Space*, which is distributed nationally by RED and supplemented by the efforts of the United Musicians Coalition.

As an added sales incentive, the album will offer a limited-run bonus CD of three songs. It will be offered initially to those who pre-order the CD and on a first-come basis in shops after street date.

Packaging will also be key to building interest at retail level. *Lost in Space* will be offered in a Digipak with a 40-page booklet filled with hand-painted illustrations that complement each song. Mann commissioned graphic novelist Seth to concoct the visuals.

tentatively scheduled to go online July 15.

"The plan is to let the music speak for itself," he says. "By streaming it online, we can bring the album to a lot of people and spark interest and passion among Aimee's longtime fans, as well as tap into potential new listeners."

It's a bold move, which pleases Mann. "Any new avenue of exposing music is worth exploring," she says. "When you can't depend on radio to play your music, it's important to have other options."

Still, courting the favorable interest of radio programmers is also part of the plan for *Lost in Space*. "Humpty Dumpty" ships to triple-A and hot AC formats July 22, and it's a track that some tastemakers believe could become the most commercially important single release of Mann's solo career.

Lost in Space is driven by a series of dark-hued compositions, Mann says that she didn't intend to underline the set with a specific tone or stylistic direction. "It really is just a matter of writing what comes naturally," says the artist, whose songs are published by an eponymous ASCAP company. "I wouldn't describe myself as a writer who is overly premeditated."

NO PRISONER OF EXPECTATIONS

She's also not a writer who allows herself to be overly hindered or heavily influenced by the demands or desires of her listeners. "That's honestly too distracting," she says. "I write what I feel first, and then I determine if I've created something that I feel comfortable sharing. To work in any other way would seem odd to me. It

recording artist—which is to make the kind of music she'd like to hear herself. "It's not that I view myself as the greatest artist of all time," she says with a grin. "But I do believe that it's important to put all kinds of ideas and music out into the world. It's good to feel like you're making a contribution, even if it's on some small level."

Mann has been making more than a small contribution to the general landscape of music for nearly 20 years. In 1982, she joined forces with Hausman and musicians Joey Pesce and Robert Holmes to form 'Til Tuesday. Shortly after winning a battle-of-the-bands contest in their Boston home base, the quartet snagged a recording contract with Epic Records and issued *Voices Carry*, with its breakthrough title-track smash.

"We sorta came into prominence as a Thompson Twins-like band," Mann recalls. "We weren't great out of the box, but we strived to get better with each song and each album. Unfortunately, the harder we worked to get better, the less attention we got from our label."


'Til Tuesday then issued two critically acclaimed albums, *Welcome Home* (1986) and *Everything's Different Now* (1988), before disbanding.

At times, Mann's solo voyage has been rocky. She signed with the now-defunct Imago Records and issued 1993's *Whatever* (Music to My Ears, *Billboard*, March 20, 1993) seemingly minutes prior to the label's descent into a limbo-like phase of inactivity. It was later permanently shuttered.

Mann then linked with Geffen for 1995's *I'm With Stupid*, though it was the placement of the album track "That's Just What You Are" on Giant's *Melrose Place* soundtrack that same year that drew more attention.

Since forming SuperEgo with Hausman and taking control of her creative destiny, Mann has been on an upward spiral. She earned an Academy Award nomination for her work on the soundtrack to the Paul Thomas Anderson film *Magnolia* (which includes eight of her songs). She also earned high marks for 2000's *Bachelor No. 2*.

As she moves forward with *Lost in Space*, Mann takes pride in a career that has seen its early bumps but now has more victories. "It's hard to let go of the idea that you're going to be on a major label and they're going to do all that it takes to make your music happen," she says. "It can be embittering. But then you take your music back. You take your career back. And you do what you need to get your music out into the world in a way that makes sense to you. It's harder work, but it's gratifying, too."



AIMEE MANN: A DISCOGRAPHY

- 'Til Tuesday, *Voices Carry* (Epic, 1985). Breakthrough title track introduces the band with a decidedly synth-pop sound. Other key cuts: "Love in a Vacuum," "Don't Watch Me Bleed."
- 'Til Tuesday, *Welcome Home* (Epic, 1986). Sophomore set shows the band taking on a more organic rock sound. Key cuts: "What About Love," "Coming up Close."
- 'Til Tuesday, *Everything's Different Now* (Epic, 1988). Critically lauded, acoustic-based set is the band's final effort for Epic, and it shows Mann collaborating with tunesmith Jules Shear. Key cuts: "(Believed You Were) Lucky," "Why Must I."
- Aimee Mann, *Whatever* (Imago, 1993). On her first solo effort, Mann offers her most aggressive, guitar-focused material to date. Key cuts: "I Should've Known," "4th of July."
- Aimee Mann, *I'm With Stupid* (Geffen/Imago, 1995). Mann tempers the rock-edged tone of *Whatever* with the more acoustic sound that is her signature. The set enjoyed a hit with "That's Just What You Are," which also appeared on the soundtrack to *Melrose Place*. Other key cuts: "Sugarcoated," "All Over Now."
- Soundtrack, *Magnolia* (Warner Bros., 1999). Mann contributed eight songs to filmmaker Paul Thomas Anderson's acclaimed 1999 movie. Mann earned an Academy Award nomination for the elegant "Save Me." Other key cuts: "Build That Wall," "Momentum."
- Aimee Mann, *Bachelor No. 2* (SuperEgo, 2000). Mann's first indie release is among her most assured, creatively satisfying albums, as it deftly combines sharply drawn lyrics with atmospheric-pop and acoustic-rock arrangements. Key cuts: "How Am I Different," "Red Vines."

LARRY FLICK

"With music currently so easily accessible on the Internet, you have to give people a reason to spend their money on music," Hausman says. "You have to give them more than just great music. You have to give them a great overall package. You have to make them want to hold that CD in their hands."

MARKETING 'SPACE'

Hausman and Mann have created a multifaceted plan for *Lost in Space* that dabbles in both traditional and experimental marketing concepts.

"You can't rely solely on the tried-and-true methods anymore," Hausman explains. "You have to step outside the box and try new ideas of exposing music."

Among those ideas is making the entire collection of songs available for listening on Mann's Web site (aimeemann.com) via streaming technology. The set is

"Aimee Mann is one of those artists who never lets you down," says Alex Cortright, music director/PD of WRNR Annapolis/Baltimore. "She makes music that is several notches above others, in terms of intelligence and overall quality. We always give serious consideration to her singles when they come down the pike, and this project seems like one of her strongest efforts to date."

Ultimately, Mann is her own best asset when it comes to selling her music. With a series of European shows just ending, she is plotting a new tour that most likely will begin in October and run through the end of 2002. The trek will be booked by Frank Riley at High Road in Sausalito, Calif.

Until then, Mann will focus on pre-release press and promotion, as well as a September spree of TV appearances that were still being confirmed at press time.

Although she admits that

would feel like the world was peeking over my shoulder.

"Clearly, it's a leap of faith to assume that people will want to come along for your ride as an artist," she adds. "But it's a chance that has to be taken. Otherwise, you become a prisoner of expectations."

And listeners who are convinced that they're getting an unfettered, bare-bones view into Mann's private life might be disappointed to learn that she's not unfurling a no-holds-barred diary. She is undeniably tapping into real experiences—of her own and of various people in her life—but "everything is done to a code that only I know. Only I know what some things really mean. My music is honest and real, but it's not a word-for-word depiction of each day of my life."

Mann's writing process keys into her overall motivation as a

Global Underground's Tomiie Has A 'NuBreed' Of Sound

BY TAMARA PALMER

If Satoshi Tomiie's name doesn't ring a bell now, it will by autumn. The New York-residing Japanese DJ/producer/label owner is currently working non-stop in the world of house music.

On May 31, Tomiie embarked on a nearly four-month DJ tour that will take him to major U.S. and European cities. The itinerary, which began with a visit to San Francisco night-life institution Spundae, will conclude Sept. 22 at the Space club in Ibiza, Spain.

This lengthy tour is to represent three separate Tomiie-fueled projects: the notable 15th anniversary of Def Mix Productions, the venerable New York-based production company helmed by industry veterans David Morales and Judy Weinstein, Tomiie's manager; the first birthday of Tomiie's label, SAW Recordings; and the Aug. 20 release (July 29 overseas) of Tomiie's two-disc *NuBreed 6* (Global Underground U.K., distributed in the U.S. by Studio), which spotlights tracks by Stephane K., Lexicon Avenue, Kings of Tomorrow, Graffik, and Fierce Ruling Diva, among others.

Needless to say, it's a busy time for both Tomiie and booking agent Maria Hutt of ITB in London, who has the artist for the world except for Japan, where he's handled by Tokyo-based Futique Management.

"We're just a baby label," Tomiie says modestly, referring to SAW, whose releases from such acts as Madam, Rino Cerrone, and Spundae resident DJ Jerry Bonham have helped the label quickly develop a reputation of being on a par with longer-standing independents like Bedrock, Hope, Twisted, and Yoshitoshi.

Those who have been following Tomiie's lengthy career surely recall

his late-'80s dancefloor hit "Tears" by Frankie Knuckles Presents Satoshi Tomiie (featuring the voice of Robert Owens), as well as his more recent full-length, 2000's *Full Lick*. Such artistic endeavors represent Tomiie's smooth musical evolution from soulful to edgy, progressive house. In fact, his programming of *NuBreed 6*, coupled with his own productions and the tracks he signs to SAW, is tailor-made for fans of progressive sound purveyors like John Digweed, of whom Tomiie is a big admirer.



TOMIEE

Although punters attending one of Tomiie's DJ performances may not have a clear sense of what to expect, Tomiie says this has not resulted in cleared dancefloors or anything of that nature.

"I was once playing at a party in Italy," Tomiie remembers, "and they didn't know what I [currently] play. They thought it was going to be very happy music, like the old songs. So I think I really surprised them, but they still had a good time."

On his current tour, Tomiie says he's most looking forward to his July 6 gig at the Shindig club in Newcas-

tle, England. According to Tomiie, it's not the most glamorous city, but the people there know how to have a good time. Tomiie acknowledges that his previous DJ spots at Shindig paved the way for his *NuBreed 6* disc.

Global Underground managing director James Todd says the label was already interested in having Tomiie helm a set in the successful NuBreed series, "but hearing him play at Shindig showed us how good he really is. Satoshi is a musician and not just a DJ. His production technique is superb, and this shows his heritage as an artist.

"It's our aim to build on this and do his talent justice," Todd continues. "His music is very transcendent in that his house roots through Def Mix have sown the seeds of respect in old-school clubgoers. And as cross-pollination has always been the furnace that fuels the future fire of music, the new level for Satoshi as a NuBreed artist will cover all dance music fans interested in house music."

Tomiie's ability to win kudos from different sectors of the house community makes him a favorite with independent dance-specialty shops. "We carry all the SAW product," says Shawn Schwartz, co-owner of Halcyon, a record store/café in Brooklyn, N.Y. "His stuff mainly appeals to Danny Tenaglia-heads, but he and his label get respect in the hard tech-house scene, too. What makes him stand above the run-of-the-mill dark, tribal/progressive stuff is the high quality of the productions."

Since its inception, SAW has been a vinyl-only label. But Tomiie promises that turntable-less fans will be able to enjoy SAW CD compilations, beginning next spring.

The Beat Box Hot Plate

in-the-air buoyancy styled after Loveland's "Let the Music (Lift You Up)." Providing the powerful vocals for this anthemic jam is **Deanna DellaCioppa**, who added just the right amount of sass to "Higher" by **David Morales & Albert Cabrera Present Moca Featuring Deanna** two years ago. Make no mistake: This is one serious peak-hour jam.

• **LovHer**, "How It's Gonna Be" (Def Soul single). DJs with a fondness for quality R&B-infused club music will find much to admire in **Pound Boys'** classic-sounding Club mix. For something a tad deeper,

investigate **Phenix's** LuvHim Anyway Dub, steeped in Salsoul-era percussion and groovy keys. The **Bastone & Burnz** Club mix is perfect for big-room clubs.

• **Bidlo Presents Rock Scissors Paper**, "Wildlife"/"Hope" (Shinichi/Yoshitoshi Recordings single). Czech DJ **Pavel Bidlo** is responsible for the seriously progressive "Wildlife," which first caught the ears of production outfit **Deep Dish** two years ago when it surfaced as a promotional white label. Now arriving on Deep Dish's label, "Wildlife" is joined by Bidlo's brand-spanking-new "Hope." Expect much DJ love from the likes of **Roger Sanchez** and **Danny Howells**.

MICHAEL PAOLETTA



by Michael Paoletta

ABOVE THE CLOUDS: I'm writing this column June 28, the day after my boss, editor in chief **Timothy White**, suddenly passed away from a heart attack. To say that my co-workers and I look and feel like the walking wounded would be an understatement. But carry on we do.

In times like these, I more often than not turn to music to pull me through—and more often than not, I reach for **Gabrielle's** *Rise*, one of my most-cherished discs. On this day, though, the album's closing track, "Gonna Get Better," takes on added meaning. By the time the song closes—with Gabrielle singing, "Just tell yourself/It's gonna get better"—I can't help but think of a conversation I had with Tim during one of my first days on the job. He told me: "Take a stand when you write. If you please everybody all the time, you're not doing your job." This, along with the music, brings a smile to my face.

PUNK GRRRL: Every time I play my much-coveted copy of **the Slits'** 1979 debut, *Cut* (Antilles), particularly tracks like "Newtown" and "Instant Hit," I always think the same thing: "Damn if these girls weren't ahead of their time." Contemporaries of acts like **Public Image Ltd.**, **the Clash**, and **the Raincoats**, the Slits seamlessly fused dancehall, dub, and punk into one twisted whole. The U.K.-based trio's soundscape was as functional as it was dysfunctional. It was the stuff dreams are made of.



UP

Well, guess what? Slits ringleader **Ari Up** is ready for her (second) close-up: She's preparing a solo album for an October release. (At press time, she was talking to several labels.) New dub-heavy tracks, replete with patois-laced vocals, like "Bashment," "Kill Them With Love," "True Warrior," and "Can't Have" reveal an artist who, thankfully, still insists on following the beat of her own drum.

"I couldn't make music any other way," Up says. "This is like a continuation of the Slits. It retains that feeling of flamboyant humor mixed with aggression. It's totally me."

Reflecting on the past, Up acknowledges that the Slits "hurt the other female artists of the time. We're the missing chapter in the history of rock. We never really got our due, and this still affects today's female artists. Of course, inroads have been made, but fights and struggles still exist. So, in the end, mission unaccomplished, which is why I have to stay out there."

Born in Germany and raised in England, Up—the step-daughter of **John Lydon** (aka **Johnny Rotten**); she was taught to play guitar by the Clash's **Joe Strummer**—spent the bulk of the '80s living in the jungles of Belize, Indonesia, and Jamaica. "I was living as naked as the day I was born," she says, chuckling.

In the '90s, Up traveled between Brooklyn, N.Y., and Kingston, Jamaica, where she was known as the recording artist **Medusa**. "I'm a Gypsy," she explains. "I refuse to live in one place. My mother's side of the family is Gypsy. We need to keep moving."

NEWSY NEIGHBORS: Canada's Turbo Recordings is launching two imprints: **Fabergé** (house) and **White Leather** (electro/pop). Streeting in the coming weeks will be **Chromo's** "You're So Gangsta" (complete with **Playgroup** remixes) and **DMX Krew's** "Seedy Films," on **Fabergé** and **White Leather**, respectively.

Leading fitness emporium **Crunch Fitness** has partnered with **George V Records** (responsible for the über-successful **Buddha Bar** compilation series, among others). The latter will provide the musical content for all 21 **Crunch** fitness centers. Also, **George V** will launch a **Crunch**-branded compilation series early next year.

Thump, distributed by **Universal Music & Video Distribution**, debuts two dance/electronic imprints Tuesday (9): **Element** (trance/progressive) will issue **Brizz Vs. DJ Pebo's** "Giganticus" and **Q-Zar's** "Dirty Beat," while **Subkultura Recordings** (house) will release **Olav Basoski's** "The Most Wanted Singles, Pt. 1." These vinyl singles will be followed by several compilations, including **Swedish Egil's** *Swedish Egil Presents Telica* (Element) Aug. 27. **Thump VP** of **A&R Pebo Rodriguez** says the formation of the two labels is a result of the overwhelming response to last year's *Global Trance* and the more recent *Global Dance Mix*, both on **Thump**.

JULY 13
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	BLAME	GROOVILICIOUS 275/STRICTLY RHYTHM	Sono 1 Week At Number 1
2	3	7	LOVE AT FIRST SIGHT	CAPITOL 77724	Kylie Minogue
3	5	10	THE NEED TO BE NAKED	TOMMY BOY 2366	Amber
4	7	12	I'LL BE WAITING	TRAFFIC 100/MINISTRY OF SOUND	Full Intention Presents Shena
5	1	2	LAZY	SKINT 79754/COLUMBIA	X-Press 2
6	9	14	THE SOUND OF GOODBYE (ROBBIE RIVERA'S FIERCE REMIX)	NERVOUS 20512	Perpetuous Dreamer
7	13	15	TRIPPIN'	GROOVILICIOUS 275/STRICTLY RHYTHM	Oris J Presents Delsena
8	4	4	ONE STEP TOO FAR	CHEEKY 15129/ARISTA	Faithless Featuring Dido
9	19	28	THAT SOUND	TOMMY BOY SILVER LABEL 2375/TOMMY BOY	Rosabel
10	18	21	FOLLOW ME (REMIXES)	STRICTLY RHYTHM 12623	Aly-Us
11	6	1	ONE DAY IN YOUR LIFE	DAYLIGHT PROMO/EPIC	Anastacia
12	17	20	IN MY MEMORY (REMIXES)	NETTWERK 36327	DJ Tiesto Featuring Nicola Hitchcock Of Mandalay
13	16	19	WE ARE ALL MADE OF STARS (DJ Tiesto, Timo Maas, & Bob Sinclair Mixes)	V2 27145	Moby
14	20	24	RAINY DAYZ (THUNDERPUSS REMIX)	MCA PROMO	Mary J. Blige Featuring Ja Rule
15	11	5	POINT OF VIEW	EPIC PROMO	DB Boulevard
16	8	9	COME WITH US	FREESTYLE DUST/ASTRALWERKS 46426/VIRGIN	The Chemical Brothers
17	10	8	HELLA GOOD (ROGER SANCHEZ REMIXES)	INTERSCOPE PROMO	No Doubt
18	26	47	SHIFTER	KINETIC 54720	Timo Maas
19	22	29	THE MUSIC'S NO GOOD WITHOUT YOU	WARNER BROS. PROMO	Cher
20	12	11	MORE THAN A WOMAN (RICHIE SANTANA MIXES)	BLACKGROUND PROMO/VIRGIN	Aaliyah
21	15	13	STILLNESS OF HEART (REMIXES)	VIRGIN PROMO	Lenny Kravitz
22	24	27	BACKFIRED	MAW 067/TOMMY BOY	Masters At Work Featuring India
23	14	6	DAYS GO BY	CREDENCE 77712/CAPITOL	Dirty Vegas
24	21	18	WE GET TOGETHER	ULTRA 1112	HQ2/Hex Hector Present Kim Sozzi
25	32	42	SOUTHERN SUN	MAVERICK 42437/REPRISE	Oakenfold
26	27	34	TUMBA	COLUMBIA PROMO	Angelique Kidjo
27	31	37	I GOT THE MUSIC IN ME	JUNGLE RED 012	Erin Hamilton
28	23	16	PRECIOUS HEART	MOONSHINE 88483	Tall Paul
29	33	46	BURN FOR YOU	GROOVILICIOUS 277/STRICTLY RHYTHM	Kreo'
30	29	33	BRIGHTER DAY	ULTRA 1115	R.H. Factor
			POWER PICK		
31	39	—	I FEEL SO FINE	STRICTLY RHYTHM 12624	K.M.C. Featuring Dhany
32	25	17	COME & GET MY LOVE	CUTTING 454	Becca
33	34	45	SECRET (REMIXES)	MCA 155955	Luis Fonsi
34	44	—	HOW IT'S GONNA BE (REMIXES)	DRAGON/DEF SOUL 582915/IOJMG	LovHer
35	41	—	BREATHE IN	MCA PROMO	Frou Frou
36	30	26	PLEASE SAVE ME	SAM IMPORT	Sunscreen Vs. Push
37	47	—	HE LOVES ME (LYZEL IN E FLAT) (ILLEGAL REMIX)	HIDDEN BEACH PROMO/EPIC	Jill Scott
38	49	—	AFTER 2	DEFINITY 016	Pete Moss Featuring Terra Deva
39	46	—	I SEE THE LIGHT	FUTURE GROOVE 69180/MUTE	Desert
40	43	50	TREMBLE	RADIKAL 99115	Marc Et Claude
			HOT SHOT DEBUT		
41	—	—	HAPPY HOUR	CUTTING 455	Norty Cotto
42	—	—	FREE YOUR MIND	STAR 69 12431	Celeda
43	38	35	AWAKENING (DELERIUM & MINGE BINGE MIXES)	DMTOWN PROMO/HIGHER OCTAVE	Sasha Lazard
44	48	49	HOME AND DRY (BLANK & JONES REMIXES)	SANCTUARY PROMO	Pet Shop Boys
45	—	—	I'M A WOMAN	ASTRALWERKS 38831	Cassius And Jocelyn Brown
46	42	40	AT NIGHT	DEFECTED IMPORT	Shakedown
47	—	—	BOOMERANG	MOONSHINE 88485	Cirrus
48	40	36	EVERYDAY 2002 (ALEX GOLD REMIX)	XTRAVAGANZA IMPORT	Agnelli & Nelson
49	28	22	MINDCIRCUS (REMIXES)	NETTWERK 33155	Way Out West Featuring Tricia Lee Kelshall
50	37	31	FOR ALL TIME (REMIXES)	DREAMWORKS 450836	Soluna

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	4	2	SONG FOR THE LONELY (THUNDERPUSS, ILLICIT & ALMIGHTY MIXES)	WARNER BROS. 42422	Cher
3	2	3	U DON'T HAVE TO CALL (REMIXES)	ARISTA 15125	Usher
4	3	4	RAPTURE (TASTES SO SWEET)	UNIVERSAL 015672/UMRG	iio
5	8	7	DAYS GO BY	CREDENCE 77712/CAPITOL	Dirty Vegas
6	5	5	DON'T LET ME GET ME (REMIXES)	ARISTA 15117	Pink
7	6	11	LOSE CONTROL (DESCONTROLATE)	DURMAR/PYRAMID 90200/DRPHEUS	Yohany
8	7	6	THEY SAY VISION (DANCE REMIXES)	MCA 155961	Res
9	9	—	SHADOWS IN THE NIGHT	WEIR BROTHERS 002/MODERN VOICES	Michael Damian
10	11	9	SOMETHING	ROBBINS 72056	Lasgo
11	10	8	YOU CAN'T GO HOME AGAIN!	MCA 582896	DJ Shadow
12	12	10	THANK YOU (DEEP DISH REMIX)	ARISTA 13996	Dido
13	16	15	WILL I?	ROBBINS 72055	Ian Van Dahl
14	—	—	ONE STEP TOO FAR	CHEEKY 15129/ARISTA	Faithless Featuring Dido
15	17	14	EARTH (BEN WATT REMIX)	MAVERICK 42453/WARNER BROS.	MeShell Ndegeocello
16	15	18	THE SOUND OF GOODBYE	NERVOUS 20512	Perpetuous Dreamer
17	18	12	BY YOUR SIDE (REMIXES)	EPIC 79544	Sade
18	13	17	FEELS GOOD (DON'T WORRY BOUT A THING) (KELLY G. CLUB MIX)	TVT 2344	Naughty By Nature Featuring 3LW
19	19	—	SOUTHERN SUN/READY STEADY GO	MAVERICK/REPRISE 42437/WARNER BROS.	Oakenfold
20	—	—	THE CHA CHA SLIDE PT. III ROLL LIKE THIS	M.O.B. 90410/DRPHEUS	Mr. C The Slide Man
21	20	19	YOU MAKE ME SICK (HQ2 REMIXES)	LAFACE 24556/ARISTA	Pink
22	14	13	HEAVEN	247 72475/ARTEMIS	Eyra Gail
23	24	23	WHAT IT FEELS LIKE FOR A GIRL	MAVERICK 42372/WARNER BROS.	Madonna
24	21	20	WHAT ABOUT US? (DANCE MIXES)	ATLANTIC 85321/AG	Brandy
25	22	16	LOVE AT FIRST SIGHT	CAPITOL 17724	Kylie Minogue

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			
1	1	DIRTY VEGAS	DIRTY VEGAS	CREDENCE 39986/CAPITOL	4 Weeks At Number 1
2	—	VARIOUS ARTISTS	This Is Ultimate Dance!	J 28034	18
3	2	MOBY	Moby	V2 27127	Bunkka
4	3	OAKENFOLD	Oakenfold	MAVERICK 48204/WARNER BROS.	The Private Press
5	4	DJ SHADOW	DJ Shadow	MCA 11297	Louie DeVito's Dance Factory
6	5	LOUIE DEVITO	Louie DeVito	DEE VEE 0002/MUSICRAMA	Trance Party (Volume Two)
7	—	THE HAPPY BOYS	The Happy Boys	ROBBINS 75030	DJ Encore Presents: Ultra.Dance 02
8	—	DJ ENCORE	DJ Encore	ULTRA 1123	Live On Brighton Beach
9	—	FATBOY SLIM	Fatboy Slim	MINISTRY OF SOUND 685006/MCA	Verve//Remixed
10	6	VARIOUS ARTISTS	Various Artists	VERVE 589067/VG	Queer As Folk: The Second Season
11	7	SOUNDTRACK	Soundtrack	RCA VICTOR 63921	Simple Things
12	8	ZERO 7	Zero 7	QUANGD/ULTIMATE DILEMMA 5007/PALM	Ultimate Dance Party -- The Best Of!!
13	9	VARIOUS ARTISTS	Various Artists	ARISTA 14778	Phonosynthesis
14	10	DJ IRENE	DJ Irene	SURGE 0802/WARLOCK	Ultra.Chilled 02
15	12	VARIOUS ARTISTS	Various Artists	ULTRA 1121	Blade II
16	11	SOUNDTRACK	Soundtrack	IMMORTAL 12064/VIRGIN	Pulse
17	13	VARIOUS ARTISTS	Various Artists	RAZOR & TIE 89041	MMII
18	14	JOHN DIGWEED	John Digweed	FRFR/REDROCK 78185/WARNER STRATEGIC MARKETING	Release
19	15	PET SHOP BOYS	Pet Shop Boys	SANCTUARY 94553	Global Hits 2002
20	16	VARIOUS ARTISTS	Various Artists	UNIVERSAL 017064/UMRG	Discovery
21	22	DAFT PUNK	Daft Punk	VIRGIN 49606	Monster Disco
22	17	VARIOUS ARTISTS	Various Artists	RAZOR & TIE 89052	02/Avalon Remixed
23	23	AVALON	Avalon	SPARROW 51336	Buddha-Bar IV
24	21	DAVID VISAN	David Visan	GEORGE V 71002	Come With Us
25	18	THE CHEMICAL BROTHERS	The Chemical Brothers	FREESTYLE DUST 11682/ASTRALWERKS	

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 ED, 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 A DIFFERENT KIND OF LOVE SONG Cher WARNER BROS.	1 SAFE FROM HARM Narcotic Thrust YOSHITOSHI
2 DON'T SAY GOODBYE Paulina Rubio UNIVERSAL	2 EXPLORATION OF SPACE Cosmic Gate RADIKAL
3 YOU GOTTA BELIEVE (REMIXES) Fierce Ruling Diva TOMMY BOY SILVER LABEL	3 A LITTLE LESS CONVERSATION Elvis Presley Vs. JXL RCA
4 WOMAN Mia MADREAMWORLD	4 TREMBLE Marc Et Claude RADIKAL
5 GET ME OFF Basement Jaxx XL	5 FREE YOUR MIND Celeda STAR 69

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.

Daniels' New Blue Hat/Audium CD Is A Rockin' Country Affair

BY DEBORAH EVANS PRICE

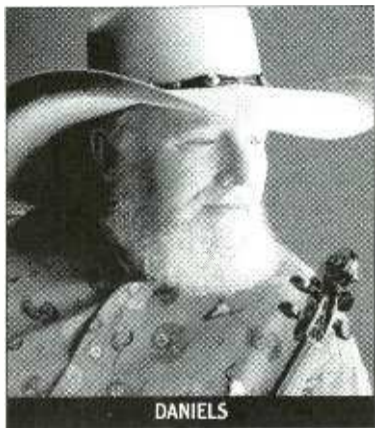
NASHVILLE—During the past four decades, Charlie Daniels has covered a lot of musical territory, from country and rock to blues and gospel. On his new Blue Hat/Audium release, *Redneck Fiddlin' Man*, Daniels returns to the country fold.

"It's probably the most country album I've ever cut. I love them all," Daniels says of the songs on this collection. "I had such a great time doing them and had fun with the band. Of course, I love the one we did with Travis [Tritt] and the one with Garth [Brooks]. That was a lot of fun." Tritt duets with Daniels on "Southern Boy," and Brooks backs Daniels on "Waco."

"I sent word to the guys asking if they'd like to cut a song with me," Daniels says. "Travis and I wrote 'Southern Boy,' and Garth agreed to do 'Waco' with me. Travis and I are kind of on the same page with that particular music."

Daniels also reprises some songs he previously recorded during his tenure with Capitol, such as "My Baby Plays Me Just Like a Fiddle." "That was on the last Capitol album," he says. "I cut it with studio musicians the first time, and I wanted to do it with my band. I wanted to CDB [Charlie Daniels Band] it up."

Redneck Fiddlin' Man includes Daniels' version of "The Star-Spangled Banner," which Audium has serviced to country radio in time for Independence Day. The label is also heavily promoting the first single from the album, "The Last Fallen Hero," a song Daniels penned in tribute to the victims of last Sept. 11. He was slated to perform it on a PBS Independence Day



special, but when the producer said he could not play that song, Daniels withdrew from the event. He explains, "My statement was, I won't go anywhere on the fourth of July where I cannot commend our troops or can't even mention the people that died on Sept. 11." Instead, Daniels played a July 4 show in Atlanta, and the local PBS affiliate aired him performing an acoustic version of the song following the national broadcast.

"Charlie is so articulate and so well-read. He's a great American, because he stays involved and stays interested in what's going on with the government," says Blue Hat Records president David Corlew, who is also Daniels' manager. "He's also an incredible artist who loves what he does. That's the root of success. He's never broken stride. He's never quit entertaining."

The controversy regarding the July 4 show generated lots of media attention and consumer demand for the record, which Audium president Nick Hunter says will street July 23.

"Plans are on tap to do a video on 'Last Fallen Hero,'" Hunter reveals. "It's all going real fast. It's like this thing just went 'Boom!' and we're trying to catch up... We're buying [retail] placement with this record and playing the game."

Hunter says Audium plans to release "Southern Boy" and "Waco" as future singles. "With the exception of 'The Star-Spangled Banner' and 'Last Fallen Hero,' everything else is uptempo," he says of the album. "This is probably the most rockin' country Charlie Daniels record he's ever made."

Daniels is booked by the William Morris Agency. He and Corlew are partners in Blue Hat Records, which signed a deal with Audium last year for marketing and distribution. "We couldn't have found a better partner," Corlew contends. "We're in negotiations now about extending our deal."

Always a prolific artist, Daniels is currently working on a Christmas album that is due this fall. It will mark his third Blue Hat/Audium release in a year and his fourth release in the joint venture deal to date. The first such release was a live recording that streeted last fall. Daniels followed with a two-CD hymns package issued through EMI Christian Music Group. Now, there's *Redneck Fiddlin' Man* and his forthcoming Christmas collection.

At 65, Daniels does not have any plans to slow down. "I have not reached the point where I'm ready to make that change," he says. "I thank God I'm making a living doing what I do. It makes me feel real good."



WORDS FAIL: As the *Billboard* staff grapples with the shocking and sudden loss of our longtime leader, **Timothy White**, I found some comfort in the words that Tim wrote to us shortly after the tragic events of last Sept. 11. His words—which inspired me then and now—were meant to comfort us and also thank us for coming together to put out a special issue in the wake of those tragedies. Those words which, in typical Timothy fashion, were both touching and maddeningly inscrutable, seem appropriate now in light of this, another terrible tragedy.

Tim wrote, "In the words of the great Persian poet **Hafiz**, 'No conflict when the flute is playing, for then I see every movement emanates from God's holy dance.'

"When we work together, when we play together, when we share our joy as well as our sadness, and vow to let nothing violate such creative trust and mutual reliance, then we are doing all that we can to hear the flute and enhance the dance of life," Tim wrote. "To attempt to avoid, or to drown out, or to destroy that flute's music is to invite the dance of death and its deafening silence."

"Humble thanks to everybody in the *Billboard* organization for joining together... to listen hard for, and to help sustain, the only music that can keep humanity happy and safe."

ON THE AIR: Country Radio Broadcasters (CRB) honored nine prominent figures in country music with awards during its annual Country Music DJ Hall of Fame banquet in Nashville June 27.



The five DJ inductees were **Lee Arnold**, **J.D. Cannon**, **Billy Cole**, **Joe Hoppel**, and the late **Buck Wayne**. CRB also inducted **Doug Mayes** and the late **Jack Cresse** into its Country Radio Hall of Fame, an award reserved for prominent broadcasters who were not air personalities.

Singer **Sonny James** received the CRB's Career Achievement Award in recognition of the 23 No. 1 singles he scored in his three-decade career. The award honors an artist who has made a significant contribution to the development of

country music and country radio.

The evening's musical highlight came from artists **Jeff Carson**, **Steve Holy**, and **Elizabeth Cook**, who each performed two of James' hits. Also, 13-year-old newcomer **Kaci Brown** read James a letter from **Marie Osmond** and performed Osmond's No. 1 hit "Paper Roses," which James produced.

Arnold, currently host of the classic country channel at Sirius Satellite Radio, is well-known for his on-air work at WHN New York. In his acceptance speech, Arnold declared himself "very blessed and very lucky to be part of the golden age of country... Country has been my life," he said. "It was, it is, it always will be."

Cannon is music director/afternoon air personality at WFMS Indianapolis, where he has worked since 1979. He said of his show, "I have my own psychiatric practice every afternoon from three to seven just by answering the phone."

Hoppel has been morning host at WCMS Norfolk, Va., for 47 years. Relating the sacrifices of working as a morning man at a time when air shifts were all live and local, Hoppel spoke of waking his children at 4 a.m. on Christmas Day so he could see them open their gifts before he went to work.

Cole hosted a trucking show at WHO Des Moines, Iowa, for many years and is also a songwriter, with cuts by **Webb Pierce** and **Stonewall Jackson**, among others. Wayne's background includes stints as a country DJ, programmer, TV personality, musician, and songwriter, whose songs were recorded by **Hank Snow**, **Floyd Tillman**, and others. A member of the Western Swing Hall of Fame, Wayne died six months ago.

Mayes hosted a Saturday-night show on WBT Charlotte, N.C., and was a news announcer for many other radio stations, in addition to being an accomplished bass fiddle player who performed with **Bill Monroe** and other stars. Cresse worked in sales and management roles at several stations, most notably KVOO Tulsa, Okla., and is a former president of the Oklahoma Broadcasters Assn.

When accepting the CRB's President's Award, *Radio & Records* publisher **Erica Farber** ended her speech with an emotional tribute to *Billboard* editor in chief **Timothy White**, who had passed away earlier that day.

Joni Harms Leads AWA Nominees

BY DEBORAH EVANS PRICE

NASHVILLE—Singer/songwriter Joni Harms tops the list of nominees for the seventh annual Will Rogers Cowboy Awards, which recognize excellence in the Western arts. Presented by the Academy of Western Artists (AWA), the awards will be held July 9 at the Scott Theater in Fort Worth, Texas.

Harms leads the pack with five nominations, including nods for best female vocalist, best Western music album, and entertainer of the year. Other multiple nominees include R.W. Hampton and Curly Musgrave with four nominations each. Don Edwards, Rich O'Brien, Jean Prescott, and Red Steagall follow with three apiece.

The awards show will be preceded by the AWA's second annual Western music conference, to be held at the Holiday Inn North in Fort Worth July 8. Topics to be covered include booking in the Western marketplace and garnering radio airplay for Western artists.

Awards will be presented in 19 categories. In addition to the music honors, awards are also presented to Western artisans in such categories as engraver, Western artist, and saddlemaker. A new honor, the Will Rogers Medallion Award, will be given this year to authors of books on cowboys and cowboy culture.

Following is a partial list of nominees. For a complete list, visit billboard.com/awards.

Entertainer of the year: Wylie Gustafson, Don Edwards, R.W. Hampton, Brenn Hill, Joni Harms.

Western music duo/group: New West, Sons of the San Joaquin, Gillette Brothers, Lone Star Chorale, Prairie Rose Wranglers.

Male vocalist/Western music: Brenn Hill, Don Edwards, R.W. Hampton, Curly Musgrave, Mike Blakely.

Female vocalist/Western music: Jill Jones, Jean Prescott, Joni Harms, Eli Barsi, Belinda Gail.

Rising star: Kacey Musgrave, Prairie Twins, Jason Roberts, Jake Hooker, Curly Musgrave.

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Billboard TOP COUNTRY ALBUMS

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
							NUMBER 1	9 Weeks At Number 1	37	33	37	46			CYNDI THOMSON ● CAPITOL 26010 (10.98/17.98)	My World	7
1	1	2	10			KENNY CHESNEY ▲ BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1	38	34	—	2		BRAD MARTIN EPIC 85115/SONY (7.98 EQ/11.98) †	Wings Of A Honky Tonk Angel	34	
							GREATEST GAINER		39	37	38	74			LEANN RIMES ● CURB 78738 (11.98/17.98)	I Need You	1
2	1	—	22			SOUNDTRACK ▲ LOST HIGHWAY 170069/MERCURY (12.98/19.98)	O Brother, Where Art Thou?	1	40	36	31	9		VARIOUS ARTISTS RCA 67036/RLG (12.98/18.98)	Sharp Dressed Men: A Tribute To ZZ Top	7	
							HOT SHOT DEBUT		41	42	33	49			SOUNDTRACK LOST HIGHWAY 170221/MERCURY (12.98/18.98)	Down From The Mountain	10
						SHEDAISY LYRIC STREET 165015/HOLLYWOOD (12.98/18.98)	Knock On The Sky	3	42	40	44	37			PAT GREEN REPUBLIC 016018/UNIVERSAL (8.98/14.98)	Three Days	7
4	3	3	24			ALAN JACKSON ▲ ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1	43	39	30	21		VARIOUS ARTISTS TIME LIFE 18701 (19.98 CD)	Time-Life's Treasury Of Bluegrass	27	
5	4	4	17			BRAD PAISLEY ● ARISTA NASHVILLE 67008/RLG (11.98/17.98)	Part II	3	44	41	36	28		HANK WILLIAMS JR. CURB 78725 (7.98/17.98)	Almeria Club	9	
							PACESETTER		45	43	42	43			STEVE HOLY CURB 77972 (11.98/17.98) †	Blue Moon	7
6	5	7	41			MARTINA MCBRIDE ▲ RCA 67012/RLG (12.98/18.98)	Greatest Hits	1	46	44	41	4		MARK CHESNUTT COLUMBIA 86540/SONY (11.98 EQ/17.98)	Mark Chesnutt	23	
7	7	11	29			GARY ALLAN MCA NASHVILLE 170201 (11.98/17.98)	Alright Guy	4	47	38	40	12		TOMMY SHANE STEINER RCA 67041/RLG (16.98 CD)	Then Came The Night	6	
8	8	8	84			TIM MCGRAW ▲ CURB 77978 (12.98/18.98)	Greatest Hits	1	48	57	56	4		TIFT MERRITT LOST HIGHWAY 170273/MERCURY (14.98 CD)	Bramble Rose	47	
9	6	5	44			TOBY KEITH ▲ DREAMWORKS 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	1	49	—	—	—		VARIOUS ARTISTS LOST HIGHWAY 170273/MERCURY (14.98 CD)	The Best Of America	49	
10	10	9	62			TIM MCGRAW ▲ CURB 78711 (12.98/18.98)	Set This Circus Down	1	50	47	46	—		REBA MCENTIRE ● MCA NASHVILLE 170202 (11.98/18.98)	Greatest Hits Volume III - I'm A Survivor	1	
11	9	6	63			BROOKS & DUNN ▲ ARISTA NASHVILLE 67003/RLG (12.98/18.98)	Steers & Stripes	1	51	45	45	—		STEVE AZAR MERCURY 170269 (11.98/17.98) †	Waitin' On Joe	29	
12	11	12	92			KENNY CHESNEY ▲ BNA 67976/RLG (12.98/18.98)	Greatest Hits	1	52	52	50	—		CHRIS LEDOUX CAPITOL 34571 (10.98/17.98)	After The Storm	14	
13	12	17	92			KELLIE COFFEY BNA 67040/RLG (10.98/16.98)	When You Lie Next To Me	5	53	49	57	73		DIAMOND RIO ● ARISTA NASHVILLE 67999/RLG (11.98/17.98)	One More Day	5	
14	13	16	53			LONESTAR ▲ BNA 67011/RLG (12.98/18.98)	I'm Already There	1	54	46	52	61		MONTGOMERY GENTRY ● COLUMBIA 62167/SONY (11.98 EQ/17.98)	Carrying On	6	
15	14	14	38			TRICK PONY ● WARNER BROS. 47927/WRN (11.98/17.98)	Trick Pony	12	55	48	47	19		WAYLON JENNINGS BMG HERITAGE/RCA 99788/RLG (24.98 CD)	RCA Country Legends: Waylon Jennings	19	
16	15	19	100			SOUNDTRACK ▲ CURB 78703 (11.98/17.98)	Coyote Ugly	1	56	50	60	28		KASEY CHAMBERS WARNER BROS. 48028 (18.98 CD) †	Barricades & Brickwalls	13	
17	16	15	27			VARIOUS ARTISTS ● BNA 67043/RLG (12.98/17.98)	Totally Country	2	57	53	51	33		PATTY LOVELESS EPIC 85651/SONY (11.98 EQ/17.98)	Mountain Soul	19	
18	18	18	44			ALISON KRAUSS + UNION STATION ● ROUNDER 610495/IQJMG (11.98/17.98)	New Favorite	3	58	61	66	48		RODNEY CARRINGTON CAPITOL 24827 (10.98/17.98) †	Morning Wood	18	
19	20	21	48			BLAKE SHELTON WARNER BROS. 24731/WRN (11.98/17.98)	Blake Shelton	3	59	54	58	10		KEVIN DENNEY LYRIC STREET 165020/HOLLYWOOD (12.98 CD) †	Kevin Denney	14	
20	17	13	93			TRAVIS TRITT ▲ COLUMBIA 62165/SONY (11.98 EQ/17.98)	Down The Road I Go	8	60	56	55	48		ALAN JACKSON ▲ ARISTA NASHVILLE 69335/RLG (12.98/18.98)	When Somebody Loves You	1	
21	—	—	1			ELVIS PRESLEY RCA 65115/BMG HERITAGE (59.98/99.98)	Elvis: Today, Tomorrow & Forever	21	61	60	59	31		VARIOUS ARTISTS ROUNDER 610495 (11.98/17.98)	O Sister! The Women's Bluegrass Collection	35	
22	19	49	4			THE FLATLANDERS NEW WEST 6040 (17.98 CD) †	Now Again	19	62	58	54	4		HAYSEED DIXIE DUALTONE 0118 (17.98 CD) †	A Hillbilly Tribute To Mountain Love	39	
23	21	23	90			SARA EVANS ▲ RCA 67964/RLG (11.98/17.98)	Born To Fly	6	63	63	68	81		JAMIE O'NEAL ● MERCURY 170132 (11.98/17.98) †	Shiver	14	
24	23	24	100			JO DEE MESSINA ▲ CURB 77977 (11.98/17.98)	Burn	1	64	65	64	8		LITTLE BIG TOWN MONUMENT 85374/SONY (7.98 EQ/13.98) †	Little Big Town	40	
25	24	27	88			CHRIS CAGLE ● CAPITOL 34170 (10.98/17.98) †	Play It Loud	19	65	59	62	22		HANK WILLIAMS III CURB 78728 (17.98 CD) †	Lovesick Broke & Driftin'	17	
26	25	26	48			TRACE ADKINS CAPITOL 30618 (10.98/17.98)	Chrome	4	66	62	61	19		VARIOUS ARTISTS RAZOR & TIE 89044 (18.98 CD)	Forever Country	18	
27	22	20	84			WILLIE NELSON LOST HIGHWAY 186231/MERCURY (12.98/18.98)	The Great Divide	5	67	70	73	70		JESSICA ANDREWS ● DREAMWORKS 450248/INTERSCOPE (11.98/17.98)	Who I Am	2	
28	26	25	14			GEORGE STRAIT ▲ MCA NASHVILLE 170280 (11.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	8	68	71	63	4		CHRIS LEDOUX CAPITOL 38207 (46.98 CD)	The Capitol Collection (1990-2000)	63	
29	27	28	33			GARTH BROOKS ▲ CAPITOL 31330 (10.98/18.98)	Scarecrow	1	69	64	71	18		TRAVIS TRITT WARNER BROS. 78296/RHINO (11.98 CD)	The Lovin' Side	48	
30	29	29	34			GEORGE STRAIT ● MCA NASHVILLE 170220 (11.98/18.98)	The Road Less Traveled	1	70	67	—	58		TRISHA YEARWOOD MCA NASHVILLE 170200 (11.98/17.98)	Inside Out	1	
31	28	22	47			RALPH STANLEY DMZ/COLUMBIA 86625/CRG (18.98 EQ CD) †	Ralph Stanley	22	71	51	39	3		SAWYER BROWN CURB 78737 (9.98/17.98)	Can You Hear Me Now	39	
32	—	—	1			TY HERNDON EPIC 86642/SONY (17.98 EQ CD)	This Is Ty Herndon: Greatest Hits	32	72	55	53	4		SHANNON LAWSON MCA NASHVILLE 170233 (11.98/17.98) †	Chase The Sun	35	
33	31	35	47			CAROLYN DAWN JOHNSON ARISTA NASHVILLE 69336/RLG (10.98/16.98)	Room With A View	8	73	69	72	37		CLINT BLACK RCA 67005/RLG (12.98/18.98)	Greatest Hits II	8	
34	30	34	4			EMERSON DRIVE DREAMWORKS 450272/INTERSCOPE (8.98/14.98) †	Emerson Drive	13	74	73	74	18		STEVE EARLE E-SQUARED 751128/ARTEMIS (18.98 CD)	Sidetracks	9	
35	35	43	47			TRACY BYRD RCA 67009/RLG (11.98/17.98)	Ten Rounds	12	75	72	—	7		KENNY ROGERS DNG 8640/MADACY (17.98 CD)	Kenny Rogers Love Songs	72	
36	32	32	9			CLEDUS T. JUDD MONUMENT 85897/SONY (11.98 EQ/17.98) †	Cledus Envy	19									

● 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 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), △² 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.

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Billboard TOP COUNTRY CATALOG ALBUMS

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
			NUMBER 1	2 Weeks At Number 1	13	12	JOHNNY CASH ● LEGACY/COLUMBIA 68739/SONY (7.98 EQ/11.98)	16 Biggest Hits	169
1	1	RASCAL FLATTS ▲ LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) †	Rascal Flatts	108	14	13	HANK WILLIAMS JR. ▲ CURB 77658 (5.98/9.98)	Greatest Hits, Vol. 1	420
2	2	DIXIE CHICKS ▲ MONUMENT/SONY (12.98 EQ/18.98)	Fly	148	15	14	THE JUDDS CURB 77965 (7.98/11.98)	Number One Hits	103
3	3	NICKEL CREEK ● SUGAR HILL 3309 (16.98 CD) †	Nickel Creek	82	16	17	JOHN DENVER MADACY 4750 (5.98/9.98)	The Best Of John Denver	209
4	4	DIXIE CHICKS ◆ MONUMENT 58195/SONY (10.98 EQ/17.98) †	Wide Open Spaces	231	17	16	TOBY KEITH ▲ MERCURY 55896Z (11.98/17.98)	Greatest Hits Volume One	187
5	5	SHANIA TWAIN ◆ MERCURY 536003 (12.98/18.98)	Come On Over	243	18	15	TRAVIS TRITT ▲ WARNER BROS. 46001/WRN (10.98/17.98)	Greatest Hits - From The Beginning	286
6	6	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	250	19	18	TIM MCGRAW ▲ CURB 77886 (7.98/11.98)	Everywhere	208
7	22	LEE GREENWOOD ▲ CAPITOL 98568 (11.98 CD)	American Patriot	29	20	21	ALISON KRAUSS ▲ ROUNDER 610325/IQJMG (11.98/17.98) †	Now That I've Found You: A Collection	276
8	8	FAITH HILL ▲ WARNER BROS. /WRN (12.98/18.98)	Breathe	138	21	19	GARTH BROOKS ◆ CAPITOL 97424 (19.98/26.98)	Double Live	189
9	9	GARY ALLAN ▲ MCA NASHVILLE 170101 (11.98/17.98)	Smoke Rings In The Dark	134	22	20	PATSY CLINE ▲ MCA SPECIAL PRODUCTS 420265/MCA (2.98/6.98)	Heartaches	185
10	7	WILLIE NELSON ● LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 Biggest Hits	199	23	23	THE CHARLIE DANIELS BAND ▲ EPIC 65694/SONY (7.98 EQ/11.98)	A Decade Of Hits	608
11	10	ALAN JACKSON ▲ ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	349	24	23	GEORGE JONES LEGACY/EPIC 69319/SONY (7.98 EQ/11.98)	16 Biggest Hits	90
12	11	LEE ANN WOMACK ▲ MCA NASHVILLE 170099 (11.98/17.98)	I Hope You Dance	110	25	25	ROY ORBISON LEGACY/MONUMENT 69738/SONY (7.98 EQ/11.98)	16 Biggest Hits	39

● 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 Top Country Albums and Top Country Catalog. ● 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 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), △² 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.

Latin Notas™



by Leila Cobo

ADIÓS, TIM: I met Tim White while I was reporting on a showcase at a Billboard Latin Music Conference, long before I ever imagined I would be working for *Billboard* magazine. It wasn't an interview but simply a conversation, and it was, of course, about music and musicians.

What struck me then wasn't his knowledge of music; that was always obvious in his columns, which I read assiduously, even then. Rather, it was that the editor in chief of *Billboard* had made a point of flying to Miami to be present at an event that dealt exclusively with Latin music—a small genre in terms of market share and, moreover, a genre of music performed in a language that he did not speak.

But his presence there spoke loudly. This magazine and this man were committed to this music. The significance of that may not be obvious now that Latin music is “hot,” that crossovers are *de rigueur*, and that the people making the crossovers—most recently **Shakira** and **Paulina Rubio**—debut high on the *Billboard* charts and are suddenly media darlings adorning national magazine covers and such TV shows as *The Tonight Show With Jay Leno*.

But as someone who's written about Latin music in the U.S. for the past nine years, I can assure you that this wasn't always so. I—and others who've done this even longer than myself—can tell you that getting mainstream press to cover Latin acts was an ongoing struggle that perhaps would yield results every couple of months (with the very notable exception of *The Miami Herald*).

I cringe when publicists crow about the “support” they get from the mainstream, as if the sudden and still-sporadic interest can somehow rectify years of parsimonious press, particularly among such hotbeds of Latin music and Latin population as New York and Los Angeles.

In all this time, the only mainstream English-language publication that has permanently given

space to the coverage of Latin music is *Billboard*.

During the past decade, that coverage has grown—exponentially—to the full section we have today, which is on a par with *Billboard's* coverage of R&B and country. We run eight different Latin music charts per week. We publish six Latin-music special features per year. We host a flourishing and influential Latin Music Conference and Awards show, and we honor Latin musicians for their lifetime

achievements and their social services.

And it wouldn't have been possible without Tim's foresight and his initiative. You see, Tim never said no to a story that was newsworthy. When it came to music, he was “genre blind.” His most important criterion for having a Latin artist appear on the cover

of the magazine was the quality of the artist.

“Do you like it?” he would always ask. “Do you feel it merits the space in *Billboard*?” If the act in question was relatively unknown, it was never a problem. We could, he said, “nominate” artists simply because they were good.

And this criterion applied to Latin music, because he considered it important, up-and-coming, and influential, even if it constituted less than 5% of the U.S. market share.

“Tim White was always open to new story ideas and editorial concepts, particularly if you presented them to him with enthusiastic conviction,” says **John Lannert**, who was the *Billboard* Latin Music Bureau Chief for eight years. “That's why *Billboard's* coverage of the Latin music markets in the past 10 years has been second to none.”

I came to *Billboard* exactly two years ago, after John's departure. In that brief time, Tim provided unconditional support, unflinching encouragement, and an unprecedented understanding of the music I cover.

Whenever I corresponded with Tim, I would start my notes with “Hola, Tim.” It is with great sorrow that this time I end with “Adiós.”

BY LEILA COBO

MIAMI—Last year, newcomer Bacilos—the acoustic, eclectic trio consisting of Colombian singer/guitarist Jorge Villamizar, Puerto Rican drummer/percussionist José Javier Freire, and Brazilian bassist André Lopes—somehow managed to garner two Latin Grammy Award nominations, for best new artist and best vocal pop recording, duo or group.

We say “somehow” because even though Bacilos' eponymous, major-label debut album garnered critical praise, it was virtually unheard and unseen in the U.S. Latin market, despite scoring a No. 1 hit in Colombia.

But with its upcoming Warner Music Latina album, *Caraluna* (Moon Face), slated for release July 16, Bacilos plans to be unknown no longer, thanks to a heavy push from its label, Warner Music Latina; a heavy push from its management, RLM—which has the group opening for Alejandro Sanz in the U.S.—and, more important, a heavy push from its music, including the title track and single.

Caraluna retains all the elements that made Bacilos critics' darling: the thoughtful songs, the acoustic format, the meandering violin, and the fusion of styles, from tropical to rock to bossa. But it's also tighter around the edges, more defined, more stylistically unified, and decidedly more commercial, thanks in part to the production work of Luis Fernando Ochoa (Shakira's longtime collaborator, who produced *Pies Descalzos* and continues to write with her) and salsa maven Sergio George, who produced two tracks.

“I think this album is bigger,” Villamizar says. “It has more elements, and it sounds more aggressive. The previous album was more introspective. This one has more pepper.”

Although Villamizar writes and sings virtually all of Bacilos' material (he also writes for other people, and one of his songs is featured on Marc Anthony's *Libre*), the band has nevertheless carved out a distinctive sound.

For this album, Villamizar says, “we took care to preserve the development of our sound, and even though we worked with producers who have their own stamp, they also worried about maintaining the group's stamp.”

This is particularly true of the more upbeat, tropical tracks that are not traditional Bacilos fare, like “Buena” (Good), which features rappers Fulanito, and “Mi Primer Millón” (My First Million), a colloquial track that tells of the band's desire to meet the right players and score a radio hit.

“I wrote it with Sergio George,” Villamizar says. “He said, ‘Let's

Bacilos' 'Moon' To Shine Around The World



BACILOS

write a song that's real. What's real? That you want to be on the air.' And I was, like, 'That's just too obvious.' But it worked, and it's a fun song.”

If radio was the big obstacle to Bacilos' success in the U.S. last time around, Warner thinks that will be different now. “This time, we have a more commercial album as far as radio is concerned,” says George Zamora, president of Warner Music Latin

na and the man who signed the band. “When I signed this group, I signed potential. I saw an international sound. And it should happen. The whole company is behind this group.”

Bacilos came to Warner's attention through Warner/Chappell, which signed Villamizar as a songwriter in the mid- to late '90s.

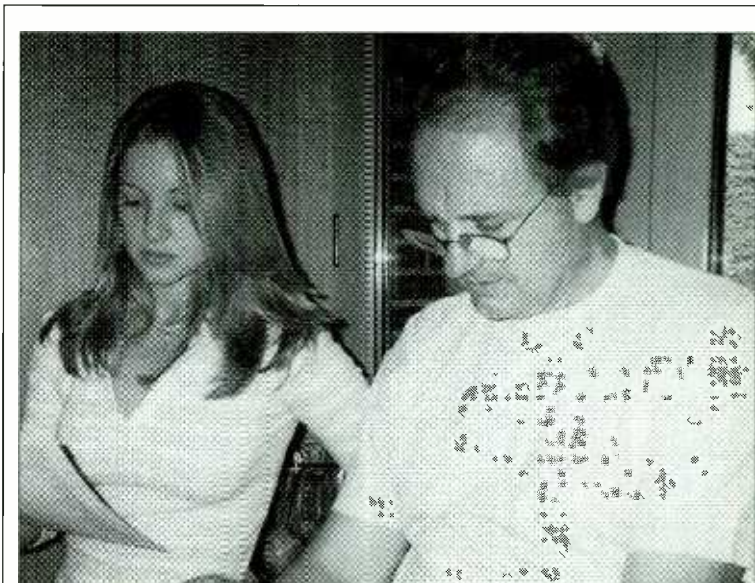
Warner/Chappell senior VP of Latin music Ellen Moraskie says, “When I first signed Jorge, Bacilos was trying to be a Latin rock band. And later, when we were showcasing them for a label, I said, ‘I really don't hear you as a rock band. I think you're more acoustic, more folkloric, more organic.’ And before we did that showcase, they dropped the electric guitars. It was a very pivotal point in the creative evolution of Bacilos.”

Caraluna also marks a pivotal point in that the album was not produced by the band members themselves but by outside producers, after Warner suggested the idea to the group.

Bacilos agreed to use Ochoa as the main producer, as the members had admired his early work with Shakira. Ochoa's influence can be heard in arrangements that are more rock-oriented and evoke the Beatles.

“Luis has class and taste, and we stand by that,” Villamizar says. “We have integrity, and that's what makes Bacilos.”

He admits that seeing the previous album falter was worrisome. “But our desperation doesn't compromise the music. I write these songs, and I sing them, and [Freire] plays the drums, and André plays bass. What can we do—play other people's songs? Make this whole image thing? We can't, really. I would prefer to study law than do bad music.”



Millie in Madrid. After a stint with EMI, Millie Corretjer recently signed with BMG U.S. Latin. She is in the process of recording her first album for the label, and it is due out in September. The album is being produced by Rafael Pérez Botija, pictured here with the artist during a recording session in Madrid.

Billboard HOT LATIN TRACKS

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	WKS. AGO	TITLE	Artist	PEAK POSITION
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL	
1	2	1	Y TU TE VAS R.L. TOLEDO (F.D.F. VITA)	Chayanne	1
NUMBER 1					
2	1	2	QUITAME ESE HOMBRE R. PEREZ (J.L. PILOTO)	Pilar Montenegro	1
3	4	4	YO PUEDO HACER B. SILVETTI (R. MONTANER, M. FLORES)	Ricardo Montaner	3
GREATEST GAINER					
4	3	3	TU Y YO ESTEFANO, A. B. QUINTANILLA (ESTEFANO, J. REYES)	Thalia	3
5	6	6	ENTRA EN MI VIDA A. BAQUEIRO (L. GARCIA, N. SCHAJRIS)	Sin Bandera	4
6	8	7	A DIOS LE PIDO G. SANTADLALLA, JUANES (JUANES)	Juanes	6
7	5	5	SI TU TE VAS G. RUBIN (G. RUBIN, C. YIF)	Paulina Rubio	5
8	7	22	UNA LAGRIMA NO BASTA A.A. ALBA (A.A. ALBA)	Los Temerarios	7
9	11	18	CON ELLA K. SANTANDER, D. BETANCOURT (K. SANTANDER, O. SANCHEZ)	Cristian	9
10	10	9	EL PODER DE TUS MANOS R. MUNOZ (I. PAOILLA)	Intocable	6
11	9	8	ME HUELE A SOLEDAD A. JAEEN (R. PEREZ, R. LIVI)	MDO	4
12	18	17	BANDIDA R. CORA (E. CRESPO)	Elvis Crespo Featuring Tempo	12
13	12	25	CUANDO TE ACUERDES DE MI B. SILVETTI (M.A. SOLIS)	Marco Antonio Solis	12
14	14	15	DEL OTRO LADO DEL PORTON R. AYALA, F. MARTINEZ (F. MARTINEZ)	Ramon Ayala Y Sus Bravos Del Norte	12
15	16	16	ES POR AMOR D. POVEDA (ESTEFANO, D. POVEDA)	Alexandre Pires	15
16	25	—	NO ME SE RAJAR J. LIZARRAGA, A. LIZARRAGA (J. C. FRAYLE)	Banda El Recodo	16
17	15	10	USTED SE ME LLEVO LA VIDA REY-NERIO (ESTEFANO, D. POVEDA)	Alexandre Pires	5
18	13	14	SUERTE S. MEBARAK, R. T. MITCHELL (S. MEBARAK, R. T. MITCHELL)	Shakira	1
19	23	19	JURO POR DIOS A. VALENZUELA, O. VALENZUELA (J. ZAZUETA)	Banda Tierra Blanca	19
20	17	13	YO QUERIA K. SANTANDER, D. BETANCOURT (T. COTUGNO, S. GIACOBBI)	Cristian	6
21	24	21	NO SE VIVIR E. MARTINEZ (J. M. FIGUEROA)	Jose Manuel Figueroa	21
22	21	20	MUJER CON PANTALONES E. ESTEFAN, JR., J. SOMMILLAN (E. ESTEFAN, JR., N. TOVARI)	Carlos Ponce	15
23	19	12	NECESIDAD REY-NERIO (ESTEFANO)	Alexandre Pires	5
24	26	—	JUGO A LA VIDA M. QUINTERO LARA (M. QUINTERO LARA)	Los Tucanes De Tijuana	24
25	20	11	VIVIENDO M. ANTHONY, J. A. GONZALEZ (F. OSORIO, J. VILLAMIZAR, M. ANTHONY)	Marc Anthony	11
26	22	23	VESTIDO BLANCO A. BUENROSTRO, M. BUENROSTRO (J. GISELL, J. CASAS)	El Poder Del Norte	22
27	28	28	MANANTIAL DE LLANTO J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian	4
28	—	—	EL DOLOR DE TU PRESENCIA R. PEREZ (R. PEREZ)	Jennifer Pena	28
HOT SHOT DEBUT					
29	36	33	POR ESE HOMBRE E. ARROYO, L. F. COLUMNA (R. GALAN, L. GALAN)	Brenda K. Starr Con Tito Nieves & Victor Manuel	11
30	43	29	HAY OTRA EN TU LUGAR R. PEREZ (R. PEREZ, A. POSSE, C. SALAZAR)	Pablo Montero	5
31	37	30	ARBOLES DE LA BARRANCA EL COYOTE Y SU BANDA TIERRA SANTA (C. TERRANEGRAS SALAZAR)	El Coyote Y Su Banda Tierra Santa	30
32	30	26	EVERYBODY E. ESTEFAN, JR., S. KRYS (E. REGUIERA)	Rabanes	17
33	27	24	COMO DECIRTE NO L. ROMERO, F. DE VITA, A. "CUCU" PENA (F. DE VITA)	Franco De Vita	20
34	29	27	TE QUIERO MAS QUE AYER L. RAMBULA (W. CASTILLO)	Aracely Arambula Con Palomo	27
35	—	—	SE ME SUBE C. LEMOS (C. LEMOS, K. APONTE)	Manny Manuel	35
36	44	48	TE REGALO LA LLUVIA FATO PRODUCCIONES (FATO)	Ana Barbara	33
37	—	—	CARITO E. ESTEFAN, JR., S. KRYS, C. VIVES, A. CASTRO (C. VIVES, E. CUADRAO)	Carlos Vives	37
38	34	36	ARRANCAME J. M. ELIZONDO, M. A. ZAPATA (O. VILLARREAL)	Pesado	34
39	32	—	CASCADITA DE TE QUIEROS J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian	32
40	35	42	AMOR SECRETO D. BRIAN, B. YOUNG, K. OIGUARDI (J. AMES, F. THOMAS, A. WIKSTROM, L. FONSI, C. BRANTI)	Luis Fonsi	35
41	49	32	AY AMOR J. G. DEGOLLADO, S. DEGOLLADO (A. SALINAS)	Control	25
42	45	43	TE QUIERO IGUAL QUE AYER M. DE LEON (W. CASTILLO)	Monchy & Alexandra	21
43	39	35	LA NEGRA TIENE TUMBAO S. GEORGE (F. OSORIO, S. GEORGE)	Celia Cruz	30
44	40	41	BAILAME R. SAENZ QUIROZ (R. SAENZ QUIROZ)	Los Tigritillos	40
45	47	37	IT'S OK A. VALENZUELA, O. VALENZUELA (A. JEY)	Rogelio Martinez	37
46	42	38	TOCA PARA MI H. GATICA (A. SANZ)	Alejandro Sanz	38
47	41	40	QUISIERA PODER OLVIDARME DE TI R. PEREZ (R. PEREZ, M. PORTMANN)	Luis Fonsi	3
48	38	44	AL QUE ME SIGA L. MIGUEL (M. ALEJANDRO)	Luis Miguel	21
49	33	31	BORRACHO J. GUILLEN, V. MATA, C. PRIMAVERA (F. VALDEZ LEAL)	Conjunto Primavera	31
50	46	49	POR LAS DAMAS J. NAVARRETE, C. ALVARADO (M. CAMPOSI)	Cardenales De Nuevo Leon	46

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. Videoclip availability. ©2002, VNU Business Media, Inc. All rights reserved.

LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
		IMPRINT/PROMOTION LABEL				IMPRINT/PROMOTION LABEL	
1	1	Y TU TE VAS SONY DISCOS	CHAYANNE	21	21	TOCA PARA MI WARNER LATINA	ALEJANDRO SANZ
2	2	YO PUEDO HACER WARNER LATINA	RICARDO MONTANER	24	24	MANANTIAL DE LLANTO MUSART / BALBOA	JOAN SEBASTIAN
3	3	QUITAME ESE HOMBRE UNIVISION	PILAR MONTENEGRO	22	22	QUISIERA PODER OLVIDARME DE TI UNIVERSAL LATINO	LUIS FONSI
4	4	ENTRA EN MI VIDA SONY DISCOS	SIN BANDERA	20	20	AL QUE ME SIGA WARNER LATINA	LUIS MIGUEL
5	5	TU Y YO EMI LATIN	THALIA	25	25	TAN SOLO TU WARNER LATINA	NEK FEATURING LAURA PAUSINI
6	6	CON ELLA ARIOLA / BMG LATIN	CRISTIAN	33	33	SI TU NO VUELVES SONY DISCOS	ALEJANDRO FERNANDEZ
7	7	A DIOS LE PIDO SURCO / UNIVERSAL LATINO	JUANES	30	30	QUEDATE SONY DISCOS	LARA FABIAN
8	8	SI TU TE VAS UNIVERSAL LATINO	PAULINA RUBIO	—	—	SE ME SUBE UNIVERSAL LATINO	MANNY MANUEL
9	9	ME HUELE A SOLEDAD SONY DISCOS	MOD	29	29	BANDIDA SONY DISCOS	ELVIS CRESPO FEATURING TEMPO
10	10	ES POR AMOR RCA / BMG LATIN	ALEXANDRE PIRES	32	32	BOHEMIO ENAMORADO ARIOLA / BMG LATIN	ODNATO POVEDA
11	11	USTED SE ME LLEVO LA VIDA RCA / BMG LATIN	ALEXANDRE PIRES	—	—	LA PLAYA SONY DISCOS	LA DREJA DE VAN GOGH
12	12	SUERTE EPIC / SONY DISCOS	SHAKIRA	39	39	LA CADENA SE ROMPIO SONOLUX / SONY DISCOS	CHARLIE ZAA
13	13	MUJER CON PANTALONES EMI LATIN	CARLOS PONCE	26	26	TE DEJO MADRID EPIC / SONY DISCOS	SHAKIRA
14	14	CUANDO TE ACUERDES DE MI FONOVISA	MARCO ANTONIO SOLIS	27	27	ME HACES FALTA COLUMBIA / SONY DISCOS	MARC ANTHONY
15	15	YO QUERIA ARIOLA / BMG LATIN	CRISTIAN	28	28	MAS ALTO QUE LAS AGUILAS MUSART / BALBOA	PEPE AGUILAR
16	16	NECESIDAD RCA / BMG LATIN	ALEXANDRE PIRES	35	35	SE ME OLVIDO CRESCENT MOON / SONY DISCOS	GIAN MARCO
17	17	HAY OTRA EN TU LUGAR RCA / BMG LATIN	PABLO MONTERO	37	37	TE TENGO AQUI COLUMBIA / SONY DISCOS	MARC ANTHONY
18	18	EVERYBODY CRESCENT MOON / SONY DISCOS	RABANES	38	38	CASCADITA DE TE QUIEROS MUSART / BALBOA	JOAN SEBASTIAN
19	19	AMOR SECRETO UNIVERSAL LATINO	LUIS FONSI	—	—	UNA LAGRIMA NO BASTA FONOVISA	LOS TEMERARIOS
20	20	COMO DECIRTE NO UNIVERSAL LATINO	FRANCO DE VITA	40	40	Y SOLO SE ME OCURRE AMARTE WARNER LATINA	ALEJANDRO SANZ

TROPICAL/SALSA AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
		IMPRINT/PROMOTION LABEL				IMPRINT/PROMOTION LABEL	
1	1	Y TU TE VAS SONY DISCOS	CHAYANNE	13	13	HASTA QUE VUELVAS CONMIGO COLUMBIA / SONY DISCOS	MARC ANTHONY
2	2	YO PUEDO HACER WARNER LATINA	RICARDO MONTANER	23	23	TOCA PARA MI WARNER LATINA	ALEJANDRO SANZ
3	3	BANDIDA SONY DISCOS	ELVIS CRESPO FEATURING TEMPO	36	36	MIL ROSAS RMM / UNIVERSAL LATINO	MICHAEL STUART
4	4	A DIOS LE PIDO SURCO / UNIVERSAL LATINO	JUANES	27	27	VETE Y OILE RDC	SERGIO VARGAS
5	5	SI TU TE VAS UNIVERSAL LATINO	PAULINA RUBIO	31	31	ME ESTOY MURIENDO POR DENTRO SPACE INTERNATIONAL	CONJUNTO CHANEY
6	6	YO PUEDO HACER WARNER LATINA	RICARDO MONTANER	23	23	MI BOMBON EMI LATIN	CABAS
7	7	SE ME SUBE UNIVERSAL LATINO	MANNY MANUEL	40	40	BOHEMIO ENAMORADO ARIOLA / BMG LATIN	ODNATO POVEDA
8	8	POR ESE HOMBRE SONY DISCOS	BRENDA K. STARR CON TITO NIEVES & VICTOR MANUELLE	16	16	ENAMORAR PRESTIGIO / SONY DISCOS	RAFY BURGOS "EL CUPIDO"
9	9	LA AGARRA BAJANOO SONY DISCOS	GILBERTO SANTA ROSA	32	32	ESTO ES PARA TI SONY DISCOS	ORO SOLIDO
10	10	TE QUIERO IGUAL QUE AYER J&N / SONY DISCOS	MONCHY & ALEXANDRA	34	34	GRINGO MUERE DE DOLOR MOCK & ROLL / ALDERES	EL GRINGO DE LA BACHATA
11	11	RABIA SONY DISCOS	BRENDA K. STARR	18	18	MAL ACOSTUMBRADO LATINO / SONY DISCOS	FERNANDO VILLALBA
12	12	ES POR AMOR RCA / BMG LATIN	ALEXANDRE PIRES	29	29	ME HUELE A SOLEDAD SONY DISCOS	MOD
13	13	QUITAME ESE HOMBRE UNIVISION	PILAR MONTENEGRO	28	28	TODOS TENEMOS UN AMOR EMI LATIN	LA MOSCA TSE TSE
14	14	LA NEGRA TIENE TUMBAO SONY DISCOS	CELIA CRUZ	7	7	TU Y YO EMI LATIN	THALIA
15	15	AQUI CONMIGO SONY DISCOS	ANDY ANDY	—	—	GUITARRA J&N / SONY DISCOS	YOSKAR SARANTE
16	16	EVERYBODY CRESCENT MOON / SONY DISCOS	RABANES	—	—	ALIVE EPIC	JENNIFER LOPEZ
17	17	AMOR AMOR PRESTIGIO / SONY DISCOS	DOMINIC	37	37	QUERUBE UNIVERSAL LATINO	LOS TOROS BANO
18	18	CUANDO FALTAS TU RCA / BMG LATIN	PUERTO RICAN POWER	35	35	BLA, BLA, BLA M.P.	ANTHONY CRUZ
19	19	CARITO EMI LATIN	CARLOS VIVES	—	—	SE ME OLVIDO CRESCENT MOON / SONY DISCOS	GIAN MARCO
20	20	TE TENGO AQUI COLUMBIA / SONY DISCOS	MARC ANTHONY	33	33	AMOR SECRETO UNIVERSAL LATINO	LUIS FONSI

REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
		IMPRINT/PROMOTION LABEL				IMPRINT/PROMOTION LABEL	
1	1	UNA LAGRIMA NO BASTA FONOVISA	LOS TEMERARIOS	20	20	POR LAS DAMAS DISA	CARDENALES DE NUEVO LEON
2	2	EL PODER DE TUS MANOS EMI LATIN	INTOCABLE	39	39	EL DOLOR DE TU PRESENCIA UNIVISION	JENNIFER PENA
3	3	DEL OTRO LADO DEL PORTON FREDDIE	RAMON AYALA Y SUS BRAVOS DEL NORTE	31	31	TE REGALO LA LLUVIA FONOVISA	ANA BARBARA
4	4	NO ME SE RAJAR FONOVISA	BANDA EL RECODO	24	24	LADRON UNIVERSAL LATINO	ALICIA VILLARREAL
5	5	QUITAME ESE HOMBRE UNIVISION	PILAR MONTENEGRO	22	22	TU FORMA DE SER CUMBIA DISA	ALBERTO Y ROBERTO
6	6	JURO POR DIOS LA SIERRA	BANDA TIERRA BLANCA	28	28	CUANDO TE ACUERDES DE MI FONOVISA	MARCO ANTONIO SOLIS
7	7	NO ME CONOCES AUN DISA	PALOMO	26	26	CADA DIA MAS CINTAS ACUARIO / SONY DISCOS	LOS CANELOS DE DURANGO
8	8	NO SE VIVIR UNIVERSAL LATINO	JOSE MANUEL FIGUEROA	29	29	ESCUCHA MI AMOR FONOVISA	LOS PALOMINOS
9	9	JUGO A LA VIDA UNIVERSAL LATINO	LOS TUCANES DE TIJUANA	25	25	SOMOS MAS AMERICANOS FONOVISA	LOS TIGRES DEL NORTE
10	10	TU Y YO (CUMBIA REMIX) EMI LATIN	THALIA	34	34	ERA CASADA MUSIMEX / SONY DISCOS	TRIN Y LA LEYENDA
11	11	VESTIDO BLANCO DISA	EL PODER DEL NORTE	37	37	MANANTIAL DE LLANTO MUSART / BALBOA	JOAN SEBASTIAN
12	12	COMO PUDISTE DISA	BANDA EL RECODO	40	40	NUUESTRO AMOR MUSART / BALBOA	PANCHO BARRAZA
13	13	ARBOLES DE LA BARRANCA DISA	EL COYOTE Y SU BANDA TIERRA SANTA	33	33	QUE LEVANTE LA MANO FONOVISA	LOS ANGELES DE CHARLY
14	14	TE QUIERO MAS QUE AYER DISA	ARACELY ARAMBULA CON PALOMO	—	—	A QUE HORAS DISA	LIBERACION
15	15	ESTAS QUE TE PELAS EMI LATIN	INTOCABLE	36	36	CASCADITA DE TE QUIEROS MUSART / BALBOA	JOAN SEBASTIAN
16	16	ARRANCAME WEAMEX / WARNER LATINA	PESADO	27	27	DEJATE QUERER UNIVERSAL LATINO	LOS TUCANES DE TIJUANA
17	17	AY AMOR EMI LATIN	CONTROL	31	31	JUGUETE PREFERIDO EMI LATIN	LOS TRAILEROS DEL NORTE
18	18	BAILAME WEAMEX / WARNER LATINA	LOS TIGRILLOS	38	38	ATOLE CON EL DEDO SONY DISCOS	BANDA ARKANGEL R-15
19	19	IT'S OK FONOVISA	ROGELIO MARTINEZ	35	35	DE QUE SERVIO UNIVISION	IMAN
20	20	BORRACHO FONOVISA	CONJUNTO PRIMAVERA	—	—	TRAGOS AMARGOS FREDDIE	RAMON AYALA Y SUS BRAVOS DEL NORTE

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	PEAK POSITION
1	NEW		1	LOS TEMERARIOS FONOVISA 0529 (10.98/16.98)	Una Lagrima No Basta	1	50	44	—	1	LOS ORIGINALES DE SAN JUAN UNIVISION 310010 (9.98/13.98)	16 Super Exitos	44
				NUMBER 1/HOT SHOT DEBUT 1 Week At Number 1									
2	2	3	15	CHAYANNE SONY DISCOS 84667 (10.98 EQ/16.98) #	Grandes Exitos	1	51	42	38	1	LAURA PAUSINI WARNER LATINA 41070 (10.98/16.98)	Lo Mejor De Laura Pausini-Volvere Junto A Ti	9
				GREATEST GAINER									
3	4	4	3	JENNIFER PENA UNIVISION 310053 (9.98/13.98) #	Libre	3	52	41	36	1	CHICOS DE BARRIO WEA/MEX 46533/WARNER LATINA (13.98 CD)	En La Esquina	26
4	3	2	8	JUANES SURCO 017532/UNIVERSAL LATINO (16.98 CD) #	Un Dia Normal	2	53	38	35	1	VARIOUS ARTISTS UNIVISION 310051 (9.98/13.98)	20 Inmortales Pegaditas	10
5	1	1	6	THALIA EMI LATIN 39753 (10.98/17.98) #	Thalia	1	54	48	—	1	LOS REHENES DISA 72025 (4.98/7.98)	15 Hits Vol. 1	48
6	5	6	8	LOS TEMERARIOS DISA 727024 (8.98/13.98)	Historia Musical	1	55	47	—	1	VARIOUS ARTISTS MOCK & ROLL 950322/LIDERES (8.98/14.98)	Solo Exitos Underground: Dnly Hits	21
7	NEW		1	EL GRAN COMBO DE PUERTO RICO RCA 94426/BMG LATIN (24.98 CD)	40 Aniversario: 1962-2002	7	56	60	70	1	VARIOUS ARTISTS DISA 724030 (7.98/13.98)	De Este A Oeste	56
8	6	7	18	PILAR MONTENEGRO UNIVISION 310026 (9.98/13.98) #	Desahogo	2	57	57	62	1	LOS BUKIS FONOVISA 6166 (8.98/12.98)	Greatest Hits	39
9	8	5	6	ELVIS CRESPO SONY DISCOS 84662 (9.98 EQ/15.98)	Urbano	4	58	52	44	1	JOSE ALFREDO JIMENEZ ARIDLA 79005/BMG LATIN (18.98 CD)	Las 100 Clasicas Vol. 1	27
10	9	12	7	A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN 29745 (9.98/14.98)	Shhh!	1	59	63	50	1	VARIOUS ARTISTS UNIVERSAL LATINO 017020 (10.98/16.98) #	Amor Secreto	1
11	7	9	10	ALEXANDRE PIRES RCA 87863/BMG LATIN (14.98 CD) #	Alexandre Pires	3	60	43	55	1	ARACELY ARAMBULA DISA 727025 (8.98/13.98)	Solo Tuya	35
12	NEW		1	VARIOUS ARTISTS DISA 724040 (7.98/13.98)	La Hora Sonidera	12	61	66	48	1	CONTROL EMI LATIN 36731 (9.98/13.98)	Todo Bajo Control	10
13	10	10	12	MARC ANTHONY COLUMBIA 84617/SONY DISCOS (11.98 EQ/17.98)	Libre	1	62	62	43	1	CARLOS VIVES EMI LATIN 35956 (9.98/15.98) #	Dejame Entrar	1
14	12	11	11	VARIOUS ARTISTS DISA 727015 (8.98/13.98)	Las 30 Cumbias Mas Pegadas	1	63	54	46	1	LOS TEMERARIOS FONOVISA 6129 (10.98/12.98) #	Baladas Rancheras	3
15	11	8	13	VICENTE FERNANDEZ SONY DISCOS 84282 (10.98 EQ/15.98) #	Historia De Un Idolo Vol. 2	2	64	49	49	1	LOS INVASORES DE NUEVO LEON EMI LATIN 34432 (12.98 CD)	20 Exitos	37
16	13	16	8	GRUPO BRYNDIS DISA 728990 (17.98 CD)	Hablando De Amor Poemas	13	65	65	57	1	LALEY WEA ROCK 40949/WARNER LATINA (10.98/16.98) #	MTV Unplugged	13
17	14	13	12	INTOCABLE EMI LATIN 37745 (9.98/15.98) #	Suenos	1	66	53	—	1	LIBERACION DISA 727017 (8.98/13.98) #	Ahora Y Siempre	9
18	21	14	17	MONCHY & ALEXANDRA J&N 84839/SONY DISCOS (8.98 EQ/13.98) #	Confesiones	8	67	59	—	1	LOS RIELEROS DEL NORTE FONOVISA 84202 (8.98/12.98)	Los Mejores Exitos	30
19	26	15	8	RICARDO MONTANER WARNER LATINA 46021 (17.98 CD)	Suma	14	68	58	—	1	EL CHICHICUILOTE LIDERES 950220 (7.98/13.98)	Moviendo Las Plumas	11
20	24	20	14	SIN BANDERA SONY DISCOS 84806 (16.98 EQ CD)	Sin Bandera	18	69	69	47	1	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 71815 (8.98/14.98)	En Vivo...El Hombre Y Su Musica	13
21	NEW		1	MANNY MANUEL UNIVERSAL LATINO 017023 (14.98 CD)	Manny Manuel	21	70	70	47	1	RABANES CRESCENT MOON 84901/SONY DISCOS (6.98 EQ/14.98)	Money Pa'Que	51
22	23	18	10	LOS RAZOS DE SACRAMENTO Y REYNALDO RCA 93084/BMG LATIN (17.98/11.98) #	Corazon De Perico	3	71	61	—	1	GRUPO BRYNDIS Y LOS ACOSTA DISA 720064 (6.98/10.98)	Frente A Frente	61
23	20	31	7	LOS TUCANES DE TIJUANA UNIVERSAL LATINO 017043 (8.98/13.98) #	Las Romanticas De Los Tucanes De Tijuana	2	72	68	67	1	ORISHAS UNIVERSAL LATINO 018456 (14.98 CD)	Emigrante	67
24	17	29	4	LOS ANGELES AZULES DISA 727014 (8.98/13.98) #	Historia Musical	2	73	64	—	1	LOS ACOSTA UNIVISION 310054 (9.98/10.98)	Poemas Para Tu Corazon Vol. 2	64
25	NEW		1	VARIOUS ARTISTS LIDERES 950415 (7.98/13.98)	15 Postales De Amor	25	74	75	—	1	MARCO ANTONIO SOLIS FONOVISA 0527 (10.98/16.98) #	Mas De Mi Alma	1
26	18	28	12	ALICIA VILLARREAL UNIVERSAL LATINO 014824 (8.98/13.98) #	Soy Lo Prohibido	3							
27	19	34	8	GRUPO BRYNDIS DISA 727012 (8.98/13.98) #	Historia Musical Romantica	1							
28	15	17	11	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1845 (8.98/14.98) #	El Numero 100	5							
29	22	19	14	VICENTE FERNANDEZ SONY DISCOS 84185 (10.98 EQ/16.98) #	Historia De Un Idolo Vol. 1	1							
30	34	22	6	EL PODER DEL NORTE DISA 727021 (8.98/13.98)	Imaginate Sin Ellos	13							
31	25	30	10	ROCIO DURCAL LIDERES 950382 (13.98 CD)	Todo Exitos De Rocio Durcal	25							
32	16	—	2	LOS ORIGINALES/LOS RAZOS EMI LATIN 37975 (9.98/13.98)	Que Buena...La Lucha De Las Estrellas	16							
33	28	37	10	PALOMO DISA 720032 (8.98/10.98) #	Fuerza Musical	9							
34	32	21	11	JOAN SEBASTIAN & MARCO ANTONIO SOLIS MUSART 2542/BALBOA (7.98/13.98)	Los Grandes	14							
35	29	23	12	ALEJANDRO SANZ WARNER LATINA 41541 (10.98/17.98) #	MTV Unplugged	1							
36	30	41	12	EL PODER DEL NORTE DISA 727018 (8.98/13.98) #	El Autentiko Y Unico En Vivo	7							
37	31	—	2	VARIOUS ARTISTS MOCK & ROLL 950410/LIDERES (6.98/11.98)	Puras Cumbias Sonideras	31							
38	33	25	14	JOAN SEBASTIAN MUSART 2542/BALBOA (7.98/13.98) #	En Vivo: Desde La Plaza El Progreso De Guadalajara	1							
39	NEW		1	CARDENALES DE NUEVO LEON DISA 724035 (7.98/13.98)	Por Las Damas	39							
40	NEW		1	LA MISSION 3 APONTE 60108 (7.98/13.98)	A Otro Nivel	40							
41	35	27	7	BANDA EL RECODO LA SIERRA 310057/UNIVISION (9.98/13.98)	14 Exitos De La Banda El Recodo	14							
42	39	26	10	CHARLIE ZAA SONOLUX 84540/SONY DISCOS (9.98 EQ/16.98) #	De Un Solo Sentimiento	3							
43	40	32	8	VARIOUS ARTISTS PUTUMAYO 200 (16.98 CD)	Congo To Cuba	32							
44	36	58	15	CHUY VEGA UNIVISION 310040 (10.98/14.98)	Naci Cadete: 20 Super Cadetazos	21							
45	27	—	2	JAY PEREZ SONY DISCOS 84978 (6.98/11.98)	Hombre En La Luna	27							
46	46	39	17	JOSE ALFREDO JIMENEZ ARIDLA 79006/BMG LATIN (18.98 CD)	Las 100 Clasicas Vol. 2	39							
47	37	74	17	VARIOUS ARTISTS DISA 729002 (8.98 CD)	Siempre Romanticos	37							
				PACESETTER									
48	73	60	22	MELODY SONY DISCOS 84669 (9.98 EQ/13.98)	De Pata Negra	27							
49	45	33	16	CONJUNTO PRIMAVERA FONOVISA 80799 (13.98/18.98)	En Vivo Vol. 2	28							

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 JUANES UN DIA NORMAL (SURCO/UNIVERSAL LATINO)	2 ELVIS CRESPO URBANO (SONY DISCOS)	2 JENNIFER PENA LIBRE (UNIVISION)
3 THALIA THALIA (EMI LATIN)	3 MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS)	3 LOS TEMERARIOS HISTORIA MUSICAL (DISA)
4 PILAR MONTENEGRO DES AHOGO (UNIVISION)	4 MONCHY & ALEXANDRA CONFESIONES (J&N/SONY DISCOS)	4 VARIOUS ARTISTS LA HORA SONIDERA (DISA)
5 A.B. QUINTANILLA Y LOS KUMBIA KINGS SHHH! (EMI LATIN)	5 MANNY MANUEL MANNY MANUEL (UNIVERSAL LATINO)	5 VARIOUS ARTISTS LAS 30 CUMBIAS MAS PEGADAS (DISA)
6 ALEXANDRE PIRES ALEXANDRE PIRES (RCA/BMG LATIN)	6 VARIOUS ARTISTS CONGO TO CUBA (PUTUMAYO)	6 VICENTE FERNANDEZ HISTORIA DE UN IDOLO VOL. 2 (SONY DISCOS)
7 RICARDO MONTANER SUMA (WARNER LATINA)	7 CARLOS VIVES DEJAME ENTRAR (EMI LATIN)	7 GRUPO BRYNDIS HABLANDO DE AMOR POEMAS (DISA)
8 SIN BANDERA SIN BANDERA (SONY DISCOS)	8 BRENDA K. STARR TEMPTATION (SONY DISCOS)	8 INTOCABLE SUENOS (EMI LATIN)
9 ROCIO DURCAL TODO EXITOS DE ROCIO DURCAL (LIDERES)	9 CELIA CRUZ LA NEGRA TIENE TUMBADO (SONY DISCOS)	9 LOS RAZOS DE SACRAMENTO Y REYNALDO CORAZON DE PERICO (RCA/BMG LATIN)
10 ALEJANDRO SANZ MTV UNPLUGGED (WARNER LATINA)	10 VARIOUS ARTISTS BACHATAHITS 2002 (J&N/SONY DISCOS)	10 LOS TUCANES DE TIJUANA LAS ROMANTICAS DE LOS TUCANES DE TIJUANA (UNIVERSAL LATINO)
11 LA MISSION 3 A OTRO NIVEL (APONTE)	11 VARIOUS ARTISTS LATIN GROOVE (PUTUMAYO)	11 LOS ANGELES AZULES HISTORIA MUSICAL (DISA)
12 CHARLIE ZAA DE UN SOLO SENTIMIENTO (SONOLUX/SONY DISCOS)	12 GILBERTO SANTA ROSA INTENSO (SONY DISCOS)	12 VARIOUS ARTISTS 15 POSTALES DE AMOR (LIDERES)
13 MELDOY DE PATA NEGRA (SONY DISCOS)	13 VARIOUS ARTISTS BACHATA PREMIUM 2002 (PREMIUM LATIN/J&N)	13 ALICIA VILLARREAL SOY LO PROHIBIDO (UNIVERSAL LATINO)
14 LAURA PAUSINI LO MEJOR DE LAURA PAUSINI-VOLVERE JUNTO A TI (WARNER LATINA)	14 ORD SOLIDO AQUI SI QUE HAY (SONY DISCOS)	14 GRUPO BRYNDIS HISTORIA MUSICAL ROMANTICA (DISA)
15 VARIOUS ARTISTS SOLO EXITOS UNDERGROUND: ONLY HITS (MOCK & ROLL/LIDERES)	15 VARIOUS ARTISTS LOS MEJORES DE LA BACHATA 2002 (MOCK & ROLL/LIDERES)	15 RAMON AYALA Y SUS BRAVOS DEL NORTE EL NUMERO 100 (FREDDIE)
16 VARIOUS ARTISTS SOLO EXITOS: SUMMER HITS UNDERGROUND (MOCK & ROLL/LIDERES)	16 ALBITA HECHO A MANO (HAND-MADE) (TIMES SQUARE/SILVA AMERICA)	16 VICENTE FERNANDEZ HISTORIA DE UN IDOLO VOL. 1 (SONY DISCOS)
17 LUIS FONSI AMOR SECRETO (UNIVERSAL LATINO)	17 JUAN LUIS GUERRA 440 COLECCION ROMANTICA (KAREN/UNIVERSAL LATINO)	17 EL PODER DEL NORTE IMAGINATE SIN ELLOS (DISA)
18 LALEY MTV UNPLUGGED (WEA ROCK/WARNER LATINA)	18 LOS TOROS BAND SERENATAS (UNIVERSAL LATINO)	18 LOS ORIGINALES/LOS RAZOS QUE BUENA...LA LUCHA DE LAS ESTRELLAS (EMI LATIN)
19 RABANES MONEY PA'QUE (CRESCENT MOON/SONY DISCOS)	19 VARIOUS ARTISTS BACHATAHITS 2001 (J&N/SONY DISCOS)	19 PALOMO FUERZA MUSICAL (DISA)
20 ORISHAS EMIGRANTE (UNIVERSAL LATINO)	20 VARIOUS ARTISTS TODO EXITOS DE BACHATA VOL. 2 (LIDERES)	20 JOAN SEBASTIAN & MARCO ANTONIO SOLIS LOS GRANDES (MUSART/BALBOA)

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 multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Doro). △ 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.

Universal's Rubio Aims To Cross 'Border'

BY HOWELL LLEWELLYN

MADRID—Rarely has an album title so clearly hinted, "This is crossover material." Universal Music and Mexican singer Paulina Rubio believe her new album, *Border Girl* (a Universal U.S. and Universal Mexico joint venture), is her passport to the U.S., Europe, Australia, and Asia.

Released June 18 in the U.S., Latin America, Spain, and Italy, *Border Girl* entered The Billboard 200 at No. 11 and Spain's charts at No. 14. Its release will be staggered worldwide through the summer until it reaches the U.K. in September.

New York-based Universal U.S. senior VP of international Andrew Kronfeld says, "Essentially, she is a brand-new artist in the U.S., and



RUBIO

we're just getting started. Her immediate success here is down to huge airplay since April with the single and lots of exposure in the

English- and Spanish-language media. She's a Universal worldwide priority and a very busy artist. We expect sales for this album to go into the millions."

During a Madrid promotional visit, Rubio said of the album title: "I want to reflect what I am—a girl who has lived in Mexico, Spain, Italy, New York, and now Los Angeles and whose music carries a fusion of all those styles. My adolescence was a contrast of cultures."

Border Girl contains 11 songs in English and four in Spanish. Rubio has been a star in Mexico and much of Latin America for a while, but until last year she was little-known in Europe.

Then last year, Universal decided to test Spanish waters and released the all-Spanish *Paulina* through Spain's MuXXic label, part of the Gran Vía Musical conglomerate. It proved to be the year's top-selling Latin album in Spain, and sales of 400,000 units (2.5 million units worldwide) made Spain her top world market.

Four of the songs on *Border Girl* are English-language versions of songs from *Paulina*. The rest are new, including two versions of the first single, "Don't Say Goodbye" in its original English, which is translated as "Si Tu Te Vas" for Spanish-speaking territories. "Don't Say Goodbye" entered the Spanish charts at No. 1, and the single went to U.K. radio in early July. In mid-June, it was the No. 1 most-added airplay song in Australia. The album is released in Germany in July and Aug. 19 in France.

Asked if she was hoping to follow the route of such stars as Colombia's Shakira—who found success across Europe by singing in English after first establishing herself in Spain—Rubio told *Billboard*: "Ricky Martin, Shakira... you know, we're all friends from the same generation, following each other as well as following another generation of Latin crossover stars, such as Julio Iglesias and Santana."

But while the essentially pop album inevitably features Mexican *ranchera*, mariachi, and trumpet music, as well as hip-hop and flamenco, it is probably not as strong as Shakira's *Laundry Service*.

The test will come with a series of promotional trips across Europe through July, to Australia and Asia in August, and back to Europe in September. A world tour is scheduled to begin next February.

Rubio won Premios Amigo and Premios Ondas awards in Spain for new Latin artist and three Latin Grammy nominations last year. Two years ago, she performed at the White House, when Mexican president Vicente Fox visited President George W. Bush. She may be new to those outside Spanish-speaking territories, but she won't be easily intimidated by her challenge.

Jazz Notes™



by Steven Graybow

COME TASTE THE BAND: When **Fourplay** released its debut 11 years ago, it gave contemporary jazz something more often associated with rock or pop music—a "supergroup" whose radio hits would define the format with a judicious mix of pop songcraft and stellar musicianship.



FOURPLAY

While the members of Fourplay—keyboard player **Bob James**, bassist **Nathan East**, drummer **Harvey Mason**, and guitarist **Larry Carlton** (who replaced **Lee Ritenour** in 1998)—periodically reconvened throughout the '90s, they also continued their individual careers: James and Carlton as solo artists, and Mason and East as first-call session players. The release of *Heartfelt* (July 23), however, marks several important changes for the band. It is its first date for the Bluebird/RCA Victor label after a decade on Warner Bros., and it comes with an increased willingness on the part of all four members to focus their time on promoting the band with as much energy as they do their solo careers.

Heartfelt also marks a change in Fourplay's sound. Rather than bringing complete songs to the table, the band created *Heartfelt* live in the studio, the culmination of recorded jam sessions where spur-of-the-moment ideas were developed, improvised, and eventually edited into complete, structured songs. "We went into the project with the idea to just play without any preconceived notions," East says. "When we kicked this band off in 1991, we were very happy with the way we were received, and we wanted to get back to that level of energy and creativity."

Heartfelt erases any disparities between the smooth textures of the band's previous studio recordings and their energetic live shows, where the smooth pop melodies that define the act's radio-friendly sound are taken to a different level, played with unbridled enthusiasm and an improvisational flair borne of the members' jazz pedigrees. *Heartfelt*'s melodies are as flavorful as those on any of the band's prior releases, but the overall feel is that of improvis-

ing musicians caught in the act of interacting with one another.

For RCA Victor Group executive VP/GM David Weyner, signing Fourplay to the Bluebird imprint was "a strategic move that paid dividends with a commercially and artistically satisfying release. When Fourplay was on Warner Bros., I was always envious of the way they commanded the smooth-jazz format. The idea was to let them reinvent themselves, as well as people's concept of what smooth jazz can be."

Radio promotion for *Heartfelt* began June 17, when the song "Rollin'" was released to smooth-jazz radio. On July 1, "Let's Make Love" was sent to urban AC. Co-written by East and **Kenneth "Babyface" Edmonds**, the song (the sole track composed prior to the recording sessions) marks East's bow as lead vocalist.

"Our goal is to establish that Fourplay is a band, not an occasional project," says RCA Victor director of marketing Stacie Negas, who notes that the label's research shows that "most people are familiar with the band members' names, and most people are familiar with Fourplay, but many are not aware that these four musicians are in Fourplay." To that end, a photo of Fourplay will appear on its CD cover for the first time in its career.

Negas says that Fourplay's members have committed to a schedule that will see them promote *Heartfelt* with live performances, in-stores, and press opportunities for a full year, with the following year devoted to solo projects. The year after that will be dedicated to recording a new Fourplay project, along with a tour.

REMEMBERING TIMOTHY: Prior to becoming *Billboard*'s jazz editor, I was an aspiring writer on the magazine's staff. **Timothy White** recognized my enthusiasm for music and my journalistic aspirations and offered me the opportunity that would change my life and shape my career. Timothy was a beloved person, a respected judge of talent, and a journalist who inspired others through his writing.

One of the many qualities that I believe fueled all three of these attributes was his innate ability to see the good in a person. Whether it was a musician or a co-worker, Timothy could look beyond the superficial and see the best that person had to offer and the potential that resided within them. He will continue to inspire all who knew him and to urge us to be our very best. The lessons he taught me and the encouragement he provided will stay with me for a lifetime. Thank you, Tim.

América Latina...

In Brazil: A controversial new law being considered by the Brazilian government would require that every CD produced bear an individual number. In a press conference held June 17 by Brazil's Assn. of Record Companies (ABPB), label executives debated whether such a law would address their real concern: the fight against piracy. "There isn't any law of this kind in any part of the world," ABPB and BMG Music Brazil chairman Luiz Oscar Niemeyer says. "When we asked for the government's help, it was to try and find a way to fight piracy." Universal Music Brazil chairman Marcelo Castello Branco agrees: "What happens in Brazil nowadays is that the values are inverse. Those who produce are seen as suspect, and pirates are treated with complacency. Piracy is a case for the police, a matter of consciousness of society." João Carlos Miller, a lawyer specializing in copyrights, observed the difficulties of making the project a reality. "How is it possible to put a number on each CD when you're talking about production in series, different machines, and even different industries? And what stops pirates from faking the numbers?" Industry representatives said that if the law is approved, buyers, artists, and record companies would feel the effects of the increase in production costs and that there would be a subsequent increase in the price for the consumer. **TOM GOMES**

In Colombia: *Siempre Queda Una Canción* (A Song Always Remains), the first DVD by singer/songwriter Andrés Cepeda, is set for release this month. The DVD will feature 18 tracks from Cepeda's live concert at Bogotá's Teatro Colón in March, as well as videos of such songs as "Me Voy" (I'm Leaving) and "El Carpintero" (The Carpenter). Cepeda is also working on a new album... With the current economic crisis, major labels are trying out new ways to invest in developing acts. Warner Music has released *Nación Pop* (Pop Nation), a compilation album featuring tracks by 16 young acts, including Vicky Rueda, Mendoza, Kapicua, and Sonorama. Warner executives will monitor which of the featured artists garner interest and radio play with a view to offering record deals to some. **GUSTAVO GOMEZ**

In Spain: Latin music festivals have become a fixture of Spain's summer cultural activities, and *guarachera* Celia Cruz is the star attraction at Mulabe 2002, the July 11-13 Mundo Latino Benicassim festival at Benicassim on the eastern Mediterranean coast, north of Valencia. Also appearing are singer Selena, Dominican Republic band Sandoval y la Muralla Latina, and Spanish acts Ketama and Maita Vende Ca... Brazil and Cuba provide the main acts for the third Festival Latino Internacional Para Vigo Me Voy July 29-Aug. 3 at the Galician port of Vigo. Named after the song written by Cuban piano maestro Ernesto Lecuano and made famous by Xavier Cugat in 1935—with later versions by Glenn Miller and the Andrews Sisters—Para Vigo Me Voy features Daniela Mercury and Gilberto Gil from the Brazilian music capital of Salvador de Bahia and Cuban *nueva trova* pioneer Pablo Milanés. Among the Spanish acts booked are flamenco-salsa band Ketama and *rock en español* group Amaral. **HOWELL LLEWELLYN**

SONGWriters & PUBLISHERS

Words & Music™



by Jim Bessman

TIMOTHY WHITE: Tim White loved *Billboard*. With all his heart. And with all his soul.

And he loved to tell you why. But even though he told it to me at least three nights a week since 1991, I can't begin to do him justice in relating the heartfelt eloquence and boyish enthusiasm with which he spoke about his love for our paper and, by extension, this business of music.

But it can all be simply summarized: *Tim White loved music*. That's all. Big label, no label. Dinosaur act, baby band. American-made, foreign-born. Mainstream success, fringe genre. Tim listened to it all, supported it all, and without any hint of common music-business cynicism, encouraged us all to fully exploit the opportunities to love musical expression that *Billboard* so singularly affords.

Not that he didn't have a life outside the paper. He was a devoted husband and father—and dear, dear friend to very, very many. As the condolence calls continue to disrupt private grief, I'm constantly reminded of his humility and humanity in touching such a wide range of people, geographically and demographically.

But it will be his love of music that will forever inspire me personally. Tim tirelessly sought and found music from all sources, and I'll always cherish the unending adventure in accompanying him on his great quest. As an editor, of course, he was a rare visionary—though he never let his own vision get in the way of his writers. Indeed, he was happy to let us pursue even the most commercially inconsequential story, as long as we brought to it the same degree of passion that he demanded in his own work.

Truly, Tim White was one of a kind, whose commitment to artistry, integrity, and all things good in our industry—and our lives—will be an enduring challenge for all of us who, like him, simply love music.

UNDERGROUND RESURFACES: Nashville Underground, the label formed last year by husband-and-wife singer/songwriter/entrepreneurs Lari White and Chuck Cannon to focus on top local songwriters singing their own songs, returned to the Fan Fair exhibition hall last month to support its current *Nashville Under-*

ground Sampler Series Volume II compilation (*Billboard*, April 13).

But label manager Roger Osborne is already planning *Sampler III*, to be released before the end of the year. "It's going to be all-female," he says, citing Mary Ann Kennedy, Jill Colucci, Angela Kaset, Gretchen Peters, Tia Sillers, and Beth Nielsen Chapman among the participants. "It just happened that *II* was all-male, while the first was 50-50. So Lari thought she'd make the third one all-female—and why not? We have some incredible female singer/songwriters."

And as Osborne notes, it's a timely idea, what with the series of Chick Singer Nights taking place at the Bluebird and similar venues around the country. "Lari's done them in Nashville, Chicago, and Los Angeles," he says, "and they promote female singer/songwriters as a distinct genre."

Nashville Underground artists who also staffed the Fan Fair booth included White, Cannon, Chuck Jones, Marcus Hummon, Victoria Shaw, Hugh Prestwood, and Gary Nicholson.

CHERRY LANE CELEBRATES ELVIS: Add Cherry Lane to the many companies observing the 25th anniversary of Elvis Presley's death with new product.

The publisher, which co-administers the Elvis Presley/Gladys Music catalog on behalf of Susan, Anne, and Jason Aberbach, has issued a promotional two-disc Presley sampler to the film, TV, and advertising communities.

In addition to 21 Presley classics, the set contains 16 "hidden gems of this legendary catalog," Cherry Lane president Aida Gurwicz says. These include "Run On," which appeared on the recent movie soundtrack to *The Rookie*, and "A Little Less Conversation," currently a U.K. hit in a remixed version after getting play on a Nike commercial.

"We're thrilled that the catalog continues to have such worldwide exposure," Gurwicz notes. "We've also placed numerous Elvis songs in commercials in countries including Mexico, Italy, and Japan, and film and TV activity will continue to be significant in this commemorative year. As publishers, we continually seek new and exciting exposure for these timeless songs, and we're happy to provide this sampler to the music community for just that purpose."



ASCAP Signs Chesney. Acuff-Rose singer/songwriter Kenny Chesney has signed with ASCAP. Pictured welcoming him to ASCAP's Nashville office, from left, are ASCAP senior VP Connie Bradley, manager Clint Higham, Chesney, and ASCAP VP of membership John Briggs.



Jo Jo Goes Global. Reach Global has signed songwriter/record executive Joseph "Jo Jo" Brim—senior director of A&R for Def Jam/Def Soul and co-writer of songs for the likes of Mary J. Blige and Montell Jordan—to a worldwide publishing administration deal. Pictured at the company's New York headquarters, from left, are Reach Global president Michael Closter; Brim; Brim's business partner, Ranfi Rivera of 9th Avenue Music Group; and Reach Global VP of creative services Scott Rubin.



BMG Songs Gets Ocasek. The Cars' founding vocalist/guitarist/lead songwriter, Ric Ocasek, recently signed with BMG Songs, which administers his Lido Music catalog and future works worldwide outside the U.S. (while also reping it for synchronization worldwide). Pictured at Ocasek's New York studio, from left, are BMG Songs A&R consultant Deirdre O'Hara, BMG Songs president Scott Francis, Ocasek, and Ocasek's attorney, Peter Thall.



Summer Campers. Numerous Warner/Chappell writers attended the week-long third annual Summer Camp event at Lake Arrowhead, Calif., then showcased their works at the Temple Bar in Santa Monica, Calif. Pictured in the front row, from left, are Wayne Kirkpatrick, Josh Leo, Kim Raybon, Warner/Chappell Music president Rick Shoemaker, Warner/Chappell Music VP of A&R Judy Stakee, Chris Kelly, Alfredo Matheus, and John Rich. Pictured in the back row, from left, are Warner/Chappell Music chairman/CEO Les Bider, Julian Bunetta, Dan Wilson, Mathew Gerard, Nikki Sixx, and Kevin Kadish.



O Jerry, Where Art Thou? BMI songwriter/artist/dobro virtuoso Jerry Douglas, a member of Alison Krauss + Union Station and a contributor to the *O Brother, Where Art Thou?* soundtrack, recently visited BMI's New York office after performing at Battery Park as part of efforts to revitalize the devastated downtown Manhattan area. Pictured, from left, are BMI's Charlie Feldman; Douglas' wife, Jill; Douglas; manager DJ McLachlan; and BMI's Brooke Primont and Antonella DiSaverio.



SESAC Hails Hale. SESAC-affiliated songwriter Traci Hale, who enjoyed a huge R&B hit with Mya's "Case of the Ex (Whatcha Gonna Do)," was recently feted by SESAC at a dinner in New York in her honor. Pictured, from left, are Hale and SESAC executives Trevor Gale, Pat Rogers, and James Leach.

BY CHRISTOPHER WALSH

NEW YORK—Twenty-five years after Elvis Presley's death, the magic of his music is to be revealed to a degree never before heard. The Sept. 24 release of a 30-track CD collection of No. 1 songs, *Elvis 30 #1 Hits* (BMG), represents another revisiting of classic catalog recordings. A multichannel release is also under consideration.

At New York recording facility the Hit Factory, BMG's David Bendeth and engineer Ray Bardani have transferred and mixed original recordings from the mid-'50s to the mid-'70s, with the aim of presenting the King in a fuller, richer dimension. The timbre of Presley's commanding vocal, the spirited performances of the rhythm section, the deft arrangements of his RCA hits—all are revealed with a clarity unheard on existing playback formats.

Master recordings, ranging from mono to 24-track analog tape, were transferred to a Sony 3348HR digital multitrack tape machine. In various Hit Factory rooms including Studios 4 and 7—a June 24 session marked as the first for the new SSL K Series-equipped Studio 7—Bendeth and Bardani pored over mono, 3-, 4-, 8-, 16-, and 24-track tapes of various RCA studio recordings made throughout Presley's tenure with RCA.

The first 13 songs of the Presley compilation are mono recordings. Though the key attributes of the original mixes—mono and stereo—remain intact, the recordings benefit from new equalization and compression. While especially ap-

BMG's Presley 'Hits' Collection Breathes New Life Into Music

parent on Presley's commanding vocal, the band's superb arrangements and performances are also more prominent and penetrating.

"Anywhere it goes stereo," Bardani explains, "we had the oppor-



BENDETH, LEFT, AND BARDANI

tunity to do a new mix of it. We kept the panning and integrity of what was there and just sonically brought out the best of his vocals and made sure the music was as clean and full-range as possible."

Because disparate acoustic spaces, equipment, and techniques were used during Presley's RCA period,

different microphone preamplifiers and EQ were called for.

"It was the color of trying to represent what was there," Bardani says of the thought given to equipment choices. "Getting it through the piece of equipment prior to mixing to give it its fullest range without trying to make something happen that wasn't naturally there."

Bendeth adds, "Ray did such a great job of sitting there and working with the vocal until he really felt comfortable that we had done something that was important. Between the two of us, we did so many rides on the vocals—two or three hundred on some songs."

Bardani says, "[It was in] very small detail, too. Also, because [Elvis] was in the room [with the band], you had to make sure that when you did it, it all sounded natural, because the room could change. So it was a varied thing, getting the EQ and compression the way we felt comfortable."

The remixed Presley tracks were mixed to an Ampex ATR half-inch analog tape machine. Both Ted Jensen and George Marino of New York facility Sterling Sound participated in the mastering, part of a team effort Bendeth credits with producing the sonically superior result.

"It was good having two people in the room," Bendeth recalls. "I think for one person to deal with this, it would have been really hard to be objective. We bounced ideas off one another. You do a lot of second-guessing—I mean, this is Elvis Presley! No one's ever touched this before."

Studio Monitor™



by Christopher Walsh

TIMOTHY WHITE: On the beautiful, early summer evening of June 25, I watched as **Timothy White** moved through a palatial fourth-floor hall at the Russian Tea Room, where a crowd including **Phil Spector**, **Paul Shaffer**, and **Allen Klein**, along with former co-workers and good friends **David McGee**, **Fred Goodman**, **Rich Tozzoli**, and **Kieran McGee** was marveling at the superb sonic quality of *The Rolling Stones Remastered*, the upcoming series of Super Audio CDs (SACD) from ABKCO Records.

As with every other time I had seen him at a concert or similar event, Tim was besieged by friends and fans, and as always, he cheerfully, gracefully, and enthusiastically chatted with everyone. As the event neared its conclusion, I finally got a chance for a word with him myself. We hadn't spoken in nearly three weeks: I had recently been out of town for 11 days, and when I returned, he was on vacation with his family.

In our brief conversation, during which I introduced him to Tozzoli, a talented recording engineer specializing in surround sound, Tim's boundless enthusiasm for music—as always—poured out of him. We talked about our reverence for those early Stones records; the new consumer formats of DVD-Audio and SACD and the high-resolution audio and surround-sound mixes they deliver; and that wonderful **Tracy Bonham** song that had been booming from his office all day.

Almost two years ago to the day, former *Billboard* managing editor **Don Jeffrey** had introduced the nervous new pro audio editor to Timothy. The sudden introduction took me, and probably Tim, by surprise—Don was showing me the new offices at 770 Broadway, the staff still not quite settled in—and as I stepped into the office, overflowing with books, CDs, framed posters, and mementos from his artist friends, I exclaimed, "I loved that piece on **George Harrison** you did last year!"

Though I immediately thought it a silly, immature way to introduce myself, just as quickly his eyes lit up; instantly we were off and running, chatting about Harrison, the **Beatles**—an abundance of subjects. His enthusiasm, infinite and unambiguous, was infectious. I felt as though we were fast friends and that I was off to a good start.

Throughout the grinding 51-issues-per-year schedule of *Bill-*

board, for inspiration one had only to read Tim's latest Music to My Ears column or special report, such as the beautiful and moving appreciation he composed for Harrison last December or the equally stirring White Paper on **James Taylor** just weeks ago. Week in and week out, his work was flawless. While I tried to make sense of and illustrate the essence of a new piece of recording technology—a task that can resemble torture—Tim was a few feet away, composing another informative, articulate, insightful, and witty essay. His precise analyses of the music industry, complete with obscure yet perfectly suited historical and cultural references, flowed without effort. Music to My Ears was like a **John Lennon** vocal track or a **Stevie Ray Vaughan** solo: a performance that invariably delivers not just a skillful, razor-sharp proclamation but a revelation of the true nature of the soul. Even the outtakes surpass most others' highest efforts.

Back at the **Rolling Stones** event, Tim told Tozzoli that I was "doing a great job" and, somewhat embarrassed but glowing from the compliment, I told him how much I had enjoyed the June 15 White Paper, in which Taylor is pictured as a student at Milton Academy. I graduated from Milton in 1984; during the past several months I'd followed, through Tim's work, updates of Taylor's sessions at Q Division Studios, the Boston-area recording facility founded by Milton alumni **Mike Denneen** and **John Lupfer**. The success of my alma mater's former protégés is pleasing; I was *really* thrilled that Tim had taken note.

"Life is full of surprises," my mother is fond of saying. The longer one lives, it seems, the more life confirms this. From the roof of my apartment building in Brooklyn, I saw the events of Sept. 11 unfold. Weeks later, Harrison—whom I had revered since early childhood—passed away. A close boyhood friend and talented musician died, at 37, in January. And today, I am stunned and saddened once more.

In spite of the grief, however, I am grateful for a wonderful two years. I am so fortunate to have known Tim and will always remember his kindness toward me, his infinite love of music, and his extraordinary talent, freely and generously offered to all of us. Though I will miss him dearly, to think of him will always make me smile.

JULY 13
2002

Billboard® PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JULY 6, 2002)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	HOT IN HERRE Nelly/ The Neptunes (Fo' Reel/Universal)	OH BOY Cam'ron Featuring Juelz Santana/ Just Blaze (Roc-A-Fella/Def Jam/IDJMG)	I'M GONNA MISS HER (THE FISHIN' SONG) Santana/ F. Rogers (Arista Nashville)	OH BOY Cam'ron Featuring Juelz Santana/ Just Blaze (Roc-A-Fella/Def Jam/IDJMG)	DRIFT & DIE Puddle Of Mudd/ J. Kurzweg (Flawless/Geffen/ Interscope)
RECORDING STUDIO(S) (Location) Engineer(s)	RIGHT TRACK (New York) Brian Garten	BASELINE (New York) Gimel "Young Guru" Keaton	THE CASTLE (Franklin, TN) Richard Barrow	BASELINE (New York) Gimel "Young Guru" Keaton	NRG THIRD STONE (N. Hollywood, CA) John Kurzweg
CONSOLE(S)/ DAW(S)	Neve VX	SSL 4000 G+	SSL 4064 G+	SSL 4000 G+	Neve 8068
RECORDER(S)	Pro Tools	Otari MTR 90, Pro Tools	Otari Radar II	Otari MTR 90, Pro Tools	Studer A827, Pro Tools
RECORDING MEDIUM	Pro Tools	Quantegy 499	Otari Radar II	Quantegy 499	Ampex 456
MIX DOWN STUDIO(S) (Location) Engineer(s)	HIT FACTORY (New York) Rich Trivali	BASELINE (New York) Gimel "Young Guru" Keaton	THE CASTLE (Franklin, TN) Richard Barrow	BASELINE (New York) Gimel "Young Guru" Keaton	SOUNDTRACK (New York) Andy Wallace
CONSOLE(S)/DAW(S)	Neve VR	SSL 4000 G+	SSL 4064 G+	SSL 4000 G+	SSL 4072 G+
RECORDER(S)	Studer A827	Otari MTR 90, Pro Tools	Otari Radar II, Ampex ATR 102	Otari MTR 90, Pro Tools	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	MASTERDISC (New York) Tony Dawsey	MASTERMIX (Nashville, TN) Hank Williams	MASTERDISC (New York) Tony Dawsey	SONY (New York) Viado Meller
CD/CASSETTE MANUFACTURER	UNI	UNI	BMG	UNI	UNI

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From Sam Cooke and George Benson to Jefferson Airplane, from Chet Baker and Henry Mancini to Steely Dan and Diana Krall, Al Schmitt has been many artists' preferred architect of sound.

BY CHRISTOPHER WALSH

This is smooth as silk," says Al Schmitt, describing his work with Diana Krall, one artist with whom he has a long relationship. Romantic, sensual, intimate, soothing—however one describes it, Krall's music evokes another age, an era when Duke Ellington, Cole Porter, George & Ira Gershwin, and Rodgers & Hart were composing the American songbook. Musicianship was soaring to new heights, as the big-band orchestras of the day ruled, inevitably pushing the limits of improvisation and musical form. And, in the center of it all—New York City—demand for recordings of these popular artists engendered an abundance of recording studios.

It is from this fertile environment that Brooklyn-born Al Schmitt, 11-time Grammy-winning engineer and producer, derives a work ethic that consistently produces pristine, innovative and inspiring recordings, stretching across four decades and into the future.

PATCH CORDS AND FINE DINING

It was Schmitt's uncle Harry Smith who introduced him to this world. Prior to opening his own independent studio, Harry Smith Recording, Smith was a recording engineer for Brunswick Records—regarded by many collectors as among the best of its time, well-recorded and bright in the high-frequency range. "He didn't have any children of his own," says Schmitt, "so I was like a son to him. I was in the studio from the time I was 7 years old. I'd help set up chairs, clean patch cords, all kinds of stuff. And he made a lot of money back then—we lived over in Brooklyn, and he was living on Sutton Place in Manhattan and always had a wad of cash. He lived such an exciting life and took me to all the great restaurants in New York, to the fights at Madison Square Garden, to hockey games. I thought, "This is what I've got to do. This is the way to live."

Many years and more than 150 gold and platinum recordings later, Schmitt continues on the path launched at Harry Smith Recording. Formative years under the tutelage of many of the era's legends at renowned and, now, mostly departed studios in New York provided a well-rounded schooling that would serve Schmitt throughout a career that extends to the apex of the recording arts. In fact, Schmitt's first employer after Harry Smith Recording

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Photo courtesy of Al Schmitt

Al Schmitt Four Decades Of Grammy Hits

What They Say

Artists and associates celebrate the ears and heart of a professional who brings great knowledge—and greater joy—to every session.

BY DEBBIE GALANTE BLOCK

Talking to people about Al Schmitt, there is a sense of not only admiration, but true affection among artists and other colleagues. The mention of “Schmitty” invokes a sense of trust, fairness and perfection. Those qualities have impressed generations of artists who, like Dee Dee Bridgewater and Diana Krall, do not want to make a move without him.

Fellow producer Elliott Scheiner has worked with Schmitt on many projects over the years, most recently on the latest Natalie Cole record. And, while Scheiner is first to praise him for his talents, he also loves to talk about how Schmitt has amused everyone with his stories over the years. One of Scheiner’s favorites was when Schmitt was on staff at RCA and working with Elvis. “Al had been dating a young actress just starting to make a name for herself. Her name was Ann-Margret,” says Scheiner. “I think he was trying to impress her when he invited her to the studio one day to meet Elvis. I’m not sure what the length of time was, but he describes himself walking up Hollywood Boulevard one day toward the studio when he heard a car horn. When he looked around, he saw Elvis with Ann sitting next to him. He exclaimed, and I quote, ‘I knew it was over between me and Ann.’”

WHAT THE ARTISTS SAY

With a sound that is so crisp and clean, George Benson knew right away how incredible Schmitt’s talent was when he met him in 1975. “Al’s meticulous and understands all of the instruments he is working with, and he asks the musicians what they want. I told him my voice sounded different when recorded than it did to me when I was singing. We found a nice compromise. He found an EQ range where my voice sounded more familiar. We recorded ‘This Masquerade.’”

Diana Krall says most of her work has been engineered by Schmitt, and she’s been spoiled: “I have the most incredible trust in Al’s ears. When you are here in the studio, you are very exposed, very vulnerable. He’ll tell me the truth in a very kind way, and, besides, he’s a ball to work with.”

Dee Dee Bridgewater says she won’t make a move without Schmitt. “Al is my sound-engineer guru. He is one of the most generous people I’ve ever met. When he wasn’t free to do the projects, he suggested the engineers to use. And he talked with the engineers and the studios for me.”

Mac Rebennack, aka Dr. John, has much the same to say (“Everything I ever did with Al was great, ‘cuz it was Al!”), as does U.K. superstar Robbie Williams, who credits Schmitt with being “a huge part of the successful recording of my album. The [weeks working with Al] were, easily, the best weeks I’ve ever had in the studio. It was an honor to work with him, and I hope to do it again one day.”

EXTRA HOURS AND LUNCH MONEY

Recording artist/actor James Darren first met Schmitt in New York back in the 1950s, when Schmitt was an engineer. Since that meeting, Darren says he won’t record without him. “You know you can trust him,” Darren explains. “He’s not going to ever sell you short or compromise you. No matter what. He has too much pride in his own work, and he’s not going to make any artist sound bad. On the

Continued on page 54

On Krall, Cooke, Mikes And Mancini: Q & A With Al Schmitt

BY CHRISTOPHER WALSH

It’s late morning in the famed Capitol Records tower at Hollywood and Vine, and, inside Studio C, Al Schmitt, one of the recording industry’s preeminent producer/engineers, is deep into surround sound. As the Super Audio CD (SACD) and DVD-Audio formats create a demand for multichannel mixes of new and catalog recordings, Schmitt has answered the call. A master of the recording arts, Schmitt is currently in the midst of mixing Natalie Cole’s upcoming Verve release for SACD, following a 5.1 mix of Diana Krall’s *The Look of Love*. On deck, Krall’s beautiful *When I Look in Your Eyes*, another gem from Schmitt’s exquisite discography. Clearly, Schmitt is enchanted at the opportunity to expand his mixes into the surround-sound realm; so much so, in fact, that he is launching a label to specialize in the fledgling format.

After so many years in the business, you are starting a label. What’s behind that decision?

Elliott Scheiner, Ed Cherney and myself are starting this little jazz label called Bop City Records. We’re going to do small jazz groups and things. Besides putting them out on CD, we’re going to have 5.1, surround sound, on all of them.

So surround was the impetus behind Bop City?

Yeah. We are just putting it all together, but we’re hoping to have our first release sometime in September. Doc Hollywood Productions is kind of the parent company. One of the things will be a kind of funky jazz/blues Christmas album with Steve Lukather and friends, so there will be a lot of guests. It’s going to be fun; we’re looking forward to it. It’s just a matter of finding the right artists to sign. We’ll each do a couple of projects a year and release between six and, at the outside, 10 records a year, to start.

What is it about surround sound that you find so beneficial or rewarding?

Oh, I love it. I have more fun with this stuff, it’s just great. You have so much more space. It allows a little more creativity; you can do more things. I’m having a real good time.

As fate would have it, you worked on Henry Mancini’s Peter Gunn [1959] soon after relocating from New York to L.A., which led to your first Grammy, for Hatari! [1962], a few years later. What was that period like?

I was like a pig in shit, I was so happy! I was doing all these different things, even some country music, some classical music. It was great, just an incredible experience. I was

good friends with Bones Howe and Thorne Nogar, the guy who did all the Elvis Presley records. I picked up some tips from those guys, and I’m sure they picked up a lot from me. In New York, we used more condenser and tube microphones than they used in California in those days. I was using a [Neumann] tube 47 on an upright bass, and they hadn’t seen that before.



Unforgettable team: with Natalie Cole

Then RCA opened their studio, and I was the first engineer they hired. I did a great album, *Ray Charles and Betty Carter*. Then another record with Ray Charles, *Modern Sounds in Country & Western Music, Vol. 2*. I was doing Ike and Tina Turner, all the Sam Cooke records. We’d start in the morning—believe it or not, I did some Ike and Tina Turner records at 9 in the morning. Then, at 2 in the afternoon. I would be doing something, maybe with a big band. Then either Mancini or Sam Cooke at night.

Ike Turner was recording at 9 am?

Yeah, absolutely! He would come in after being up all night, with that satchel that he had—he

carried a satchel and paid everybody in cash. I did the Ikettes’ “I’m Blue (The Gong Gong Song),” a bunch of things with them. Ike was a good guy. At least, he always treated me great. I have nothing but nice things to say about him.

Among Sam Cooke’s latter albums, you recorded and produced Live at the Copa. What stands out about that experience?

Sam had played at the Copa a few years before, and it was a total disaster, so there was a lot of nervous tension this time around. They were trying to do this crossover thing with Sam at that point; that was the reason for the Copa. We had gone up to the Catskills a week before, and he did the show there. The audience was kind of a strange audience—you know the Catskills, a lot of older people who didn’t appreciate Sam too much—so it didn’t go over too well.

We did a multi-track [at the Copa], but I can’t remember, maybe 8-track, but I think 16. We were in a room off to the side. We were all nervous about it, but the reaction was incredible. It just came out sensational; it was a pretty exciting record. That was a very special show. Sam was one of my all-time favorite artists to work with. He was just a real close friend, and one of the most talented people I’ve ever worked with.

Was it difficult to go from recording orchestras, jazz

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YOU CAN CALL THEM AL’S: GRAMMY AWARDS, 1962-2001

2001	Best Engineered Recording—Non Classical: Diana Krall, <i>The Look of Love</i>
1999	Best Engineered Recording—Non Classical: Diana Krall, <i>When I Look in Your Eyes</i>
1996	Best Engineered Recording—Non Classical: Quincy Jones, <i>Q’s Jook Joint</i> (won with Francis Buckley, Bruce Swedien and Tommy Vicari)
1991	Best Engineered Recording—Non Classical: Natalie Cole, <i>Unforgettable</i> (won with David Reitzas, Armin Steiner and Woody Woodruff)
1982	Best Engineered Recording—Non Classical: Toto, <i>Toto IV</i> (won with Tom Knox, Greg Ladanyi and David Leonard)
1978	Best Engineered Recording—Non Classical: Steely Dan, “FM (No Static At All)” (won with Roger Nichols)
1977	Best Engineered Recording—Non Classical: Steely Dan, <i>Aja</i> (won with Roger Nichols, Elliott Scheiner and Bill Schnee)
1976	Best Engineered Recording—Non Classical: George Benson, <i>Breezin’</i>
1962	Best Engineered Recording—Non Classical: Henry Mancini, <i>Hatari</i>

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(Bop City Records: Pictured from left, Vice President Benjamin Osgood;
Founders Al Schmitt, Elliot Scheiner, Steven Saxton & Ed Cherney)



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RECORDS



Q&A

Continued from page 48

compos and vocal music to a psychedelic rock ensemble like Jefferson Airplane, where you would be miking distorted electric guitars, loud amplifiers and a rock drum kit?

Not really, not the things I did. There was a lot more electric guitar, yes, but I did a lot of that as an engineer anyway. A lot of the jazz players used amps. It just got a little heavier sounding, a little more bashing!

What was it like doing the early Airplane recordings?

About two weeks after I left RCA and went out on my own, Jefferson Airplane called me and said, "We're allowed to use an outside producer and wondered if you want to do it." I had met them and spent some time with them. They liked me, I guess. RCA agreed to let me produce them, so I did *After Bathing at Baxter's*, *Crown of Creation*, *Bless Its Pointed Little Head* and *Volunteers*. And I did the Hot Tuna album, the first, acoustic album, which I still think is the best. I love that record.

How did you come to produce Al Jarreau's early albums?

A guy by the name of Pat Rains called my attorney and wanted my phone number. He got hold of me and said he had this artist he wanted me to hear. I went out to listen to this guy at the Blah Blah Cafe in the Valley. It was Al Jarreau, and he was just out there playing with a keyboard player. Pat said, "This guy's got so much talent, but we don't know what to do with him." I said, "If I was going to do anything with him, I'd do what he does." We got a rhythm section together, and I got a little money from Columbia Records to do a demo. We sent the demo to them, and they hemmed and hawed for a while. Finally, Al had an opportunity to play at a club on Santa Monica, and I called Tommy LiPuma, who was then producing at Warner Bros. He got everybody down to see him, and Al just blew the place apart. They signed him right then and there. So I produced the first album, *We Got By*. Tommy and I produced the next

"Al Schmitt was one of our very early great engineers in the days when we had one-track and the engineer had to do the final mix while recording. Al was responsible for a lot of our successes. He's an engineer/producer in the mold of Tommy Dowd and Phil Ramone. And I can't think of anybody approaching those three in what they've accomplished in the fields of rhythm-and-blues and rock. He's such a modest person and beloved by everybody who has ever worked with him. Aside from being a tremendous talent, he is a charming and dear friend."

—Ahmet Ertegun

two, *Glow* and *Look to the Rainbow*, the live album, which is a killer. Then I produced *All Fly Home*. Al was just such a wonderful talent and just a wonderful guy to work with.

The Grammys started coming in rapid succession with George Benson's Breezin', Steely Dan, Toto IV...

[Producer] Gary Katz called, so I mixed two of the tunes on *Aja*, "Peg" and "Deacon Blues." I worked with Roger Nichols on "FM (No Static at All)"—I recorded the orchestra with Johnny Mandel and mixed that one. Those guys are so incredible; it was so much fun to work with them. The ears of those two guys are just something special. When we did "FM," Johnny Mandel had never worked with them before. We were at Capitol Studios doing the orchestration, and Donald [Fagen] and Walter [Becker] were picking things out, like the viola lines and stuff like that. At one point, Johnny Mandel said to me, "Are these guys for real?" I said, "You bet they are." He was blown away: Mandel is the ultimate pro, with incredible ears, and he was just blown away by these two guys and their musical knowledge. *Toto IV* was a ball. It was a crazy time, but *really* fun. I had worked with Jeff [Porcaro], I did about nine albums in a row, and

he was the drummer on every one of them. He was the one that recommended I do *Toto IV*.

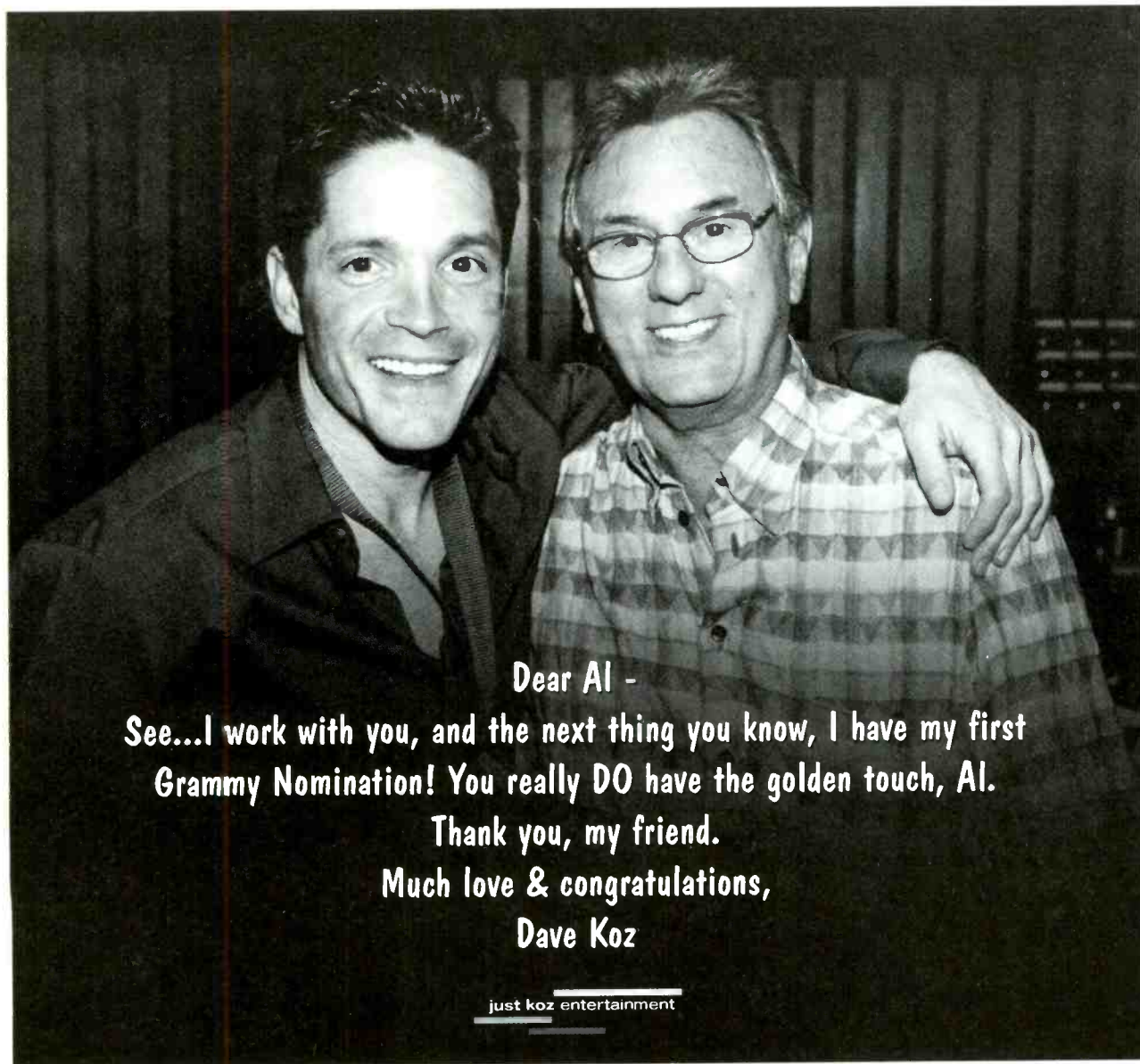
Can you describe how you fused Natalie Cole with Nat on her remake of "Unforgettable"?

When we trimmed that out, it was on a 3-track tape, and Nat was on the center channel by himself—except that, in those days, we didn't have isolation booths, so he was out in the room, so there was a lot of leakage into the vocal. We did some filtering out with that and got that all done. Once we had that onto a 24-track analog machine, there was a drummer named Sol Gubin, who has passed away now. He listened down and put a live click to it with his brush. Johnny Mandel had done the arrangement. There were spots where we couldn't get the old arrangement out, totally, because there was so much leakage into Nat's vocal. Johnny wrote the arrangement very similar to the old one so that it covered up those spots. We were at Ocean Way in Studio B with the orchestra, and we played the tape, the orchestra played to it, and Natalie sang along with her dad all the way, so it was like a total duet all the way. When we were ready to mix, we took Nat's voice out in spots, like where she sang solo, and vice versa. Then we sampled him in spots so he could answer her on some things. We changed the echo around a little bit so it all matched up. It was the first time something like that had been done—not really the first time, I think there was a country record that was done before that one—but the first that was a major success. And when people heard it—I had to go to Hawaii to do a record for George Benson at his studio, and his jaw dropped open. Everybody that heard it thought the same thing. They looked at me and said, "My God, how did you do that?" But it was a pretty simple process.

It was pretty much all I remember hearing on the radio in 1991...

Absolutely. Everywhere I went, I heard it. And that was true all over the world. I was in Europe for a while, I'd go

Continued on page 52



Dear Al -

See...I work with you, and the next thing you know, I have my first Grammy Nomination! You really DO have the golden touch, Al.

Thank you, my friend.

Much love & congratulations,

Dave Koz

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Q&A

Continued from page 50

into department stores and hear it. That whole album, *Unforgettable*, is beautiful-sounding.

To take Diana Krall as an example, how do you approach a recording project?

She works a little bit different than most people. After the songs are picked—and that's a lengthy process, she and Tommy [LiPuma] go over all that and pick the tunes—we go into the studio with just a rhythm section. We do all the basic tracks and her vocals. She plays and sings, and it's all live—we may punch in and fix something here and there, but generally it's all done that way. When that's done, it goes to the arranger, and they work on the arrangements from there. Now, in some cases, like on the last album, *The Look of Love*, Claus [Ogermann] had a lot of input, so he was around to make sure it was the right chords and so forth. So there was a collaboration before we actually did the quartet, so to speak. Once that's done, on this last one, Claus did the arrangements, and we flew to London and did the orchestrations there. We came back, we did a few more orchestrations in Capitol Studio A and then mixed.

How long would that mix take?

The mixing on her records usually takes about a week. We usually do a couple a day, sometimes even three, and usually finish in five days, six at the most. It's not a lengthy process with her, and she's such a pro, she's just so terrific. We're working with the best people in the world, so it just clicks in and goes. It's not like some projects, which can be like pulling teeth.

When miking an orchestra such as on *The Look of Love*, is it still done very much the way you learned at Fulton and Coastal back in New York?

Yeah, absolutely. I still do it the same way I did 30 years ago. It always works.

Has anything in your approach evolved over the years?

I don't get as nervous anymore, for one thing! It used to be that the anxiety was always there, but, after a while... Now I know exactly what I'm going to do in front. Even though I always try to be prepared, I think I'm better prepared today. I'm a little more aware of my own abilities and what I can and can't do. So I'm a lot less nervous, and, if there's something I'm not sure of, I make sure I have some expert help around. That's a big part of it.

You had a lot of training. The business is really changing, though, and, with the advent of smaller, cheaper, more powerful recording technology and the digital-audio workstation [DAW], people work in home and personal studios a lot more. Is the culture of apprenticeship and thorough training that you enjoyed being lost?

I agree with you. But I'm always working with the assistants, showing them things, how to mike things, giving them pointers. You don't want this art to be lost. But I've got to tell you, I was just in a conversation with [producer/engineer] Joe Chiccarelli, who is working across the hall from me. He is a dear friend, and I respect him a lot. We were talking about how more and more guys that were totally into putting things in Pro Tools are now going back to doing stuff on analog, because they're all starting to realize that the analog really has got the great sound to it, and they're doing things on analog and then transferring into Pro Tools. That makes sense to me, because you get the analog sound, and still you're able to do all the things you can do in Pro Tools.

Speaking of gear, what do you especially like right now?

For large gear, I'm crazy about the Neve 88R. That board is terrific. I spent a month in Paris working with Dee Dee Bridgewater at Plus XXX Studios. That was the first time I worked on the board, and I just fell in love with it. Now they have one at Village and one at Conway here in L.A. They're just great, they sound wonderful. It's back to the old great sound; plus the fact that they're a lot more versatile than the old boards. Another is TC Electronic System 6000 [multi-

channel processor]. I don't know what I'd do without that; it's one of my all-time favorite pieces. The echoes on it are incredible. There are so many things you can do with it.

I also use an optical compressor/preamplifier/equalizer that John Oram and I designed. There's one prototype I'm using a lot, and I just love it. That will be out on the market, hopefully, in the next few months. Dbx has got the new compressor that's nice; I like that. Then I'm a microphone freak. Microphones are my favorite thing.

How many do you own?

I must have about 20, 25. Some of the new ones—like the new Neumann M 150s—are just killer. The M 149, I use those a lot. I use Royer microphones—I had stopped using ribbon microphones, and then Royer came out with these things. The Soundelux 251 is really nice. I use that a lot, and I've lent it to people and always get great reports.

Do you use a DAW?

I don't do much of that, although, I've got to tell you, I'm doing more and more. My assistant, Bill Smith, has the new Pro Tools HD system. We're both really happy about that. Boy, it sounds good, and we have had no problems with it. I was always just a total analog guy, but now, I still record on analog, but I'll transfer stuff into Pro Tools—like vocals, to do comping, tuning, whatever—and then transfer it back to the analog. It works out great. I used to think, "I'll never do anything digital," but I've certainly changed my mind about that.

On the occasions when you're not in a studio, what might you be doing?

I love to read. I read all the time, a lot of the great novels. I like to play a little golf. I love to fish; unfortunately I don't get the chance to do it that much, but that's one of my favorite things to do, it's so relaxing. I usually catch and release, but once in a while I'll go up to Canada and fish, and then I'll keep them. If we go for salmon and things, we'll cook them that night. My father and grandfather used

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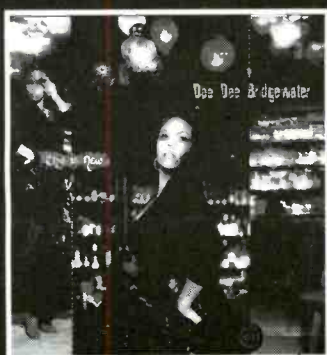


Dear Al,

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You are a four-star act!
Thank you for being my guru.

Love always,

Dee Dee Bridgewater
Dee Dee Bridgewater



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★★★★

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Al Schmitt

Co-Producer & Engineer

LES BROWN

& HIS BAND OF RENOWN

1936 - 2001

Featuring Guest Vocalists

Jane Monheit

& Lou Rawls

SESSION #55

Les Brown's
Band of Renown

AL SCHMITT



from count basie
to elvis.

from the jefferson airplane
to jackson browne.

from steely dan
to barbra streisand.

from madonna
to diana krall.

thanks for
four decades
of
great recording.



from your friends at

the Village

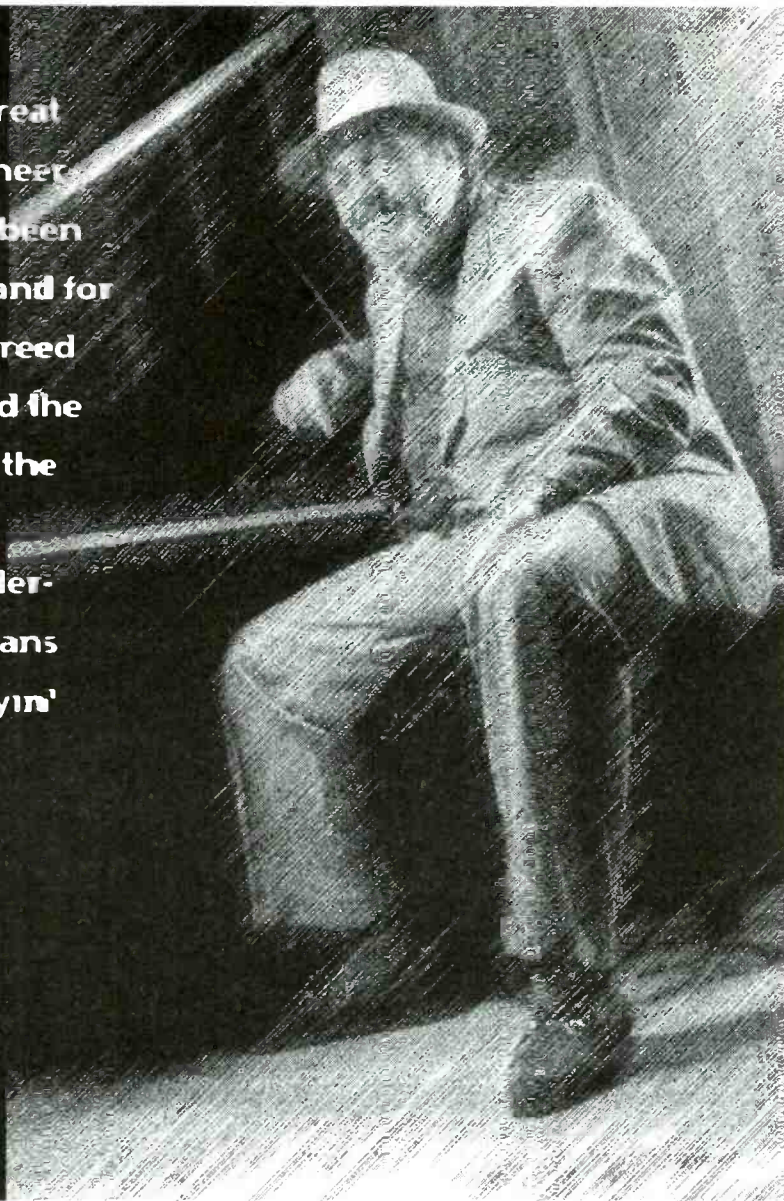
villagestudios.com

Here's to one of the great producers and engineer supremos of all time. It's been a pleasure to work with, and for you. You're the last of a breed of people who understand the true sound of music, and the instruments that play it.

Thanks for your deep understanding of all the musicians and singers. It's worth laying out the lace to put this in Billboard for you.

I love ya Al.

Tex John



Q&A

Continued from page 52

to take me fishing all the time when I was a kid. You could go out bluefishing; we'd go out to Sheepshead Bay [Brooklyn] or out at Montauk [Long Island]. It was great.

That's basically it. When I'm home I listen to some classical music, jazz. My wife and I will sit and read and listen to music at home. I like to cook—cooking has always been my hobby, except my wife is such an incredible cook that she doesn't let me anywhere near the kitchen anymore. But I do enjoy it once in a while when I get a chance to do it.

You're multit talented!

Yeah, well, it's just fun stuff. It's all creative stuff. Being in the kitchen is a lot of fun. Tommy LiPuma is an incredible cook. I love going out to his place. My wife cooks like that too, but it's just so much fun to watch Tommy go about it. He's so particular about everything, and it's just great.

You also have a collection of art.

I have an incredible collection of miniature musicians, a whole bunch of them from my travels around the world. None higher than two, two and-a-half inches. My wife and I collect early-20th-century American art. Tommy got me into that. One day after I bought my first painting, he said to me, "You're going to need a bigger house," and he's right! Every wall in the house is full of paintings. It's a lot of fun. It beats the investment of the stock market, because it's a good investment, and you get to enjoy it.

What advice would you give to aspiring engineers?

When I go to the schools and talk, my No. 1 [piece of] advice is "Stay in school; get an education," because you never know what is going to happen. It's nice to have that foundation. The other thing is, "If you don't have a real, true passion for this business, forget it. Do something else." When you start out in this business, you don't make any money. The hours are nuts. All your friends are people you work with, because you never get to see anybody else. A social life, a dating life, is almost impossible. I can't tell you how many times I had dates and had to call at the last minute to break them because I was in the studio. It's a tough thing. But I don't have any complaints in life. ■

WHAT THEY SAY

Continued from page 48

contrary, he'll work extra hours or extra days, whatever it takes to make the artist sound their best."

Bassist Christian McBride says Schmitt looks like he's in his 30s. "When he told me he recorded Charlie Parker, my eyes popped out!" exclaims McBride. "I said, 'Man, how old are you?' I just wanted to drop dead." But Schmitt's working with people like Parker through the years just heightened McBride's admiration of the producer. "Al's seen it all, the entire recording industry. He's one of the last engineers who really knows how to capture acoustic instruments."

MIKE AND AL

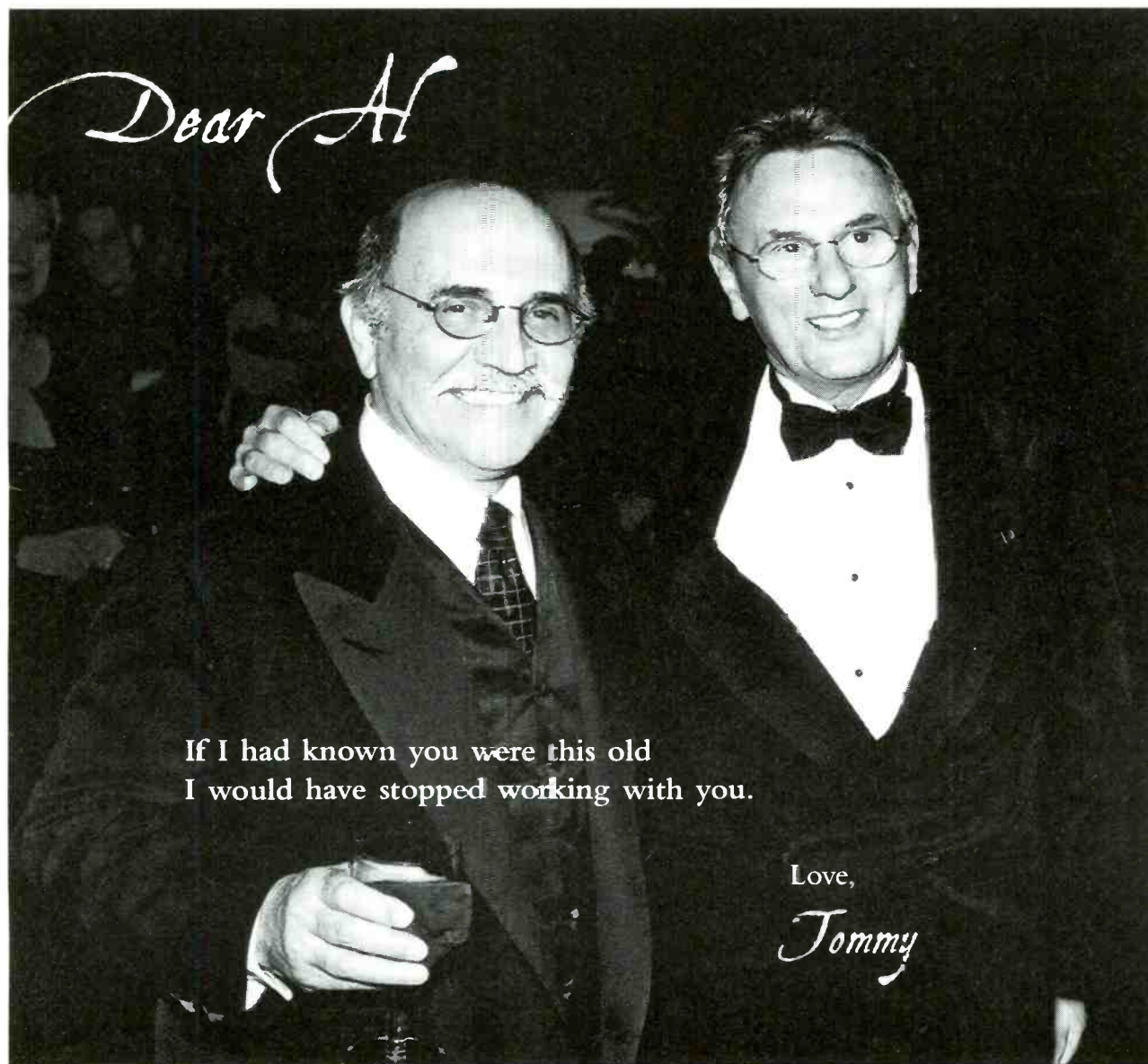
Perhaps one of Schmitt's greatest talents, according to colleagues and artists alike, is the way he mikes instruments and vocals. Verve Music Group chairman (and producer) Tommy LiPuma says, "Nobody can come close to his technique for placing a mic. When someone is recording and they want to bring the vocals up front, they'll put a compressor on the mic. Al, on the other hand, will go out and change the mic placement. He also goes out of the room to hear what the instrument sounds like, so that it will sound real."

Steve Lukather of Toto says Schmitt can move a mike half an inch and it will make all of the difference in the world. "He captures unbelievable sound," explains Lukather. "You can't learn that. It's instinct. He was making records when they did it live, and he moved through the technology seamlessly. He's always at the top of the game. I guess that's why Al's so relaxed when everyone else is freaking out! I can't say enough great things about him. I love him dearly."

"Al is mild-mannered and easy to get along with," says jazz great Horace Silver. "I found working with him in the studio very easy. Great engineers were born with great ears which are sensitive to sound. You've got to be somebody special to be blessed with those ears."

Schmitt received one of his first Grammys for Henry

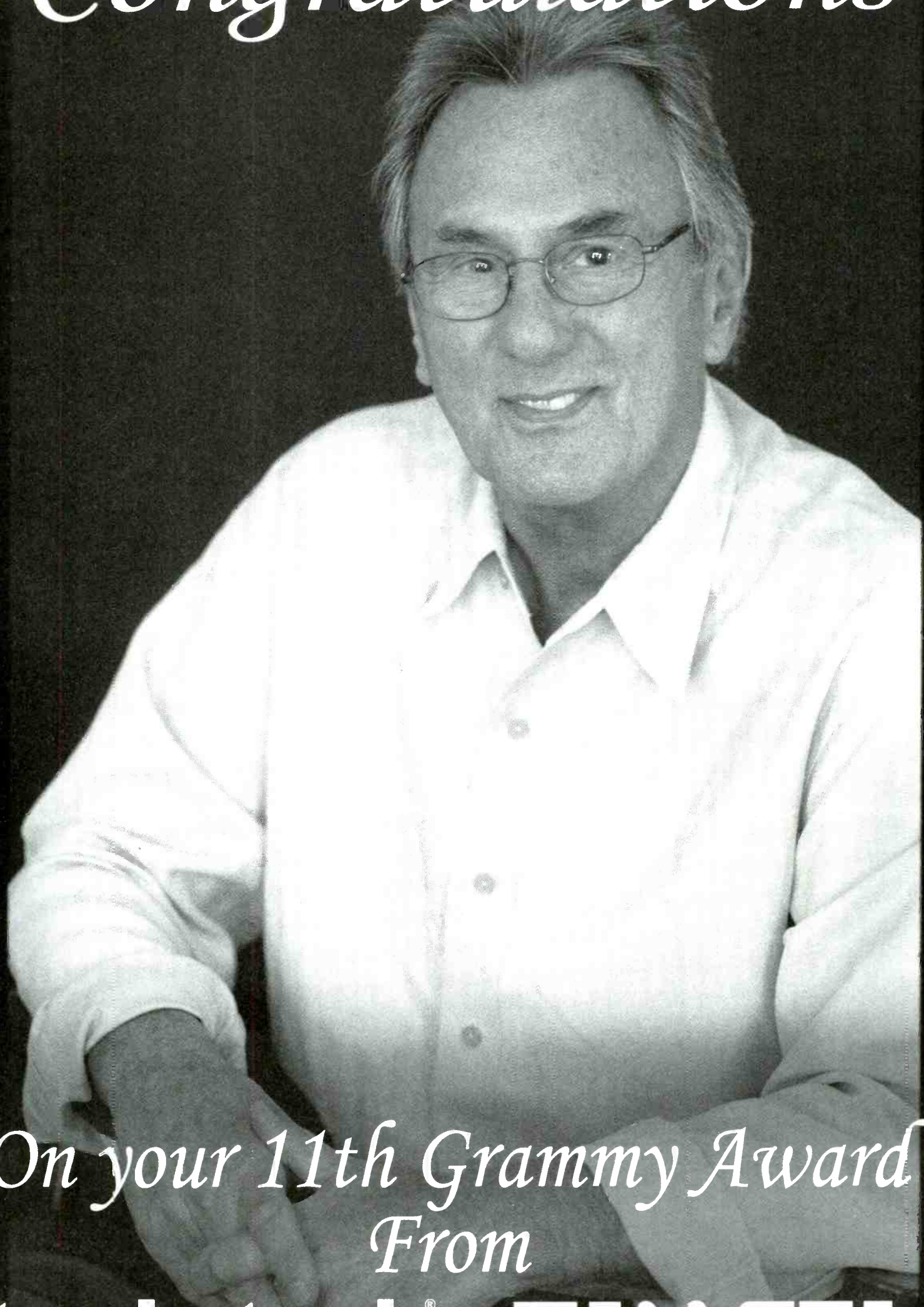
Continued on page 56



If I had known you were this old
I would have stopped working with you.

Love,
Tommy

Congratulations



ALLSCHAFFNER

*On your 11th Grammy Award
From*

t.c. electronic[®]
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TANNOY

Photographed by: Vanie Pcyey

**Congratulations to Al Schmitt on
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**From your favorite studio in New York,
our very best wishes.**

AL SCHMITT

congratulations to a true master



*Al Schmitt elevated engineering
and mixing to an art form...*

*I was privileged that Tommy Lipuma
chose Al for the eleven projects which brought
the three of us together...*

- Claus Ogerman

A L S C H M I T T

WHAT THEY SAY

Continued from page 54

Mancini's *Hatari!* album. Thus, when Mancini's daughter Monica was ready to record her own CD, there was no doubt that Al had to be her engineer, especially since she was recording her dad's music. "I knew no engineer could get closer to the music I wanted," she says.

DEFINITIVE ENGINEER

Producer George Massenburg says that, when he got to Los Angeles in the 1970s, Schmitt was on top of the list of people he wanted to meet, because he loved the sound of his recordings but also because Schmitt was one of the few leading engineers who crossed all genres of music. "I don't know of a better example of a guy who has given all of his heart all of his life to music and the art of engineering," says Massenburg. "He really knows what it means to be an engineer-mixer. And he brings such joy to a session, and such great stories (just ask him about his 'starter marriages')." The career description of "recording engineer" is not really that old. It runs approximately from when Al started working up to the present."

Dennis Turner of Turner Management Group says it was because of Schmitt he became George Benson's manager in 1977. "When it came time to do a PBS TV special for George last year, we, of course, couldn't have anybody but Al Schmitt be the sound engineer. So we flew him to Belfast. It was a wonderful experience. With his knowledge and grace, he is a wonderful, warm human being besides being the most talented engineer in the business."

COLLEAGUES' PRAISE

Producer/engineer Tom Dowd pinpoints the day he started working with Schmitt as April 1, 1950. "While he is on top of today's tools of the trade, Schmitt has never forgotten anything he has learned, and he employs everything," says Dowd. "He has a great depth of knowledge and exquisite taste. It's second nature to him to make good records."

Noted composer/arranger/producer Johnny Mandel has known Schmitt since the 1950s. "I was recording at that time with Gogi Grant," he recalls. "Al and I hit it right off. He's worked through all of the styles of music, but he is one of the few who can really record an acoustical orchestra. I used to ask him to come out of the room to hear what it sounded like. But he always knew what it sounded like from behind the glass. He came out once and said, 'That's what I was going for.' He played it back, and it was perfect."

The first time Tommy Lipuma worked with Schmitt was on a Dave Mason record in the early 1970s. The record, which was being engineered by Bruce Botnick, was taking longer than expected, and Botnick had another commitment, so a friend recommended Schmitt mix the album. "The record turned out brilliant," says Lipuma. "The rest is history. From that point until now, with the exception of a few albums where Al was on vacation or committed to something else, he has done every one of my projects. We're like brothers, and it has been one of my great pleasures being able to work with someone of Al's stature."

Described by producer Phil Ramone as "the ultimate engineer who can tackle all kinds of projects," Schmitt "has his standards. He hasn't just spanned the decades but has spanned the engineering decades. He carries the banner while other engineers stand by him and around him. That's what the next generation of engineers looks up to."

"Al is, without a doubt, one of the greatest engineers of all time," says Verve CEO/president Ron Goldstein. "No one puts a singer more in the 'right' place on a track than Al, and no one can match his ability to make every instrument sound as pure and clear."

Even those who have known him for a relatively short time are in awe of Schmitt's talents. "The one thing that I've done in my life—which was terrifying—was I got to produce a Barbra Streisand record a few years ago," says Tony Brown, senior partner, Universal South. "Her husband, James Brolin, wanted her to record a George Strait song. I got a call that she wanted to use the same person who did the Strait record and sort of copy that. As I booked the players, I got Al to engineer because I knew he had worked with her before. He gave me my comfort zone and made me relax. When it was over with, I wanted to go over there and hug him: 'Thanks for being so great!'" ■

TO THE BEST
OF THE BEST....
....HERE'S TO
YOU AL!

Steve & Sam

MACKLAM FELDMAN MANAGEMENT

CONGRATULATIONS AL
WITH ALL MY LOVE



Congratulations Al Schmitt...

and thank you for bringing your creative vision
into the exciting new world of 5.1 surround sound



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ARCHITECT OF SOUND

Continued from page 47

was Apex Recording Studios on W. 57th Street in Manhattan. "Tommy Dowd, who was kind of the head guy there, was my mentor," Schmitt recalls. "I learned from Tommy."

"Al was an obvious music enthusiast," Dowd recalls. "He liked a lot of records and a lot of artists—not just popular artists but the 'bubbling under' artists too—and was sensitive to music, whether it was jazz or gospel or blues or pop. He had quick hands and quick ears. They ran through the song once, maybe twice, and he had it down in his mind and in his hands and was able to fly with it right away. His



Hold the line output: Back row, from left: Toto's Michael Porcaro, engineer Elliot Schemer, Toto's Steve Lukather, Schmitt and Toto's Bobby Kimball and David Pritch. Front: Toto's Steve Porcaro, Capitol Studios' Paula Salvatore, mixer Greg Ladanyi and Toto's Simon Phillips

endeavor, at the outset, was to capture what the artists and musicians were doing. He has an unlimited horizon."

When Apex closed, Schmitt went to work at Nola Studios. "Tommy and I were both doing a lot of Atlantic stuff in those days," he says. "I was at Nola for a little more than a year, and I got a call from Tommy saying they were looking for another engineer at the studio he was at, Fulton Recording."

Fulton, on W. 40th Street, would be acquired by Fortune Pope, who also owned Coastal Recording on W. 52nd, as well as the *Progresso* newspaper and radio station WHOM. "There were a lot of studios to work in," Schmitt explains. "There was a guy at Fulton by the name of Bob Doherty, who was an incredibly good engineer, especially for large orchestras. I learned how to record orchestra stuff from him—the French horns, all the woodwinds, the big orchestra setups. So that was a blessing too. I had some really great teachers."

Opportunity came knocking in the form of Richard Bock, owner of the Pacific Jazz label, who favored the Fulton studio. Schmitt recorded jazz legends such as Gerry Mulligan, Chet Baker, Bob Brookmeyer and Jim Hall. "[Bock] said to me, 'Why don't you come to California?'" Schmitt recalls. "'Then I won't have to fly to New York to use you.' I said, 'Get me a job out there, and I'll come.' About three weeks later, he called and said, 'I got you a job at Radio Recorders if you want to take it.'"

HIP COMPOSITIONS

At Radio Recorders in Hollywood, Schmitt added more jazz heavyweights to a growing discography, continuing to record for Bock, as well as musician/producer/bandleader Dave Pell. Meanwhile, he was learning more recording techniques from—and teaching them to—West Coast-based engineers such as Bones Howe and Thorne Nogar, who recorded many of Elvis' records.

"Bones Howe did this session with Henry Mancini, the *Peter Gunn* record," Schmitt illustrates. "Evidently, he and the producer just didn't hit it off for whatever reason—hard to believe, because Bones was so easy to get along with. So I wound up doing the other half of the album."

With its marriage of Mancini's hip compositions and Blake Edwards' modish private-eye creation, *Peter Gunn* was a tremendous success on television. Meanwhile, RCA opened a studio: Schmitt was the first engineer hired. Mancini's new producer, Dick Pierce, also took a liking to Schmitt, using him on all of Mancini's recording dates at RCA, including *Breakfast at Tiffany's*, *The Blues and the Beat* and *Music from 'Mr. Lucky'*. With 1962's *Hatari!*, Schmitt won his first Grammy. "I was doing everybody," Schmitt remembers. "Billy Eckstine and Billy May; a great album with Ray Charles and Betty Carter. I was doing all the Sam Cooke records, Ike and Tina Turner. It was great, just an incredible experience."

While demand for his engineering services grew, Schmitt also aspired to produce. When engineer Bill Putnam was nearing retirement, he asked Schmitt if he'd come to work on Frank Sinatra sessions. "I went to my boss at the time, Steve Sholes, the guy who originally signed Elvis to RCA and was head of the West Coast at that point. I said, 'Look, I have an opportunity to make more money at another studio, but I would really like to get into the production end. Either way, you're going to lose me as an engineer.'" RCA agreed to promote him once he'd found a replacement, which he did in Jim Malloy, a friend from Radio Recorders. In addition to recording all of Sam Cooke's last records, Schmitt worked with artists such as Ann-Margret, Eddie Fisher, the Wayfarers Trio and the first psychedelic group from San Francisco, Jefferson Airplane.

DUAL CAREER PATH

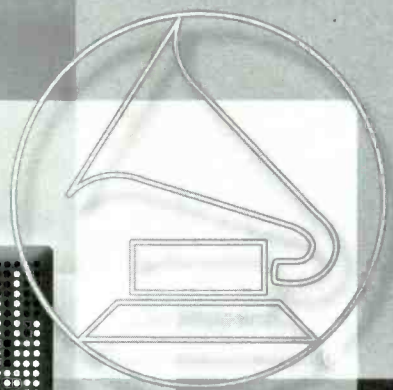
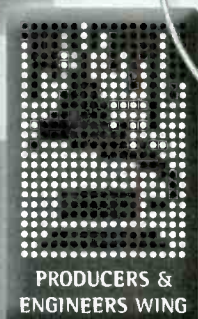
"When you were a staff producer at RCA," Schmitt explains, "you weren't allowed to touch the board, so I didn't do any engineering for several years." When producer and friend Tommy Lipuma asked if he would help on a project, Schmitt wasn't sure he had the chops after such a long layoff. The album, Dave Mason's *Alone Together*, was another watershed moment. "I realized, 'Hey, this is what I grew up doing,'" says Schmitt. "This is what I loved about the business in the first place, capturing a sound." That's when I got back to doing some engineering. Some records I'd produce, some I just engineered, and some I'd do both."

Continued on page 60

CONGRATULATIONS AL
ON YOUR REMARKABLE
ENGINEER ACHIEVEMENTS
You Are Amazing!
Lisa Roy & Csaba

Dear Al,
For over 40 years in the studio, I've put my
life in your hands and I'd do it all over again.
That's why you're the best.
Congratulations and Love
Johnny Mandel

Dear Al,
Proud to be your Mastering Lab
since 1969.
THE MASTERING LAB
Hollywood, California



CONGRATULATIONS AL,

YOU'VE NOT ONLY WON NINE GRAMMY® AWARDS AND TWO LATIN GRAMMY AWARDS FOR YOUR CREATIVE AND TECHNICAL EXCELLENCE, YOU ALSO CONTINUE TO PROVIDE LEADERSHIP FOR THE RECORDING ACADEMY® AS A TRUSTEE AND FOUNDING MEMBER OF OUR PRODUCERS & ENGINEERS WING.

THANK YOU FOR BEING AN ADVOCATE, A TEACHER, A LEADER AND A FRIEND.

WITH GRATITUDE AND ADMIRATION FROM
YOUR RECORDING ACADEMY FAMILY

Al,

You sure make us sound good.

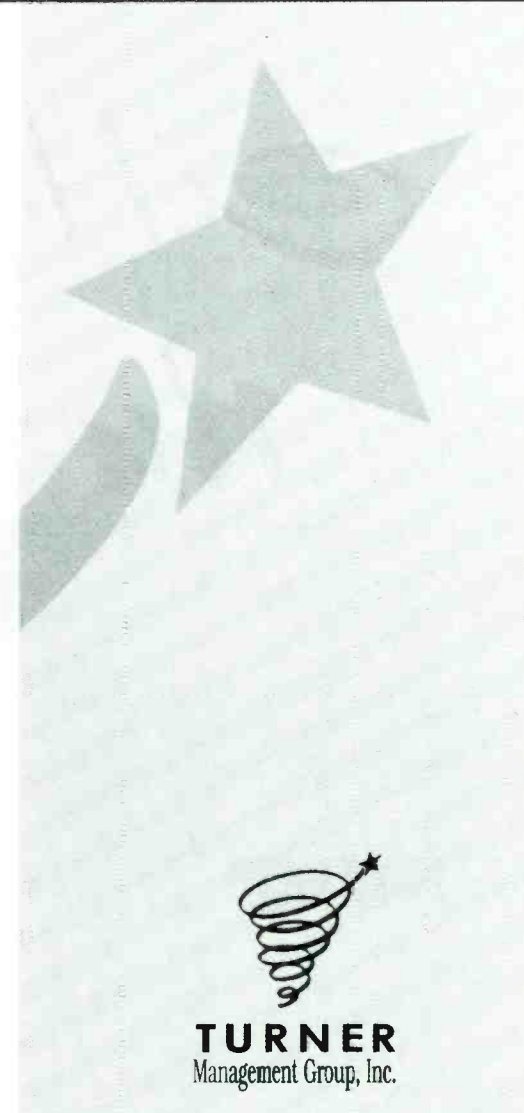
You are THE best!

With love and respect,

George Benson

&

Dennis Turner



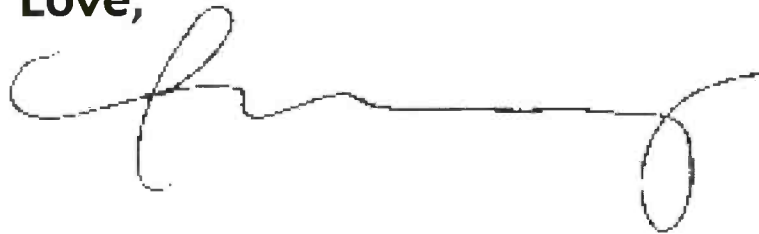
TURNER
Management Group, Inc.

Al,

Just a note of thanks from the bullpen for all you've brought us...not only your ever-keen ear, but also your kindness & generosity, grace under pressure, warmth and intelligence, relentless good humor, and more than anything else, your spirit and integrity.

Thanks for giving us something to look up to in this sordid, all-too-often artless and always thankless business.

Love,



ARCHITECT OF SOUND

Continued from page 58

That blueprint would feature in subsequent projects, from Al Jarreau (Schmitt produced and engineered *We Got By* and *All Fly Home*, and co-produced, with LiPuma, *Glow* and *Look to the Rainbow*, on which he also engineered) to Steely Dan (mixed "Peg" and "Deacon Blues" from *Aja*, and recorded the orchestra, with Johnny Mandel, and mixed "FM [No Static at All]"). Artists from George Benson to Toto clamored for his expertise; *Breezin'* brought Schmitt his second Grammy, *Toto IV* brought another.

COLE AND KRALL

Today, Schmitt is perhaps best known for the sonically exquisite recordings of Natalie Cole and Diana Krall, artists who complete the circle from the orchestral sessions of his youth in New York through the West Coast pop and jazz of Mancini and Chet Baker and back to an ultra-cool manifestation of all that is good about popular music. A young artist with tremendous vocal and instrumental ability, singing Hoagy Carmichael and Cole Porter standards with the backing of young turks like Russell Malone and Christian McBride, not to mention Johnny Mandel's artful arrangements—it sounds like just the work Schmitt was born to do. Going even further, he has remixed several of these albums in 5.1 for release on the Super Audio CD format, such as Cole's *Unforgettable* and Krall's *When I Look in Your Eyes* and *The Look of Love*. "You have so much more space," Schmitt confides. "You can do more things. I'm having a real good time. Now that Verve signed Natalie again, we just finished a record with her that Tommy LiPuma produced. It's back to the old stuff, like *Unforgettable*, the great records she was making back then. And to be in the studio with Diana is one of the joys in life; she's just sensational.

"What can I tell you? My life is pretty good." ■

Al, thanks for all the great music...

from your friends at



 Harman International

INTERNATIONAL

Europe Targets VAT

Sales-Tax Reduction Moves To Top Of Agenda

BY EMMANUEL LEGRAND

BRUSSELS—On July 10, a few hours before the leading lights of the European record industry rub shoulders with European bureaucrats and politicians at the International Federation of the Phonographic Industry (IFPI) Platinum Europe Awards dinner in Brussels, a delegation of execs representing that same body will be sitting down in a markedly different atmosphere at the offices of the European Commission (EC).

The IFPI delegation will meet with European internal market commissioner Frits Bolkestein as final preparations are made at Brussels' Plaza Hotel for the glittering awards dinner, which key policy makers from Brussels such as EC VP Neil Kinnock are expected to attend. Brussels-based European indie labels trade body Impala plans to have a meeting with Bolkestein in September. The EC is the legislative arm of the European Union (EU).

The IFPI delegation will use the July 10 meeting to put forward to the commissioner the music industry's views about reducing the level of VAT (sales tax) on recorded music as the EC prepares for the harmonization of tax rates across Europe in 2003. Currently, VAT on recorded music is based on a minimum 15% rate across Europe and is subject to higher rates in various EU member countries. The IFPI believes that rating is unfair, as it puts recorded music

in a different category from such other cultural goods as books, films, or newspapers, which are subject to a lower VAT rate. "We will certainly push the issue of a VAT reduction on music," says Frances Moore, managing director of the IFPI's office in Brussels.

EMI Recorded Music senior VP Rupert Perry, who chairs the IFPI's executive committee for Europe, confirms, "We will be very active on that subject. The issue is that we are constantly referred to as a cultural industry—which we are—but they put us in a different category when it comes to taxation. Why are we discriminated [against]?"

Impala general secretary Philippe

Kern welcomes what he calls "the late entry" of the IFPI in the fight for a lower VAT rate and says that Impala wishes to bring together other sectors of the music community to tackle the VAT issue. Kern says Impala is already talking to some key retailers and retail groups, as well as the Music Managers Forum, with a view to enlisting them in a large coalition. "There is still a

sense of skepticism when this issue is raised, but things are moving forward in a good direction—it's time to go full speed ahead," Kern says, noting that European commissioner for culture Viviane Redding has already announced her support.

The other cultural goods and services that are subject to a reduced VAT rate—in some cases as low as 5%—are included in a 1992 addendum to the EC's VAT Directive, Annex H.

"Our concern is that music is not listed in Annex H and [is] therefore not eligible for a lower rate," Moore says. The IFPI and Impala's aim is to get the EC to move recorded music to

Annex H. But such a move requires a unanimous decision by the finance ministers of all EU member states on the matter.

At least two European countries may go their own way on VAT. Italy might unilaterally lower its rate from 20% to 15% (*Billboard*, July 6), despite such a move being against EU regulations, while the new government in France is said to be contemplating a similar measure to comply with election promises made by president Jacques Chirac.

At July 1 discussions in Paris between a joint IFPI/Impala delegation and French minister of culture Jean-Jacques Aillagon, the VAT rate topped the agenda. One informed source says, "These moves might be challenged by the commission, but both France and Italy could gain one or two years, awaiting a resolution of the issue at a European level."

Kern says, "Since 1995, the industry has asked music to be added to Annex H, and the internal market administration has always been reluctant to do so. This time, France and Italy are committed to make some noise about this issue, so we won't start empty-handed."



PERRY



DVD Boom, Cash Input From Flotation Set Up HMV Expansion In U.K., Japan

BY TOM FERGUSON

LONDON—The English soccer team's exit from the World Cup tournament June 21 may have sparked despondent scenes in the country's pubs, bars, and public places, but it surely brought a degree of relief to the management at HMV Group.

On June 27, the retailer published its financial results for the year ended April 27. They were the first since it floated on the London Stock Exchange May 15. Along with the annual figures, the group issued a trading update for the eight weeks ended June 22. That showed an 11.3% rise in "like-for-like" (comparable stores) sales at its HMV Europe division—mainly U.K. outlets—during May, followed by a 2.8% fall in the remaining period up until June 22, when the World Cup was at its peak.

According to the trading statement: "The World Cup and, to a lesser extent, [the Queen's Golden] Jubilee celebrations have, as expected, impacted sales in June." But it continued, "Trading has recovered . . . since England's defeat."

HMV Group CEO Alan Giles comments, "As a football fan, I wasn't cheering [at England's elimination], but it did make me think that every cloud has a silver lining. Business certainly bounced back very strongly afterward."

The group had total sales of £1.65 billion (\$2.51 billion) in the year ending April 27, up from £1.54 billion (\$2.34 billion) the previous year, with like-for-like annual sales growth of 6.4%. Earnings before interest, taxes, depreciation, and amortization totaled £145.1 million (\$220.8 million), up from £119.3 million (\$181.5 million).

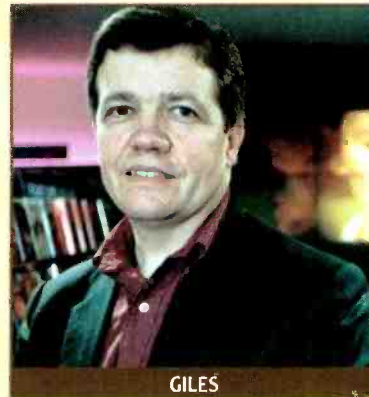
"Having floated the company," Giles tells *Billboard*, "we're paying much less money in interest charges, and it's freed up cash to reinvest in developing and growing the business." He predicts HMV could open "as many as 20" new stores in the U.K. this year.

The 147-store HMV Europe division delivered its traditionally strong performance, with total sales up from £654 million (\$995 million) to £784.4 million (\$1.19 billion). Like-for-like sales grew 14%, boosted by demand for DVD. "Once again, we have to take our hats off to the HMV Europe team," Giles says, "for delivering a 52% increase in operating profit and moving our market share forward in all our principal product areas."

HMV opened 14 new stores in the U.K. and Ireland in the period, and

according to the Official U.K. Charts Co. raised its U.K. market share from 23.7% to 25.1%, cementing its position as market leader. HMV Europe has three stores in Germany, with the remainder in the U.K. and Ireland. Giles says the German business is "running close to break-even."

The group's performance in the troubled Asia-Pacific and North American music markets continues to lag behind that of Europe, although it managed to increase both operating profit and operating margin in Asia-Pacific to £8.4 million (\$12.8 million) and 3%, respective-



GILES

ly. In comparison, the operating margin in Europe was 9.4% and 0.5% in North America.

"The markets have been very difficult in both territories, but we have outperformed the markets on music and DVD," Giles says. "DVD's been even more significant in Canada and Japan than in the U.K. We were much



less of a player in the VHS markets in those territories, and we've used the move to DVD to grab ourselves a much higher market share.

"Overall in Asia, we had a very good year in difficult market conditions," he adds. "Some of our margin improvement has come through, virtually eliminating the losses we'd made on e-commerce in setting up the hmv.co.jp site." Giles expects HMV's four transactional Web sites (U.K., Japan, Canada, and Australia) to collectively become profitable during the coming year.

HMV's Asia-Pacific sales fell 3.4% to £275.7 million (\$419.5 million), despite the efforts of HMV Australia, which the group says delivered its best sales figures to date across its 30

stores. (HMV does not break out figures for individual markets.)

The company's short-term focus for expansion in the region is Japan, where it operates 34 stores, including two that opened during the trading year. This year, Giles says, "we may get another four or five open in Japan. We could then be able to expand even more rapidly in Japan in subsequent years."

During the past year, HMV increased its market share in Japan from 5.7% to 6.6%; it has been revising its offer to customers there, with increased campaign and promotional activity based on its successful U.K. model.

That HMV blueprint is also being applied to the North America division; HMV currently has 10 stores in the Northeast U.S. and 99 in Canada, where it is market leader. Total North American sales fell 6% to £187.1 million (\$284.7 million), although like-for-like sales showed a small rise of 1.3%, again boosted by DVD demand. That was offset by the impact of store closures in the U.S., where HMV says it has been "gradually reducing" its operations.

The performance overview that accompanies the figures states that HMV "only seeks to operate in attractive markets where it either is, or has a realistic opportunity to become, market leader." It continues: "We are reviewing the position of our businesses in Germany and the U.S." In the U.S., one store was closed during the financial year, and a further two were closed after year-end.

Giles declines to comment on whether the chain might pull out of the U.S. or Germany, although he confirms that "for the foreseeable future, we're not making any further investment in either market."

Overall, the group's net debt was reduced by £103.3 million (\$157.2 million) to £400.4 million (\$609.3 million) during the year. "After the [initial public offering]," Giles says, "the debt was further reduced to around £250 million [\$380.4 million]." Professional fees and related costs incurred in setting up that May flotation totaled £6 million (\$9.1 million) in the year.

"We're very pleased with the figures," Giles concludes. "It was a very strong year across the group, and it's particularly pleasing to see a solid recovery at [U.K. bookseller] Waterstone's, with a 20% lift in operating profit." Waterstone's achieved that figure despite registering a relatively minor 0.7% sales increase during the year to £407.3 million (\$619.8 million).



JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
WEEK	LAST WEEK	WEEK	LAST WEEK	WEEK	LAST WEEK	WEEK	LAST WEEK
(DEMPA PUBLICATIONS INC.) 06/26/02		(OFFICIAL UK CHARTS CO.) 07/01/02		(MEDIA CONTROL) 07/02/02		(SNEP/IFOP/TITE-LIVE) 07/02/02	
SINGLES		SINGLES		SINGLES		SINGLES	
1	FEEL YOUR BREEZE/ONE V6 FEATURING SHOO (S.E.S.) AVEX TRAX	1	A LITTLE LESS CONVERSATION ELVIS VS. JXL RCA	1	WITHOUT ME EMINEM INTERSCOPE	1	UN ENFANT DE TOI MARLENE & PHIL BARNEY AVREP/BMG
2	ATSUKIKODO NO HATE B7 VERMILION RECORDS	5	RAMP! THE LOGICAL SONG SCOOTER EDEL	2	UNDERNEATH YOUR CLOTHES SHAKIRA EPIC	2	STACH STACH BRATISLA BOYS M6 INT./SONY
NEW	ROCK STAR SOPHIA TOY'S FACTORY	NEW	WHEREVER YOU WILL GO THE CALLING RCA	3	PERDONO TIZIANO FERRO EMI	3	J'AI DEMANDÉ LA LUNE INDOCHINE COLUMBIA
NEW	KOI NO MILEAGE RAG FAIR TOY'S FACTORY	2	STOP CRYING YOUR HEART OUT DASIS BIG BROTHER	4	I.O.I.O. B3 HANSA	4	LOVE DON'T LET ME GO DAVID GUETTA VIRGIN
NEW	SHE SIDE STORY RAG FAIR TOY'S FACTORY	4	HOT IN HERRE NELLY UNIVERSAL	5	BEVOR DU GEHST XAVIER NAIDOO SPV	5	WHENEVER, WHEREVER SHAKIRA EPIC
6	MUGEN PORNIO GRAFFITI SONY	3	WHEN YOU LOOK AT ME CHRISTINA MILIAN DEF SOUL	8	MOONLIGHT SHADOW GROOVE COVERAGE UNIVERSAL	6	LIKE A PRAYER MADHOUSE ULM
9	ANTHEM 2002 FIFA WORLD CUP OFFICIAL VANGELIS SONY	6	HERO CHAD KROEGER FEATURING JOSEY SCOTT ROADRUNNER/UNIVERSAL	6	JUST MORE WONDERWALL WEA	7	WITHOUT ME EMINEM INTERSCOPE
4	AMAIRO NO KAMI NO OTOME HITOMI SHIMATANI AVEX TRAX	9	WITHOUT ME EMINEM INTERSCOPE	13	HERO CHAD KROEGER FEATURING JOSEY SCOTT MERCURY	8	TU TROUVERAS NATASHA ST PIER COLUMBIA
5	WADATSUMI NO KI CHITOSE HAJIME EPIC	NEW	TELL IT TO MY HEART KELLY LORENA ALL AROUND THE WORLD	NEW	LET THIS PARTY NEVER END MARK'OH POLYDOR	9	LEAP OF FAITH/JUSQU'AU BOUT DAVID CHARVET MERCURY
10	3 MACHI/DEKIAI LOGIC TSUYOSHI DOMOTO JOHNNY'S ENTERTAINMENT	10	JUST A LITTLE LIBERTY X V2	7	BECAUSE THE NIGHT JAN WAYNE EDEL	10	FAUT PASSER TON BAC LE 6-9 ULM
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
16	SHIMA UTA THE BOOM SONY	NEW	TWO WRONGS (DON'T MAKE A RIGHT) WYCLEF JEAN FEATURING CLAUDETTE COLUMBIA	11	29 LET ME COUNT THE WAYS NATURAL ARIOLA	11	14 MURDER ON THE DANCEFLOOR SOPHIE ELLIS-BEXTOR POLYDOR
15	DRIVING ALL NIGHT DOUBLE FOR LIFE	NEW	MOTHER M FACTOR SERIOUS/UNIVERSAL	NEW	SUNNY DAY JEANETTE POLYDOR	14	24 WHEN YOU THINK ABOUT ME BILLY CRAWFORD V2
NEW	NATSUNOYA WA DANGER MELON KIMENBI ZETIMA	NEW	CLUBBED TO DEATH ROB DOUGAN CHEEKY/ARISTA	23	A LITTLE LESS CONVERSATION ELVIS VS. JXL RCA	16	21 L'AGITATEUR JEAN PASCAL ISLAND
NEW	NATSU NO HIKARI GRAPEVINE PONY CANYON	NEW	(SOMETHING INSIDE) SO STRONG RIK WALLER LIBERTY/EMI	25	IT'S OK ATOMIC KITTEN INNOCENT/VIRGIN	18	25 TOURNER DES PAGES SAYA/PASSI HOSTILE/VIRGIN
NEW	EVER AFTER MAYUMI SADA AVEX TRAX	NEW	GOLD BEVERLY KNIGHT PARLOPHONE RHYTHM	NEW	BY THE WAY RED HOT CHILI PEPPERS WARNER BROS.	26	29 J'AI TOUT IMAGINÉ SMAN ARIOLA
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
NEW	HIKARU UTADA DEEP RIVER TOSHIBA/EMI	1	EMINEM THE EMINEM SHOW INTERSCOPE	NEW	NO ANGELS NOW US POLYDOR	1	1 PATRICK BRUEL ENTRE-DEUX RCA
NEW	GACKT MOON CROWN	2	SOPHIE ELLIS-BEXTOR READ MY LIPS POLYDOR	1	EMINEM THE EMINEM SHOW INTERSCOPE	2	2 RENAUD BOUCAN D'ENFER VIRGIN
1	HITOMI SHIMATANI SHAMTI AVEX TRAX	3	QUEEN GREATEST HITS I, II & III PARLOPHONE	2	XAVIER NAIDOO ZWISCHENSPIEL—ALLES FÜR DEN HERRN SPV	NEW	3 MADHOUSE ABSOLUTELY MAD ULM
6	VARIOUS ARTISTS FINE—A DATE WITH HAPPY NICE MUSIC FUN HOUSE/BMG	6	KYLIE MINOGUE FEVER PARLOPHONE	3	SHAKIRA LAUNDRY SERVICE EPIC	4	3 EMINEM THE EMINEM SHOW INTERSCOPE
4	MONGOL800 MESSAGE HIGH WAVE	5	RONAN KEATING DESTINATION POLYDOR	NEW	NIGHTWISH CENTURY CHILD ARIOLA	5	4 INDOCHINE PARADISE COLUMBIA
3	KAZUMASA ODA JIKO BEST FUN HOUSE/BMG	8	ENRIQUE IGLESIAS ESCAPE INTERSCOPE	4	KORN UNTOUCHABLES EPIC	6	6 DAVID GUETTA JUST A LITTLE MORE LOVE VIRGIN
2	VARIOUS ARTISTS 2002 FIFA WORLD CUP SONY	26	JENNIFER LOPEZ J'TO THA L'OF THE REMIXES EPIC	NEW	BRYAN ADAMS SPIRIT (SOUNDTRACK) A&M	7	5 DAVID BOWIE HEATHEN COLUMBIA
NEW	THE BOOM DKINAWA—WATASHINOSHIMA TOSHIBA/EMI	19	DIDO NO ANGEL CHEEKY/ARISTA	6	DAVID BOWIE HEATHEN COLUMBIA	8	8 CELINE DION A NEW DAY HAS COME COLUMBIA
NEW	FUMIYA FUJII EQUAL—SMEJ ASSOCIATED RECORDS	7	NORAH JONES COME AWAY WITH ME BLUE NOTE	5	RONAN KEATING DESTINATION POLYDOR	NEW	9 DAVID HALLYDAY REVELATION MERCURY
5	TOKYO SKA PARADISE ORCHESTRA STOMPIN' ON DOWN BEAT ALLEY CUTTING EDGE	10	MIS-TEEQ LICKIN' ON BOTH SIDES TELSTAR	9	TIZIANO FERRO ROSSO RELATIVO EMI	10	7 MOBY 18 LABELS

CANADA		SPAIN		AUSTRALIA		ITALY	
WEEK	LAST WEEK	WEEK	LAST WEEK	WEEK	LAST WEEK	WEEK	LAST WEEK
(SOUNDSCAN) 07/13/02		(AFYVE) 07/06/02		(ARIA) 07/01/02		(FIMI) 07/01/02	
SINGLES		SINGLES		SINGLES		SINGLES	
1	A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA/BMG	1	VIVA EL AMOR LODNA VALE/UNIVERSAL	1	A LITTLE LESS CONVERSATION ELVIS VS. JXL RCA	1	BY THE WAY RED HOT CHILI PEPPERS WARNER BROS.
1	HOT IN HERRE NELLY FO REEL/UNIVERSAL	2	ASEREJE LAS KETCHUP COLUMBIA/SONY	2	WITHOUT ME EMINEM INTERSCOPE	6	LE VENT NOUS PORTERA NDIR DESIR BARCLAY
2	HERO CHAD KROEGER FEATURING JOSEY SCOTT COLUMBIA/ROADRUNNER/UNIVERSAL	NEW	CORRIENTES CIRCULARES EN EL TIEMPO LOS PLANETAS RCA/BMG	3	KISS KISS HOLLY VALANCE LONDON	4	WHEREVER YOU WILL GO THE CALLING RCA
3	THE HINDU TIMES OASIS EPIC/SONY	NEW	GELATINA NIETOS DEL FUTURO BIT MUSIC	5	HOT IN HERRE NELLY UNIVERSAL	3	WHENEVER, WHEREVER SHAKIRA EPIC
10	SOUL BREAKING THE TEA PARTY EMI	3	A LITTLE LESS CONVERSATION ELVIS VS. JXL RCA/BMG	4	UNDERNEATH YOUR CLOTHES SHAKIRA EPIC	1	STOP CRYING YOUR HEART OUT OASIS EPIC
4	THE GREATEST VIEW SILVERCHAIR ATLANTIC/WARNER	NEW	STOP CRYING YOUR HEART OUT OASIS COLUMBIA	NEW	BY THE WAY RED HOT CHILI PEPPERS WARNER BROS.	2	MOI... LOLITA ALIZEE POLYDOR
6	WITHOUT ME EMINEM WEB/AFTERMATH/INTERSCOPE/UNIVERSAL	1	DON'T SAY GOODBYE PAULINA RUBIO MUXIXI/UNIVERSAL	6	IF TOMORROW NEVER COMES RONAN KEATING POLYDOR	5	WITHOUT ME EMINEM INTERSCOPE
8	CANADIAN MAN: HOCKEY PAUL BRANDT BRAN/BMG	4	CHAYANNE TORERO COLUMBIA/SONY	9	FOOLISH ASHANTI DEF JAM	7	DON'T LET ME GET ME PINK ARISTA
9	GIRLFRIEND N SYNC FEATURING NELLY JIVE/BMG	7	LOVE AT FIRST SIGHT KYLIE MINOGUE EMI ODEON	14	WHEN YOU LOOK AT ME CHRISTINA MILIAN DEF SOUL	8	SEI SOLO TU NEK WEA
RE	RAYGUN MATTHEW GOOD BAND DARKTOWN/UNIVERSAL	5	WITHOUT ME EMINEM POLYDOR/UNIVERSAL	7	I NEED A GIRL (PART I) P. DIDDY FEATURING USHER & LOON BAD BOY/ARISTA	9	KISS KISS HOLLY VALANCE LONDON
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
23	SUPERSEXWORLD ONE TON WARNER	NEW	VITORINO KING AFRICA VS. LOS DEL RIO VALE MUSIC	NEW	GET OVER YOU/MOVE THIS MOUNTAIN SOPHIE ELLIS-BEXTOR POLYDOR	15	19 FESTIVAL PADLA & CHIARA COLUMBIA
15	GOTTA GET THRU THIS DANIEL BEDINGFIELD JIVE/BMG	NEW	HAPPY ENDING EX ZERO RECORDS	NEW	TRIBUTE TENACIOUS D EPIC	NEW	16 COMPLICATED AVRIL LAVIGNE ARISTA
21	MY IRON LUNG RADIOHEAD CAPITOL/EMI			27	HERO CHAD KROEGER FEATURING JOSEY SCOTT ROADRUNNER	NEW	21 GET OVER YOU/MOVE THIS MOUNTAIN SOPHIE ELLIS-BEXTOR POLYDOR
29	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL			NEW	HEAVEN DJ SAMMY & YANOU SHOCK	42	42 DON'T SAY GOODBYE PAULINA RUBIO UNIVERSAL
RE	O CANADA DAVID FOSTER AND LARA FABIAN WARNER			NEW	LIVE IS LIFE HERMES HOUSE BAND & DJ DTZI SHOCK	41	41 MON PETIT GARÇON YUYU LUP
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	EMINEM THE EMINEM SHOW WEB/AFTERMATH/INTERSCOPE/UNIVERSAL	1	DAVID BISBAL CORAZON LATINO VALE MUSIC	1	EMINEM THE EMINEM SHOW INTERSCOPE	NEW	GIORGIA GREATEST HITS (LE COSE NON VANNO MAI...) DISCHI DI CIOCCOLATA/BMG
NEW	NELLY NELLYVILLE FO REEL/UNIVERSAL	2	BUSTAMANTE BUSTAMANTE VALE MUSIC	NEW	NELLY NELLYVILLE UNIVERSAL	1	EMINEM THE EMINEM SHOW INTERSCOPE
3	AVRIL LAVIGNE LET GO NETTWERK/ARISTA/BMG	7	ALEX UBAGO QUE PIDES TU? ORO/WARNER	2	SHAKIRA LAUNDRY SERVICE EPIC	3	MANGO OISINCANTO WEA
2	OUR LADY PEACE GRAVITY COLUMBIA/SONY	4	MANU TENORIO MANU TENORIO PEP'S RECORDS/VALE	3	RONAN KEATING DESTINATION POLYDOR	2	LIGABUE FUORI CDME V2 WEA
4	THE TRAGICALLY HIP IN VIOLET LIGHT MCA/UNIVERSAL	3	FORMULA ABIERTA ALUN HAY MAS VALE MUSIC	4	GRINSPORN NEW DETENTION GRUD	7	UMBERTO TOZZI THE BEST OF UMBERTO TOZZI WEA
6	SHAKIRA LAUNDRY SERVICE EPIC/SONY	6	CHENOA CHENOA VALE/ZOMBA	5	KYLIE MINOGUE FEVER FESTIVAL	NEW	MORCHEEBA CHARANGO WEA
10	PINK MISSUNDAZTODD ARISTA/BMG	NEW	LAS KETCHUP HLJAS DEL TOMATE COLUMBIA/SHAKETOWN	18	ENRIQUE IGLESIAS ESCAPE INTERSCOPE	5	NEK LE COSE DA DIFENDERE WEA
RE	CELINE DION A NEW DAY HAS COME EPIC/SONY	9	MIKE OLDFIELD TRES LUNAS WARNER	7	MOBY 18 MUTE	9	TIZIANO FERRO ROSSO RELATIVO EMI
8	NICKELBACK SILVER SIDE UP EMI	10	GISELA PARTE DE MI VALE/UNIVERSAL	NEW	DAVID BOWIE HEATHEN COLUMBIA	8	NORAH JONES COME AWAY WITH ME BLUE NOTE
9	SOUNDTRACK SPIDER-MAN ROADRUNNER/COLUMBIA/DMG/CRG	8	ROSA ROSA RCA/BMG/VALE MUSIC	15	ALICIA KEYS SONGS IN A MINOR ARISTA	6	SHAKIRA LAUNDRY SERVICE EPIC

Hits of the World is compiled at Billboard/London.

Due to early deadlines this week, charts from some territories are repeated from last week. This also affects Common Currency.

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	(MUSIC & MEDIA) 06/26/02
SINGLES	
1	WITHOUT ME EMINEM INTERSCOPE
2	A LITTLE LESS CONVERSATION ELVIS VS. JXL RCA
4	UNDERNEATH YOUR CLOTHES SHAKIRA EPIC/COLUMBIA
3	PERDONO TIZIANO FERRO EMI
5	WHENEVER, WHEREVER SHAKIRA EPIC
7	UN ENFANT DE TOI MARLENE & PHIL BARNEY AVREP
9	STACH STACH BRATISLA BOYS M6 INT/SONY
NEW	HOT IN HERRE NELLY UNIVERSAL
NEW	STOP CRYING YOUR HEART OUT OASIS BIG BROTHER/SONY
93	WHEN YOU LOOK AT ME CHRISTINA MILIAN DEF SOUL
HOT MOVER SINGLES	
25	LOVE DON'T LET ME GO DAVID GUETTA VIRGIN
36	LEAP OF FAITH/JUSQU'AU BOUT DAVID CHARVET MERCURY
39	KISS KISS HOLLY VALANCE LONDON
35	RAMPI THE LOGICAL SONG EDEL
38	BEVOR DU GEHST XAVIER NAIDOO NAIDOO RECORDS/SPV
ALBUMS	
1	EMINEM THE EMINEM SHOW INTERSCOPE
2	KORN UNTOUCHABLES EPIC
4	SHAKIRA LAUNDRY SERVICE EPIC/COLUMBIA
3	DAVID BOWIE HEATHEN COLUMBIA
5	RONAN KEATING DESTINATION POLYDOR
6	MOBY 18 MUTE
32	SOPHIE ELLIS-BEXTOR READ MY LIPS POLYDOR
NEW	PAPA ROACH LOVEHATE TRAGEDY DREAMWORKS
7	CELINE DION A NEW DAY HAS COME COLUMBIA/EPIC
13	PINK MISSUNOAZTOOD ARISTA

THE NETHERLANDS	
LAST WEEK	(STICHTING MEGA TOP 100) 07/01/02
SINGLES	
1	A LITTLE LESS CONVERSATION ELVIS VS. JXL RCA
2	UNDERNEATH YOUR CLOTHES SHAKIRA EPIC
3	WITHOUT ME EMINEM INTERSCOPE
4	DESECHANTÉE KATE RYAN ANTWERL-SUBWAY
13	HOT IN HERRE NELLY UNIVERSAL
ALBUMS	
1	EMINEM THE EMINEM SHOW INTERSCOPE
3	SHAKIRA LAUNDRY SERVICE EPIC
2	MARCO BORSATO ONDERWEG POLYDOR
5	HANS TEEUWEN DAT DAN WEER WEL CNR
4	BLIF BLAUWE RUIS EMI

SWEDEN	
LAST WEEK	(GLF) 06/27/02
SINGLES	
NEW	ST MONICA ULF LUNDELL ROCKHEAD/EMI
2	WITHOUT ME EMINEM INTERSCOPE
3	UNDERNEATH YOUR CLOTHES SHAKIRA EPIC
4	IF TOMORROW NEVER COMES RONAN KEATING POLYDOR
12	A LITTLE LESS CONVERSATION ELVIS VS. JXL RCA
ALBUMS	
1	MAGNUS UGGLA KLASSISKA MUSTERVERK COLUMBIA
2	THE REAL GROUP & ERIC ERICSON STAMNING VIRGIN
3	EMINEM THE EMINEM SHOW INTERSCOPE
5	KENT VAPEN & AMMUNITION RCA
4	TOMAS LEDIN HELA VAGEN ANDERSON/WEA

DENMARK	
LAST WEEK	(IFPI/NIELSEN MARKETING RESEARCH) 07/02/02
SINGLES	
1	A LITTLE LESS CONVERSATION ELVIS VS. JXL RCA
2	WITHOUT ME EMINEM INTERSCOPE
7	IF TOMORROW NEVER COMES RONAN KEATING POLYDOR
3	NIK & JAY NIK & JAY CAPITOL
8	A THOUSAND MILES VANESSA CARLTON UNIVERSAL
ALBUMS	
1	RAZZ KICKFLIPPER UNIVERSAL
3	EMINEM THE EMINEM SHOW INTERSCOPE
5	DJ ALIGATOR PROJECT THE SOUND OF SCANDINAVIA CAPITOL
4	DAVID BOWIE HEATHEN COLUMBIA
2	DET BRUNE PUNKTUM FAR BRUGTE IKKE NOGET CAPITOL

NORWAY	
LAST WEEK	(VERDENS GANG NORWAY) 07/02/02
SINGLES	
1	A LITTLE LESS CONVERSATION ELVIS VS. JXL RCA
2	WITHOUT ME EMINEM INTERSCOPE
3	UNDERNEATH YOUR CLOTHES SHAKIRA EPIC
5	IF TOMORROW NEVER COMES RONAN KEATING POLYDOR
NEW	MANN NOT MANN KAIZER'S ORCHESTRA BROILER FARM
ALBUMS	
1	EMINEM THE EMINEM SHOW INTERSCOPE
5	D.D.E. HER BLI DET LIV—DE BESTE 199 EMI
2	KENT VAPEN & AMMUNITION RCA
6	RONAN KEATING DESTINATION POLYDOR
3	DAVID BOWIE HEATHEN COLUMBIA

NEW ZEALAND	
LAST WEEK	(RECORD PUBLICATIONS LTD) 06/26/02
SINGLES	
1	WITHOUT ME EMINEM INTERSCOPE
2	A LITTLE LESS CONVERSATION ELVIS VS. JXL RCA
3	GET SOME SLEEP BIG RUNGA COLUMBIA
4	UNDERNEATH YOUR CLOTHES SHAKIRA EPIC
5	ESCAPE ENRIQUE IGLESIAS INTERSCOPE
ALBUMS	
1	EMINEM THE EMINEM SHOW INTERSCOPE
2	PRINCE TUI TEKA THE GREATEST RCA
3	NORAH JONES COME AWAY WITH ME BLUE NOTE
4	RONAN KEATING DESTINATION POLYDOR
5	BLUE ALLRISE VIRGIN

PORTUGAL	
LAST WEEK	(PORTUGAL/AFPI) 06/19/02
SINGLES	
3	MUNDIAL PAULO GONZO COLUMBIA
7	ESCAPE ENRIQUE IGLESIAS INTERSCOPE
8	GABRIEL LAMB MERCURY
5	PAID MY DUES ANASTACIA EPIC
NEW	A LITTLE LESS CONVERSATION ELVIS VS. JXL RCA
ALBUMS	
1	SHAKIRA LAUNDRY SERVICE COLUMBIA
2	NORAH JONES COME AWAY WITH ME EMI
3	XUTOS & PONTAPS SEI ONDE TU ESTASI AO VIVO 2001 EMI
5	EMINEM THE EMINEM SHOW INTERSCOPE
10	LENNY KRAVITZ LENNY VIRGIN

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
DAVID BOWIE Heathen (S)				8	7			9		
EMINEM The Eminem Show (U)	1		1	2	4	1		1	2	1
ENRIQUE IGLESIAS Escape (U)			6					7		10
RONAN KEATING Destination (U)			5	9				4		9
KORN Untouchables (S)	3			6		7				
SHAKIRA Laundry Service (S)				4		6		3	10	2

ARGENTINA	
LAST WEEK	(CAPIF) 06/18/02
ALBUMS	
1	DIEGO TORRES UN MUNDO DIFERENTE RCA
2	CHAYANNE GRANDES EXITOS COLUMBIA
3	CHARLY GARCIA INFLUENCIA EMI
4	RICARDO MONTANER SUMA WEA
5	BANDANA BANDANA BMG
6	EMINEM THE EMINEM SHOW INTERSCOPE
7	LEON GIECO BANDIDOS RURALES EMI
18	MOBY 18 MUTE/EMI
9	FRANK SINATRA ROMANCE REPRISE
10	SOUNDTRACK I AM SAM V2

Global Music Pulse

Edited by Nigel Williamson



THE LONG MARCH: International record companies should not expect China to open up as a major market in the near future, Cui Jian, the father of Chinese rock music, has warned. During a speech in Beijing earlier this month, he also gave a damning report on the local live-music scene: "There are just two or three places you can see regular live music in Beijing. And forget Shanghai and Guangzhou. You won't find anything there." Speaking to a mixed audience of locals and foreigners at Beijing venue the CD Café, Cui Jian complained: "Fake music is rampant in China. Here we prefer karaoke, which is all about limiting yourself and murdering talent. It kills every musical brain cell in your body." Cui Jian is sometimes referred to as "the Chinese Bob Dylan"; his 1987 album, *Rock'n'Roll on the New Long March*, was credited with introducing Western-style rock'n'roll to China. But 15 years later in a country where most CDs are pirated and available for between 60 cents and \$1.45 each, the obstacles facing the still-nascent music industry remain huge. Cui Jian suggested the problems are cultural rather than economic. In a joke aimed at American students in the audience, he said: "We play Ping-Pong better. You guys do rock'n'roll better." Cui Jian followed the speech with a June 23 concert in Beijing.

ADAM WILLIAMSON

THE SQUEEZE IS ON: The squeeze has been put on the Danish Official Hitlist by an easy-listening album of accordion tunes. *Harmonika Traefere* (Accordion Favorites) by Kristian & Jesper entered the charts at No. 23, jumping to the No. 7 slot one week later. Released on EMI-affiliated label CMC, the album's success is partly a result of supermarket sales, which now account for more than 20% of all CD sales. Kristian Rusbjerg, one-half of the duo, says, "It's really a delight that so many people like our music. We are very proud of our placement on the charts." The CD logged such solid sales in its first two weeks that one out of every seven albums sold in the country was the accordion set.

CHARLES FERRO

HERE AND NOW: They are calling Paralive the most original pop band to come out of Sweden since Roxette. The group, signed to Reactive Music, hail from Gotland, the "Island of Roses" in the Baltic Sea. The band's eight members have known each other since high school, when Daniel Gibson, the band's founder and chief architect, joined forces with Johan Carlgren, keyboardist and son of famed lyricist Bosse Carlgren. Fronted by two female vocalists, the group's debut single, "Spin-



PARALIVE

ning Bottles," enjoyed good airplay but poor sales, and the label put the act on hold. Then Gibson scored as a writer with Zomba singer Sita, co-writing her No. 2 Dutch hit "Hello." Now, Paralive's debut album, *Stayin' Here*, and single of the same name was released in June in Germany via Alive Distribution and this month in Scandinavia. "We recorded the album in Gotland in two small houses near the beach," Gibson says. "We also worked at Sandkvie Studios, which is the most beautiful studio in Sweden."

JEFFREY DE HART

SITTING PRETTY: Singapore rap group TripleNoize launched its debut album, *From Where We Sit*, June 22. The album is released and distributed by Singapore label Mouse Records. Among the album tracks is a hip-hop version of "Sway," a single originally recorded in 1954 by Dean Martin. TripleNoize came to prominence when the group took second place in a TV talent quest. "We are into universal music. We listen to all kinds of music for inspiration," says Shafi, 23, who performs in the group as F2. Also in the group is Rama, 24, who uses the name 128Ram, and Iswady, 22, aka Dusty-Dii. *From Where We Sit* was produced by Nikk Eu, the man behind the work of rap-core band Chou Pi Jiang. It was mastered in Atlanta by Glenn Schick.

NAZIR HUSAIN

ROCK PIONEER DIES: Laurie Allen, one-half of '60s pop duo Bobby & Laurie, died June 13 of a heart attack. He began his career as a guitarist in 1959 with one of Melbourne's first rock bands, Malcolm Arthur & the Knight. A partnership with solo singer Bobby Bright saw top 10 hits with "Judy Green," "I Belong With You," and "Hitchhiker" on the Go! and Alberts Productions labels. Bobby & Laurie split in 1966 and reformed three years later for three more singles, including a hit version of Porter Wagoner's "The Carroll County Accident" (Festival), before splitting again. Allen then released a series of country-oriented independent albums, *Once Upon a Song*, *Any Other Man*, and *Me'n Jack Daniels*.

CHRISTIE ELIEZER

'Five Dollar Bill' Worth Its Weight In Gold

Corb Lund Band Offers Canadian Country A Fresh Yet Authentic Voice

BY LARRY LeBLANC

TORONTO—Coming from four generations of southern Alberta ranchers and cowboys, it's hardly surprising that former Canadian teenage rodeo rider Corb Lund has applied his colorful background to his band's contemporary country album *Five Dollar Bill*.

A delight in the vein of the best honky-tonk recordings of Waylon Jennings, Willie Nelson, and Jerry Jeff Walker but also influenced by the story-telling style of Marty Robbins, Ian Tyson, and Johnny Cash, the Corb Lund Band's third album oozes authenticity thanks to its singer/guitarist leader's time spent rodeoing and living on Alberta farms and ranches near Taber, Cardston, and Rosemary.

With 12 original tunes by Lund—most notably the title track, "Time to Switch to Whiskey," and "Short Native Grasses"—the album also superbly portrays the western Canadian province's rugged way of life, with songs about oil-rigging roughnecks and the whiskey bootleggers who operated between Alberta and Montana during the American Prohibition era.

Five Dollar Bill was released June 11 in Canada by Stony Plain Records and June 17 in Europe by U.K.-based independent Loose Music. The album's cover graphic features a limited-edition 1923 U.S. \$5 bill, while photographs on the album include those of an 11-year-old Lund steer riding and steer wrestling, as well as photos of both his mother and father rodeoing. Lund's father was a rodeo cowboy and veterinarian.

"I was a pretty decent steer rider when I was a kid," muses 33-year-old Lund, who fronts an Edmonton-based trio that includes upright bass player Kurt Ciesla and drummer Brady Valgardson. "I didn't go to the national finals, because I didn't go to enough rodeos to rack up points. I never did enough steer wrestling to do well at it."

Holger Petersen, president of Edmonton-based roots label Stony Plain Records, says, "When I heard the album, I immediately realized how special it is."

Tom Bridgewater, managing director of London-based Loose Music, adds, "Corb is a true original, with so much soul and with great, catchy songs. He first sent me an MP3 file of the song '(Gonna) Shine Up My Boots,' which took a half-day to download but was worth the wait. It struck me straight away that this was real country music sung by somebody who had lived the life."

Lund and his band played a seven-date U.K. tour in June with Loose Music stablemates Vera Cruise and Paul O'Reilly, after which he played four dates on his own, appearing with a touring circus in southwest England. "The circus is the only place I could get a horse ride in Britain," Lund explains between shows performing with Gifford's Circus in Cheltenham. "The audi-



PHOTO: BILL BORGWARDT

ences have been really receptive here."

The Corb Lund Band began in 1994 as an opportunity for Lund and his friends to play country/folk outside of their other musical projects. Until last year, the trio's lineup had included drummer Ryan Vikedal, but due to his obligations with popular Canadian rock band Nickelback, he left and was replaced by Valgardson.

Lund was bassist and a founding member of popular Edmonton-based alternative rock band the Smalls, which folded last fall following 12 years together. The Smalls released four albums independently and toured extensively in North America and Europe.

The Corb Lund Band's debut was a cassette-only independent album, *Modern Pain* (1995), limited to 1,000 units. It was followed by *Unforgiving*

Mistress (1999), which was also issued independently.

Two years ago, as the Smalls began fracturing, Lund went to live in Austin for five months to reflect on the next phase of his career. Texas, he says, made him more mindful of Alberta, and songs soon began to develop. "In Texas, everybody wants you to know all about Texas," Lund says. "This got me thinking about where I was from."

Harry Stinson, the album's Nashville-based producer—who has also helmed records by Steve Earle, Lyle Lovett, and Earl Scruggs—says: "Alberta and Texas are very similar. You see plenty of cowboys in Alberta, and there's that roughneck feel in the oil fields there."

After Lund met Stinson at the Edmonton Folk Festival two years ago, he agreed to work with the band. The band traveled to Nashville last June to record five songs with Stinson at the Hum Depot and finished the recording at Homestead Recorders in Edmonton in December.

The album features both Stinson and Vikedal on drums, as well as several prominent Nashville-based players, steel guitarist Dan Dugmore, and fiddler Tammy Rogers.

"I had a blast recording the album," Stinson says. "Corb is a special artist who has a real sense of himself."

Booked and managed by JM Entertainment in Edmonton, the band will tour Canada throughout 2002 in support of *Five Dollar Bill*.

"The bedrock thrill I get is coming up with catchy lines that people can relate to and then playing them and having people smile or sing back the lyrics," Lund says. "You can tell right away at a performance if the music is reaching people."



Brazil Wins Again. Universal Music Brazil (UMB) teenage duo Sandy & Junior took a couple days out of their busy European promotional schedule to meet execs from Universal Music International (UMI) in Paris. The promotional tour—which took in Spain, France, Portugal, and Italy—was to launch the single "Love Never Fails," which the duo has recorded in five different languages. The single has been released in Portugal, Spain, and Italy, following major airplay support in those countries. Sandy & Junior have released 11 albums in their home market and sold more than 12 million albums there, according to Universal. An English-language album is set for a staggered release across Europe this summer and fall. Pictured, from left, are UMB marketing manager Luciana Camargo, UMI senior VP of marketing and A&R Max Hole, Junior, UMI VP of marketing Kate Farmer, Sandy, UMI A&R consultant Tony Swain, and management consultant Richard Ogden.

NEWSLINE...

Music retail giant HMV Europe has turned to the U.K.'s biggest record company to hire a new product director, replacing company veteran David Roche—who moved over to a similar position at bookseller Waterstone's, an HMV Group stablemate, late last year. Steve Gallant joins the company from Universal Music U.K., where he was commercial director. His career includes 13 years as marketing manager and head of buying at Virgin Entertainment Group's U.K. retail chain Our Price and four years as category manager for entertainment and paper shops at supermarket chain ASDA, before he joined Universal in 1998. He will oversee some 60 staffers and be responsible for the buying and merchandising management at HMV Europe. HMV Europe managing director David Pryde says, "[Steve's] expertise across all formats, including video and games, combined with his renowned commercial acumen—which is drawn from both the retail and record-company sectors—gives him a unique perspective that I'm sure will prove a real asset."

JULIANA KORANTENG

Late Swedish producer Dag "Denniz Pop" Volle has been inducted into the Swedish affiliate of the International Federation of the Phonographic Industry's (IFPI) Music Industry Hall of Fame. IFPI Sweden members voted to confer the honor, which recognizes significant contributors to the country's music scene. Volle—who co-founded the now-defunct Cheiron studios—is the third inductee, following Anders Burman (founder of the Metronome label) and the late Stig Anderson (who launched the hugely successful label/publishing operation Polar).

KAI R. LOFTHUS

German authors' body GEMA has come out in support of recent demands by other trade groups to increase the tax on blank media used for private copying. The German Composers' Assn., the German Lyricists' Assn., and the German Music Publishers' Assn. recently proposed the increase to the levy, which has not changed in 15 years (*Billboard Bulletin*, June 12). GEMA members approved a resolution June 26 at their annual general meeting in Berlin, supporting the suggested tax increase on blank data media from 0.0614 euros (5.8 cents) to at least 0.18 euros (17 cents) per hour of playing time. In the resolution, addressed to German Federal Minister of Justice Herta and Paul Daubler-Gmelin, GEMA requests that parliament pass the modification before Sept. 22, the end of the current legislative period. GEMA CEO Reinhold Kreile says, "Policymakers must do something to prevent the new distribution possibilities afforded by digital technology from robbing creative people of their livelihoods."

WOLFGANG SPAHR

Warner Music Europe executive VP Gero Caccia has assumed day-to-day responsibilities for Warner Music International's (WMI) affiliates in Sweden, Norway, and Denmark. The shuffle coincides with the departure of Sanji Tandan, Mats Nilsson, and Finn Work, the respective managing directors of the affiliates. London-based Caccia, who was recently given greater responsibilities for Warner Music in Europe (*Billboard*, June 22), says the new structure is intended to sharpen the major's A&R and business focus in the region. "Our target is to invest significantly in terms of A&R strategy," he says. "We also want to improve the synergy with our Warner/Chappell [publishing] division." The marketing executives and financial controllers at each affiliate will report to Caccia.

LARS BRANDLE

Kjeld Wennick, the Danish A&R veteran who recently launched Copenhagen-based music firm Capella Music (*Billboard Bulletin*, June 18), has entered into a worldwide publishing deal with Universal Music Publishing Group. Full terms of the deal were not disclosed. Capella Music president Wennick is expected to sign songwriters and producers from across Europe.

KAI R. LOFTHUS

After a 13-year tenure, Professor Werner Hay is to retire as managing director of the German Phonographic Academy, which organizes the record industry's annual Echo Awards at the end of this year. His successor will be Oliver Schulten, former managing director at Universal Classics, Jazz & Family Entertainment. Schulten began some of his new duties July 1 and will completely take over Jan. 1, 2003.

WOLFGANG SPAHR

U.K. collecting society Phonographic Performance Ltd. (PPL) has struck a reciprocal agreement with Phonographic Performance Co. of Australia (PPCA). Under the agreement, PPL will collect and distribute licensing fees to Australian indies; PPCA will represent U.K. indies in Australia for broadcast and public performance. In recent months, PPL has struck similar pacts with German society GVL, the Netherlands' SENA, and Canada's AVLA.

LARS BRANDLE

Chain Gets Wake-Up Call

New Owner Saves Norwegian Retailer Hysj! Hysj!

BY KAI R. LOFTHUS

OSLO—The name of leading Norwegian music chain Hysj! Hysj! translates into “Hush! Hush!”. It narrowly missed being a sadly appropriate moniker, as the music merchant's stores recently got pulled back from the brink of permanent silence.

A decade after redrawing the retail map of Norway by simultaneously establishing music stores in shopping malls for the first time and aggressively seeking new, improved levels of discount from suppliers, the 41-strong chain approached Oslo's Bankruptcy Court June 11 claiming debts amounting to 67 million Norwegian kroner (\$8.3 million) and assets totalling only 55 million Norwegian kroner (\$6.8 million) (*Billboard Bulletin*, June 12).

UNLIKELY SAVIOR

The future looked bleak. But a few days later, a shipping heir with music-industry ambitions emerged as the chain's unlikely savior. Kristoffer Olsen, the 39-year-old chairman of Oslo-based wholesale clothing firm Jotunfjell Partners and a man with no previous music-industry experience, acquired for an undisclosed sum the 24 stores wholly owned by the chain's primary investor, businessman Tom Bergesen (who owned 56% of the Hysj! Hysj! parent company), and co-founders Rolf Kjos-Hanssen (28%) and Are Pedersen (16%). Pedersen quit his president/CEO position in 1998 but remained an investor and board member; Kjos-Hanssen had remained as marketing manager.

Olsen has said that he plans to retain about 50% of the 150 staffers employed in the 24 stores. The future of the other 17 outlets, which are franchise operations, and of two stores operating separately under the Hysj! Hysj! banner in Stockholm remained unclear at press time.

Before Hysj! Hysj! launched in 1992, there were not any major music chains in Norway. At the height of its success in 1997, the company—at the time jointly headed by Kjos-Hanssen and Pedersen—expanded into Sweden by acquiring two Stockholm music stores from Sony Music Entertainment Sweden (*Billboard*, Sept. 27, 1997) and a few months later announced plans to launch 25-30 stores in Sweden within four years (*Billboard*, Jan. 31, 1998) with former Virgin Megastore Norway managing director Morten Raanes at the helm. But the expansion failed to materialize, and after two years as managing director of the Swedish division, Raanes left the company. Simultaneously, the chain introduced a more centralized structure in Norway.

Industry executives approached by *Billboard* either declined to comment on the ongoing situation or would only do so on condition of anonymity. One suggests that the retailer had problems with its staffing policy at store level, saying, “They only hired low-wage staff, meaning if someone walked into a store to get the latest Bob Dylan record, they would reply ‘Bob who?’”

But the source also claims that “the management was impatient and went after good deals and discounts instead of good music.” Indeed, most executives canvassed suggest that problems lay within central headquarters rather than at the local level.

One sales manager says, “During our meetings with [central] management, we were never allowed to play any music or show TV ads or any new videos. The focus was never on music. We were lucky if we were able to get hold of the head buyer once a week or every second week.”

“As far as I know, no labels were approached by Hysj! Hysj! to help solve their problems. We were met with silence, and silence in this case wasn't golden.”

No Hysj! Hysj! executives were available for comment at press time.

ARIA Considers Introducing Airplay Monitoring Information In Charts

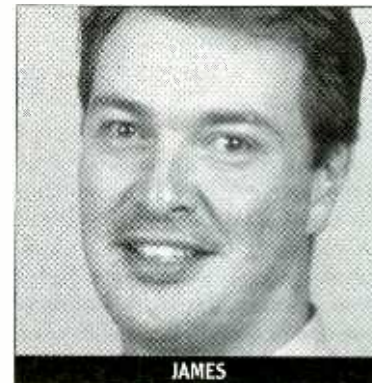
BY CHRISTIE ELIEZER

SYDNEY—The Australian Record Industry Assn. (ARIA) is in discussions with radio-monitoring firms from Europe and the U.S. about introducing airplay information into its existing range of charts.

Some six months ago, a number of U.S. and European radio monitoring systems approached labels body ARIA, individual record companies, and such trade associations as the Federation of Australian Radio Broadcasters about setting up computerized monitoring systems here.

At that time, several members of the ARIA board suggested that the official ARIA singles chart, which is compiled from sales figures collected from 860 stores around the country, could be modified to incorporate radio airplay data. That provoked discussion within the industry about whether such a move would work for or against local acts and whether, if Australia followed the example of the U.S. by adopting singles charts made up from airplay and retail data (such as The Billboard Hot 100), a smaller number of singles would end up being released.

ARIA chief executive Stephen Peach emphasizes to *Billboard* that discussions with radio monitors “are still at a very early stage” and that any change



JAMES

to the singles chart would depend on the outcome of those talks.

Global sales estimates from the International Federation of the Phonographic Industry for 2001 indicated a 16% fall in global sales of singles, based on trade shipments and scaled up. In Australia, however, singles shipments rose to 12.3 million units last year vs. 11 million in 2000, according to ARIA.

Industry insiders suggest that only 20% of singles released turn a profit, but record-company heads agree the format remains an effective marketing tool. “For consumers, they're the trailer to an album,” Warner Music Australia chairman Shaun James says.

BMG Australia managing director Ed St. John adds, “When a single goes

up the charts, the album follows.”

Currently, the only airplay monitoring carried out in Australia is by industry publication *The Music Network*, with listings collated manually based on playlists supplied by radio stations. The cost of setting up computerized monitoring would be high; industry insiders put the ballpark figure at \$500,000 Australian (\$280,000).

James, who is also chairman of the ARIA marketing committee, insists, “This not so much an issue about changing the charts, although more data is always welcome. To me, the issue is that Australia is one of the few [of the world's] top 10 territories that doesn't have computerized airplay monitoring or data.”

James suggests that it would be beneficial for labels to see more quickly than at present where new tracks are breaking, in order to make for a smarter allocation of marketing and promotional dollars.

Among the prime concerns for independent labels is whether any chart/data compilation would include major outlets for indie-sector music, such as the government-run alternative rock network Triple J and college stations, as well as the ratio of airplay to retail that any revised chart might contain.

Russian Duo PPK Importing Trance Back Home

BY ALEKSEY KRUZIN

MOSCOW—The sound of young Rostov-on-Don is coming home.

On the back of a unique breakthrough in the U.K. dance market, Russian trance duo PPK is enjoying newfound popularity in its homeland. The act's single “Resurrection” on U.K. indie Perfecto peaked at No. 3 on the Official U.K. Chart's top 40 last December and collected a British Phonographic Industry (BPI) silver disc (200,000 copies shipped). The track was originally recorded in 1998 by the duo—consisting of Alexander Polyakov and Sergey Pimenov—at its home studio in Russia's southern industrial city of Rostov-on-Don.

Now based in Moscow, PPK is the highest-charting Russian act in the U.K. ever. “It has been really exciting working with PPK,” London-based Perfecto label manager Christine Wanless says. “Not only did they give us our biggest single last year, it has hopefully opened doors to similar artists in Russia, where dance music is finally being recognized.”

“Resurrection” features the theme to the successful 1979 Soviet film *Sibiriada* and the sampled voice of cosmonaut Yuri Gagarin; it commemorates man's first trip into space. Since its U.K. success, the single has charted across Europe. It also went on to become a sales success in the Russian market thanks to PPK Management, the act's own label/studio/management company.

The label claims over-the-counter sales of more than 110,000 copies in Russia since the single's March release. The act also claims to have had more than 2.5 million downloads of its music from mp3.com (including more than half a million downloads of “Resurrection,” which appeared online in fall 2000) prior to signing with Perfecto last July.

But U.S. success has been elusive. “‘Resurrection’ was originally licensed to a different label in the U.S. back in the time of PPK's initial success on mp3.com [in early 1999],” says Yury Marychev, PPK's Moscow-based manager. The track appeared in the U.S. on the Tommy Boy Silver label imprint in March as a one-off deal. “With Perfecto opening offices in the U.S. this year, we hope our next single and the album will get them all the attention they deserve.”

That second single, the double-A-sided “ReLoad/Russian Trance,” is scheduled for international release through Perfecto in August and will be fol-



PPK

lowed by an album. The pair released an album independently in 1999, but only 1,000 copies of *Feel Insomnia* were manufactured and distributed in Rostov-on-Don.

To meet Russian market demand, evidenced by several pirate compilations and albums, PPK released a 13-track compilation album in May specially for the Russia and CIS market. Titled *Russian Trance: The Forming*, it has shipped more than

130,000 copies to date. The collection, recorded between 1998 and 2001, will be offered internationally for sale via the Internet only.

“This release was long overdue,” Marychev says, “and its success shows that if people like your music, they will want to have it at home, whether they have downloaded it before or not.”

Pimenov, himself a one-time local DJ in Rostov-on-Don, says, “We were forced onto the Internet by [radio] initially refusing to play a track which had ‘too many drums in it and nobody singing.’” He now presents a weekly show on Moscow dance station Dynamite FM. “All they were saying was, ‘This music you made for 50 Rostov junkies won't get you anywhere.’ We were very lucky not to sign with anyone in Russia first, because that would undoubtedly have prevented us from succeeding internationally.”

Polyakov, a sound engineer/musician with a background in recording jazz, says, “We realized very early on that shopping demos in Russia is a complete waste of time. Labels here cannot really invest anything in order to earn anything on us. And we asked ourselves, ‘What is it that a label, even a major, would really do for us in Russia to succeed abroad? We realized we'd be much better off doing it the independent way.’”

At home, PPK have a similar do-it-yourself approach to publishing. Marychev says, “There's not a single publisher here who can provide the same services to us as [those] in the West, and we are not even talking about things like creative development. So going any other way than self-publishing here would be inhibiting our growth and development.” PPK is, however, considering several direct offers from major international publishers to get the services Russia cannot offer.

Events Calendar

JULY

July 8-9, **Plug.In: The Seventh Annual Jupiter Music Forum**, in association with *Billboard*, New York Hilton. 917-534-6424.

July 9, **Will Rogers Awards**, presented by the Academy of Western Artists, Scott Theater, Fort Worth, Texas. 580-389-5350.

July 9, **42nd Songwriter Showcase**, presented by the Songwriters Hall of Fame, Fez Under Time Café, New York. 212-957-9230.

July 15-17, **National SGA Week**, sponsored by the Songwriters Guild Foundation, various venues, Nashville. 615-329-1782.

July 16-18, **2002 Video Software**

Dealers Assn. Convention, Rio Suite Hotel and Casino, Las Vegas. 818-385-1500.

July 18, **2002 Heroes Awards honoring Ray Charles, Jermaine Dupri, Joel Katz, and the Atlanta Symphony Orchestra**, sponsored by the Atlanta chapter of NARAS, Westin Peachtree Plaza Hotel, Atlanta. 404-249-8881.

July 19-21, **International Music Products Assn. Summer Trade Show**, Nashville Convention Center, Nashville. 323-965-1990.

July 22, **Night at the Net**, benefiting MusiCares, Los Angeles Tennis Center of the Straus Stadium, Los Angeles. 310-392-3777 (see Good Works, this page).

July 22-27, **National SGA Week**, sponsored by the Songwriters Guild Foundation, various venues, New York. 212-768-7902.

July 26-31, **International Assn. of Assembly Managers' 77th Annual**

Conference & Trade Show, Georgia World Congress Center, Atlanta. 972-255-8020.

July 29-Aug. 2, **National SGA Week**, sponsored by the Songwriters Guild Foundation, various venues, Los Angeles. 323-462-1108.

July 31-Aug. 3, **Atlantis Music Conference**, Sheraton Atlanta Hotel. 770-499-8600.

AUGUST

Aug. 6, **BMI Urban Music Awards**, Club Tropigala, Fontainebleau Hotel, Miami Beach (by invitation only).

Aug. 7-9, **Billboard R&B/Hip-Hop Conference & Awards**, Roney Palace, Miami Beach. 646-654-4660.

Aug. 8-10, **Third Annual Latin Alternative Music Conference**, Puck Building, New York. 818-763-1397.

Aug. 14, **Fourth Annual Recording Academy Golf Tournament**, presented by the Chicago chapter of NARAS, Harborside Golf Center, Chicago. 312-786-1121.

Aug. 15-17, **PopKomm 2002 Trade Show for Pop Music and Entertainment**, Cologne Trade Fair Complex, Congress Centre West, Cologne, Germany. popkomm.de.

Aug. 21-22, **DVD Entertainment Conference and Showcase**, Hilton Universal City & Towers, Universal City, Calif. 609-279-1700.

Aug. 29, **MTV Video Music Awards**, Radio City Music Hall, New York. 212-258-8000.

SEPTEMBER

Sept. 12-14, **National Assn. of Broadcasters Radio Show**, Washington State Convention and Trade Center, Seattle. 800-342-2460.

Sept. 12-14, **Third Annual Americana Music Assn. Conference**, Hilton Suites, Nashville. 615-340-9596.

Sept. 12-15, **Second Annual Huntsville South Music Conference**, Von Braun Civic Center, Huntsville, Ala. 256-722-3150.

Sept. 18, **Third Annual Latin Grammy Awards**, Kodak Theatre, Los Angeles. 310-392-3777.

Sept. 18-21, **Muscle Shoals Music Assn. Songfest Seminar**, various venues, Muscle Shoals, Ala. 800-941-6762.

Sept. 22-25, **CISAC World Congress**, Queen Elizabeth II Conference Centre, London. 20-7222-5000.

Sept. 30-Oct. 2, **Billboard Dance Music Summit 2002**, Marriott Marquis, New York. 646-654-4660.

OCTOBER

Oct. 8-10, **East Coast Video Show**, Atlantic City Convention Center, Atlantic City, N.J. 818-385-1500.

Oct. 10-12, **Hollywood Reporter/Billboard Film & TV Music Conference**, Renaissance Hollywood Hotel, Los Angeles. 646-654-4660.

Oct. 14-20, **International Bluegrass Music Assn. World of Bluegrass Convention**, Galt House and Kentucky Center for the Arts, Owensboro, Ky. 270-684-9025.

NOVEMBER

Nov. 4, **ASCAP Country Awards**, Opryland Hotel, Nashville (by invitation only).

Nov. 4, **11th Annual Music Industry Trusts' Dinner Honoring Sir Elton John and Bernie Taupin**, Grosvenor House Hotel, London. 44-207-851-4000.

Nov. 5, **BMI Country Awards**, BMI Nashville office (by invitation only).

Nov. 5, **Christian Country Music Assn. Awards**, Ryman Auditorium, Nashville. 615-742-9210.

Nov. 6, **36th Annual Country Music Assn. Awards**, Grand Ole Opry House, Nashville. 615-244-2840.

Nov. 7, **Musicians' Assistance Program (MAP) Awards**, House of Blues, Los Angeles. 310-559-9334.

Nov. 12, **Billboard Music & Money Symposium**, St. Regis Hotel, New York. 646-654-4660.

DECEMBER

Dec. 9, **13th Annual Billboard Music Awards**, televised live on Fox TV, MGM Grand Hotel, Las Vegas. 646-654-4600.

Dec. 11, **NY Heroes Awards**, presented by the New York chapter of NARAS, Roosevelt Hotel, New York. 212-245-5440.

Submit items for Lifelines, Good Works, and Events Calendar to Margo Whitmire at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhitmire@billboard.com.

sang, and recorded for RCA Victor. Dennis is survived by his wife and four children.

William Buford Waddell, 68, of complications from emphysema, June 24 in Tennessee. A retired furnace operator at the Ford Glass Plant, Waddell was the father of *Billboard* senior editor of touring Ray Waddell. He is survived by two sons, one daughter, and five siblings.



Mended in the Morning. Adult top 40 WPLJ New York recently entertained singer/songwriter Marc Anthony, whose new single "I Got You"—taken from the album *Mended*—is in the station's top 20. Pictured, from left, are WPLJ morning-show hosts Todd Pettengill and Scott Shannon, Anthony, and the morning show's Patty Steele.

Good Works

MUSICAL BID: Sheryl Crow and Vanessa Carlton are among the musical artists donating their time and belongings to VH1's Save the Music Foundation. Fans

can go to ebay.com/vh1 to bid on a chance to appear in a **Boyz II Men** video, take a private singing lesson from Carlton, or to own such items as a guitar signed by Crow. Proceeds will go directly to the foundation, a nonprofit organization aiming to restore music programs in public schools. Contact: **Tracy Huber** at 212-221-1713.

DOUBLES, ANYONE? Country star **Andy Griggs** will perform at the opening-night charity gala Night at the Net, which will kick off the Mercedes-Benz Cup and also feature tennis pros **Andre Agassi** and **Lleyton Hewitt** paired against each other in a doubles tournament with as-yet-unannounced celebrities. The event takes place July 22 at the Los

Angeles Tennis Center of the Straus Stadium. Proceeds will benefit the MusiCares Foundation, established by the National Academy of Recording Arts and Sciences to utilize the resources and attention of the music industry to create a support system in times of medical, financial, or personal crisis. Contact: **MusiCares** at 310-392-3777.

Solution to this issue's puzzle (page 98)

M	A	C	E	M	A	N	N	Y	S	M	A	D
A	W	O	L	A	R	E	O	U	T	O	N	O
J	I	M	M	Y	I	O	V	I	N	E	N	N
O	R	E	O	L	D	E	R	W	A	K	E	S
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	B	E	R	R	Y	G	O	R	D	Y	J	R
H	O	T	E	L	H	E	R	A	T	M	A	Y
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A	N	T	D	A	V	I	D	G	E	F	F	E
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MERCHANTS & MARKETING

Boucher Wants Consumers' Fair-Use Rights Protected

Democrat Advocates Prominent Labeling Of Copy-Protected CDs, Balancing Of Current Laws

BY STEVE TRAIMAN

U.S. Rep. Rick Boucher, D-Va., will deliver a keynote address at the seventh annual Plug.In Forum in New York held July 8-9, hosted by Jupiter Media Metrix in association with *Billboard* and Digital Club Network.

Serving his 10th term, representing the Ninth Congressional District, Boucher has served as an assistant whip since 1985. As a member of the House Energy and Commerce Committee, he sits on two subcommittees: Telecommunications and the Internet, and Energy and Air Quality. He also sits on the House Judiciary Committee, serving on the Courts, the Internet, and Intellectual Property subcommittee.

As an outspoken proponent of fair-use music rights for Internet users while assuring protection to the owners of intellectual property, Boucher is currently authoring legislation that will establish fundamental federal policies for the Internet. *Billboard* asked him to share some of his candid views on the digital-music marketplace.

How do you view the fair-use rights of consumers to make musical recordings for personal use of their own CDs, radio, and the Internet?

Consumers have a fair-use right to make personal-use copies of music and other content they have lawfully acquired. Fair-use copies may be made for the personal convenience of the consumer, and the copies must be noncommercial in nature. Individuals who purchase music CDs have and should continue to have the right to rearrange the tracks on those CDs and perhaps blend into their own home recordings music from other CDs so that they can listen to exactly the music they desire in the order in which they desire to hear it. This fair-use right of "space shifting" is widely acknowledged and must be preserved.

I am concerned by the announced intention of a number of record labels to undermine this historically protected fair-use right by introducing copy-protected CDs to an unsuspecting marketplace. At a mini-

mum, it is essential that the government guarantee that any CDs that are copy-protected be prominently labeled so that consumers will know precisely what they are buying. Labeling is particularly important in view of the fact that many of the copy-protected CDs will not play on [some] personal computers, Linux computers, DVD drives, or even in some portable or auto-mobile CD players. Fairness requires that consumers have notice of all such disfunctionalities.

With reference to the Internet, it is now apparent that millions of consumers are eager for legal, innovative, easy-to-use online music services that will allow them to obtain permanent portable downloads of songs at an affordable price. When such a service is finally launched—making the most popular music of the day available across the Internet at a fair price—millions of Americans will enthusiastically respond. Consumers will pay a reasonable amount [of money] for a convenient, quality-assured product that is easily accessible, contains a full inventory of music, and preserves longstanding personal uses of high-value content.

How do you view the protection of intellectual property rights and royalties for artists, songwriters, music publishers, and record labels?

Rigorous intellectual property protection is essential both for the creators of entertainment and for all citizens who

enjoy the creative works. From the earliest days of our nation, creative works have enjoyed federally granted exclusivity for a limited period of time in recognition of the need to assure fair compensation to creators as an incentive for the origination of new creative products.

Our current challenge is to find the appropriate balance in our intellectual property laws, which will continue to incite

the creation of new works and will simultaneously preserve the fair-use rights of consumers, while encouraging the introduction of useful new technologies for the consumer market.

Unfortunately, that balance is now tilted toward granting innovators and creators nearly unbounded rights to control their output to the detriment of the fair-use rights of citizens. The intellectual property laws now provide the creator far more control over the work than is necessary to assure fair compensation. A rebalancing of the law is required, and the legislation to achieve a rebalance will be one of the central themes in the congressional information technology policy debate for the

lower prices than were previously available. However, the trend is damaging to our culture as a whole, because it diminishes diversity and may harm local artists.

I suspect that the independent music retailers who survive the trend toward centralization in retailing and who survive the technological challenges—such as music retail and distribution across the Internet—will be those that provide the most value to their customers by focusing on new or niche music or other value-added services while working closely with local artists and local performance venues.

How do you see the future of the \$12 billion retail U.S. music industry evolving in the next decade?

Due to technological advances and unfolding distribution models, we are now in a decade of experimentation, innovation, and turbulence, which will ultimately usher in successful new business models. I have no doubt that creative musical personalities will continue to be valued by consumers and that many of these trailblazers will reside inside major recording companies.

However, the Internet enables these trailblazers to be anyone whose personality and tastes can be communicated directly to attentive consumers. The Internet offers unprecedented opportunities for independent artists and new songwriters and entertainers to reach an audience without the necessity of signing up with a major record label. As the decade progresses, a wider variety of truly independent songwriters and performers will enter the market via the Internet.

As consumers learn that a vast array of interesting independent musical material can be found throughout the Internet, they will look less and less to the major-record-label system as the sole supplier of the music they acquire. As a result, the music industry will be larger, more exciting, more diverse, more energetic, and far more decentralized. I am excited by that future prospect, and I believe that emerging artists are as well.



'Rigorous intellectual property protection is essential for both the creators of entertainment and for all citizens who enjoy the creative works.'

—REP. RICK BOUCHER

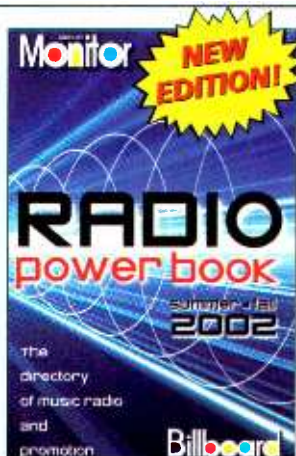
next few years.

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BDP83162



Scene From the Center. EMI Classics' Plácido Domingo visited Tower Records' Lincoln Center store in New York to sign copies of his newest CD, *Wagner: Scenes From the Ring*. Pictured, from left, are Tower Lincoln Center sales manager Bryan Hester, EMI Classics regional sales manager Brian Joosten, Tower Lincoln Center GM Tim Devin, and EMI Classics VP Mark Forlow. Seated, from left, are EMI Classics VP/GM of classics and jazz Tom Evered and Domingo.

In The News

• RED Distribution has laid off 13 staffers as part of a restructuring of the company. The downsizing mainly affected back-office personnel at the New York headquarters and branch offices in Los Angeles, Chicago, and Atlanta. The cutbacks were expected, as RED's market share and label roster have waned during the past 18 months following the distributor's return to 100% ownership by Sony. In related moves, RED is moving its merchandising functions to Chicago and is promoting Chicago regional director of product management services Jolene Nixon to national director. RED's production department will shift to L.A. and will report to Dean Fine, who has been upped to VP of inventory management from senior director.



• Koch Entertainment Distribution has inked exclusive distribution pacts with three labels: Houston-based Draper, Boston-based Amerigo, and Orlando, Fla.-based Wright International Records and Entertainment (WIRE), which was founded by artist manager Johnny Wright (Britney Spears, 'N Sync). Initial releases, due Aug. 13, are 8Ball's *Lay It Down* (Draper), Rockapella's *Smilin'* (Amerigo), and Triple Image's *Celebrate* (WIRE).

• Private-equity fund Blackstone Capital Partners III has completed its acquisition of most of Columbia House. Terms were not disclosed, but the fund, an affiliate of the New York-based Blackstone Group, is believed to have paid about \$420 million for an 85% stake in the record-and-movie club. Former owners Warner Music Group and Sony Music Entertainment retain minority interests.

• Philips Electronics has filed a complaint with the U.S. International Trade Commission (ITC) against 19 disc manufacturers, all located in the U.S., Taiwan, or Hong Kong. Among them are California-based manufacturers Bregusa Micro International, J&E Enterprises, and QTC Computer Systems. Philips says the firms are infringing on certain patents that are related to CD-R and CD-RW technologies by manufacturing or selling those types of discs in the U.S. without a license. Philips seeks an ITC ban on the unlicensed discs and cease-and-desist orders.



Declarations Of Independents™

by Chris Morris

LOVE SUPREME: I write these words only 24 hours after the death of my editor in chief, as **John Coltrane's** *A Love Supreme*—an album that has never failed to bring me solace in recent times of grief, anguish, or confusion—plays on my office stereo.

I woke up today, and the sun was purple, and the trees were blue. Everything in my world looked different—all because of the passing of that maddening, impossible, quite gifted man.

My relationship with **Timothy White** was a complex, conflicted, and usually uneasy one. (He was above all things a believer in honesty, and I don't think he would want me to be dishonest on this point.) Tim was a complicated and volatile guy whose formidable temper matched my own, and I felt his lash more than once over the course of 11 years. We disagreed on points both fundamental and inconsequential, journalistic and philosophical.

And yet we came from the same school. I first met Tim in 1980, at *Rolling Stone's* old Century City office in Los Angeles, when he was an editor at the magazine and I was freelancing regularly there. Though our tastes in music were very dissimilar, we were both old-school rock journalists whose work matured, if that is the right word, in the late '70s and early '80s.

Not long after Tim became editor in chief of *Billboard* in 1991, he came to L.A. and took me out to lunch. It was there that I first encountered what I came to feel were his greatest assets: a boundless mania for music in all its forms and a profound and essential belief that art at its best could animate and uplift the human spirit.

It is always easier to see where one's beliefs diverge from another's and more difficult to divine where they wholly merge. In meditating on Tim's life and work during the last day, I've reached, perhaps more deeply than ever, a sense of what he held true—and what I hold true as well.

Foremost, Tim demanded *passion*—from musicians and from his editors and writers. He used that word, "passion," often. He was not an "oh-what-the-hell" guy. Everyone I ever talked about him with, whether they knew him intimately or casually, invariably commented on his enthusiasm about the music that moved him. (He was the same way about books: When he'd poke his head into my cubicle on his visits to L.A., he'd always comment

about some tome on my desk that he had read.)

In an era in which much of our music sounds increasingly factory-made, disengaged, banal, and blandly commercial, I think it's critical that we embrace Tim White's commitment to music that generates emotional heat and soulful force.

Moreover, Tim believed—to his core, and some thought to a fault—that music, and art in general, should bring with it a moral and spiritual center. It was this belief that led him to embrace such performers as **Bob Marley** and **George Harrison**. He understood that music has power—the power to heal and enlighten, or to mislead and destroy. And he marshaled all his creative powers to keep music out of the darkness and in the light.

Apropos of this column—which he created for me, and named, 10 years ago—he was a believer in independence, as his outspoken involvement in the artists' rights crusade of the past couple of years reflected. Just as he felt that music should itself be liberating, he felt that its creators should themselves be liberated from the indentured servitude too often mandated by the industry's standard operating procedures. This notion did not win him friends in some enclaves of our business. I will always be proud of his stand.

He also allowed me my own independence and entrusted coverage of the indie side of the business to me with no strings attached. I can think of perhaps three times in a decade when he nudged me in the direction of a column item. Otherwise, his hands remained folded.

Though he didn't hire me at *Billboard*, Tim gave me the best beat I've ever had in my career. I am ever in his debt.

Yes, he could piss you off, even drive you to tears sometimes. But Tim White was in the final analysis a unique and exotic specimen of that *rara avis*, the true believer. His love of music had an abiding intensity. When he spoke about a particular album or song he loved, he would virtually vibrate with excitement. It was infectious, even thrilling. And those were the times, in spite of everything and anything else, that you'd love him, madly.

He was a *terrible* dancer, though. I've got some Marley on the box now: "Is This Love." I hope Tim's tuned in. And dancing...

UNITED STATES BANKRUPTCY COURT SOUTHERN DISTRICT OF NEW YORK

In re: **UNAPIX ENTERTAINMENT, INC., et al.**, Debtors. Chapter 11 Case No. 00 B 15545 (REG) Jointly Administered

NOTICE OF SALE OF DEBTORS' ASSETS AND PROCEDURES FOR FIXING CURE AMOUNTS

PLEASE TAKE NOTICE THAT on June 27, 2002 the United States Bankruptcy Court for the Southern District of New York, upon application of Unapix Entertainment, Inc., et al., the above-captioned debtors and debtors-in-possession (collectively the "Debtors"), entered an Order (a) Establishing Bidding Procedures in Connection with the Sale of the Debtors' Library and Related Assets Pursuant to 11 U.S.C. § 363, including without limitation, Break-Up Fee Provisions, (b) Approving the Form and Manner of Notice, (c) Approving the Form of Asset Purchase Agreement and Assumption and Assignment Agreement, (d) Approving Procedures Fixing Cure Amounts and for the Assumption and Assignment of the Debtors' License Agreements, (e) Authorizing the Debtor's Rejection of Any License Agreements Not Included in the Sale of the Library, (f) Scheduling an Initial Hearing to Approve the Sale(s) and Granting Other Related Relief (the "Scheduling Order"). All capitalized terms not otherwise defined herein shall have the meaning given them in the Debtors' application filed with the Bankruptcy Court in respect of such Scheduling Order on June 25, 2002.

PLEASE TAKE FURTHER NOTICE that the Debtors wish to establish 12:00 noon, Eastern Daylight Time, July 24, 2002 as the final auction date (the "Auction Date"). The Debtors shall accept Qualified Bids (as defined herein) until the Auction Date. The Debtors will publish notice of the Auction in The New York Times (National Edition), as well as Variety and Billboard (weekly editions), each reputable and known trade publications.

PLEASE TAKE FURTHER NOTICE that in order to facilitate the proposed sale of the Debtors' Assets, which includes, among other things, various Licensed Properties, the Debtors intend to fix all cure amounts for those Licensed Properties that may be assumed and assigned to the Successful Bidder. Attached hereto is a schedule of the cure amounts with respect of each of the Debtors' Licensed Properties.

PLEASE TAKE FURTHER NOTICE THAT ANY OBJECTIONS TO THE CURE AMOUNTS SET FORTH ON THE SCHEDULE ATTACHED HERETO, MUST BE IN WRITING AND RECEIVED IN THE CHAMBERS OF THE HONORABLE ROBERT E. GERBER, BANKRUPTCY JUDGE AT THE UNITED STATES BANKRUPTCY COURT, SOUTHERN DISTRICT OF NEW YORK COURT UNITED STATES BANKRUPTCY COURT FOR THE SOUTHERN DISTRICT OF NEW YORK, ONE BOWLING GREEN, NEW YORK, NEW YORK 10004 AND RECEIVED BY THE UNDERSIGNED COUNSEL FOR THE DEBTORS NO LATER THAN 12:00 P.M. PREVAILING EASTERN TIME ON JULY 5, 2002. Any objections to cure amounts must set forth with specificity all claimed amounts and include detailed computations and the identification of the section of the relevant documents that is the basis for such objections. If an objection is properly filed in accordance with the above procedure, a hearing on the Motion will be held before the Honorable Robert E. Gerber at the United States Bankruptcy Court for the Southern District of New York, One Bowling Green, New York, New York 10004, on July 9, 2002 at 9:45 a.m. Only those parties who have filed objections will be heard at such hearing.

PLEASE TAKE FURTHER NOTICE that any party failing to submit an objection by July 5, 2002, in accordance with above paragraph, to the cure amounts set forth on the schedule hereto shall be deemed to consent to such amount as presented by the Debtors and shall thereafter forever be barred and estopped from asserting or claiming against the Debtors and any Successful Bidder or any direct assignee that any additional amounts are due or defaults exist on account of obligations alleged to have accrued prior to the date of this Motion. As indicated above, if an objection is properly filed in accordance with the above procedure, a hearing on the cure amounts in dispute will be held before the Honorable Robert E. Gerber at the United States Bankruptcy Court for the Southern District of New York, One Bowling Green, New York, New York 10004, on July 9, 2002.

PLEASE TAKE FURTHER NOTICE that, as set forth in the Scheduling Order, any party interested in acquiring the Library or any Lot (each as defined in the Motion) may submit bids for the Assets or any of the Lots to (i) Alice Neuhäuser, Chief Restructuring Officer, Unapix Entertainment, Inc., 15910 Ventura Boulevard, 9th Floor, Encino, California, 91436, Phone 310-358-5508, Facsimile 310-358-5513 and (ii) Schulte Roth & Zabel LLP, 919 Third Avenue, New York, NY 10022, Attn: James M. Peck, Esq., counsel for Debtors by no later than July 24, 2002 at 12:00 p.m., Eastern Daylight Time, the Auction Date, subject to the following terms and conditions:

1. To be considered a "Qualified Bid," such competing bids must (i) include an executed Asset Purchase Agreement or Assumption and Assignment Agreement, as the case may be (ii) a letter outlining the bid, (iii) provide for the closing on such acquisition within three (3) business days of the date of entry of an order approving the sale and (iv) be accompanied by an earnest money deposit of at least ten (10) percent of such party's bid via a certified check or wire transfer payable to, Schulte Roth & Zabel, LLP, as escrow agent.

2. Each Qualified Bidder may be invited to increase their respective bid, in the event that such bid is not the highest bid in increments of \$50,000 and subject to the terms and conditions of the Scheduling Order.

3. In the event competing Qualified Bids are received, the Debtors shall, in consultation with GECC and the Committee, select the highest and best bid promptly following the Auction. All parties who have submitted a Qualified Bid will receive further notice of such decision from the Debtors. After all Qualified Bids for the Library have been determined by this process and are analyzed relative to each other, the Debtors will ask the Court to approve the Successful Bid(s) at the Sale Approval Hearing scheduled for July 31, 2002 at 9:45 a.m.

4. All bidders shall be deemed to acknowledge that they have had an opportunity to review the pertinent documents with respect to the Library and related Licensed Properties before making offers and that all bidders rely solely on that review and upon their own investigation of the Library in making their offers.

5. All offers for the purchase of the Assets shall contain an acknowledgment that the offer is not contingent upon any due diligence investigation, the receipt of financing or any board of directors, shareholders or other corporate approval.

6. Formal acceptance of a bid will not occur unless and until the Court enters an order approving and authorizing the Debtors to assume the necessary Licensed Properties within the Library and to consummate the assignment of the Library and each Licensed Property necessary to the Successful Bidder.

7. The Debtors reserve the right to: (a) determine in their sole discretion but in consultation with GECC and the Committee which offer, if any, is the highest and best offer, and (b) reject any offer at any time prior to entry of an order of the Court approving an offer, including any offer which the Debtors, in their sole discretion, deem to be (i) inadequate or insufficient, (ii) not in conformity with the requirements of the Bankruptcy Code, the Bankruptcy Rules, the Local Bankruptcy Rules or the terms of sale set forth herein, or (iii) contrary to the best interests of the Debtors and their estates. The Debtors will have no obligation to accept or submit for Court approval any offer not timely presented or not in accordance with the Bidding Procedures.

8. In the event the Debtors do not consummate the purchase of the Assets for any reason (other than the Successful Bidder's failure to consummate a sale of the Library), the Debtors' sole obligation and liability shall be to refund the deposit to such Successful Bidder.

9. If the Successful Bidder is unable to close the sale of the Assets by the scheduled closing date, then the Successful Bidder's Deposit shall be disbursed to the Debtors.

10. The balance of the purchase price shall be paid by the Successful Bidder by wire transfer or cashier's check at the closing or through such other means as the Debtors determine are appropriate.

PLEASE TAKE FURTHER NOTICE that the Debtors reserve the right to select one of the Qualified Bids for the Assets prior to the Auction Date as the Designated Lead Bid or to select one of the Qualified Bids among each of the Lots as the Designated Lead Bidder for each Lot, respectively, prior to the Auction Date and the event of such an election by the Debtors, the party making such bid shall be deemed the Designated Lead Bidder and be entitled to the Bidding Incentives, consisting of the Breakup Fee equal to 2.5% of the Designated Lead Bid, Expense Reimbursement up to \$100,000 and Overbid Protections requiring the next successive bid to exceed the Designated Lead Bid by the sum of the Breakup Fee and the Expense Reimbursement plus \$100,000, as set forth with more specificity in the Motion. (Notwithstanding the above, in the event that the Debtors elect to appoint a Designated Lead Bid for each of the Lots rather than for the entirety of the Assets, the Expense Reimbursement shall not exceed \$100,000 in the aggregate and shall be allocated proportionately among the Designated Lead Bidders based upon their respective bid amounts.) Upon the Debtors' election of a Designated Lead Bid all Qualified Bidders shall be given notice of same within five (5) business days of such an election by first class mail.

PLEASE TAKE FURTHER NOTICE that upon determination of Successful Bidder, the Debtors shall no later than 5 days prior to the sale approval hearing, mail notice to all licensors of Licensed Properties of the Debtors' intent to assume and assign the relative license agreements. Any objections to the sale and assumption and assignment of the Library and/or any Licensed Property to the Successful Bidder must be in writing and received in the Chambers of the Honorable Robert E. Gerber, Bankruptcy Judge at the United States Bankruptcy Court, Southern District of New York Court United States Bankruptcy Court for the Southern District of New York, One Bowling Green, New York, New York 10004 and received by the undersigned counsel for the Debtors no later than 4:00 p.m., prevailing eastern time on July 29, 2002, prior to the Sale Approval Hearing. If an objection is properly filed in accordance with the above procedure, a hearing on such objections will be held before the Honorable Robert E. Gerber at the United States Bankruptcy Court for the Southern District of New York, One Bowling Green, New York, New York 10004, on July 31, 2002 at 9:45 a.m. in connection with the Sale Approval Hearing. Only those parties who have filed objections will be heard at such hearing.

PLEASE TAKE FURTHER NOTICE that the Debtors shall provide notice to the licensors of all Licensed Properties to be excluded from the final sale to Successful Bidder and to be rejected at the Debtors' discretion and/or the Successful Bidder's direction, immediately following the Sale Approval Hearing. The Debtors shall at that time, or as soon as reasonably possible thereafter, at no material expense to the estates, make all necessary arrangements to return any materials due to such licensors and to permit such licensors to submit any appropriate rejections claims that may result.

PLEASE TAKE FURTHER NOTICE that all requests for information concerning any of Assets, including the Licensed Properties, and the Library or the Asset Purchase Agreement, the Assumption and Assignment Agreement or the cure amounts should be directed to Alice Neuhäuser, Chief Restructuring Officer, Unapix Entertainment, Inc., 15910 Ventura Boulevard, 9th Floor, Encino, California, 91436, Phone 310-358-5508, Facsimile 310-358-5513.

Dated: New York, New York
June 28, 2002

SCHULTE ROTH & ZABEL LLP
Attorneys for the Debtors
By: /s/ James M. Peck
James M. Peck (JP-8220)
A Member of the Firm
919 Third Avenue
New York, NY 10022
(212) 756-2000

Retail Track™



by Ed Christman

UNIVERSAL LOVE: I made the trek to Philadelphia for the 11th annual convention of Universal One-Stop, an important old-school one-stop. Held June 26 at the Steel Workers Union hall, the convention gathered about 315 retailers, reports **Frank Lipsius**, VP of the Philadelphia-based company. Per-



formers included **Darius Rucker**, **Billy Paul**, **Mario**, **Naam Brigade**, **Rosco**, **Hustlechild**, **Question**, and **Craig G.**

Universal One-Stop president **Harold Lipsius** said the company holds the conference so its customers can see "Universal operations and meet the exhibitor and visa versa. It's good to see the faces you normally talk to on the phone or deal with by e-mail or fax. The retailers can come here and discuss the issues among themselves."

They can also discuss the issues with the label sales and distribution executives as they did prior to the convention, when Universal held a panel at its warehouse featuring **Pete Jones**, president of BMG Distribution and associated labels, and Sony Music Distribution chairman **Danny Yarbrough**. The two executives faced an audience of retailers, who had plenty of tough questions for them.

First one: Do you realize it's getting worse out there? Yarbrough responded, "Yes, the industry is down a million units a week. Piracy is a huge issue and becoming bigger. It hasn't been identified here the way it has in other countries. But we are working diligently with the [Recording Industry Assn. of America] to deal with the issue." Jones quoted the "circle of pain: bootlegging, CD burning, and file sharing."

Both agreed that the industry is under attack. Jones said the industry needed to get wins from the technology and Washington, D.C., in order to make a comeback. He said the good news is Hollywood is now feeling the same kind of heat as the music industry, and they will weigh-in with Washington on the issues. "The industry will get more aggressive in prosecuting and in public relations," he said. "We need to win back the hearts and minds of consumers, and we have to do a better job of articulating our case." Jones added that on the optimistic side, the release schedule is stronger this year than last year.

Another merchant pointed out that because of industry practices of get-

ting songs on the radio far in advance of an album's release and because the industry no longer releases singles, "I have to turn away half the customers who come to my store. We are constantly telling our customers, 'No, it's not available.'"

That merchant said that "we live in the culture of the moment," and by the time a song finally comes out, the consumer has already forgotten it and is on to the next big thing. Yarbrough said that the Sony labels "are revisiting the timing issue" and looking to move a little quicker. He also said Sony will pay more attention to putting things out on vinyl, which is a business now dominated by bootleggers.

Moreover, both Jones and Yarbrough said their companies will experiment with singles. Alas, that's not the answer merchants wanted to hear, as one retailer said, "Before there were singles and business was good; now, there are no singles and business is bad. How much more of a test do you need?"

Another added, "The album business is over; it's a song business, and we don't have singles anymore."

EXCLUSIVE CONDEMNATION: The continuing label practice of providing exclusive music to large discount-oriented retailers has received a rebuke from the National Assn. of Recording Merchandisers (NARM) retail advisory group, which issued a policy statement condemning the marketing tactic. Among the labels that have engaged in the practice this year are Koch Entertainment, Sanctuary, Columbia, and Mammoth.

In a press release, NARM said such practices hurt consumers because most are denied access to the exclusive product, and it confuses the customer as to what is the official version of a title. NARM urged labels and artists that do value-added products to make them available to retailers. **Don Van-Cleave** said that "hopefully the [NARM] statement will mean something to the labels. When an exclusive goes to one retailer instead of everybody, it cheats that fan base."

IT'S BEEN A WHILE since I caught an in-store, so I enjoyed lucking out and walking into the Tower Records store in downtown Manhattan in time to see **Roman Candle**, who delivered a tight power-pop set May 28. The band was there at the behest of Tower Eastern director **Steve Harman**, who says, "I really believe in this record, and we wanted to get them some exposure." Roman Candle's album, *Says Pop*, is on Denver-based Outlook Music, which is distributed by Kenilworth, N.J.-based Big Daddy.

Launch And Target 'Breakout' New Artists

BY MATTHEW S. ROBINSON

Target Department Stores is teaming with Yahoo's Launch.com on a cross-promotional campaign intended to help focus new attention on up-and-coming bands.

Under the initiative, Launch has installed special promotional endcaps in all 1,086 Target stores that spotlight new artists featured in the Target-Launch Breakout Artist program. In addition, designated breakout artists are also featured on Target video displays in the stores and also on Launch's Web site.

Every six to eight weeks, Launch's promotion and editorial team selects eight new CDs from a variety of breaking artists. (Launch also produces the in-store videos.) Past participants in the program have included Maverick Records artist Michelle Branch, who also performed at Target House, a home away from home for St. Jude Children's Research Hospital patients in Memphis.

Based on the success of the Branch live event, Launch and Target have put together a series of small-venue concerts featuring spotlight artists called Breakout Nights.

"Breakout Nights are held at small clubs and intimate settings," says Rich Holtzman, VP of marketing for Extasy Records International. Extasy act

Abandoned Pools is participating in the Breakout Artist program. "They give us an opportunity to brand ourselves with Target and Launch and get media attention. It also fit in well as a warm-up for Abandoned Pools' opening slot on the Lenny Kravitz/Pink tour."

According to Launch's head of label relations Jay Frank, the Breakout Nights idea came out of a collaborative brainstorming session between Launch



and Target. He explains, "We wanted to be able to further extend the brands and create more awareness for these new artists in the program."

In addition to the Target gift certificates distributed at the shows, Launch has also introduced online coupons that can be printed and put toward purchases of Breakout Artist albums.

"We debuted a \$1-off coupon in April, and it has been very successful as an additional driver," Frank observes. "As most of these artists are at developing-artist prices already, that \$1 off makes a tremendous difference for younger consumers."

Label representatives report that the initiatives—which are nearing their

one-year anniversary—are paying off for artists. According to Matt Shay, senior director of marketing and new media at J Records, Target was responsible for about 21% of total album sales for one of its acts in the program, Soil. The promotion for Soil was so successful that the band is being featured as a Breakout Artist again this year to promote an upcoming stint at this summer's Ozzfest.

Shay adds that he hopes to enter other J artists in the program. "It makes sense for developing artists. It gives [them] a new place to go to sell records. It gives great visibility and gives a big online push that leads people to the stores. I think this campaign shows that Launch really believes in emerging artists, and that helps in this tough climate."

While the notion of a brick-and-mortar retailer giving an Internet music site a branded endcap is unconventional, executives associated with the alliance point out that both parties win in the pairing: Target gets access to Internet-savvy consumers via Launch, as well as association with up-and-coming acts. Meanwhile, Launch is branded and promoted in one of the nation's hottest discount mass-merchants.

Plans are currently in the works to expand the Breakout program to other artists and other genres.

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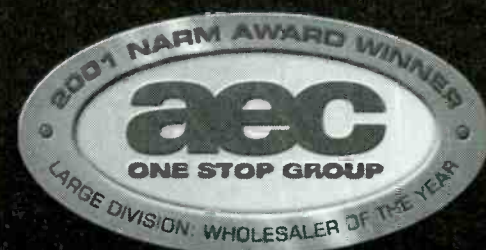
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Sites + Sounds NEWSLINE...

TAKING AIM AT NAPSTER: The U.K.'s Assn. of Independent Music (AIM) has been appointed chair of the unsecured creditors committee for the Napster bankruptcy proceedings. AIM—which is owed \$3.79 million—is the top unsecured creditor of the file-sharing operation, ahead of law firm Boies, Schiller & Flexner LLP, at \$2.14 million. AIM is responsible for representing the interests of parties with money and/or assets tied up in Napster but with no pre-arranged guarantee of recovery of those investments. The company's secured creditors—a group that includes lead investor Bertelsmann—are likely to have the greatest influence over the bankruptcy court's division of Napster's assets. Napster filed for Chapter 11 bankruptcy protection June 3, in a move intended to pave the way for Bertelsmann's acquisition of the assets. In papers filed with U.S. Bankruptcy Court in Delaware, Napster claims \$7.9 million in assets and \$101 million in debt as of April 30.

PRESSPLAY/REAL OK MINIDISC: Pressplay has inked a deal with Sony Electronics that will allow subscribers to burn tracks to Sony MiniDiscs. The deal marks the first portability announcement from a subscription service provider relating to a function other than traditional CD burning. The MiniDisc transfer option applies to Sony Net MD Walkman player/recorders. Pressplay partner Roxio will provide special plug-in software that will allow for MiniDisc burns. Pressplay says the feature will be available with

the release of version 2.0 of the service, which is set to bow later this fall. The company plans to announce other transfer-to-device deals ahead of the 2.0 launch. In other MiniDisc news, RealNetworks has forged an agreement that makes its RealOne Player software compatible with the Net MD Walkman and more than 20 other Sony devices. Starting July 8, RealOne users will be able to download free plug-in software that enables the transfer of digital music to Sony audio devices. Additionally, Sony will promote its Net MD product line across Real's Web sites.

LOUDEYE CUTS, DEALS: Digital-media services provider Loudeye has bought the assets of technology firm Digital Media Broadcast. Terms were not disclosed. A source says 10 Digital Media staffers will join Seattle-based Loudeye, including CEO Steven Samuels as GM of Los Angeles operations. In other Loudeye news, the company has laid off 37% of its staff, including CFO Bradley Berg in an effort to reach a break-even operating cash flow by year's end. The cuts, which Loudeye says will save it \$10.2 million, leave about 130 full-time employees. Earlier this year, Loudeye trimmed 12% of its staff, including president/COO David Weld.

YAHOO SILENCES RADIO: Yahoo is dropping its retransmissions of terrestrial radio-station broadcasts. Visitors to radio.yahoo.com will

now be able to access only streams of the company's own Internet radio service, Launchcast. Yahoo says newly established Webcasting rates did not have any impact on the decision. Sources familiar with the situation say Yahoo remains committed to Internet radio. However, the company views real-world radio stations' Internet streams as competitors to its Launchcast product—both in terms of listener traffic and potential Internet advertising dollars. The sources say it no longer makes strategic sense for Yahoo to provide the simulcast services. The ability to access terrestrial broadcast streams is a holdover function of Broadcast.com, an early pioneer in Internet radio that Yahoo adopted when it acquired the company in the late '90s. However, the service took a backseat to music offerings from Launch.com following Yahoo's acquisition of that company last year.

BOWWOW CLUB BOWS: Columbia Records has launched an online subscription fan club for hip-hop artist **Bow Wow**. Members of Club Bow Wow receive advance ticket offers and access to exclusive tracks, behind-the-scenes video footage, and interactive chats with the artist, among other services. Membership is open to consumers age 13 and up and costs \$9.99 for three months.

TRAFFIC TICKER
Top Music Info Sites

Traffic In May

TOTAL VISITORS (in 000s)

1. mtv.com	2,143
2. lyrics.com	1,881
3. mp3.com	1,080
4. rollingstone.com	953
5. artistdirect.com	892
6. vh1.com	638
7. bet.com	548
8. billboard.com	505
9. getmusic.com	411
10. click2music.com	396
11. pollstar.com	326
12. music.lycos.com	274
13. allmusic.com	240
14. hob.com	238
15. sonicnet.com	184

AVERAGE MINUTES PER VISITOR PER MONTH

1. allmusic.com	22:37
2. mtv.com	14:13
3. bet.com	8:03
4. vh1.com	7:21
5. pollstar.com	7:03
6. billboard.com	5:52
7. sonicnet.com	5:06
8. rollingstone.com	4:59
9. hob.com	4:31
10. getmusic.com	4:25
11. artistdirect.com	4:09
12. mp3.com	3:31
13. lyrics.com	3:26
14. listen.com	2:05
15. music.lycos.com	2:05

Nielsen//NetRatings

Source: Nielsen//NetRatings, May 2001. Sites categorized by Billboard. Data is based on audience measurement of more than 62,000 U.S. panelists who have home Internet access.

Music & Money™
by Brian Garrity

ZEPHYR LIKES NICHE GROOVE: In a market where music companies are increasingly struggling to make money, some start-up indie labels are attempting alternative models for powering business.

Philadelphia-based Zephyr Media, for one, is using its independent radio promotion company—Zephyr Alternative Media (ZAM)—to help financially support three new imprint labels distributed through Beyond Records/Universal Distribution—Rhythm & Groove Records (smooth jazz), Red Rocket Records (rock), and Black Rocket Records (rap).

Not only does ZAM—a specialist in quarterbacking the promotion strategies of projects from independent adult contemporary artists and labels—serve as Zephyr's primary revenue-generator, but it also serves as a cost-effective promotion machine for label-related projects.

"The promotion group really works for our product," Zephyr CEO **David Chackler** says. "It enables us to work radio and give our artists some focus without having to depend on third parties."

While ZAM does not work particular stations, the company says its relationships with the indie promoters it sends product through gives it clout at the radio level for promoting its own records.

Meanwhile, Zephyr's strategy on the label side is to develop acts that appeal to what it sees as the underserved 35-54 age demographic. This is particularly true for Rhythm & Groove—home to **Daryl Hall & John Oates**, who are each producing solo records for release later this year, as well as **Lalah Hathaway**, daughter of late jazz artist **Donny Hathaway**.

"Rhythm & Groove was designed as an adult music label focused [on] that demo," Zephyr VP **Stuart Love** says. "We felt that attacking the adult audience was something that a new independent label could do and build a market for itself."

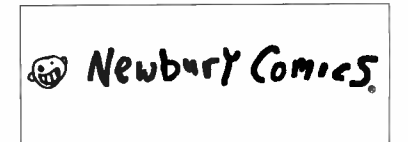
The company is also working off a much different profitability scenario. Chackler notes that because Zephyr pays its artists little money upfront and keeps its marketing costs low by doing limited co-op advertising and no videos, the break-even level on a record is sales of between 15,000 and 20,000 units—not 100,000-200,000 units. He says Zephyr further protects itself by working with artists who already have core fan bases who can largely support the economic model for a new album. The artists, in turn, receive better upside on album sales. "The artists are almost a partner

with us," Chackler says. "They're tired of seeing \$100,000 to \$200,000 upfront and then not seeing another dime."

Love adds about Zephyr's strategy: "It's follow the radio and then work the retail from radio. We're not chasing the charts. We're interested in making money."

NOT CO-OPERATING: Making money outside the major-label system is a similar goal of Boston-based Co-Op Pop, an indie-label venture between Newbury Comics' Wicked Distribution and local musicians and their managers. The collective is designed to achieve better economics by having artists fronting the album production costs and then taking the bulk of the album's sale profits.

However, a year-and-a-half into its existence, Co-Op—home to former



major-label acts like **the Push Stars**, **Orbit**, and **the Sheila Divine**—finds itself struggling with liquidity issues due to late payments from third-party independent distributors.

"It's hard to make more records when you don't have the money. So it's a bit of a struggle at this point to continue to move forward," says Co-Op's **Michael Creamer**, former manager of the Sheila Divine.

Indeed, with the bands themselves covering all production and promotion costs, the system requires that funds come in at a rate equal to which they are spent. However, even with Wicked working as a middleman with independent distributors on behalf of Co-Op, that has not been the case. Indie distribution companies have been mired in their own financial struggles. As a result, additional Co-Op projects have been tabled, and it remains unclear as to whether there will be any further releases from the label.

"It's not been incredibly successful," Newbury senior VP **Duncan Brown** says of the Co-Op model. "In terms of the money the artists make from every record sold, it is better [than what they could have received on a larger label]. But in terms of the potential to sell a lot of records, I'm not sure it's better. You have to get records into retailers across the country, sell them through, and get paid . . . For any record label right now, and for the foreseeable future, that is a challenging process."

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the world of digital music

t h e b i l l b o a r d s p o t l i g h t

Digital piracy of music may be running rampant, but, if the music industry has its way, that won't be the case for long. The major labels and their retail and technology partners are fighting back, pursuing a myriad of judicial, legislative, technological and commercial strategies designed to get the average consumer to stop taking free music from the Web. There are even hopes some may actually pay for digital content, too.

When looking at the music industry's war on piracy, it's better viewed in the context of "theaters" than as one-off skirmishes.

There's the legislative theater on Capitol Hill, in which Congress and regulators are considering everything from the application of fair-use laws in the digital realm to brokering licensing rates on audio streams. There's also the judicial theater, in which the RIAA and publishers, among others, are suing operators of peer-to-peer networks—Morpheus, Kazaa, Aimster, Audiogalaxy and Grokster—for copyright infringement.

Then there's the technology



The Piracy War Wages On With New Emerging Strategies

By Brian Garrity

theater in which labels are working with a host of companies to create secure music formats—with everything from DRM-wrapped digital files and streams, to copy-protected CDs, to next-generation products like Data-Play, DVD-Audio and SACD. There's also the commercial theater, in which record companies are offering lower prices, new legitimate digital services and a host of value-added features—ranging from bonus tracks to DVD extras to special Web-based content that can only be accessed by purchasing the CD—as an incentive to help spur music sales.

The trick, say industry executives, is to remember that no one front (especially so in the judicial and legislative arenas) is ultimately a cure-all in the battle against burning and file-sharing. Rather, the key to stemming such activities is to fight back with a holistic strategy.

"We have to confront this on all levels," says president of VMG elabs Larry Kenswil. "There are a lot of fronts, and there is no silver bullet, and there's no one answer for stopping it."

Continued on page 72

Competing with free ain't easy. Just ask the executives behind the more than half-dozen commercial digital-music services currently in the market.

A little over six months after first opening their doors to largely sour reviews, many of the most well-known names in subscription—MusicNet, Pressplay and Listen.com's Rhapsody among them—think they now have a better idea of how to convert gratis file-sharers into paying subscribers. But what exactly makes for the right business model in subscription remains to be seen.

While the industry's focus for much of the past year has been on rental models, the notion of full ownership of digital music is now gaining momentum.

Revamped offerings are rolling out at a time when major labels are rethinking efforts to sell digital singles—a business line launched and almost immediately abandoned two years ago. In a shift in strategy, Warner Music Group is now selling one-off tracks for as low as 99 cents through AOL and MP3.com. Universal Music Group and Sony Music Entertainment have also announced plans to team and offer a wide array of low-cost

THE MUSIC BUSINESS
digital music

Subscriptions Still Struggling

Although constantly competing in a world of free downloads, digital-music services are gaining ground.

BY BRIAN GARRITY

digital singles through the likes of Amazon, SamGoody.com and BestBuy.com.

"Labels are understanding that they are going to have to start embracing this distribution platform," says Richard Conlon, VP of marketing and business development at BMI.

similar service called Burn It First for EMI Christian earlier this year.

Likewise, other subscription services are looking to get in on the act. MusicNet senior director of business development and strategic planning, Mark Mooradian, says that the next iteration of the MusicNet service will fea-

in the marketplace—and it's clear that there are a lot of bumps in the road to be worked out—there's a refocusing on the à la carte space," he says.

To be sure, full ownership models make issues like portability and publishing much easier. In subscription rental models, there are questions as to where and how publishing rights apply in everything from streams to tethered downloads to burning. Meanwhile, transferring rental downloads to portable devices poses inherent challenges, due to a lack of technology standards and the fact that most don't have built-in clocks to track semi-permanent tracks.

That's not to say there still isn't support for the rental concept in some circles.

UMG eLabs president Larry Kenswil maintains that the proposition isn't black and white when it comes to the rental vs. ownership debate. "We need many different business models and different ways to sell music," he says. "In the long run, subscription is a very compelling model for someone who doesn't listen to the same set of CDs over and over and has very eclectic taste and likes to listen to different music all the time. To have access to a lot of

Continued on page 77

WAR ON PIRACY

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Thus far, the results have been mixed. File sharing and burning are as popular as ever, while commercial alternatives are slow to take root; new technologies are still in the experimental phase; and court and legislative efforts lumber along at their notoriously laborious pace.

However, the labels argue that time is on their side. As the head of new media at one major label group notes, "These are structural problems that require structural solutions, which take six months to two years to get into place."

Part of the challenge in implementing solutions to digital piracy is balancing the interests of consumers and record companies. This is especially true as it pertains to digital-rights management and CD copy-protection issues.

DRM has come under fire in some circles as being too unfriendly, from a consumer experience standpoint, to work in the commercial marketplace. However, Andy Moss, Microsoft's director of technical policy, points out that copyright owners are learning what the "appropriate constraints" are that keep music secure and still attract consumers.

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IN ON THE ACT

The concept is extending into the subscription arena as well. Liquid Audio is expected to announce at the Plug.In conference that it is launching a subscription service, known as the Vault, for Roadrunner Records. The offering will sell full-ownership downloads at bulk prices, as well as on an à la carte basis. Liquid Audio launched a

ture rental and full-ownership models. "We don't know how this is going to play out yet, so we have to have a service that is going to enable both," he says.

Liquid senior VP of content and label relations Dick Wingate points out that the rethinking of full-ownership is a byproduct of the struggles of the rental concept. "It's interesting that now that subscriptions have had a few months

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- > Joint Ventures and Licensing
- > New Media Transactions
- > Mergers and Acquisitions
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The Hardware-Technology Trend

As the need for portability—and accessibility—continues to grow, the industry is working hard to keep up.

BY STEVE TRAIMAN

With the continuing development of new digital-entertainment technologies for music, video and interactive games, digital hardware is spreading to more music and video retailers who continue to morph into total entertainment destinations. Consumers can find more portable, in-home and auto hardware for downloading, recording and/or playing all formats of digital music.



“MP3 players have evolved into digital hi-fi components, boom boxes, car stereos and now cell phones,” Long notes. “All have the ability to download music from the Internet, with the most important factor of handling ‘secure’ content. By year-end, our PulseOne service will offer legal, secure music from the big-five label groups via a number of compatible, portable, home and car devices.”

DATAPLAY OPPS

As an example of digital-music technology, the official launch of the DataPlay digital-music format is set for Aug. 26, confirms chief marketing officer Pat Quigley. The innovative quarter-size recording/playback media can hold up to 500 megabytes (MB) of music, the equivalent of five CDs, or nearly 11 hours of MP3 files.

“We have commitments from BMG, Universal Music Group, EMI and Jive, among others, for their top artists, including Pink, Usher, OutKast, Adema, Britney Spears and ‘N Sync,” he says. Discussions continue with Sony and Warner, with no commitment from either at this time. Initial DataPlay-enabled hardware will be available from iRiver America, among others, with prices ranging from \$299 to \$349 for player/recorder models. Imation, the main media supplier, will be offering a 500MB 3-pack at \$29.95, or \$10 per disc, with “reward points” on special packages.

Retailers are directly involved with the DataPlay launch, as the entire online database of available artist tracks will be customized to each chain. “A customer will go to Wherehouse.com, for example, click the DataPlay icon and get all available tracks to sample, then order the new album at or below the current front-line price, and two or three catalog albums at a significantly lower price,” Quigley explains.

“Initially, we see DataPlay as a new portable format to replace the disappearing cassette business. However, the singles option is in place from day one,” he emphasizes, “as soon as each label determines secure delivery and pricing. This would mean that

any consumer would be able to order any single from an album, rebuilding the significant drop in singles sales.”

EXPANDING MARKET

Retailers who are committed to expanding their consumer-electronics offerings have a good opinion of the DataPlay concept, with several caveats.

“With the continuing convergence of digital technologies, we are constantly analyzing and looking for the best ways to capitalize,” says TWEC executive VP, merchandising and marketing, Fred Fox. “We’ve had great success with personal CD and MP3 portables from Samsung, among others, driving incremental sales and profits on top of our core business. DataPlay has the potential to be a great portable DVD format, as well as a music carrier, but it is dependent on major-label support and the launch marketing program.” TWEC will test the new system in selected FYE, Strawberries and Coconuts locations among its 900 U.S. stores.

Equally enthused is Wherehouse business development VP Brad Tait. “All our [405] locations offer consumer electronics, and we’ve expanded our MP3 models this past year from Sony, Rio and Samsung,” he says. “We’ve seen a definite upswing in sales, and I think the opportunities from DataPlay are terrific. I like the format and features and, from an execution standpoint, hope they pull it off with our support and [that of] other retailers. Consumer education is a vital aspect to make it succeed.” Wherehouse will be carrying several models for its tests and is looking at a few in-store options, including different types of displays and programs such as good POP and demo kiosks.

CEA’s Wargo offers the bottom-line scenario for the success of a digital-music marketplace. “As an industry, we have to be concerned about protecting copyrights and know that all partners are adequately compensated for creative content,” he says. “Otherwise, the industry will fall on its face. We have to balance this [protection] against how consumers want to interact with content, and provide them with legal ways to do that.” ■



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July 26	Chicago, IL
July 27	Indianapolis, IN
July 29	Cincinnati, OH
July 30	Toronto, Canada
August 1	Charlotte, NC
August 2	Raleigh, NC
August 4	W Palm Beach, FL
August 8	Atlanta, GA
August 9	Nashville, TN
August 11	Columbus, OH
August 12	St. Louis, MO
August 14	Kansas City, KS
August 15	Dallas, TX
August 17	Houston, TX
August 18	San Antonio, TX
August 20	Albuquerque, NM
August 21	Denver, CO
August 23	Seattle, WA
August 24	Vancouver, BC
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WAR ON PIRACY

Continued from page 72

Meanwhile, on the copy-protection front, Will Poole, VP of Microsoft's digital-media division, has publicly stated that, with upwards of 40% of consumers now using PCs to listen to CDs, simply blocking computer playback of albums is not practical.

FINDING A SOLUTION

Microsoft, a leader in rights management, is working with such copy-protection specialists as Macrovision and SunnComm to embed enhanced features in secure CDs—including lyrics, liner notes, discographies, videos and still images—as well as DRM-wrapped versions of tracks that can be transferred to a user's digital jukebox. The DRM, in some cases, would require a serial number from the secure CD before special features could be accessed. SunnComm is also developing technology that allows for ripping and peer-to-peer file-sharing of DRM-wrapped content.

Executives at the majors are sympathetic to the need of consumers to use their computers for playback. As one major-label source says, "We have no intention of putting out what is essentially a crippled disc. We want people to do the legitimate things they are doing and only stop the illegitimate things. It isn't so much copy protection as it is distribution protection—CDs you buy in the store should be used to redistribute. But we will allow people to play music on their computers and be able to transfer to portable devices. We want them to do all that."

But record companies are still waiting for copy-protection technology to come up to speed in order to deploy it widely. (When it does happen, the move likely will be accompanied by a firestorm of criticism. Lawsuits challenging the legality of copy protection are already being filed.) For now, most labels—particularly BMG and Sony—are largely experimenting with promotional material sent out to DJs, retailers and press.

With copy protection still waiting in the wings, labels in the meantime are hoping to use added incentives to inspire sales. A bevy of new product is now bowing, with bonus materials ranging from enhanced content embedded on the CD itself to special Web offerings that can be unlocked with a CD to bonus DVD products.

A longer-term strategy in the piracy battle are legitimate digital-music services now in development.

"It's a lot harder to do it legitimately than to just do it without permission," says Kenswil. "But, in time, they'll be more perfected."



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And legitimate services—though they'll charge—will have to offer something more than free services."

However, digital-music executives caution that the way to solve the problem of piracy is not to try to recreate file-sharing services as legitimate services. As AOL Music head Kevin Conroy told Billboard earlier this year, "We need to address the fundamental issue: How do we use technology to reach lots of people, give them choices about how to consume media legitimately and enable them to share an experience that goes well beyond downloading an audio file?"

ON CAPITOL HILL

As the industry works to come up with a compelling answer, the most visible elements of the piracy fight figure to be centered in courtrooms and in Washington, D.C.

While the industry's copyright-infringement litigation against Napster has been finally frozen, with the file-swapping service filing for bankruptcy and striking a deal to have its assets acquired by Bertelsmann, its chief financial backer, the larger fight against peer-to-peer piracy continues. Earlier this spring, the RIAA and publishers filed suit against Audiogalaxy and has court actions pending with the Fast-

Track-based services and Aimster, which now operates under the name Madster.

Meanwhile, on the Washington front, issues range from a proposed bill from Sen. Ernest "Fritz" Hollings (D-S.C.) that would require electronics manu-

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facturers to install software that will block illegal copying of movies and music on computers and CD and DVD players, to the setting of rules designed to help facilitate the creation of a legitimate digital-music marketplace. Among those concerns, possible amendments to the 1995 Digital Millennium Copyright Act (DMCA) continue to be considered. The Music Online Copyright Act (MOCA)—introduced by Rep. Rick Boucher (D-Va.) and Rep. Chris Cannon (R-Utah)

and still stalled in a subcommittee—calls for sizable changes to the DMCA. In the meantime, legislators remain involved in negotiations over the setting of Web-casting rates.

While there's still a long way to go in the piracy war, Microsoft's Poole argues that there are positives to be taken from the current environment.

He acknowledges that, while consumers have no comparable alternatives to pirated content, the illegitimate means of distribution will certainly continue to dominate. But, he argues, the industry has taken some important first steps toward providing a legitimate experience for consumers, as demonstrated by the launch of online digital-music services, in addition to the roll out of an increasing number of digital downloads, various online promotions and physical format enhancements such as additional content on secure CDs.

"In my mind, the question is: How is piracy driving adoption of legitimate digital-music distribution models?" Poole asks. "If consumers can get access to the music they want as easily as they can buy other goods over the Internet, our research indicates that the majority will be willing to pay for the improved quality and convenience." ■

SUBSCRIPTIONS

Continued from page 72

stuff at a monthly fee is great. On the other hand, if someone is more into building a collection, then that model isn't so good."

Beyond the rental-ownership debate, another concept gaining momentum among service providers is that of subscription radio—a feature pioneered by jukebox software specialist MusicMatch and now being co-opted by a host of companies. Among the appeals of subscription radio is that it doesn't suffer from the content shortages that on-demand services have. At the same time, the perceived value from subscription radio comes from tailoring the offering so that advertising messages can be minimized if not wholly eliminated; programming can be based on genre/artist preferences; and tracks can be passed over.

Believers in the feature include Listen.com, which now offers premium radio as the entry-level package for its Rhapsody subscription service. "It's not just an on-demand world, it's a digital-music world," says Listen CEO Sean Ryan. "You need to be able to offer something to anybody and everybody who is looking at digital music." That ranges from free radio to subscription radio to digital singles to on-demand services.

However, digital-music executives note that no one has the

ideal service yet. And, until that gets figured out, expect marketing and consumer awareness of commercial digital-music services to be minimal.

Jonathan Usher, director of Windows' digital-media division, Microsoft Corp., asks, "The question is: How do [service providers] build up an experience that supercedes the range of content that's already available and creates a compelling experience from the user standpoint so that they want to keep investing as members of the subscription services?"

In the eyes of some, the answer is pairing with other forms of media.

"Over the long-term, music subscriptions won't be a big business at all. Media subscriptions will be the big business," says David Del Beccaro president/CEO of Horsham, Pa.-based Music Choice. "People who sell music subscriptions will have to join forces with other media in order to reach economies of scale."

However, service operators are still figuring out what works and what consumers are interested in—a process that remains ongoing.

"It's still awfully early to say whether or not these businesses are going to pan out and, if so, which models will work," says Liquid's Wingate. "There are a lot of different models being attempted, but none of the services yet have everything people want. We're still in the earliest days." ■

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A Forum on the Digital Threat to the Music, Film, Software, Publishing & Television Industries

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THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen VideoScan		YEAR OF RELEASE	PRICE
			TITLE	PROGRAM SUPPLIER & NUMBER		
			NUMBER 1		2 Weeks At Number 1	
1	1	2	GETTING THERE: SWEET 16 AND LICENSED TO DRIVE	QUALSTAR VIDEO/WARNER HOME VIDEO 37591	2002	19.96
2	2	3	SCOOBY-DOO'S ORIGINAL MYSTERIES	WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1889	2000	14.95
3	3	4	SPIDER-MAN: THE ULTIMATE VILLAIN SHOWDOWN	BUENA VISTA HOME ENTERTAINMENT 26088	2002	14.99
4	4	5	SCOOBY-DOO GOES HOLLYWOOD	WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1378	2002	14.95
5	5	6	DORA'S BACKPACK ADVENTURE	NICKELDEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876853	2002	12.95
6	6	7	SPONGE BUDDIES	NICKELDEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860153	2002	12.95
7	7	8	SCOOBY-DOO AND THE ALIEN INVADERS	WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 41372	2000	19.96
8	8	9	SCOOBY-DOO AND THE RELUCTANT WEREWOLF	WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1879	2002	14.95
9	9	10	CINDERELLA II-DREAMS COME TRUE	WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22026	2002	26.99
10	14	11	WIGGLES: HOOP-DEE-DOO! IT'S A WIGGLY HIT ENTERTAINMENT 2510		2002	14.95
11	12	13	NAUTICAL NONSENSE	NICKELDEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 86013	2002	12.95
12	17	18	BARNEY'S BEACH PARTY	HIT ENTERTAINMENT 2055	2002	14.95
13	16	17	SCOOBY DOO'S GREATEST MYSTERIES	CARTOON NETWORK VIDEO/WARNER HOME VIDEO H3867	1999	14.95
14	15	16	BLUE'S CLUES: READING WITH BLUE	NICKELDEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876773	2002	9.95
15	10	11	SCOOBY-DOO & THE CYBER CHASE	WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1746	2001	19.96
16	13	14	ELMO'S WORLD: WAKE UP WITH ELMO	SONY WONDER/SONY MUSIC ENTERTAINMENT 54268	2002	9.98
17	11	12	DORA SAVES THE PRINCE	NICKELDEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860183	2002	12.95
18	18	19	SCOOBY-DOO ON ZOMBIE ISLAND	WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO H1424	1998	19.96
19	19	20	JUSTICE LEAGUE	WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 22235	2002	14.95
20	25	26	ANGELINA BALLERINA: ROSE FAIRY PRINCESS	HIT ENTERTAINMENT 24204	2002	14.99
21	22	23	THE HUNCHBACK OF NOTRE DAME II	WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 15658	2002	29.99
22	21	22	TELETUBBIES: SILLY SONGS AND FUNNY DANCES	PBS HOME VIDEO/WARNER HOME VIDEO 8665	2002	12.95
23			BABY MOZART	WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 61799	2000	14.99
24	20	21	SCOOBY-DOO'S CREEPIEST CAPERS	WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 18180	2000	19.96
25	23	24	CHARLOTTE'S WEB	PARAMOUNT HOME ENTERTAINMENT 8099	1973	14.95

JULY 13 2002 Billboard RECREATIONAL SPORTS					
THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen VideoScan		PRICE
			TITLE	PROGRAM SUPPLIER & NUMBER	
			NUMBER 1		2 Weeks At Number 1
1	3	4	WWF: WRESTLEMANIA X-EIGHT	SONY MUSIC ENTERTAINMENT 54125	19.98
2	1	2	WWF: NWO BACK IN BLACK	SONY MUSIC ENTERTAINMENT 58331	14.95
3	5	6	WWF: FUNNIEST MOMENTS	SONY MUSIC ENTERTAINMENT 58327	19.98
4	4	5	WWF: STONE COLD	SONY MUSIC ENTERTAINMENT 54129	19.98
5	6	7	SHAQUILLE O'NEAL: BALLIN' OUTTA CONTROL	VENTURA DISTRIBUTION 311143	14.98
6	7	8	BALL ABOVE ALL	VENTURA DISTRIBUTION 0803	14.98
7	11	12	WWF: THE ROCK - BRING IT ON	SONY MUSIC ENTERTAINMENT 54111	19.98
8	2	3	NFL: SUPER BOWL XXXVI	USA HOME ENTERTAINMENT 60334	14.95
9	9	10	WWF: DIVAS	SONY MUSIC ENTERTAINMENT 54127	19.98
10	10	11	ALLEN IVERSON: THE ANSWER	USA HOME ENTERTAINMENT 60356	14.95
11	12	13	THE BEST OF BACKYARD WRESTLING 2: MORE hardcore THAN EVER BEFORE	VENTURA DISTRIBUTION 2000	19.99
12	8	9	2002 OLYMPIC WINTER GAMES	VENTURA DISTRIBUTION 75222	14.95
13	13	14	WWF: ROYAL RUMBLE	SONY MUSIC ENTERTAINMENT 54117	19.98
14	17	18	WWF: BEST OF WRESTLEMANIA	SONY MUSIC ENTERTAINMENT 831	14.95
15	18	19	WWF: SURVIVOR SERIES	SONY MUSIC ENTERTAINMENT 54108	19.98
16	19	20	WWF: BEFORE THEY WERE FAMOUS	SONY MUSIC ENTERTAINMENT 54107	19.98
17	20	21	WWF: UNDERTAKER -- THIS IS MY YARD	SONY MUSIC ENTERTAINMENT 288	14.95
18	15	16	WWF: BEST OF RAW-VOL. 3	SONY MUSIC ENTERTAINMENT 286	19.98
19	16	17	WWF: WRESTLEMANIA X-SEVEN	WORLD WRESTLING FEDERATION HOME VIDEO 289	19.95
20	14	15	WWF: NO WAY OUT	SONY MUSIC ENTERTAINMENT 54121	19.98

JULY 13 2002 Billboard HEALTH & FITNESS					
THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen VideoScan		PRICE
			TITLE	PROGRAM SUPPLIER & NUMBER	
			NUMBER 1		3 Weeks At Number 1
1	1	2	DARRIN'S DANCE GROOVES	VENTURA DISTRIBUTION 10499	14.98
2	2	3	THE METHOD PILATES: TARGET SPECIFICS	CURRENT WELLNESS 840	12.98
3	3	4	THE CRUNCH: TAE BOXING WORKOUTS	ANCHOR BAY ENTERTAINMENT 10813	14.98
4	4	5	DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES	ARTISAN HOME ENTERTAINMENT 10152	14.98
5	5	6	LESLIE SANSONE: SUPER FAT BURNING	GOODTIMES HOME VIDEO 530210	9.95
6	5	6	LESLIE SANSONE: HIGH CALORIE BURN	GOODTIMES HOME VIDEO 430210	9.95
7	5	6	LESLIE SANSONE: GET UP & GET STARTED	GOODTIMES HOME VIDEO 330210	9.95
8	7	8	THE FIRM: PARTS 4-PACK	GOODTIMES HOME VIDEO 156	29.95
9	10	11	KARATE MASTERS	UAV ENTERTAINMENT 60581	9.95
10	9	10	PILATES FOR DUMMIES	ANCHOR BAY ENTERTAINMENT 10948	9.99
11	8	9	SLIM DOWN-BELLY DANCE FITNESS FOR BEGINNERS	GOLDHILL HOME VIDEO 379	14.98
12	12	13	DENISE AUSTIN: POWER YOGA PLUS	ARTISAN HOME ENTERTAINMENT 11754	14.98
13	13	14	YOGA CONDITIONING FOR WEIGHT LOSS	GAIAM VIDEO 1203	14.98
14	14	15	DENISE AUSTIN: PILATES FOR EVERYBODY	ARTISAN HOME ENTERTAINMENT 12668	14.98
15	15	16	BASIC YOGA FOR DUMMIES	ANCHOR BAY ENTERTAINMENT 11586	9.99
16	11	12	CRUNCH: FAT BURNING YOGA	ANCHOR BAY ENTERTAINMENT 11947	9.99
17	17	18	TARGET TONING WORKOUT-ABS OF STEEL	WARNER HOME VIDEO 51388	9.95
18	17	18	BILLY BLANKS: CRUNCH MASTER BLASTER	ANCHOR BAY ENTERTAINMENT 10885	14.98
19	16	17	METHOD-ALI IN ONE	CURRENT WELLNESS 906	12.98
20	16	17	YOGA FOR BEGINNERS: ABS YOGA	GAIAM VIDEO 1075	9.98

◆ RIAA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ RIAA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©2002, VNU Business Media, Inc. and Nielsen VideoScan Inc. All rights reserved.

HOME VIDEO

Sony Wonder Sees DVD As Child-Friendly

BY MOIRA McCORMICK
CHICAGO—With DVD continuing to gain a foothold in the family consumer market, Sony Wonder is releasing a bumper crop of new and catalog children's titles on the video format through the summer and into the fourth quarter.



The titles feature such brand-name preschool franchise properties as *Sesame Street*, *Dr. Seuss*, *Richard Scarry*, and *Arthur*. Leading the pack is the just-released *Bert & Ernie's Word Play* (\$12.98 DVD, \$9.98 VHS), the first full-length home video starring *Sesame Street*'s longtime Muppet pals Bert and Ernie. Other releases include *Arthur's Great Summer* and *Arthur the Good Sport* (June 11), *Arthur's Scary Stories* (July 16), *Dr. Seuss's ABC* and two sets of Scarry titles: *Best Sing-Along Mother Goose Video Ever!* and *Best Silly Stories and Song Video Ever!* (Aug. 13), and *Best ABC Video Ever!*, *Best Counting Video Ever!*, and *Best Learning Songs Video Ever!* (Oct. 16).

While a number of industry insiders observe that VHS will remain the No. 1 format with preschool children simply because it is easier to operate than DVD, Sony Music Distribution VP of marketing and promotion Steve Okin says DVD has its preschool appeal as well. "Young children watch videos over and over and over again, and DVD as a format is indestructible—unlike VHS. [While] probably no 3-year-olds will be able to operate a DVD remote, the format is definitely versatile, and the value equation is great for preschool product."

Okin notes that VHS will continue to be dominant in children's programming "if for no other reason than that as more families buy DVD players, the old VCRs end up in the kids' rooms. In fact, preschool video may be the last big genre for the VHS format."

Sony Wonder's DVD prices are only a few dollars higher than those of its corresponding VHS titles—\$12.98 as opposed to \$9.98. This is due to the fact that Sony Wonder does not offer extra DVD features. Okin says, "With properties like *Sesame Street*, *Arthur*, *Dr. Seuss*, and *Richard Scarry*, the programming itself is the value—they're educational in and of themselves."

As summer progresses, Sony Wonder will develop promotional opportunities for this new crop of DVDs. "The children's video business has never been stronger, and the fiscal year that just ended March 31 has been the best year of Sony Wonder's history," Okin says. "Some kids' fare is fun, some is nutritious, but ours is both."

JULY 13 2002 Billboard TOP MUSIC VIDEOS					
THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		TAPE/DVD PRICE
			TITLE	Principal Performers	
			NUMBER 1		1 Week At Number 1
1	NEW	1	LIVE AT BUDOKAN	EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54271	Ozzy Osbourne 14.98/19.98
2	2	3	DEUCE	EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54198	Korn 14.98/19.98
3	1	2	ALL ACCESS EUROPE	INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 493313	Eminem 19.98/24.98
4	3	4	MORNING VIEW SESSIONS	EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54199	Incubus 14.98/19.98
5	4	5	POPODYSSEY-LIVE	JIVE/ZOMBA VIDEO 41778	'N Sync 19.98/24.98
6	5	6	LIVE FROM LAS VEGAS	JIVE/ZOMBA VIDEO 41784	Britney Spears 19.98/24.98
7	7	8	HELL FREEZES OVER	GEFFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 39548	Eagles 24.95/24.99
8	6	7	M.O.L.	WARNER MUSIC VIDEO 38548	Disturbed 14.98/19.99
9	NEW	1	MTV UNPLUGGED: SHAKIRA	SONY DISCOS/SONY MUSIC ENTERTAINMENT 89339	Shakira 14.98/19.98
10	9	10	LOVERS LIVE	EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54204	Sade 14.98/19.98
11	16	17	HOME COMING BLOOPERS	SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 4423	Bill & Gloria Gaither And Their Homecoming Friends 29.95 VHS
12	18	19	IT'LL FLY AWAY	SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 4406	Bill & Gloria Gaither And Their Homecoming Friends 29.95/21.97
13	13	14	NEW ORLEANS HOME COMING	SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 4425	Bill & Gloria Gaither And Their Homecoming Friends 29.95/21.97
14	10	11	URETHRA CHRONICLES II	MCA MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 958300	Blink-182 19.99 DVD
15	18	19	ONE NIGHT ONLY	MCA MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 60885	Elton John 16.98/24.98
16	RE-ENTRY	1	GOOD NEWS	SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 4430	Bill & Gloria Gaither And Their Homecoming Friends 29.95 VHS
17	21	22	GOTS TA BE/UH HUH	EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 79719	B2K 9.98 DVD
18	22	23	BRITNEY: THE VIDEOS	JIVE/ZOMBA VIDEO 41785	Britney Spears 14.98/19.98
19	15	16	ELEVATION TOUR 2001	INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 586543	U2 19.98/32.98
20	11	12	ONE NIGHT IN PARIS: EXCITER TOUR 2001	HIP-O VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 18063	Depeche Mode 24.98 DVD
21	20	21	THE UP IN SMOKE TOUR	EAGLE VISION/RED DISTRIBUTION 30001	Various Artists 19.95/23.97
22	8	9	RENDER	KOCH VISION VIDEO 7026	Ani DiFranco 19.98/24.98
23	14	15	MTV UNPLUGGED NO. 20	COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54307	Lauryn Hill 14.98/19.98
24	19	20	LIVING WITH THE PAST	FUEL 2000/UNIVERSAL MUSIC & VIDEO DIST. 61201	Jethro Tull 24.98 DVD
25	RE-ENTRY	1	LIVE AT THE ROYAL ALBERT HALL	IMAGE ENTERTAINMENT 659	The Who 19.99 DVD
26	26	27	VIDEO GREATEST HITS: HISTORY	EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50723	Michael Jackson 14.98/24.98
27	25	26	SUPERNATURAL LIVE	ARISTA RECORDS INC./BMG VIDEO 15750	Santana 19.95/24.97
28	23	24	LIVE IN PARIS	EAGLE VISION/PIONEER ENTERTAINMENT 19012	Diana Krall 19.98/24.98
29	RE-ENTRY	1	FREEDOM BAND	SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 4421	Bill & Gloria Gaither And Their Homecoming Friends 29.95/21.97
30	40	41	THE CONCERT FOR NEW YORK CITY	COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54025	Various Artists 19.98/29.98
31	29	30	SALIVAL	TOOL DISSECTIONAL/VOLCANO/ZOMBA VIDEO 31159	Tool 24.98/29.98
32	24	25	A NEW OAY HAS COME	EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 79728	Celine Dion 9.98 DVD
33	30	31	LIVE FROM AUSTIN, TEXAS	EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50103	Stevie Ray Vaughan And Double Trouble 14.95/19.97
34	33	34	LISTENER SUPPORTED	BMG VIDEO 65005	Dave Matthews Band 19.95/24.97
35	27	28	FRAT PARTY AT THE PANKAKE FEST	WARNER REPRISE VIDEO 38854	Linkin Park 19.98/24.99
36	28	29	IN CONCERT-MERCHANTS OF COOL	SANCTUARY/BMG VIDEO 88322	Bad Company 15.98/19.98
37	36	37	LIVE: 2001	COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54029	Journey 14.98/19.98
38	31	32	OOH! LET ME GET ME/GET THE PARTY STARTED	LA FACE VIDEO/BMG VIDEO 15117	Pink 7.98 DVD
39	39	40	HISTORY ON FILM: VOLUME II	EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50138	Michael Jackson 14.95/19.97
40	RE-ENTRY	1	RUDE AWAKENING	SANCTUARY/BMG VIDEO 88320	Megadeth 19.98/24.98

◆ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; △ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◊ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. ©2002, VNU Business Media, Inc. and Nielsen SoundScan Inc. All rights reserved.

JULY 13 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
			NUMBER 1	4 Weeks At Number 1			
1	1	5	HARRY POTTER AND THE SORCERER'S STONE WARNER HOME VIDEO 21331	Daniel Radcliffe Emma Watson	2001	PG	24.99
2	NEW		AIR BUD: SEVENTH INNING FETCH WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 25129	Kevin Zegers	2002	G	19.99
3	NEW		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	GETTING THERE: SWEET 16 AND LICENSED TO DRIVE DUALSTAR VIDEO/WARNER HOME VIDEO 37691	Mary-Kate & Ashley Olsen	2002	G	19.96
5	3	5	SNOW DOGS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 26507	Cuba Gooding Jr. James Coburn	2001	PG	22.99
6	4	3	SCOOBY-DOO'S ORIGINAL MYSTERIES WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1889	Scooby-Doo	2000	NR	14.95
7	5	7	OCEAN'S ELEVEN WARNER HOME VIDEO 22185	George Clooney Brad Pitt	2002	PG-13	22.98
8	8	8	SPIDER-MAN: THE ULTIMATE VILLAIN SHOWDOWN BUENA VISTA HOME ENTERTAINMENT 26088	Animated	2002	NR	14.99
9	6	5	THE FAST AND THE FURIOUS UNIVERSAL STUDIOS HOME VIDEO 60156	Paul Walker Vin Diesel	2001	PG-13	14.98
10	10	3	SCOOBY-DOO GOES HOLLYWOOD WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1378	Scooby-Doo	2002	NR	14.95
11	7	3	DARRIN'S DANCE GROOVES RAZOR & TIE/VENTURA DISTRIBUTION 10499	Darrin Henson	2002	NR	14.98
12	NEW		THE MAJESTIC WARNER HOME VIDEO 22119	Jim Carrey	2001	PG	22.98
13	NEW		THE SADDLE CLUB: ADVENTURES AT PINE HOLLOW WARNER HOME VIDEO 37517	Keenan McWilliam Sophie Bennett	2002	NR	14.95
14	11	34	SHREK DREAMWORKS HOME ENTERTAINMENT 83670	Mike Myers Eddie Murphy	2001	PG	24.99
15	15	4	DORA'S BACKPACK ADVENTURE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876853	Dora The Explorer	2002	NR	12.95
16	13	31	OLIVER & COMPANY WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 61724	Animated	1988	G	22.99
17	16	12	LEGALLY BLONDE MGM HOME ENTERTAINMENT 1002624	Reese Witherspoon	2001	PG-13	14.95
18	12	124	STAR WARS TRILOGY FOXVIDEO 2000743	Mark Hamill Harrison Ford	1997	PG	39.98
19	21	15	SPONGE BUDDIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860153	Spongebob Squarepants	2002	NR	12.95
20	23	5	AMERICAN PIE 2 (RATED) UNIVERSAL STUDIOS HOME VIDEO 60152	Jason Biggs Alyson Hannigan	2001	R	14.98
21	14	32	O BROTHER, WHERE ART THOU? TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24194	George Clooney	2000	PG-13	14.99
22	17	5	DRAGONBALL Z: FUSION-LOSING BATTLE (EDITED) FUNIMATION 3543	Animated	2002	NR	14.95
23	9	36	STAR WARS EPISODE 1: THE PHANTOM MENACE FOXVIDEO 2000092	Liam Neeson Ewan McGregor	1999	PG	14.98
24	18	7	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
25	20	15	MOULIN ROUGE FOXVIDEO 2003425	Nicole Kidman Ewan McGregor	2001	PG-13	14.98
26	24	7	SCOOBY-DOO AND THE ALIEN INVADERS WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 41372	Animated	2000	NR	19.96
27	26	16	SCOOBY-DOO AND THE RELUCTANT WEREWOLF WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1879	Scooby-Doo	2002	NR	14.95
28	27	34	STUART LITTLE COLUMBIA TRISTAR HOME VIDEO 05215	Geena Davis Michael J. Fox	1999	PG	14.95
29	19	5	DRAGONBALL Z: FUSION-PLAY FOR TIME (EDITED) FUNIMATION 3523	Animated	2002	NR	14.95
30	25	5	AMERICAN PIE 2 (UNRATED) UNIVERSAL STUDIOS HOME VIDEO 60154	Jason Biggs Alyson Hannigan	2002	NR	14.98
31	36	41	BRING IT ON UNIVERSAL STUDIOS HOME VIDEO 87173	Kirsten Dunst	2000	PG-13	14.98
32	35	20	HAPPY GILMORE UNIVERSAL STUDIOS HOME VIDEO 82820	Adam Sandler	1996	PG-13	9.98
33	32	17	CINDERELLA II-DREAMS COME TRUE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22026	Animated	2002	NR	26.99
34	NEW		THE GLASS HOUSE COLUMBIA TRISTAR HOME VIDEO 5709	Leelee Sobieski Diane Lane	2001	PG-13	19.95
35	RE-ENTRY		WIGGLES: HOOP-DEE-DOO! IT'S A WIGGLY HIT ENTERTAINMENT 2510	The Wiggles	2002	NR	14.95
36	22	28	GLADIATOR DREAMWORKS HOME ENTERTAINMENT 86026	Russell Crowe	2000	R	19.99
37	RE-ENTRY		SAVE THE LAST DANCE PARAMOUNT HOME ENTERTAINMENT 156613	Julia Stiles	2000	PG-13	14.95
38	31	14	TRAINING DAY WARNER HOME VIDEO 22530	Denzel Washington Ethan Hawke	2001	R	22.98
39	39	15	NAUTICAL NONSENSE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 86013	Spongebob Squarepants	2002	NR	12.95
40	34	5	KISS OF THE DRAGON FOXVIDEO 2006551	Jet Li Bridget Fonda	2001	R	14.98

◆ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ RIAA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ▲ RIAA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2002. VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

JULY 13 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
			NUMBER 1	2 Weeks At Number 1		
1	1	2	BLACK HAWK DOWN COLUMBIA TRISTAR HOME VIDEO 06766	Josh Hartnett Ewan McGregor	R	27.96
2	2	2	MONSTER'S BALL LIONS GATE HOME ENTERTAINMENT/STUDIO HOME ENTERTAINMENT 7982	Billy Bob Thornton Halle Berry	R	24.99
3	NEW		ORANGE COUNTY PARAMOUNT HOME ENTERTAINMENT 335924	Colin Hanks Jack Black	PG-13	22.95
4	NEW		I AM SAM NEW LINE HOME VIDEO/WARNER HOME VIDEO 5537	Sean Penn Michelle Pfeiffer	PG-13	24.98
5	3	5	HARRY POTTER AND THE SORCERER'S STONE (PAN & SCAN) WARNER HOME VIDEO 21331	Daniel Radcliffe Emma Watson	PG	26.99
6	NEW		ROLLERBALL MGM HOME ENTERTAINMENT 1002801	Chris Klein Rebecca Romijn-Stamos	R	26.98
7	4	4	HARRY POTTER AND THE SORCERER'S STONE (WIDESCREEN) WARNER HOME VIDEO 22467	Daniel Radcliffe Emma Watson	PG	26.99
8	NEW		THE MAJESTIC WARNER HOME VIDEO 22119	Jim Carrey	PG	26.98
9	5	2	KATE & LEOPOLD MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25747	Meg Ryan Hugh Jackman	PG-13	29.99
10	NEW		MAX KEEBLE'S BIG MOVE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24283	Alex D. Linz Zena Grey	PG	29.99
11	7	3	THE MOTHMAN PROPHECIES COLUMBIA TRISTAR HOME VIDEO 07808	Richard Gere Laura Linney	PG-13	27.96
12	8	7	OCEAN'S ELEVEN (WIDESCREEN) WARNER HOME VIDEO 22634	George Clooney Brad Pitt	PG-13	26.98
13	9	5	VANILLA SKY PARAMOUNT HOME ENTERTAINMENT 335364	Tom Cruise Penelope Cruz	R	29.99
14	11	4	THE OTHERS DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24168	Nicole Kidman	PG-13	29.99
15	NEW		THE SHIPPING NEWS MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24027	Kevin Spacey Judi Dench	R	29.99
16	NEW		AIR BUD: SEVENTH INNING FETCH WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23961	Kevin Zegers	G	29.99
17	10	9	BEHIND ENEMY LINES FOXVIDEO 2003802	Owen Wilson Gene Hackman	PG-13	27.98
18	12	7	OCEAN'S ELEVEN (FULL-FRAME) WARNER HOME VIDEO 22185	George Clooney Brad Pitt	PG-13	26.98
19	14	5	HOW HIGH UNIVERSAL STUDIOS HOME VIDEO 21951	Method Man Redman	R	26.98
20	13	6	SNOW DOGS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 26508	Cuba Gooding Jr. James Coburn	PG	29.99
21	6	2	BUFFY THE VAMPIRE SLAYER: SEASON TWO FOXVIDEO 2003963	Sarah Michelle Gellar	NR	59.98
22	25	3	MEN IN BLACK COLUMBIA TRISTAR HOME VIDEO 8771	Tommy Lee Jones Will Smith	PG-13	19.95
23	22	7	DIRTY DANCING ARTISAN HOME ENTERTAINMENT 10002	Patrick Swayze Jennifer Grey	PG-13	14.98
24	15	2	GETTING THERE: SWEET 16 AND LICENSED TO DRIVE DUALSTAR VIDEO/WARNER HOME VIDEO 37593	Mary-Kate & Ashley Olsen	G	19.98
25	NEW		DUNE (SPECIAL EDITION) ARTISAN HOME ENTERTAINMENT 12529	William Hurt	NR	26.98

JULY 13 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
			NUMBER 1	2 Weeks At Number 1	
1	1	2	BLACK HAWK DOWN COLUMBIA TRISTAR HOME VIDEO 07133	Josh Hartnett Ewan McGregor	R
2	3	2	MONSTER'S BALL LIONS GATE HOME ENTERTAINMENT/STUDIO HOME ENTERTAINMENT 7980	Billy Bob Thornton Halle Berry	R
3	NEW		ORANGE COUNTY PARAMOUNT HOME ENTERTAINMENT 335923	Colin Hanks Jack Black	PG-13
4	2	2	KATE & LEOPOLD MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25747	Meg Ryan Hugh Jackman	PG-13
5	NEW		I AM SAM NEW LINE HOME VIDEO/WARNER HOME VIDEO 5535	Sean Penn Michelle Pfeiffer	PG-13
6	NEW		THE MAJESTIC WARNER HOME VIDEO 22226	Jim Carrey Martin Landau	PG
7	7	3	THE MOTHMAN PROPHECIES COLUMBIA TRISTAR HOME VIDEO 08628	Richard Gere Laura Linney	PG-13
8	NEW		ROLLERBALL MGM HOME ENTERTAINMENT 1002799	Chris Klein Rebecca Romijn-Stamos	R
9	4	3	VANILLA SKY PARAMOUNT HOME ENTERTAINMENT 335363	Tom Cruise Penelope Cruz	R
10	6	7	OCEAN'S ELEVEN WARNER HOME VIDEO 22185	George Clooney Brad Pitt	PG-13
11	8	6	THE OTHERS DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 84653	Nicole Kidman	PG-13
12	5	4	HARRY POTTER AND THE SORCERER'S STONE WARNER HOME VIDEO 21331	Daniel Radcliffe Emma Watson	PG
13	NEW		MAX KEEBLE'S BIG MOVE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 4635	Alex D. Linz Zena Grey	PG
14	NEW		THE SHIPPING NEWS MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 5635	Kevin Spacey Judi Dench	R
15	9	6	SNOW DOGS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 26507	Cuba Gooding Jr. James Coburn	PG
16	12	9	BEHIND ENEMY LINES FOXVIDEO 2004039	Owen Wilson Gene Hackman	PG-13
17	10	10	DOMESTIC DISTURBANCE PARAMOUNT HOME ENTERTAINMENT 337723	John Travolta Vince Vaughn	PG-13
18	15	3	HOW HIGH UNIVERSAL STUDIOS HOME VIDEO 89933	Method Man Redman	R
19	16	11	SPY GAME UNIVERSAL STUDIOS HOME VIDEO 89146	Robert Redford Brad Pitt	R
20	13	8	NOT ANOTHER TEEN MOVIE COLUMBIA TRISTAR HOME VIDEO 07287	Chylar Leigh Chris Evans	R

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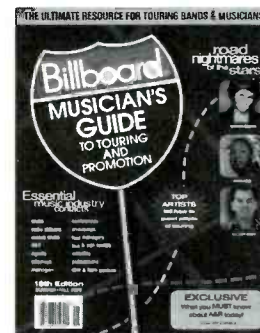
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 - 6 LIL' BOW WOW, BASKETBALL
 - 7 P. DIDDY & GINUWINE, I NEED A GIRL (PART TWO)
 - 8 MARIO, JUST A FRIEND
 - 9 AMERIE, WHY DON'T WE FALL IN LOVE
 - 10 TWEET, CALL ME
 - 11 LIL' WAYNE, WAY OF LIFE
 - 12 BRANDY, FULL MOON
 - 13 JERMAINE DUPRI, WELCOME TO
 - 14 LUDACRIS, MOVE B***H
 - 15 DONELL JONES, YOU KNOW THAT I LOVE YOU
 - 16 JENNIFER LOPEZ, I'M GONNA BE ALRIGHT
 - 17 TRUTH HURTS, ADDICTIVE
 - 18 JA RULE, DOWN ASS CHICK
 - 19 CAM'RON, OH BOY
 - 20 WILL SMITH, BLACK SUITS COMIN' (NOO YA HEAD)
 - 21 R.L., A GOOD MAN
 - 22 USHER, U DON'T HAVE TO CALL
 - 23 CLIPSE, GRINDIN'
 - 24 BIG TYMERS, STILL FLY
 - 25 B2K, GOTTS TA BE
 - 26 MUSIQ, HALFCRAZY
 - 27 SHARISSA, NO HALF STEPPIN'
 - 28 JERZEE MONET, MOST HIGH
 - 29 AVANT, MAKIN GOOD LOVE
 - 30 NAPPY ROOTS, FO' FOLKS
 - 31 B. RICH, WHOA NOW
 - 32 N.O.R.E., NOTHIN'
 - 33 MASTER P, ROCK IT
 - 34 GLENN LEWIS, IT'S NOT FAIR
 - 35 OUTKAST, LAND OF A MILLION DRUMS
 - 36 MARY J. BLIGE, RAINY DAYZ
 - 37 LIL' ROMEO, 2 WAY
 - 38 SNOOP DOGG, UNDERCOVA FUNK (GIVE UP THE PUNK)
 - 39 FAITH EVANS, BURNIN' UP
 - 40 STYLES P, THE LIFE
- NEW ONS**
- TRICK DADDY, IN DA WIND
 - 3LW, I DO
 - KIRK FRANKLIN, BRIGHTER DAY
 - TANK, ONE MAN
 - STYLES, GOOD TIMES
 - SHAO & MR. SHORT KHOP, M.V.P.'S
 - ANGIE MARTINEZ, IF I COULD GO

- 1 KENNY CHESNEY, THE GOOD STUFF
 - 2 GARY ALLAN, THE ONE
 - 3 DIXIE CHICKS, LONG TIME GONE
 - 4 MARTINA MCBRIDE, WHERE WOULD YOU BE
 - 5 BRAD PAISLEY, I'M GONNA MISS HER
 - 6 ALAN JACKSON, DRIVE (FOR DADDY GENE)
 - 7 BROOKS & DUNN, MY HEART IS LOST TO YOU
 - 8 BLAKE SHELTON, DL' RED
 - 9 WILLIE NELSON, MARIA (SHUT UP AND KISS ME)
 - 10 DARRYL WORLEY, I MISS MY FRIEND
 - 11 MONTGOMERY GENTRY, MY TOWN
 - 12 TRACE ADKINS, HELP ME UNDERSTAND
 - 13 CHRIS CAGLE, COUNTRY BY THE GRACE OF GOD
 - 14 LEE ANN WOMACK, SOMETHING WORTH LEAVING BEHIND
 - 15 LONESTAR, NOT A DAY GOES BY
 - 16 DIAMOND RIO, BEAUTIFUL MESS
 - 17 KELLIE COFFEY, WHEN YOU LIE NEXT TO ME
 - 18 TRICK PONY, JUST WHAT I DO
 - 19 TOBY KEITH, MY LIST
 - 20 MONTGOMERY GENTRY, COLD ONE COMIN' ON
 - 21 SOGGY BOTTOM BOYS, I AM A MAN OF CONSTANT SORROW
 - 22 TRACE ADKINS, I'M TRYIN'
 - 23 ALISON KRAUSS & UNION STATION, LET ME TOUCH YOU FOR AWHILE
 - 24 STEVE AZAR, I DON'T HAVE TO BE ME
 - 25 JO DEE MESSINA, BRING ON THE RAIN
 - 26 BROOKS & DUNN, AIN'T NOTHING 'BOUT YOU
 - 27 TIM MCGRAW, THE COWBOY IN ME
 - 28 MARTINA MCBRIDE, BESESSED
 - 29 TRAVIS TRITT, MODERN DAY BONNIE AND CLYDE
 - 30 CHRIS CAGLE, I BREATHE IN, I BREATHE OUT
 - 31 JOE NICHOLS, THE IMPOSSIBLE
 - 32 TOBY KEITH, I WANNA TALK ABOUT ME
 - 33 SHERYL CROW, ABILENE
 - 34 RASCAL FLATTS, I'M MOVIN' ON
 - 35 CYNTHY THOMPSON, I'M GONE
 - 36 JO DEE MESSINA, DARE TO DREAM
 - 37 ALISSON KRAUSS, SITTING IN THE WINDOW OF MY ROOM
 - 38 ANDY GRIGGS, TONIGHT I WANNA BE YOUR MAN
 - 39 KENNY CHESNEY, YOUNG
 - 40 TIM MCGRAW, ANGEL BOY
- NEW ONS**
- TAMMY COCHRAN, LIFE HAPPENED
 - TOBY KEITH, COURTESY OF THE RED, WHITE & BLUE

- 1 EMINEM, WITHOUT ME
 - 2 NELLY, HOT IN HERRE
 - 3 KELLY OSBURN, PAPA DON'T PREACH
 - 4 AVRIL LAVIGNE, COMPLICATED
 - 5 PAPA ROACH, SHE LOVES ME NOT
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 - 18 P. DIDDY & GINUWINE, I NEED A GIRL (PART TWO)
 - 19 CHAD KROEGER, HERO
 - 20 PUDDLE OF MUDD, DRIFT & DIE
 - 21 P.O.D., BODM
 - 22 HOOBASTANK, RUNNING AWAY
 - 23 PAULINA RUBIO, DON'T SAY GOODBYE
 - 24 ASHANTI, HAPPY
 - 25 SHERYL CROW, SOAK UP THE SUN
 - 26 BRANDY, FULL MOON
 - 27 HIVES, HATE TO SAY I TOLD YOU SO
 - 28 ENRIQUE IGLESIAS, DON'T TURN OFF THE LIGHTS
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 - 38 NAPPY ROOTS, AWWAW
 - 39 KHIA, MY NECK, MY BACK
 - 40 BOX CAR RACER, I FEEL SO
- NEW ONS**
- BRITNEY SPEARS, BOYS
 - WEEZER, KEEP FISHIN'
 - BOW WOW, BASKETBALL
 - CLIPSE, GRINDIN'
 - SYSTEM OF A DOWN, AERIALS
 - JIMMY EAT WORLD, SWEETNESS
 - LUDACRIS, MOVE
 - VANESSA CARLTON, ORDINARY DAY
 - ANASTACIA, ONE DAY IN YOUR LIFE
 - KORN, THOUGHTLESS

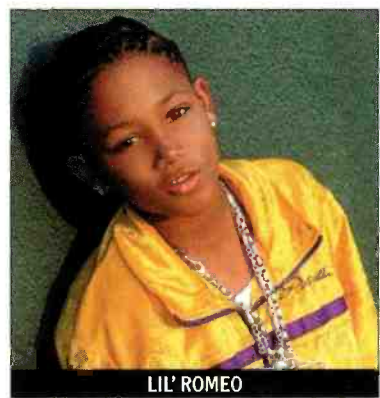
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 - 6 DIRTY VEGAS, DAYS GO BY
 - 7 GOD GOD DOLLS, HERE IS GONE
 - 8 CREED, ONE LAST BREATH
 - 9 RED HOT CHILI PEPPERS, BY THE WAY
 - 10 DAVE MATTHEWS BAND, WHERE ARE YOU GOING
 - 11 JOHN MAYER, NO SUCH THING
 - 12 ALANIS MORISSETTE, PRECIOUS ILLUSIONS
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 - 14 COUNTING CROWS, AMERICAN GIRLS
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 - 16 WILL SMITH, BLACK SUITS COMIN' (NOO YA HEAD)
 - 17 THE CORRS, WHEN THE STARS GO BLUE
 - 18 TOMMY LEE, HOLD ME DOWN
 - 19 CELINE DION, I'M ALIVE
 - 20 MOBY, WE ARE ALL MADE OF STARS
 - 21 DEFAULT, WASTING MY TIME
 - 22 CRAIG DAVID, WALKING AWAY
 - 23 VANESSA CARLTON, A THOUSAND MILES
 - 24 MARC ANTHONY, I'VE GOT YOU
 - 25 ENRIQUE IGLESIAS, DON'T TURN OFF THE LIGHTS
 - 26 NORAH JONES, DON'T KNOW WHY
 - 27 BRANDY, FULL MOON
 - 28 OUR LADY PEACE, SOMEWHERE OUT THERE
 - 29 KID ROCK, YOU NEVER MET A MOTHER F*** QUITE LIKE ME
 - 30 BEYONCE, WORK IT OUT
 - 31 LENNY KRAVITZ, DIG IN
 - 32 DARIUS RUCKER, WILD ONE
 - 33 PINK, JUST LIKE A PILL
 - 34 KELLY OSBURN, PAPA DON'T PREACH
 - 35 NICKELBACK, TOO BAD
 - 36 WHO, WHO ARE YOU
 - 37 LIFHOUSE, HANGING BY A MOMENT
 - 38 FOO FIGHTERS, LEARN TO FLY
 - 39 PINK, GET THE PARTY STARTED
 - 40 TRAIN, DRIPS OF JUPITER
- NEW ONS**
- ELTON JOHN, ORIGINAL SIN
 - MING TEA, DADDY WASN'T HERE

Music & Showbiz



by Carla Hay

ROMEO ON THE RISE: Lil' Romeo has been tapped to star in two upcoming Universal Pictures movies: *Honey* and *Shorty*. *Honey* is steeped in music-industry connections. The film will be directed by music-video veteran **Bille Woodruff**, who makes his feature-film directorial debut with *Honey*, and co-produced by music executive **Andre Harrell**. *Honey* is the name of a young dancer (played by **Jessica Alba**) who finds success as a music-video choreographer. Lil' Romeo plays a dancer named Benny who befriends Honey.



LIL' ROMEO

In *Shorty*, co-produced by the rapper's father, **Master P**, Lil' Romeo plays an aspiring rapper who meets an alien from outer space. The movie will be helmed by **Jesse Dylan**, another director with a music-video background. Lil' Romeo, who turns 13 in August, says that all this success at an early age hasn't changed him: "I'm still the same, and I'll never change because I'm supposed to be this big star."

Born **Percy Romeo Miller Jr.**, Lil' Romeo is the winner of 2001 Billboard Awards for top rap artist and top rap single (for "My Baby"). He says that act-

ing is part of his goal to branch out into other forms of entertainment, just like his father. Don't be surprised if Lil' Romeo follows in his father's footsteps as a multi-talented mogul: "I see myself someday being just like him, sitting on the sidelines, being a business person."

IN BRIEF: ABC is preparing a docudrama on the **Go-Go's** that is expected to premiere next year. Later this year, the network will air a **Paul McCartney** documentary that will focus mainly on his recent *Drivin' USA* tour. As previously reported (*Music & Showbiz*, *Billboard*, May 18), a documentary of the tour will be released on VHS and DVD and is expected to feature more footage than the ABC show.

Britney Spears is developing a still-untitled film with the National Assn. for Stock Car Auto Racing (NASCAR) through her newly formed **Britney Spears Productions**. The dramatic film will reportedly star Spears as the daughter of a NASCAR driver.

TRIBUTE: Words can't describe the shock and sadness we feel about the sudden death of *Billboard* editor in chief **Timothy White**, who died of a heart attack June 27. For those of us who were touched by his generosity, compassion, and integrity, his passing is an immeasurable loss. People who met or knew him—whether they agreed with his viewpoints or not—respected the conviction he held in his beliefs, as well as his admirable support for those from all walks of life. Our deepest condolences in particular go to the White family. Tim, thank you for your spirit, your kindness, and your fearless leadership. You will be greatly missed and always remembered.

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JULY 13, 2002



Continuous programming
200 Jericho Quadrangle, Jericho, NY 11753

- COLOPLAY, IN MY PLACE (NEW)**
CAM'RON, OH BOY (NEW)
- [OVEN FRESH]**
- DAVE MATTHEWS BAND, WHERE ARE YOU GOING
 - DJ SHADOW, SIX DAYS
 - BEYONCE, WORK IT OUT
 - FINCH, LETTERS TO YOU
 - SEETHER, FINE AGAIN
 - SINCH, SOMETHING MORE
 - NAPPY ROOTS, FO' FOLKS
 - MIDTOWN, LIKE A MOVIE



Continuous programming
1515 Broadway, New York, NY 10036

- LUDACRIS, MOVE B***H
- SAVES THE DAY, FREAKISH
- OASIS, STOP CRYING YOUR HEART OUT
- NELLY, HOT IN HERRE



Continuous programming
299 Queen St West

- TORONTO ONTARIO M5V2Z5**
- COLDPLAY, IN MY PLACE (NEW)
 - SPEK, SMELL THE COFFEE (NEW)
 - SUM 41, WHAT WE'RE ALL ABOUT
 - CHAD KROEGER, HERO
 - EMINEM, WITHOUT ME
 - ASHANTI, FOUSH
 - OUR LADY PEACE, SOMEWHERE OUT THERE
 - P. DIDDY, I NEED A GIRL (PART ONE)
 - NELLY, HOT IN HERRE
 - PUDDLE OF MUDD, DRIFT & DIE
 - PINK, JUST LIKE A PILL
 - AVRIL LAVIGNE, COMPLICATED
 - WEEZER, DOPE NOSE
 - JENNIFER LOPEZ, I'M GONNA BE ALRIGHT
 - NO DOUBT, HELLA GOOD
 - VANESSA CARLTON, A THOUSAND MILES
 - CREED, ONE LAST BREATH
 - PAPA ROACH, SHE LOVES ME NOT
 - RED HOT CHILI PEPPERS, BY THE WAY
 - WILL SMITH, BLACK SUITS COMIN' (NOO YA HEAD)



Continuous programming
1111 Lincoln Rd, Miami Beach, FL 33139

- NO DOUBT, HELLA GOOD
- NELLY FURTADO, ... ON THE RADIO (REMEMBER THE DAYS)
- MOBY, WE ARE ALL MADE OF STARS
- JUANES, A DIOS LE PIDO
- GARBAGE, BREAKING UP THE GIRL
- PAULINA RUBIO, DON'T SAY GOODBYE
- P.O.D., YOUTH OF THE NATION
- EMINEM, WITHOUT ME
- KABAH, LA VIDA QUE VA
- KORN, HERE TO STAY
- BRITNEY SPEARS, I'M NOT A GIRL, NOT YET A WOMAN
- SHAKIRA, UNDERNEATH YOUR CLOTHES
- KYLIE MINOGUE, CAN'T GET YOU OUT OF MY HEAD
- DARREN HAYES, INSATIABLE
- SYSTEM OF A DOWN, TOXICITY
- SOPHIE ELLIS BEXTOR, MURDER ON THE DANCEFLOOR
- THE CALLING, WHEREVER YOU WILL GO
- PINK, GET THE PARTY STARTED
- BOX CAR RACER, I FEEL SO
- WESTLIFE, A WORLD OF OUR OWN



2 hours weekly
3900 Main St, Philadelphia, PA 19127

- P. DIDDY & GINUWINE, I NEED A GIRL (PART TWO)
- LAURYN HILL, LIKE WATER
- STYLES, THE LIFE
- EMINEM, WITHOUT ME
- NELLY, HOT IN HERRE
- DOHELL JONES, YOU KNOW THAT I LOVE YOU
- LUDACRIS, MOVE B***H
- TWEET, CALL ME
- N.O.R.E., NOTHIN'
- JENNIFER LOPEZ, I'M GONNA BE ALRIGHT
- KONFIDENTIAL, HOW WE ROLL
- FUNDISHA, LIVE THE LIFE
- SWIZZ BEATZ, GUILTY
- NAUGHTY BY NATURE, FEELS GOOD (DON'T WORRY 'BOUT A THING)



Continuous programming
9697 E. Mineral Ave., Englewood, CO 80112

- DIXIE CHICKS, LONG TIME GONE
- ALAN JACKSON, DRIVE (FOR DADDY GENE)
- KENNY CHESNEY, THE GOOD STUFF
- KELLIE COFFEY, WHEN YOU LIE NEXT TO ME
- SHEDAISY, GET OVER YOURSELF
- GARY ALLAN, THE ONE
- LONESTAR, NOT A DAY GOES BY
- BRAD PAISLEY, I'M GONNA MISS HER (THE FISHIN' SONG)
- BLAKE SHELTON, DL' RED
- CYNTHY THOMPSON, I'M GONE
- DIAMOND RIO, BEAUTIFUL MESS
- PHIL VASSAR, AMERICAN CHILD
- CHRIS CAGLE, COUNTRY BY THE GRACE OF GOD
- EMERSON DRIVE, I SHOULD BE SLEEPING
- MARK CHESNUTT, SHE WAS
- TRICK PONY, JUST WHAT I DO
- DARRYL WORLEY, I MISS MY FRIEND
- CAROLYN DAWN JOHNSON, I DON'T WANT YOU TO GO
- TRACE ADKINS, HELP ME UNDERSTAND
- ANDY GRIGGS, TONIGHT I WANNA BE YOUR MAN



15 hours weekly
10227 E 14th St, Oakland, CA 94603

- IRV GOTTI PRESENTS THE INC., DOWN 4 U
- LAURYN HILL, LIKE WATER
- AVRIL LAVIGNE, COMPLICATED
- ASHANTI, HAPPY
- EMINEM, WITHOUT ME
- MARIO, JUST A FRIEND 2002
- DIRTY VEGAS, DAYS GO BY
- PAULINA RUBIO, DON'T SAY GOODBYE
- JENNIFER LOPEZ, I'M GONNA BE ALRIGHT
- P. DIDDY & GINUWINE, I NEED A GIRL (PART TWO)
- NO DOUBT, HELLA GOOD
- USHER, U DON'T HAVE TO CALL
- 311, AMBER
- BIG TYMERS, STILL FLY
- TOYA, NO MATTA WHAT (PARTY ALL NIGHT)
- FAT JOE, WHAT'S LUV?

NEWSLINE...

AC station WBEB Philadelphia is among the outlets nominated for legendary station of the year for the 2002 National Assn. of Broadcasters (NAB) Marconi Awards. AC KOST Los Angeles, R&B WUSL Philadelphia, and country KPLX Dallas are among the nominees for major-market station of the year. Dick Clark received a nod for network syndicated personality of the year. Winners will be announced Sept. 14 at the annual NAB Radio Show in Seattle. . . XM Satellite Radio has named Joseph Euteneuer executive VP/CFO. He was executive VP/CFO of Comcast subsidiary Broadcast Europe. . . Sirius Satellite Radio launched nationwide July 1.

Compiled by Carla Hay.

BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter™



by Geoff Mayfield

HOT, INDEED: Nelly falls shy of 800,000 units but still leads The Billboard 200 by a handsome margin. With 714,000 sold, he more than doubles the sum of runner-up and prior champ **Eminem** (308,000, down 19%). Indeed, this will be a week that St. Louis' favorite rapper will remember, as he simultaneously leads 10 *Billboard* charts, including Top R&B/Hip-Hop Albums, Hot R&B/Hip-Hop Singles & Tracks (see Singles Minded, this page), Hot R&B Airplay, Hot Rap Tracks, The Billboard Hot 100, Hot 100 Airplay, Top 40 Tracks, Top Pop Catalog Albums, and Top R&B/Hip-Hop Catalog Albums.

Nellyville is one of four hip-hop albums to bow among the big chart's first 13 slots, with the second-highest new entry belonging to the rapper formerly known as **Noreaga**, formerly of **Capone-N-Noreaga**, who formerly recorded for Penalty/Tommy Boy. Now known as **N.O.R.E.**, his Island Def Jam debut starts at No. 3 (119,000), which beats the peak of either album with Capone but matches his solo career peak, albeit with a smaller total than the 153,000 units that placed 1998's *N.O.R.E.* at the same rank.



R o o k i e **Truth Hurts** starts at No. 5 (89,000), while veteran **Will Smith** enters at No. 13 (60,000), eight places lower than the opening placement of his previous

album in 1999. But with the July 4 theatrical bow of Smith's *Men in Black II*, do not underestimate his ability to grab the media's limelight and keep this album in play.

GIRL POWER: Away from the juiced-up climate of November or December, it is unusual to see an album post three consecutive growth weeks after bowing in the top 10. It's even more unusual to see an artist's first album garner such increases, yet that is the story that unfolds for 17-year-old **Avril Lavigne**, who makes the feat even more impressive by earning The Billboard 200's Greatest Gainer (5-4, up 29%). A 25,000-unit uptick yields a sum of 113,000, her first week above the 100,000 mark.

A *Live With Regis and Kelly* visit fuels the bump. Lead track "Complicated" is No. 4 on MTV with 38 plays and has been a top-five constant on the video channel's *Total Request Live*. The song builds at radio, too, climbing 12-7 on the all-formats Hot 100 Airplay chart with an audience of 77.3 million, up 12.5 million compared with the prior week.



With seven songs and an \$8.98 tag, its eponymous set hits *Heatseekers* at No. 3 and the big chart at No. 162.

HALF-STAFF: **Timothy White** would be upset with us. Although I imagine he'd be flattered that *Billboard* put news of his death on page 1, as a passionate champion of music and its purveyors, I can hear Tim argue that the obituary of the **Who's John Entwistle** should have been our priority.

Although the care and feeding of *Billboard's* charts were not in his immediate purview, as editor in chief, Tim made some invaluable contributions to our lists. He was part of the brain-trust that formulated the *Heatseekers* chart, which placed a spotlight on albums by developing artists. Tim also took a personal interest in the launch of Top Reggae Albums, Top Blues Albums, and the soon-to-come Top Bluegrass Albums, and he allocated space for several other new charts, including Top Pop Catalog Albums, Top Electronic Albums, Top Independent Albums, Top 40 Tracks, Top DVD Sales, and Top Kid Audio.

Tim considered the charts to be essential ingredients of this magazine's legacy. He was one of the biggest chart fans I've known, eagerly anticipating their arrival each week to see the stories those numbers revealed.

There were times Tim and I did not see eye to eye, but I always knew the charts department could count on him to be a staunch ally whenever the launch of a new policy—or adherence to a longstanding one—incited anger from labels or artist managers.

More than anything, I'll miss Tim's ongoing tales of a family man who reverently referred to marriage as "a wonderful institution": the way he swelled with pride when he described the professional accomplishments of his wife, **Judy Garland**; his grin the night he told a table of co-workers, "I knew I would forever love this woman the first time I saw her imitate my walk"; and his sincere devotion to twin sons **Alexander** and **Christopher**.

The last time I spoke to Tim, he was vacationing in Florida, where he and Judy took their boys on an annual trip to Walt Disney World. I can't imagine him ever being happier than he sounded that day—an audio snapshot I will keep as long as my memory serves.

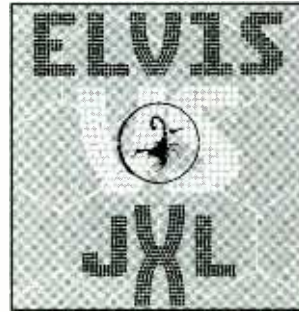
Meanwhile, girl group **Play** becomes the first act to chart with a mini album, the price-conscious vehicle that labels have brought to market.

Singles Minded™



by Silvio Pietrolungo, Minal Patel, Wade Jessen

WE HAVE A SIGHTING: **Elvis Presley** returns to The Billboard Hot 100 for the first time in 20 years, thanks to the remix work of Dutch DJ/artist **JXL** on "A Little Less Conversation"; it's the Hot Shot Debut at No. 50. Presley last appeared on the Hot 100 in 1982 with "The Elvis Medley," a mix of nine of his most famous



recordings, which peaked at No. 71. "Less" was a relatively minor hit for Presley in 1968 (see Chart Beat, page 4) from the movie *Live a Little, Love a Little*.

"Less" means more on Hot 100 Singles Sales, debuting at No. 1 with sales of 26,500 units. It is the first single to debut at No. 1 on the sales chart since **Janet Jackson's** "Someone to Call My Lover" in the Sept. 1, 2001, issue. "Lover," however, scanned 46,000 units. The sum of "Less" is the chart's highest since the March 2 issue, when **B2K's** "Uh Huh" also moved 26,500 units. At radio, "Less" accumulated 4 million audience impressions one week before the label targeted airplay.

The debut of "Less" on the Hot 100 follows a recent surge in all things Elvis, some of which can be attributed to the savvy marketing of RCA Records, while others owe more to perfect timing. The song's initial exposure in this country came via a pair of Nike commercials that premiered during the recently concluded World Cup tournament. During that run, the press picked up on the single's No. 1 peak on the U.K. chart, and word of its impending release to retail and radio in the U.S. soon began to spread. RCA has more promotional angles in the works leading up to the Sept. 24 release of the album *Elvis: 30 #1 Hits*, including a network TV special, an awareness partnership with AOL, and even the creation of a line of Presley teddy bears by the Vermont Teddy Bear company.

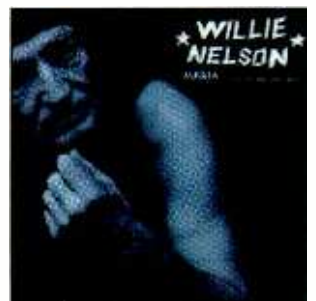
Meanwhile, the boxed set *Elvis: Today, Tomorrow, and Forever* enters The Billboard 200 at No. 180. Indirect support for Elvis infiltrates the younger generation thanks to Presley's music being featured in *Disney's Lilo & Stitch*. And skewing a bit older (but not as old as those who remember the day the King passed), **Eminem** compares his shock value to that of a young Presley on his No. 2 hit "Without Me," impressing upon today's teen that the man their elders listened to was just as controversial for his time.

TWICE AS HOT: Just in time for the summer heat wave, **Nelly's** "Hot in Herre" slides into the top slot on Hot R&B/Hip-Hop Singles & Tracks, matching its rank on The Billboard Hot 100. "Herre" takes the former chart's crown with an audience increase of 7.2 million. "Hot in Herre" is Nelly's first No. 1 R&B single as a solo artist; he accompanied **Jagged Edge** to the top on "Where the Party At" for three weeks in September 2001. Nelly did have a song titled "#1," from the *Training Day* soundtrack. It, however, peaked at No. 20. Nelly's last "hot" single, "(Hot S***) Country Grammar," peaked at No. 5. "Dilemma" by **Nelly** featuring **Kelly Rowland** of **Destiny's Child**, which advances 66-46, is also from his sophomore effort *Nellyville* (see Over the Counter, this page).

FULL NELSON: **Willie Nelson** posts his highest debut in nearly a quarter-century on Hot Country Singles & Tracks as "Maria (Shut Up and Kiss Me)" bows with Hot Shot Debut honors at No. 46. "Maria" is Nelson's biggest opening week (including duets and vocal collaborations) since "Mammas Don't Let Your Babies Grow Up to Be Cowboys" (with **Waylon Jennings**) arrived at No. 36 in the Jan. 21, 1978, issue. Nelson's all-time high debut is "Touch Me," his second charted single, which bowed at No. 27 (on the 30-position chart then called Hot Country Singles) in the May 26, 1962, issue.

This year marks 40 years since the Country Music Hall of Fame member first appeared on our country singles chart with "Willingly," a duet with his former wife, **Shirley Collier**, in March 1962. Written by **Rob Thomas** of **Matchbox Twenty**, "Maria" is the second single from Nelson's *The Great Divide* and brings Nelson's total number of charted singles and tracks to 116.

NOTHIN' DOING: **Noreaga** of **Capone-N-Noreaga**, who now goes by **N.O.R.E.**, earns his first top 10 single with "Nothin'," which jumps 11-9 on Hot R&B/Hip-Hop Singles & Tracks, propelled by a 3.5 million gain in audience at R&B radio. Before this, N.O.R.E.'s most successful single was "Superthug (What What)," which peaked at No. 15 in October 1998. It is the third charting single from his latest, *God's Favorite* (see Over the Counter, this page), following "Live My Life" and "Grimey."



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										
				NUMBER 1/HOT SHOT DEBUT		1 Week At Number 1									
1	NEW	1	1	NELLY	UNIVERSAL (12.98/18.98)	Nellyville	1	50	52	52	18	NAPPY ROOTS	ATLANTIC 83524*/AG (11.98/17.98)	Watermelon, Chicken & Gritz	24
2	1	1	6	EMINEM	WEB/AFTERMATH 493290*/INTERSCOPE (12.98/18.98)	The Eminem Show	1	51	48	41	43	SYSTEM OF A DOWN ▲ ²	AMERICAN/COLUMBIA 62240*/CRG (12.98 EQ/18.98)	Toxicity	1
3	NFW	1	1	N.O.R.E.	DEF JAM 586502*/DJJMG (12.98/18.98)	God's Favorite	3	52	NEW	1	1	NONPOINT	MCA 112920 (14.98 CD)	Development	52
4	5	10	4	GREATEST GAINER				53	64	82	7	KHIA FEATURING DSD	DIRTY DOWN 751132/ARTEMIS (17.98 CD) ▲	Thug Misses	53
5	NEW	1	1	AVRIL LAVIGNE	ARISTA 14740 (17.98 CD)	Let Go	4	54	54	51	42	P.O.D. ▲ ²	ATLANTIC 83475*/AG (11.98/17.98)	Satellite	6
6	7	6	13	TRUTH HURTS	AFTERMATH 493331*/INTERSCOPE (12.98/18.98)	Truthfully Speaking	5	55	35	13	3	SOUNDTRACK	EPIC 86670 (18.98 CD)	The Osbourne Family Album	13
7	3	2	3	ASHANTI ▲ ²	MURDER INC./A&M 586830*/DJJMG (12.98/18.98)	Ashanti	1	56	49	46	46	MICHELLE BRANCH ▲	MAVERICK 47985/WARNER BROS. (17.98 CD)	The Spirit Room	28
8	2	—	2	KORN	IMMORTAL 61488*/EPIC (12.98 EQ/18.98)	Untouchables	2	57	27	—	2	ANASTACIA	DAYLIGHT 86010/EPIC (12.98 EQ CD)	Freak Of Nature	27
9	4	3	4	PAPA ROACH	DREAMWORKS 450381*/INTERSCOPE (12.98/18.98)	Lovehatetragedy	2	58	74	31	3	THE WHO	UTV 112877/MCA (24.98 CD)	The Ultimate Collection	31
10	15	32	3	VARIOUS ARTISTS	WARNER MUSIC GROUP/BMG 78192/WARNER STRATEGIC MARKETING (12.98/18.98)	Totally Hits 2002	2	59	59	40	5	SOUNDTRACK	DMZ/COLUMBIA 86534/CRG (18.98 EQ CD)	Divine Secrets Of The Ya-Ya Sisterhood	40
11	16	57	3	PINK ▲ ³	ARISTA 14718 (12.98/18.98)	M!ssundaztood	6	60	62	63	39	JA RULE ▲ ²	MURDER INC./DEF JAM 586437*/DJJMG (12.98/18.98)	Pain Is Love	1
12	8	5	7	SOUNDTRACK	WALT DISNEY 860734 (18.98 CD)	Disney's Lilo & Stitch	11	61	NEW	1	1	VARIOUS ARTISTS	J 20034 (12.98/18.98)	This Is Ultimate Dance!	61
13	NEW	1	1	VARIOUS ARTISTS	BAD BOY 73062*/ARISTA (12.98/18.98)	P. Diddy & Bad Boy Records Present... We Invented The Remix	1	62	56	56	13	TWEET	THE GOLD MIND/ELEKTRA 62748/EEG (12.98/18.98)	Southern Hummingbird	3
14	12	8	10	WILL SMITH	OVERBROOK/COLUMBIA 86189*/CRG (12.98 EQ/18.98)	Born To Reign	13	63	37	14	3	DAVID BOWIE	ISO/COLUMBIA 86630*/CRG (6.98 EQ/18.98)	Heathen	14
15	13	11	11	KENNY CHESNEY ▲	BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1	64	58	54	21	JENNIFER LOPEZ ▲	EPIC 86399* (12.98 EQ/18.98)	J To Tha L-O! The Remixes	1
16	22	7	79	SHERYL CROW ▲	A&M 493260/INTERSCOPE (12.98/18.98)	C'mon, C'mon	2	65	44	35	7	MOBY	V2 27127* (10.98/18.98)	18	4
17	6	—	2	SOUNDTRACK ▲ ⁶	LOST HIGHWAY/MERCURY 170069/DJMG (12.98/18.98)	O Brother, Where Art Thou?	1	66	76	80	32	HOOBASTANK	ISLAND 586435/DJMG (18.98 CD) ▲	Hoobastank	25
18	23	24	27	WYCLEF JEAN	COLUMBIA 86542*/CRG (12.98 EQ/18.98)	Masquerade	6	67	NEW	1	1	VARIOUS ARTISTS	EPITAPH 86646 (9.98 CD)	Punk -O- Rama 7	67
19	17	22	9	JOHN MAYER	AWARE/COLUMBIA 85293*/CRG (7.98 EQ/18.98) ▲	Room For Squares	18	68	61	69	50	CRAIG DAVID ▲	WILDSTAR/ATLANTIC 88061*/AG (11.98/17.98)	Born To Do It	11
20	14	9	4	BIG TYMERS	CASH MONEY/UNIVERSAL 860997*/UMRG (18.98 CD)	Hood Rich	1	69	42	29	3	AZ	MOTOWN 018074/UMRG (12.98/18.98)	AZiatic	29
21	21	16	14	DONELL JONES	UNTOUCHABLES 14760/ARISTA (12.98/18.98)	Life Goes On	3	70	NEW	1	1	OZZY OSBOURNE	EPIC 86525 (18.98 EQ CD)	Live At Budokan	70
22	26	26	18	CELINE DION ▲ ²	EPIC 86400 (12.98 EQ/18.98)	A New Day Has Come	1	71	68	62	16	B2K	EPIC 85457 (12.98 EQ/18.98)	B2K	2
23	NEW	1	1	NORAH JONES	BLUE NOTE 32088/CAPITOL (17.98 CD) ▲	Come Away With Me	17	72	63	73	10	THE HIVES	EPITAPH/SIRE 48327*/WARNER BROS. (17.98 CD) ▲	Veni Vidi Vicious	63
24	18	17	15	SHEDAISY	LYRIC STREET 165015/HOLLYWOOD (12.98/18.98)	Knock On The Sky	23	73	NEW	1	1	VARIOUS ARTISTS	MCA 112875* (18.98 CD)	Steve Harvey Compilation: Sign Of Things To Come	73
25	20	18	9	VARIOUS ARTISTS ▲ ²	UNIVERSAL/EMI/ZOMBA/SONY 84408/UMRG (12.98/18.98)	Now 9	1	74	60	61	6	BOX CAR RACER	MCA 112894 (18.98 CD)	Box Car Racer	12
26	19	20	29	SOUNDTRACK	ROADRUNNER/COLUMBIA 86402/DJMG/CRG (12.98 EQ/18.98)	Spider-Man	4	75	70	60	4	INCUBUS ▲	IMMORTAL 85277*/EPIC (12.98 EQ/18.98)	Morning View	2
27	15	19	4	JOSH GROBAN ▲	143/REPRISE 48154/WARNER BROS. (18.98 CD) ▲	Josh Groban	8	76	45	—	1	A*TEENS	STOCKHOLM 018435/MCA (18.98 CD)	Pop 'Til You Drop!	45
28	31	32	9	DIRTY VEGAS	CREDENCE 39886/CAPITOL (17.98 CD)	Dirty Vegas	7	77	71	65	21	MARY J. BLIGE ▲ ²	MCA 112808* (12.98/18.98)	No More Drama (2002)	14
29	24	21	7	VANESSA CARLTON	A&M 493307*/INTERSCOPE (18.98 CD)	Be Not Nobody	5	78	72	68	34	DEFAULT	TVT 2310 (11.98 CD) ▲	The Fallout	51
30	25	4	3	CAM'RON	ROC-A-FELLA/DEF JAM 586786*/DJJMG (12.98/18.98)	Come Home With Me	2	79	NEW	1	1	LOS TEMERARIOS	FONOVISA 0529 (10.98/16.98)	Una Lagrima No Basta	79
31	9	—	2	NEW FOUND GLORY	DRIVE-THRU 112918/MCA (18.98 CD)	Sticks and Stones	4	80	79	45	25	BRAD PAISLEY	ARISTA NASHVILLE 67880/RLG (11.98/17.98)	Part II	31
32	29	23	33	OUR LADY PEACE	COLUMBIA 86585/CRG (6.98 EQ/12.98)	Gravity	9	81	47	25	3	RAPHAEL SAADIQ	UNIVERSAL 016654*/UMRG (18.98/18.98)	Instant Vintage	25
33	28	38	4	SHAKIRA ▲ ³	EPIC 63900 (12.98 EQ/18.98)	Laundry Service	3	82	93	81	41	MARTINA MCBRIDE ▲	RCA (NASHVILLE) 67012/RLG (12.98/18.98)	Greatest Hits	5
34	40	42	39	SOUNDTRACK	LAVA/ATLANTIC 83543/AG (12.98/18.98)	Scooby-Doo	28	83	75	64	47	USHER ▲ ³	ARISTA 14715* (12.98/18.98)	8701	4
35	30	28	8	JIMMY EAT WORLD	DREAMWORKS 450334*/INTERSCOPE (17.98 CD)	Jimmy Eat World	34	84	67	43	4	CIPHA SOUNDS/MR. CHOC	RAWKUS 112917*/MCA (18.98 CD)	Rawkus Records Presents: Soundbombing III	23
36	57	49	35	MUSIQ	DEF SOUL 586772*/DJJMG (12.98/18.98)	Justisen (Just Listen)	1	85	78	58	21	BARRY MANILOW ▲	BMG HERITAGE 10600/ARISTA (12.98/18.98)	Ultimate Manilow	3
37	34	12	24	ENRIQUE IGLESIAS ▲ ³	INTERSCOPE 493148 (12.98/18.98)	Escape	2	86	81	87	16	N*E*R*D*	VIRGIN 11521 (10.98 CD)	In Search Of...	61
38	11	—	2	ALAN JACKSON ▲ ²	ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1	87	66	50	8	LAURYN HILL ▲	COLUMBIA 86580/CRG (16.98 EQ/19.98)	MTV Unplugged No. 2.0	3
39	39	34	44	PAULINA RUBIO	UNIVERSAL 153300/UMRG (11.98/17.98)	Border Girl	11	88	113	189	25	SOUNDTRACK	V2 27119 (12.98/18.98)	I Am Sam	20
40	32	27	6	PUDDLE OF MUDD ▲ ²	FLAWLESS/GEFFEN 493074*/INTERSCOPE (12.98/18.98)	Come Clean	9	89	69	47	7	WEEZER	GEFFEN 493241*/INTERSCOPE (18.98 CD)	Maladroit	3
41	38	37	29	MARC ANTHONY	COLUMBIA 85300/CRG (6.98 EQ/18.98)	Mended	3	90	80	70	53	ALICIA KEYS ▲ ⁵	J 20002 (12.98/18.98)	Songs In A Minor	1
42	53	53	21	NICKELBACK ▲ ⁴	ROADRUNNER 618485/DJMG (12.98/18.98)	Silver Side Up	2	91	73	67	6	AMY GRANT	A&M 493318*/INTERSCOPE (18.98 CD)	Legacy... Hymns & Faith	21
43	43	36	32	VARIOUS ARTISTS	SONY/UNIVERSAL/EMI/ZOMBA 86591/CRG (12.98 EQ/18.98)	Off The Hook	13	92	77	55	6	SOUNDTRACK	A&M 493304*/INTERSCOPE (15.98 CD)	Spirit: Stallion Of The Cimarron	40
44	41	33	42	NO DOUBT ▲	INTERSCOPE 493158* (12.98/18.98)	Rock Steady	9	93	89	78	32	SOUNDTRACK	A&M 493304*/INTERSCOPE (15.98 CD)	Kid Rock	7
45	36	30	6	JACK JOHNSON	ENJOY/UNIVERSAL 860994/UMRG (18.98 CD) ▲	Brushfire Fairytales	42	94	33	—	2	JERRY CANTRELL	ROADRUNNER 618451/DJMG (18.98 CD)	Degradation Trip	33
46	NEW	1	1	CREED ▲ ⁵	WIND-UP 13075 (11.98/18.98)	Weathered	1	95	NEW	1	1	CORMEGA	LEGAL HUSTLE 9214*/LANDSPEED (11.98/17.98) ▲	The True Meaning	95
47	51	44	31	NICKELBACK ▲ ⁴	ROADRUNNER 618485/DJMG (12.98/18.98)	Silver Side Up	2	96	97	100	19	GARY ALLAN	MCA NASHVILLE 170201 (11.98/17.98)	Alright Guy	39
48	50	48	17	VARIOUS ARTISTS	SONY/UNIVERSAL/EMI/ZOMBA 86591/CRG (12.98 EQ/18.98)	Off The Hook	13	97	65	—	2	OAKENFOLD	MAVERICK 48204/WARNER BROS. (18.98 CD)	Bunkka	65
49	46	39	88	SOULFLY	ROADRUNNER 618455/DJMG (18.98 CD)	Word Of Mouf	3	98	55	—	2	VARIOUS ARTISTS	SIDE ONE DUMMY 71233 (6.98 CD)	Vans Warped Tour 2002 Compilation	55
				LUDACRIS ▲ ²	DISTURBING THE PEACE/DEF JAM SOUTH 586446*/DJJMG (12.98/18.98)	Full Moon	2	99	85	71	12	GOO GOO DOLLS	WARNER BROS. 48206 (18.98 CD)	Gutterflower	4
				BRANDY ▲	ATLANTIC 83493*/AG (12.98/18.98)	Full Moon	2	100	NEW	1	1	PACESETTER			
				LINKIN PARK ▲ ⁸	WARNER BROS. 47755 (12.98/18.98)	[Hybrid Theory]	2					SOUNDTRACK	RCA 88118 (18.98 CD)	Mr. Deeds	100

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
101	99	93	59	SOUNDTRACK ▲	Shrek	28	152	132	131	106	SOUNDTRACK ▲ ³	Coyote Ugly	10
102	91	76	84	ENYA ▲ ⁶	A Day Without Rain	2	153	135	117	87	U2 ▲ ³	All That You Can't Leave Behind	3
103	101	85	84	TIM MCGRAW ▲ ³	Greatest Hits	4	154	125	122	15	R. KELLY & JAY-Z ▲	The Best Of Both Worlds	2
104	94	98	34	BRITNEY SPEARS ▲ ⁴	Britney	1	155	138	115	21	VARIOUS ARTISTS ●	Totally Country	12
105	87	88	14	YING YANG TWINS	Alley: The Return Of The Ying Yang Twins	58	156	157	165	30	YOLANDA ADAMS	Believe	42
106	98	92	19	KIRK FRANKLIN ●	The Rebirth Of Kirk Franklin	4	157	128	110	6	TOMMY LEE	Never A Dull Moment	39
107	90	90	19	INDIA.ARIE ▲	Acoustic Soul	10	158	129	125	10	CEE-LO	Cee-Lo... Cee-Lo Green And His Perfect Imperfections	11
108	86	74	11	THE WHITE STRIPES	White Blood Cells	61	159	144	155	28	LIL BOW WOW ▲	Doggy Bag	11
109	104	107	16	STAIN'D ▲ ⁴	Break The Cycle	1	160	159	161	18	CHER ●	Living Proof	9
110	88	84	14	AVANT ●	Ecstasy	6	161	118	—	2	ANITA BAKER	The Best Of Anita Baker	118
111	105	86	42	MICHAEL W. SMITH ●	Worship	20	162	NEW	1	PLAY	Play	162	
112	95	72	44	TOBY KEITH ▲	Pull My Chain	9	163	147	129	41	DIANA KRALL ▲	The Look Of Love	9
113	84	83	20	NAS ▲	Stilmatic	5	164	124	97	4	DJ SHADOW	The Private Press	44
114	108	89	62	TIM MCGRAW ▲ ²	Set This Circus Down	2	165	156	149	16	REMY SHAND	The Way I Feel	39
115	NEW	1	1	REEL BIG FISH	Cheer Up!	115	166	151	150	75	JENNIFER LOPEZ ▲ ³	J.Lo	1
116	96	75	12	BONNIE RAITT ●	Silver Lining	13	167	158	151	10	RL	RL:Ements	53
117	102	79	63	BROOKS & DUNN ▲	Steers & Stripes	4	168	140	128	34	ANGIE STONE ●	Mahogany Soul	22
118	82	66	4	DJ QUIK	Under Tha Influence	27	169	120	102	4	SOUNDTRACK	Bad Company	98
119	106	104	29	MERCYME ●	Almost There	67	170	162	126	40	ALISON KRAUSS + UNION STATION ●	New Favorite	35
120	112	103	92	KENNY CHESNEY ▲ ²	Greatest Hits	13	171	171	160	17	BLAKE SHELTON	Blake Shelton	45
121	83	—	2	ARCHIE EVERSOLE	Ride Wit Me Dirty South Style	83	172	131	95	10	SOUNDTRACK ●	Star Wars Episode II: Attack Of The Clones	6
122	116	118	38	THE STROKES ●	Is This It	33	173	148	141	10	LOUIE DEVITO	Louie DeVito's Dance Factory	92
123	92	59	7	VAN MORRISON	Down The Road	25	174	RE-ENTRY	3	DEADSY	Commencement	100	
124	137	145	22	UNWRITTEN LAW	Elva	69	175	150	—	2	NATURE	Wild Gremlinz	150
125	133	135	18	KYLIE MINOGUE ●	Fever	3	176	181	—	8	ORIGINAL BROADWAY CAST RECORDING	Mamma Mia!	169
126	NEW	1	1	SONIC YOUTH	Murray Street	126	177	NEW	1	THE HAPPY BOYS	Trance Party (Volume Two)	177	
127	111	113	18	ALANIS MORISSETTE ▲	Under Rug Swept	1	178	155	111	81	TRAVIS TRITT ▲	Down The Road I Go	51
128	109	134	3	DAZ DILLINGER	This Is The Life I Lead	109	179	152	142	31	BUSTA RHYMES ▲	Genesis	7
129	119	123	8	KELLIE COFFEY	When You Lie Next To Me	54	180	NEW	1	ELVIS PRESLEY	Elvis: Today, Tomorrow & Forever	180	
130	110	108	36	TENACIOUS D	Tenacious D	33	181	NEW	1	VARIOUS ARTISTS	Hopelessly Devoted To You Vol. 4	181	
131	126	120	53	LONESTAR ▲	I'm Already There	9	182	NEW	1	NICKELBACK	Curb	182	
132	107	91	8	NAUGHTY BY NATURE	Icons	15	183	154	106	4	LOS LOBOS	Good Morning Aztlan	82
133	136	186	9	MICHELLE WILLIAMS	Heart To Yours	57	184	185	184	9	BLACKALICIOUS	Blazing Arrow	49
134	100	—	2	B RICH	80 Dimes	100	185	163	153	55	BLINK-182 ▲ ²	Take Off Your Pants And Jacket	1
135	123	114	54	SOUNDTRACK ▲ ²	Moulin Rouge	3	186	174	147	71	VARIOUS ARTISTS ▲ ²	Songs 4 Worship — Shout To The Lord	51
136	114	101	14	SOUNDTRACK ●	The Scorpion King	5	187	168	—	2	THE FLATLANDERS	Now Again	168
137	130	112	35	TRICK PONY ●	Trick Pony	91	188	175	116	15	JIMMY BUFFETT	Far Side Of The World	5
138	127	158	15	DASHBOARD CONFESSIONAL	The Places You Have Come To Fear The Most	119	189	NEW	1	HOME GROWN	Kings Of Pop	189	
139	134	137	50	AALIYAH ▲ ²	Aaliyah	1	190	189	174	77	SARA EVANS ▲	Born To Fly	55
140	NEW	1	1	JOE SATRIANI	Strange Beautiful Music	140	191	RE-ENTRY	4	YO-YO MA & THE SILK ROAD ENSEMBLE	Silk Road Journeys: When Strangers Meet	153	
141	103	94	30	FAT JOE ▲	J.O.S.E.: Jealous Ones Still Envy	21	192	172	172	19	FLAW	Through The Eyes	119
142	117	105	7	RUFF ENDZ	Someone To Love You	27	193	173	173	32	VARIOUS ARTISTS ▲ ³	Now 8	2
143	115	77	7	RUSH	Vapor Trails	6	194	180	127	38	ANDREA BOCELLI ▲	Cieli Di Toscana	11
144	NEW	1	1	HALFORD	Crucible	144	195	193	168	33	ROD STEWART ●	The Very Best Of Rod Stewart	40
145	141	132	64	JAHEIM ▲	[Ghetto Love]	9	196	170	148	19	GREEN DAY ●	International Superhits!	40
146	121	119	35	THE CALLING ●	Camino Palmero	36	197	194	185	19	JO DEE MESSINA ▲	Burn	19
147	149	159	17	311	From Chaos	10	198	167	162	1	DJ PAUL	Triple 6 Mafia Presents DJ Paul — Underground Vol. 16: For Da Summa	127
148	146	130	70	DAVE MATTHEWS BAND ▲ ³	Everyday	1	199	NEW	1	CHAYANNE ○	Grandes Exitos	199	
149	143	121	85	THE BEATLES ▲ ⁸	1	1	200	176	194	6	VARIOUS ARTISTS	Reggae Gold 2002	146
150	122	109	10	WILCO	Yankee Hotel Foxtrot	13							
151	153	136	16	THE CORRS	VH1 Music First Presents: The Corrs — Live In Dublin	52							

● Albums with the greatest sales gains this week. ● Reoccurring 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 for 200,000 units (Platino). △ Certification for 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.

THIS WEEK		LAST WEEK		WEEKS ON CHART		Sales data compiled by Nielsen SoundScan	
ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title		Sales data compiled by Nielsen SoundScan			
1	1	1	1	8	Weeks At Number 1	ETTA JAMES & THE ROOTS BAND	Burnin' Down The House
2	2	1	1	8	Weeks At Number 1	VARIOUS ARTISTS	Get The Blues!
3	4	4	4	4		COCO MONTOYA	Can't Look Back
4	5	12	12	4		STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	Live At Montreux 1982 & 1985
5	3	19	19	3		DELBERT MCCLINTON	Nothing Personal
6	6	68	68	6		ETTA JAMES	Love Songs
7	8	35	35	8		MARCIA BALL	Presumed Innocent
8	7	32	32	7		PEGGY SCOTT-ADAMS	Hot & Sassy
9	13	9	9	13		COREY HARRIS	Downhome Sophisticate
10	14	42	42	14		VARIOUS ARTISTS	Pure Blues
11	RE-ENTRY	RE-ENTRY	RE-ENTRY	RE-ENTRY		TAB BENOIT	Wetlands
12	15	7	7	15		JAMES COTTON BLUES BAND	35th Anniversary Jam
13	11	15	15	11		BUDDY GUY	Sweet Tea
14	RE-ENTRY	RE-ENTRY	RE-ENTRY	RE-ENTRY		JOHN LEE HOOKER & MUDDY WATERS	Winning Combinations
15	10	16	16	10		ROBBEN FORD	Blue Moon

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ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title		Sales data compiled by Nielsen SoundScan			
1	1	7	7	6	Weeks At Number 1	VARIOUS ARTISTS	Reggae Gold 2002
2	NEW	NEW	NEW	NEW		RAYVON	My Bad
3	3	14	14	3		UB40	The Very Best Of UB40
4	2	20	20	2		BOB MARLEY AND THE WAILERS	Legend (Deluxe Edition)
5	4	10	10	4		SHAGGY	Mr. Lover Lover (The Best Of Shaggy... Part 1)
6	5	9	9	5		BOUNTY KILLER	Ghetto Dictionary: The Art Of War
7	6	11	11	6		BOUNTY KILLER	Ghetto Dictionary: The Mystery
8	7	6	6	7		VARIOUS ARTISTS	Soca Gold 2002
9	8	12	12	8		DAMIAN "JR. GONG" MARLEY	Halfway Tree
10	9	3	3	9		VARIOUS ARTISTS	Reggae Hits 30
11	10	4	4	10		BUJU BANTON	Best Of Buju Banton
12	11	18	18	11		CAPLETON	Still Blazin
13	13	13	13	13		VARIOUS ARTISTS	Best Of Reggae: 20 Forever Gold
14	12	15	15	12		BOB MARLEY AND THE WAILERS	One Love: The Very Best Of Bob Marley And The Wailers
15	NEW	NEW	NEW	NEW		AUGUSTUS PABLO	East Of The River Nile

THIS WEEK		LAST WEEK		WEEKS ON CHART		Sales data compiled by Nielsen SoundScan	
ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title		Sales data compiled by Nielsen SoundScan			
1	1	14	14	13	Weeks At Number 1	BAHA MEN	Move It Like This
2	3	40	40	3		ISRAEL KAMAKAWIWO'OLE	Alone In Iz World
3	5	18	18	5		ANGELIQUE KIDJO	Black Ivory Soul
4	2	24	24	2		PILAR MONTENEGRO	Desahogo
5	4	18	18	4		SOUNDTRACK	Black Hawk Down
6	6	18	18	6		SOUNDTRACK	Monsoon Wedding
7	RE-ENTRY	RE-ENTRY	RE-ENTRY	RE-ENTRY		VARIOUS ARTISTS	Evangeline Made: A Tribute To Cajun Music
8	7	17	17	7		THE CHIEFTAINS	The Wide World Over: A 40 Year Celebration
9	8	2	2	8		DAVID VISAN	Buddha-Bar IV
10	NEW	NEW	NEW	NEW		KODO	Mondo Head
11	9	20	20	9		VARIOUS ARTISTS	Congo To Cuba
12	10	1	1	10		BAHA MEN	Who Let The Dogs Out (2002)
13	11	1	1	11		DJ CHEB I SABBAH	Krishna Lila
14	12	35	35	12		SOUNDTRACK	Amelie
15	13	1	1	13		NA LEO PILIMEHANA	Hawaiian Memories

THIS WEEK		LAST WEEK		WEEKS ON CHART		Sales data compiled by Nielsen SoundScan	
ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title		Sales data compiled by Nielsen SoundScan			
1	1	1	1	42		P.O.D.	Satellite
2	2	2	2	19		AMY GRANT	Legacy...Hymns & Faith
3	3	4	4	19		KIRK FRANKLIN	The Rebirth Of Kirk Franklin
4	4	3	3	42		MICHAEL W. SMITH	Worship
5	5	5	5	46		MERCYME	Almost There
6	6	10	10	11		MICHELLE WILLIAMS	Heart To Yours
7	7	9	9	30		YOLANDA ADAMS	Believe
8	8	7	7	71		VARIOUS ARTISTS	Songs 4 Worship — Shout To The Lord
9	10	11	11	34		THIRD DAY	Come Together
10	9	8	8	12		VARIOUS ARTISTS	Dove Hits 2002
11	13	15	15	12		VARIOUS ARTISTS	Passion: Our Love Is Loud
12	11	6	6	16		JOHN TESH	A Deeper Faith
13	14	12	12	40		PILLAR	Fireproof
14	14	12	12	40		STEVEN CURTIS CHAPMAN	Declaration
15	30	32	32	32		TOBYMAC	Momentum
16	12	—	—	2		THE KATINAS	Lifestyles
17	23	24	24	32		ZOEGIRL	Life
18	18	16	16	36		VARIOUS ARTISTS	WOW Hits 2002
19	17	14	14	3		MARVIN SAPP	I Believe
20	16	20	20	18		PLUS ONE	Obvious
21	21	23	23	44		NICOLE C. MULLEN	Talk About It
22	20	19	19	17		JARS OF CLAY	theeleventhhour
23	22	25	25	14		NEWSBOYS	Thrive
24	15	18	18	18		REBECCA ST. JAMES	Worship God
25	24	22	22	4		MXPX	Ten Years And Running
26	26	17	17	4		SALVADOR	Into Motion
27	25	21	21	77		DONNIE MCCLURKIN	Live In London And More...
28	27	30	30	20		NORMAN HUTCHINS	Nobody But You
29	33	39	39	20		RELIANT K	The Anatomy Of The Tongue In Cheek
30	RE-ENTRY	RE-ENTRY	RE-ENTRY	RE-ENTRY		WOMEN OF FAITH	Sensational Life
31	34	—	—	2		VANESSA WILLIAMS	Vanessa
32	31	34	34	6		PAX217	Engage
33	29	26	26	17		RACHAEL LAMPA	Kaleidoscope
34	RE-ENTRY	RE-ENTRY	RE-ENTRY	RE-ENTRY		VARIOUS ARTISTS	Lakewood Live: We Speak To Nations
35	32	29	29	77		KURT CARR & THE KURT CARR SINGERS	Awesome Wonder
36	38	—	—	19		OUT OF EDEN	This Is Your Life
37	37	40	40	43		JUMP 5	Jump 5
38	28	27	27	19		VARIOUS ARTISTS	City On A Hill: Sing Alleluia
39	35	31	31	10		COMMISSIONED	The Commissioned Reunion "Live"
40	RE-ENTRY	RE-ENTRY	RE-ENTRY	RE-ENTRY		THIRD DAY	Offerings: A Worship Album

THIS WEEK		LAST WEEK		WEEKS ON CHART		Sales data compiled by Nielsen SoundScan	
ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title		Sales data compiled by Nielsen SoundScan			
1	1	1	1	20		KIRK FRANKLIN	The Rebirth Of Kirk Franklin
2	2	3	3	11		MICHELLE WILLIAMS	Heart To Yours
3	3	2	2	10		YOLANDA ADAMS	Believe
4	NEW	NEW	NEW	NEW		THE CANTON SPIRITUALS	Walking By Faith
5	NEW	NEW	NEW	NEW		DORINDA CLARK-COLE	Dorinda Clark-Cole
6	4	4	4	3		MARVIN SAPP	I Believe
7	5	5	5	21		VARIOUS ARTISTS	WOW Gospel 2002
8	6	6	6	98		DONNIE MCCLURKIN	Live In London And More...
9	7	9	9	3		NORMAN HUTCHINS	Nobody But You
10	10	7	7	7		VANESSA WILLIAMS	Vanessa
11	15	14	14	12		BRENT JONES & T.P. MOBB	beautiful
12	14	13	13	12		SHEKINAH GLORY MINISTRY	Praise Is What I Do
13	NEW	NEW	NEW	NEW		KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES	Send A Revival
14	9	8	8	12		KURT CARR & THE KURT CARR SINGERS	Awesome Wonder
15	8	11	11	14		DONALD LAWRENCE & THE TRI-CITY SINGERS	Go Get Your Life Back
16	11	—	—	2		SMOKIE NORFUL	I Need You Now
17	12	10	10	10		COMMISSIONED	The Commissioned Reunion "Live"
18	13	12	12	12		TONEX	02
19	20	16	16	11		WILLIE NORWOOD	'Bout It
20	33	15	15	55		ELDER JIMMY HICKS AND THE VOICES OF INTEGRITY	Turn It Around
21	25	25	25	14		REV. CLAY EVANS AND THE AARC MASS CHOIR	Constantly
22	30	26	26	9		THE EMMANUELS	Meet The Emmanuels
23	19	20	20	22		BISHOP T.D. JAKES	Woman Thou Art Loosed: Worship 2002 — Run To The Water... The River Within
24	16	18	18	6		TAKE 6	Beautiful World
25	18	19	19	11		THE WINANS	The Very Best Of
26	17	17	17	12		WOODY ROCK	Soul Music
27	24	22	22	35		DOUG & MELVIN WILLIAMS	Duets
28	21	29	29	54		CECE WINANS	CeCe Winans
29	36	31	31	17		ESTHER SMITH	You Love Me... Still
30	22	21	21	4		MISSISSIPPI MASS CHOIR	Amazing Love
31	37	—	—	38		EASTERN MICHIGAN GOSPEL CHOIR	Get To The Concept
32	27	30	30	8		DOTTIE PEOPLES	Churchin' With Dottie
33	31	24	24	44		SOUNDTRACK	Tae-Bo Inspirational: Walk By Faith... Not By Sight
34	26	23	23	17		THE BROOKLYN TABERNACLE CHOIR	Be Glad
35	32	27	27	17		BEBE	Live And Up Close
36	38	—	—	10		LEE WILLIAMS AND THE SPIRITUAL QC'S	Good Time
37	34	34	34	10		YOLANDA ADAMS	The Experience
38	29	28	28	8		RAY BADA	Mission K.O.B. (Keep On Believin')
39	35	35	35	19		VARIOUS ARTISTS	Gospel's Top 20 Songs Of The Century
40	32	33	33	17		JOANN ROSARIO	Fred Hammond Presents... Joann Rosario: "More, More, More"

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 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. Greatest Gainer shows chart's largest unit increase. 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 13
2002

Billboard HEATSEEKERS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	3	26	DASHBOARD CONFESSIONAL	VAGRANT 354 (14.98 CD)	NUMBER 1 The Places You Have Come To Fear The Most 2 Weeks At Number 1
2	NEW	1	1	HALFORD	METAL IS 85233/SANCTUARY (12.98/18.98)	HOT SHOT DEBUT Crucible
3	NEW	1	1	PLAY	COLUMBIA 85607/CRG (8.98 EQ CD)	Play
4	NEW	1	1	THE HAPPY BOYS	ROBBINS 75039 (17.98 CD)	Trance Party (Volume Two)
5	5	—	5	THE FLATLANDERS	NEW WEST 6040 (17.98 CD)	Now Again
6	NEW	1	1	HOME GROWN	DRIVE-THRU 065069/MCA (12.98 CD)	Kings Of Pop
7	6	7	24	FLAW	REPUBLIC/UNIVERSAL 014891/UMRG (18.98 CD)	Through The Eyes
8	4	4	5	DJ PAUL	D-EVIL 3600/STREET LEVEL (10.98/17.98)	Triple 6 Mafia Presents DJ Paul -- Underground Vol. 16: For Da Summa
9	13	18	15	CHAYANNE	SONY DISCOS 84667 (10.98 EQ/16.98)	GREATEST GAINER Grandes Exitos
10	7	10	10	12 STONES	WIND-UP 13069 (9.98 CD)	12 Stones
11	NEW	1	1	ASH	INFECTIOUS 54715/KINETIC (13.98 CD)	Free All Angels
12	8	9	55	CHRIS CAGLE	CAPITOL (NASHVILLE) 34170 (10.98/17.98)	Play It Loud
13	NEW	1	1	DJ ENCORE	ULTRA 1123 (21.98 CD)	DJ Encore Presents: Ultra.Dance 02
14	NEW	1	1	GREENWHEEL	10 INCH/ISLAND 586661/DJMG (12.98 CD)	Soma Holiday
15	NEW	1	1	THE CANTON SPIRITUALS	VERITY 43169/ZOMBA (11.98/17.98)	Walking By Faith
16	20	13	6	PILLAR	FLICKER 82606 (16.98 CD)	Fireproof
17	RE-ENTRY	21	21	TOBYMAC	FOREFRONT 25294 (17.98 CD)	Momentum
18	15	20	3	JENNIFER PENA	UNIVISION 310053 (9.98/13.98)	Libre
19	14	12	4	JUANES	SURCO 017532/UNIVERSAL LATINO (16.98 CD)	Un Dia Normal
20	NEW	1	1	DORINDA CLARK-COLE	GOSPD CENTRIC 70033/ZOMBA (11.98/17.98)	Dorinda Clark-Cole
21	11	11	6	THALIA	EMI LATIN 39573 (10.98/17.98)	Thalia
22	NEW	1	1	GEOFF TATE	SANCTUARY 84555 (18.98 CD)	Geoff Tate
23	2	—	2	OTEP	CAPITOL 33346 (17.98 CD)	Sevas Tra
24	NEW	1	1	RAYVON	BIG YARD 11275**/MCA (14.98 CD)	My Bad

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
25	NEW	1	1	VIDA BLUE	ELEKTRA 62782/EEG (18.98 CD)	Vida Blue
26	9	—	2	THE KATINAS	GOTEE 72857 (16.98 CD)	Lifestyles
27	26	28	32	ZOEGIRL	SPARROW 51828 (16.98 CD)	Life
28	19	14	3	MARVIN SAPP	VERITY 43192/ZOMBA (11.98/17.98)	I Believe
29	23	26	48	NICOLE C. MULLEN	WORD 86127/WARNER BROS. (11.98/17.98)	Talk About It
30	16	5	3	RALPH STANLEY	DMZ/COLUMBIA 86625/CRG (18.98 EQ CD)	Ralph Stanley
31	22	25	4	AUDIOVENT	ATLANTIC 83544/AG (11.98 CD)	Dirty Sexy Knights In Paris
32	21	17	6	EMERSON DRIVE	DREAMWORKS (NASHVILLE) 450272/INTERSCOPE (8.98/14.98)	Emerson Drive
33	41	19	4	SALVADOR	WORD 86134/WARNER BROS. (16.98 CD)	Into Motion
34	NEW	1	1	SLUM VILLAGE	BARAK 8003/SEQUENCE (18.98 CD)	Dirty District
35	12	15	6	AFU-R	D&D/IN THE PAINT 8356/KOCH (12.98/17.98)	Life Force Radio
36	45	47	3	NORMAN HUTCHINS	JDI 1263 (12.98/16.98)	Nobody But You
37	25	16	9	CLEDUS T. JUDD	MONUMENT 85897/SONY (NASHVILLE) (11.98 EQ/17.98)	Cledus Envy
38	NEW	1	1	MR. LIF	DEFINITIVE JUX 30* (9.98 CD)	Emergency Rations
39	RE-ENTRY	7	7	RELIENT K	GOTEE 72842 (12.98 CD)	The Anatomy Of The Tongue In Cheek
40	3	—	2	GUIDED BY VOICES	MATADOR 0547* (16.98 CD)	Universal Truths And Cycles
41	NEW	1	1	JAMES GALWAY	RCA VICTOR 63950 (18.98 CD)	The Very Best Of James Galway
42	RE-ENTRY	10	10	ST. JOHN'S CHILDRENS CHOIR	MADACY KIDS 1399/MADACY (4.98/5.98)	God Bless The U.S.A. -- Kids Sing Songs For America
43	30	30	6	SOMETHING CORPORATE	DRIVE-THRU 112887/MCA (14.98 CD)	Leaving Through The Window
44	35	44	23	THURSDAY	VICTORY 145 (15.98 CD)	Full Collapse
45	24	21	18	COURSE OF NATURE	LAVA/ATLANTIC 83526/AG (7.98/11.98)	Superkala
46	31	29	22	SIR CHARLES JONES	MARDI GRAS 1060 (10.98/16.98)	Love Machine
47	32	—	2	BRAD MARTIN	EPIC (NASHVILLE) 85115/SONY (NASHVILLE) (7.98 EQ/11.98)	Wings Of A Honky Tonk Angel
48	RE-ENTRY	2	2	WOMEN OF FAITH	INTEGRITY 86307/EPIC (11.98 EQ/16.98)	Sensational Life
49	28	23	15	PETE YORN	COLUMBIA 86244*/CRG (7.98 EQ/18.98)	musicforthemorningafter
50	RE-ENTRY	10	10	ANGELIQUE KIDJO	COLUMBIA 85798/CRG (17.98 EQ CD)	Black Ivory Soul

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Billboard TOP INDEPENDENT ALBUMS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	2	2	10	KHIA FEATURING DSD	DIRTY DOW 751132/ARTEMIS (17.98 CD) #	NUMBER 1/GREATEST GAINER Thug Misses 1 Week At Number 1
2	NEW	1	1	VARIOUS ARTISTS	EPITAPH 86646 (6.98 CD)	HOT SHOT DEBUT Punk -O- Rama 7
3	3	1	39	DEFAULT	TVT 2310 (11.98 CD) #	The Fallout
4	NEW	1	1	LOS TEMERARIOS	FONOVISA 0529 (10.98/16.98)	Una Lagrima No Basta
5	NEW	1	1	CORMEGA	LEGAL HUSTLE 92147/LANDSPEED (11.98/17.98) #	The True Meaning
6	1	—	2	VARIOUS ARTISTS	SIDE ONE DUMMY 71233 (6.98 CD)	Vans Warped Tour 2002 Compilation
7	4	3	14	YING YANG TWINS	COLLUPARK/IN THE PAINT 8375/KOCH (12.98/17.98)	Alley: The Return Of The Ying Yang Twins
8	6	6	3	DAZ DILLINGER	OCF/FREE 006/O.P.G. (17.98 CD)	This Is The Life I Lead
9	5	4	8	NAUGHTY BY NATURE	TVT 2340* (13.98/17.98)	Icons
10	7	9	31	DASHBOARD CONFESSIONAL	VAGRANT 354 (14.98 CD) #	The Places You Have Come To Fear The Most
11	8	8	10	LOUIE DEVITO	DEE VEE 0902/MUSICRAMA (18.98 CD)	Louie DeVito's Dance Factory
12	9	19	5	NATURE	CASINO 8084*/SEQUENCE (18.98 CD)	Wild Gremlinz
13	NEW	1	1	VARIOUS ARTISTS	SUB CITY 862/HOPELESS (3.98 CD)	Hopelessly Devoted To You Vol. 4
14	13	42	6	THE FLATLANDERS	NEW WEST 6040 (17.98 CD) #	Now Again
15	14	5	15	JIMMY BUFFETT	MAILBOAT 2005 (10.98/18.98)	Far Side Of The World
16	12	10	5	DJ PAUL	D-EVIL 3600/STREET LEVEL (10.98/17.98) #	Triple 6 Mafia Presents DJ Paul -- Underground Vol. 16: For Da Summa
17	15	14	6	VARIOUS ARTISTS	VP 1679* (9.98/16.98)	Reggae Gold 2002
18	11	13	6	THE DAYTON FAMILY	IN THE PAINT 8313/KOCH (12.98/17.98)	Welcome To The Dope House
19	NEW	1	1	DJ ENCORE	ULTRA 1123 (21.98 CD) #	DJ Encore Presents: Ultra.Dance 02
20	16	7	10	JOHN TESH	FAITH MD 34591/GARDEN CITY (11.98/17.98)	A Deeper Faith
21	20	15	6	NOFX	FAT WRECK CHORDS 641* (16.98 CD)	45 Or 46 Songs That Weren't Good Enough To Go On Our Other Records
22	18	16	8	VARIOUS ARTISTS	SIDE ONE DUMMY 71232 (6.98 CD)	Atticus: ...Dragging The Lake.
23	17	11	9	TOM WAITS	ANTI: 86629*/EPITAPH (17.98 CD)	Blood Money
24	19	12	8	TOM WAITS	ANTI: 86632*/EPITAPH (17.98 CD)	Alice

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
25	NEW	1	1	SLUM VILLAGE	BARAK 8003/SEQUENCE (18.98 CD) #	Dirty District
26	21	18	6	AFU-R	D&D/IN THE PAINT 8356/KOCH (12.98/17.98) #	Life Force Radio
27	30	32	3	NORMAN HUTCHINS	JDI 1263 (12.98/16.98) #	Nobody But You
28	NEW	1	1	MR. LIF	DEFINITIVE JUX 30* (9.98 CD) #	Emergency Rations
29	10	—	2	GUIDED BY VOICES	MATADOR 0547* (16.98 CD) #	Universal Truths And Cycles
30	43	—	13	ST. JOHN'S CHILDRENS CHOIR	MADACY KIDS 1399/MADACY (4.98/5.98) #	God Bless The U.S.A. -- Kids Sing Songs For America
31	29	29	14	THURSDAY	VICTORY 145 (15.98 CD) #	Full Collapse
32	23	17	6	SUPERJOINT RITUAL	SANCTUARY 70003/NAVARRA (13.98/19.98)	Use Once And Destroy
33	27	23	22	SIR CHARLES JONES	MARDI GRAS 1060 (10.98/16.98) #	Love Machine
34	33	30	23	ISRAEL KAMAKAWIWO'OLE	BIG BOY 5907/THE MOUNTAIN APPLE COMPANY (17.98 CD)	Alone In Iz World
35	NEW	1	1	TIM JANIS	TIM JANIS ENSEMBLE 1105 (16.98 CD)	A Thousand Summers
36	24	—	2	NO USE FOR A NAME	FAT WRECK CHORDS 639* (13.98 CD) #	Hard Rock Bottom
37	26	20	7	THE GET UP KIDS	HEROES & VILLAINS 370*/VAGRANT (15.98 CD)	On A Wire
38	22	22	11	SUGARCULT	ULTIMATIUM 076673/ARTEMIS (13.98 CD) #	Start Static
39	NEW	1	1	FLOGGING MOLLY	SIDE ONE DUMMY 71230* (13.98 CD) #	Drunken Lullabies
40	NEW	1	1	MICHEL CAMILO	TELARC 83549 (17.98 CD)	Triangulo
41	40	27	5	VANESSA WILLIAMS	BAJADA 5392/LIGHT (9.98/15.98)	Vanessa
42	38	31	10	FROST	HIT A LICK 8399/KOCH (17.98 CD)	Still Up In This S**+!
43	46	37	9	SHEKINAH GLORY MINISTRY	KINGDOM 901 (11.98/17.98)	Praise Is What I Do
44	NEW	1	1	KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES	WORLD WIDE GOSPEL 3018 (10.98/16.98) #	Send A Revival
45	NEW	1	1	JULIA FORDHAM	VANGUARD 79719 (16.98 CD)	Concrete Love
46	37	38	6	SOUNDTRACK	KOCH 8406 (17.98 CD)	Bob The Builder: The Album
47	31	28	14	ZERO 7	QUANGO/ULTIMATE DILEMMA 5007/PALM (11.98 CD) #	Simple Things
48	25	21	9	C-MURDER	D3 3993/RIVIERA (18.98 CD)	Tru Dawgs
49	32	43	6	50 CENT	FULL CLIP 2003 (16.98 CD) #	Guess Who's Back?
50	50	50	8	O.A.R.	EVERFINE 41123 (19.98 CD) #	Any Time Now

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). 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 (Dol). ▲ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Multi-Platino). * 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.

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Billboard TOP INTERNET ALBUM SALES™

Sales data and internet sales reports compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
1	1	13	NORAH JONES ● BLUE NOTE 32088/CAPITOL ▲	Come Away With Me 2 Weeks At Number 1	22
2	NEW	1	NELLY ● FO REEL 017747/UNIVERSAL	Nellyville	1
3	2	1	EMINEM ● WEB/AFTERMATH 493290/INTERSCOPE	The Eminem Show	2
4	23	1	THEY MIGHT BE GIANTS ● ROUNDER 618113	No!	—
5	4	1	SOUNDTRACK ● DMZ/COLUMBIA 86534/CRG	Divine Secrets Of The Ya-Ya Sisterhood	59
6	5	1	JOSH GROBAN ● 143/REPRISE 48154/WARNER BROS. ▲	Josh Groban	26
7	3	1	DAVID BOWIE ● ISO/COLUMBIA 866307/CRG	Heathen	63
8	7	1	SOUNDTRACK ▲ ● LOST HIGHWAY/MERCURY 170069/IDJMG	O Brother, Where Art Thou?	16
9	6	1	BONNIE RAITT ● CAPITOL 31816	Silver Lining	116
10	8	1	SHERYL CROW ▲ ● A&M 493260/INTERSCOPE	C'mon, C'mon	15
11	13	1	JOHN MAYER ● AWARE/COLUMBIA 852937/CRG ▲	Room For Squares	18
12	NEW	1	VIDA BLUE ● ELEKTRA 62782/EEG ▲	Vida Blue	—
13	10	1	AVRIL LAVIGNE ● ARISTA 14740	Let Go	4
14	16	1	CELINE DION ▲ ● EPIC 86400	A New Day Has Come	21
15	NEW	1	THE FLATLANDERS ● NEW WEST 6040 ▲	Now Again	187
16	17	1	JACK JOHNSON ● ENJOY/UNIVERSAL 860994/UMRG ▲	Brushfire Fairytales	42
17	NEW	1	DANA MASE ● WATER 2346	Through The Concrete And The Rocks	—
18	NEW	1	THE LANGLEY SCHOOLS MUSIC PROJECT ● BAR NONE 122	Innocence & Despair	—
19	9	1	VAN MORRISON ● EXILE/UNIVERSAL 589177/UMRG	Down The Road	123
20	NEW	1	ORIGINAL BROADWAY CAST RECORDING ● NONESUCH 79686/AG	Into The Woods	—
21	14	1	VARIOUS ARTISTS ● TIME LIFE 17095	'60's Gold	—
22	NEW	1	VARIOUS ARTISTS ● SUB CITY 662/HOPELESS	Hopelessly Devoted To You Vol. 4	181
23	18	1	MOBY ● V2 27127*		18
24	11	1	ORIGINAL BROADWAY CAST RECORDING ● RCA VICTOR 63959	Thoroughly Modern Millie	—
25	22	1	DIRTY VEGAS ● CREOENCE 39986/CAPITOL	Dirty Vegas	27

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). Numeral 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.

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Billboard TOP SOUNDTRACKS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	13	DISNEY'S LILO & STITCH	WALT DISNEY 860734
2	3	10	O BROTHER, WHERE ART THOU? ▲	LOST HIGHWAY/MERCURY 170069/IDJMG
3	2	1	SPIDER-MAN ●	RDA/RUNNER/COLUMBIA 86402/IDJMG/CRG
4	4	1	SCOOBY-DOO	LAVA/ATLANTIC 83543/AG
5	5	1	THE OSBOURNE FAMILY ALBUM	EPIC 86670
6	6	1	DIVINE SECRETS OF THE YA-YA SISTERHOOD	DMZ/COLUMBIA 86534/CRG
7	9	1	I AM SAM ●	V2 27119
8	7	1	SPIRIT: STALLION OF THE CIMARRON	A&M 493304/INTERSCOPE
9	15	1	MR. DEEDS	RCA 68118
10	8	1	SHREK ▲	DREAMWORKS 450305/INTERSCOPE
11	12	1	MOULIN ROUGE ▲	INTERSCOPE 493035
12	10	1	THE SCORPION KING ●	UNIVERSAL 017155/UMRG
13	14	1	COYOTE UGLY ▲	CURB 78703
14	11	1	BAD COMPANY	HOLLYWOOD 162338
15	13	1	STAR WARS EPISODE II: ATTACK OF THE CLONES ●	SONY CLASSICAL 89932
16	21	1	SAVE THE LAST DANCE ▲	HOLLYWOOD 162288
17	19	1	THE FAST AND THE FURIOUS ▲	MURDER INC./OEF JAM 5488327/IDJMG
18	17	1	THE FAST AND THE FURIOUS: MORE FAST AND FURIOUS	ISLAND 586631/IDJMG
19	18	1	HARRY POTTER AND THE SORCERER'S STONE ●	WARNER SUNSET/NONESUCH/ATLANTIC 83491/AG
20	22	1	JOSIE & THE PUSSYCATS ●	PLAY-TONE 85683/EPIC
21	16	1	UNDERCOVER BROTHER	HOLLYWOOD 162357
22	25	1	SPONGEBOB SQUAREPANTS ORIGINAL THEME HIGHLIGHTS	NICK/JIVE 49500/ZOMBA
23	20	1	VANILLA SKY	REPRISE 48109/WARNER BROS.
24	23	1	A KNIGHT'S TALE	COLUMBIA 85648/CRG
25	24	1	MOULIN ROUGE 2	INTERSCOPE 493228

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Billboard TOP POP CATALOG™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	NEW	1	NELLY ▲ FO REEL/UNIVERSAL 157743/UMRG (12.98/18.98)	Country Grammar 1 Week At Number 1	26	43	17	DAVID GRAY ▲ ATO 8935/VRCA (11.98/17.98) †	White Ladder
2	1	1	BOB MARLEY AND THE WAILERS ◆ ¹⁰ TUFF GONG/ISLAND 548904/IDJMG (12.98/18.98)	Legend	27	15	40	MILES DAVIS ▲ ³ LEGACY/COLUMBIA 64535/CRG (7.98 EQ/11.98)	Kind Of Blue
3	3	—	RASCAL FLATTS ▲ LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) †	Rascal Flatts	28	29	31	DIXIE CHICKS ◆ ¹¹ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) †	Wide Open Spaces
4	2	2	EMINEM ▲ ⁸ WEB/AFTERMATH 490629/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP	29	33	28	TOM PETTY AND THE HEARTBREAKERS ▲ ⁹ MCA 110813 (12.98/18.98)	Greatest Hits
5	4	5	DISTURBED ▲ ² GIANT 24738/WARNER BROS. (11.98/17.98) †	The Sickness	30	20	11	CREED ▲ ⁵ WIND-UP 13049 (11.98/18.98) †	My Own Prison
6	5	3	CREED ◆ ¹⁰ WIND-UP 13053* (11.98/18.98)	Human Clay	31	32	38	SHANIA TWAIN ◆ ¹⁹ MERCURY (NASHVILLE) 536003 (12.98/18.98)	Come On Over
7	10	9	DIXIE CHICKS ▲ ⁸ MONUMENT 68678/SONY (NASHVILLE) (12.98 EQ/18.98)	Fly	32	28	27	ABBA ▲ ⁶ POLYDOR/UNIVERSAL 517007/UMRG (12.98/18.98)	Gold - Greatest Hits
8	6	6	AC/DC ◆ ¹⁹ EASTWEST 92418/EEG (11.98/17.98)	Back In Black	33	25	17	PHIL COLLINS ▲ ² FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...Hits
9	9	20	EAGLES ◆ ²⁷ ASYLUM/ELEKTRA 105/EEG (11.98/17.98)	Their Greatest Hits 1971-1975	34	31	29	FLEETWOOD MAC ▲ ⁸ WARNER BROS. 28601 (10.98/17.98)	Greatest Hits
10	7	4	BOB SEGER & THE SILVER BULLET BAND ▲ ⁵ CAPITOL 30334 (10.98/15.98)	Greatest Hits	35	34	26	ZZ TOP ▲ ³ WARNER BROS. 28846 (11.98/17.98)	Greatest Hits
11	8	7	CELINE DION ▲ ⁸ 550 MUSIC 63760/EPIC (12.98 EQ/18.98)	All The Way...A Decade Of Song	36	36	34	VAN MORRISON ▲ ¹ POLYDOR/UNIVERSAL 537459/UMRG (12.98/18.98)	The Best Of Van Morrison
12	19	16	JIMMY BUFFETT ▲ ³ MCA 325633* (12.98/18.98)	Songs You Know By Heart	37	41	37	CREEDENCE CLEARWATER REVIVAL ▲ ⁴ FANTASY 2* (12.98/17.98)	Chronicle The 20 Greatest Hits
13	12	10	KID ROCK ◆ ¹⁰ TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) †	Devil Without A Cause	38	30	21	EAGLES ▲ ⁷ GEPFEN 424725/INTERSCOPE (12.98/18.98)	Hell Freezes Over
14	23	24	AEROSMITH ◆ ¹⁰ COLUMBIA 57567/CRG (7.98 EQ/11.98)	Aerosmith's Greatest Hits	39	35	48	SYSTEM OF A DOWN ▲ AMERICAN/COLUMBIA 68524/CRG (7.98 EQ/11.98) †	System Of A Down
15	17	19	METALLICA ◆ ¹² ELEKTRA 61113*/EEG (11.98/17.98)	Metallica	40	39	33	BROOKS & DUNN ▲ ³ ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection
16	13	8	THE BEACH BOYS ● CAPITOL 21860 (10.98/17.98)	The Greatest Hits Volume 1: 20 Good Vibrations	41	42	21	LEE GREENWOOD ▲ CAPITOL (NASHVILLE) 98568 (11.98 CD)	American Patriot
17	16	15	ENYA ▲ REPRISE 48835/WARNER BROS. (12.98/18.98)	Paint The Sky With Stars - The Best Of Enya	42	37	45	MARC ANTHONY ▲ ³ COLUMBIA 69726*/CRG (12.98 EQ/18.98)	Marc Anthony
18	18	25	INCUBUS ▲ ² IMMORTAL 63652/EPIC (12.98 EQ/18.98)	Make Yourself	43	38	46	GOO GOO DOLLS ▲ ³ WARNER BROS. 47058 (10.98/17.98)	Dizzy Up The Girl
19	14	13	JAMES TAYLOR ◆ ¹¹ WARNER BROS. 3113 (7.98/11.98)	Greatest Hits	44	50	—	CAROLE KING ◆ ¹⁰ EPIC 65850 (7.98 EQ/11.98)	Tapestry
20	24	23	DEF LEPPARD ▲ ³ MERCURY 528718/IDJMG (11.98/18.98)	Vault - Greatest Hits 1980-1995	45	38	46	VAN HALEN ▲ ² WARNER BROS. 46332 (11.98/17.98)	Best Of Volume 1
21	11	18	EMINEM ▲ ⁴ WEB/AFTERMATH 490287/INTERSCOPE (12.98/18.98)	The Slim Shady LP	46	47	—	RED HOT CHILI PEPPERS ▲ ⁴ WARNER BROS. 47386* (10.98/17.98)	Californication
22	27	14	NICKEL CREEK ● SUGAR HILL 3905 (16.98 CD) †	Nickel Creek	47	42	44	U2 ▲ ² ISLAND 524613/IDJMG (12.98/18.98)	The Best Of 1980-1990
23	22	30	MADONNA ◆ ¹⁰ SIRE 28440/WARNER BROS. (13.98/18.98)	The Immaculate Collection	48	40	—	ALANIS MORISSETTE ◆ ¹⁶ NAVERICK 45501/WARNER BROS. (10.98/17.98) †	Jagged Little Pill
24	21	39	SUBLIME ▲ ¹ GASOLINE ALLEY 111413/MCA (12.98/18.98)	Sublime	49	44	42	QUEEN ▲ HOLLYWOOD 161265 (11.98/17.98)	Greatest Hits
25	26	12	PINK FLOYD ◆ ¹⁵ CAPITOL 46001 (10.98/18.98)	Dark Side Of The Moon	50	48	22	LYNYRD SKYNYRD ● The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection	

● 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). Numeral 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 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)
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.

12 **Stones:** HS 10
 2002: NA 9
 2**Pac:** RBC 4, 6, 9, 16
 311: B200 147; MO 23
 3**LW:** DS 18; H100 98; HSS 24, 51; RBH 76, 82; RS 9, 24
 3**rd Strike:** RO 26
 3**rd Force:** CJ 19
 50 **Cent:** IND 49; RBA 89

—A—

Aaliyah: B200 139; RBA 56; DC 20; H100 48; HA 50; RA 47; RBH 50; T40 27
Abandoned Pools: A40 37
Abba: PCA 32
AC/DC: PCA 8
Los Acosta: LA 72, 74
BeeGie Adair: JZ 24
Bryan Adams: AC 8
Yolanda Adams: B200 156; CC 7; GA 3, 37; RBA 49; RA 72; RBH 75
Adema: MO 38; RO 28
Trace Adkins: CA 26; CS 17
Aerosmith: PCA 14; HSS 20; RO 27
Afu-Ra: HS 35; IND 26; RBA 64
Agnelli & Nelson: DC 48
Pepe Aguilar: LPS 35
Alabama: CS 48
Alberto Y Roberto: RMS 25
Albita: TSA 16
Gerald Albright: CJ 6
Ali: RBA 95
Gary Allan: B200 96; CA 7; CCA 9; CS 6; H100 42; HA 41
Aly-Uz: DC 10
Amber: DC 3
Amerie: H100 57; HA 53; RA 20, 71; RBH 19, 74
AMG: RA 60; RBH 63
Anastacia: B200 57; DC 11; T40 40
Jade Anderson: HSS 42
Jessica Andrews: CA 67
Andy Andy: TSS 15
Los Angeles Azules: LA 24; RMA 11
Los Angeles De Charly: RMS 33
Marc Anthony: B200 40; LA 13; PCA 42; TSA 3; AC 5, 28; H100 89; LPS 34, 37; LT 25; TSS 4, 20, 21
Aracely Arambula: LA 61; LT 34; RMS 14
Louis Armstrong: JZ 21
Ashanti: B200 6; RBA 8; H100 5, 15, 19, 33; HA 5, 16, 18, 30; HSS 37; RA 7, 11, 12, 31, 43; RBH 8, 11, 12, 31, 40; RP 6, 12; RS 19, 44, 56, 68; T40 8, 14, 39
Ash: HS 11

Vladimir Ashkenazy: CL 5
A*Teens: B200 76
Rodney Atkins: CS 40
Audionet: HS 31; MO 26; RO 18
Patti Austin: JZ 15
Avalon: EA 23
Avant: B200 110; RBA 34; H100 71; HA 68; RA 33; RBH 33
Ramon Ayala Y Sus Bravos Del Norte: LA 28, 70; RMA 15; LT 14; RMS 3, 40
Steve Azar: CA 51; CS 14; H100 65; HA 62
AZ: B200 69; RBA 14

—B—

B2K: B200 71; RBA 37; H100 36; HA 37; HSS 23, 41; RA 18; RBH 15; RS 37, 40
Ray Bada: GA 38
Baha Men: WM 1, 12; HSS 56
Anita Baker: B200 161; RBA 43
Chet Baker: JZ 9
Marcia Ball: BL 7
Charli Baltimore: H100 19, 45; HA 18, 43; RA 7, 21; RBH 8, 22; RP 6, 9; T40 39
Banda Arkangel R-15: RMS 38
Banda El Recodo: LA 41; LT 16; RMS 4, 12
Banda Tierra Blanca: LT 19; RMS 6
Buju Banton: RE 11
Ana Barbara: LT 36; RMS 23
Pancho Barraza: RMS 32
The Beach Boys: PCA 16
Beanie Sigel: HSS 67; RA 55; RBH 48; RS 33
The Beatles: B200 149
Becca: DC 32
Beenie Man: RS 71
Joshua Bell: CL 4
Tony Bennett: JZ 11
David Benoit: CJ 24
Tab Benoit: BL 11
Big Boy: H100 95; RA 45; RBH 45; RP 23; RS 53
Big Logic: RS 48
Big Moe: RBA 77
Big Tymers: B200 19; RBA 10; H100 12; HA 13; HSS 31; RA 6; RBH 6; RP 4; RS 16; T40 28
Clint Black: CA 73
Blackalicious: B200 184
Mary J. Blige: B200 77; RBA 39; RBC 13; DC 14; H100 30; HA 31; RA 26; RBH 26; RS 39; T40 29
Blink-182: B200 185; MO 35
Andrea Bocelli: B200 194; CL 3; CX 3
Michael Bolton: AC 13
Bond: CX 11
Bone Thugs-N-Harmony: RBC 5
Bono: A40 20
Chris Botti: CJ 12
Bounty Killer: RE 6, 7
David Bowie: B200 63; INT 7
Box Car Racer: B200 74; MO 8
Boyz II Men: RA 66; RBH 67
Michelle Branch: B200 56; A40 11; H100 23; HA 22; T40 12
Brandy: B200 48; RBA 28; DS 24; H100 21; HA 20; RA 22; RBH 21; T40 23
Michael Brecker: JZ 4
B Rich: B200 134; RBA 32; HSS 72; RA 63; RBH 53; RS 30
Jim Brickman: NA 4
Sarah Brightman: CX 5, 6, 13
Brian Bromberg: JZ 19
Brooks & Dunn: B200 117; CA 11; CCA 6; PCA 40; CS 7; H100 49; HA 47
Garth Brooks: CA 29; CCA 21; CS 26
The Brooklyn Tabernacle Choir: GA 34
Jocelyn Brown: DC 45
Jimmy Buffett: B200 188; IND 15; PCA 12
Los Bukis: LA 57
Rafy Burgos "El Cupido": TSS 28
Busta Rhymes: B200 179; RBA 74; H100 62; HA 63; HSS 66; RA 28; RBH 27; RP 11; RS 36
Jonathan Butler: CJ 11
Tracy Byrd: CA 35; CS 15; H100 73; HA 70

—C—

C.3.O: HSS 35; RS 22
Cabas: TSS 24
Chris Cagle: CA 25; HS 12; CS 36
Maria Callas: CL 15
The Calling: B200 146; A40 5, 24; AC 25; H100 27; HA 35; HSS 7
Michel Camilo: IND 40; JZ 2
Camp Lo: RBA 87
Cam'ron: B200 29; RBA 9; H100 4; HA 4; HSS 30, 59; RA 2; RBH 2, 73; RP 2; RS 18, 27; T40 20
Los Canelos De Durango: RMS 27
The Canton Spirituals: GA 4; HS 15
Blu Cantrell: RBH 94; RS 54
Jerry Cantrell: B200 94; RO 14
Capleton: RE 12
Cardenales De Nuevo Leon: LA 39; LT 50; RMS 21
Vanessa Carlton: B200 28; A40 2; AC 14; H100 8; HA 10; HSS 74; T40 6
Kurt Carr & The Kurt Carr Singers: CC 35; GA 14
Jose Carrera: CL 1
Rodney Carrington: CA 58
Brandon Casey: RBH 81
Brian Casey: RBH 81
Johnny Cash: CCA 13
Cassius: DC 45
Cee-Lo: B200 158; RBA 40; H100 95; RA 45; RBH 45, 96; RP 23; RS 53
Celeda: DC 42
Keese Chambers: CA 56
Chamillionaire: RBA 80

Steven Curtis Chapman: CC 14
Craig Chaquico: CJ 10
Chayanne: B200 199; HS 9; LA 2; LPA 1; LPS 1; LT 1; TSS 1
The Chemical Brothers: EA 25; DC 16
Cher: B200 160; DC 19; DS 2; HSS 25
Kenny Chesney: B200 14, 120; CA 1, 12; CS 2, 57; H100 32; HA 28
Mark Chesnut: CA 46; CS 22
El Chichicuilote: LA 69
Chicos De Barrio: LA 52
The Chieftains: WM 8
ChooBakka: RBA 86
Chuck -N- Blood: HSS 9; RBH 97; RS 14
Charlotte Church: CX 7
Cipha Sounds: B200 84; RBA 16
Cirrus: DC 47
Dorinda Clark-Cole: GA 5; HS 20
The Clark Family Experience: CS 50
Patsy Cline: CCA 22
The Clipse: H100 52; HA 54; HSS 16; RA 19; RBH 14; RP 10; RS 4
C-Murder: IND 48; RBA 91
Tammy Cochran: CS 41
Kellie Coffey: B200 129; CA 13; CS 8; H100 55; HA 52
Phil Collins: PCA 33
Commissioned: CC 39; GA 17
Conjunto Chaney: TSS 26
Conjunto Primavera: LA 49; LT 49; RMS 20
Harry Connick, Jr.: JZ 10, 12
Control: LA 62; LT 41; RMS 17
Corey: HSS 52; RS 69
Cormega: B200 95; IND 5; RBA 25
The Corrs: B200 151; A40 20
James Cotton Blues Band: BL 12
Norty Cotto: DC 41
Counting Crows: A40 27
Course Of Nature: HS 45
El Coyote Y Su Banda Tierra Santa: LT 31; RMS 13
Creed: B200 43; PCA 6, 30; A40 16; H100 51; HA 55; MO 21; RO 6; T40 36
Creedence Clearwater Revival: PCA 37
Elvis Crespo: LA 9; TSA 2; LPS 29; LT 12; TSS 2
Cristian: LPS 6, 15; LT 9, 20
Sheryl Crow: B200 15; INT 10; A40 1; AC 18; H100 18; HA 19; T40 15
Anthony Cruz: TSS 38
Celia Cruz: TSA 9; LT 43; TSS 14

—D—

Da Brat: RS 42
Da Fam: HSS 33; RS 25
Daft Punk: EA 21
Michael Damian: DS 9; HSS 55
The Charlie Daniels Band: CCA 23
Dashboard Confessional: B200 138; HS 1; IND 10
Craig David: B200 68; RBA 68; H100 44; HA 48; T40 22
Miles Davis: JZ 17, 20; PCA 27
The Dayton Family: IND 18; RBA 42
DB Boulevard: DC 15
Deadsy: B200 174
Default: B200 78; IND 3; A40 18; H100 25; HA 25; MO 25; RO 10, 19; T40 17
Def Leppard: PCA 20
Delsena: DC 7
Dem Ghetto PlayaS: HSS 64; RS 20
Dennis Da Menace: RS 75
Kevin Denney: CA 59; CS 42
John Denver: CCA 16
Desert: DC 39
Franco De Vita: LPS 20; LT 33
Louie DeVito: B200 173; EA 6; IND 11
Dhany: DC 31
Diamond Rio: CA 53; CS 23
Dido: AC 15; DC 8; DS 12, 14; HSS 75
John Digweed: EA 18
Daz Dillinger: B200 128; IND 8; RBA 17
Celine Dion: B200 21; INT 14; PCA 11; AC 1, 21; H100 81; HSS 32
Dirty Vegas: B200 27; EA 1; INT 25; A40 29; DC 23; DS 5; H100 14; HA 17; HSS 38; T40 9
Dishwalla: A40 28
Disturbed: PCA 5
Dixie Chicks: CCA 2, 4; PCA 7, 28; CS 10; H100 53; HA 49
DJ Encore: EA 8; HS 13; IND 19
DJ Irene: EA 14
DJ Paul: B200 198; HS 8; IND 16; RBA 47
DJ Quik: B200 118; RBA 23; RA 60; RBH 63
DJ Sammy: DS 1; H100 20; HA 24; HSS 2; T40 11
DJ Shadow: B200 164; EA 5; DS 11; HSS 65
DJ Tiesto: DC 12
Do: DS 1; H100 20; HA 24; HSS 2; T40 11
Dominic: TSS 17
Placido Domingo: CL 1
Jerry Douglas: NA 5
Will Downing: CJ 2; RBA 58
Down To The Bone: CJ 7
Dr. Dre: RBC 25
Dropline: A40 25
DS2: B200 53; IND 1; RBA 15, 100; H100 64; HA 64; RA 30; RBH 29; RP 14
Jermaine Dupri: RA 64; RBH 65
Rocio Durcal: LA 31; LPA 9
Dwele: RA 54; RBH 56

—E—

E-40: RBH 80
Eagles: PCA 9, 38
Steve Earle: CA 74
Earth, Wind & Fire: RBC 8, 24

Earshot: MO 24; RO 7
Eastern Michigan Gospel Choir: GA 31
Missy "Misdemeanor" Elliott: RA 48; RBH 49
Emerson Drive: CA 34; HS 32; H100 84; HSS 53
Eminem: B200 2; INT 3; PCA 4, 21; RBA 2; RBC 3, 10; H100 2; HA 2; MO 15; RA 17, 73; RBH 17, 77; RP 5, 25; T40 2
The Emmanuels: GA 22
Enya: B200 102; NA 1; PCA 17; AC 16; HSS 68
Faith Evans: RA 37, 48; RBH 39, 49
Rev. Clay Evans And The AARC Mass Choir: GA 21
Sara Evans: B200 190; CA 23; CS 16
Eve: H100 61; HA 60; RA 32; RBH 32; RP 16
Archie Eversole: B200 121; RBA 18; RA 67; RBH 66
Exhale: HSS 34; RS 34

—F—

Lara Fabian: LPS 27
Fabulous: RA 57, 64; RBH 59, 65, 80
Faithless: DC 8; DS 14
Fat Joe: B200 141; RBA 90; H100 15; HA 16; RA 43; RBH 40; RP 12; RS 44; T40 14
Michael Feinstein: JZ 8
Alejandro Fernandez: LPS 26
Vicente Fernandez: LA 15, 29; RMA 6, 16
Rachelle Ferrell: JZ 25
Jose Manuel Figueroa: LT 21; RMS 8
Filter: MO 27; RO 24
Five For Fighting: A40 34; AC 2
The Flatlanders: B200 187; CA 22; HS 5; IND 14; INT 15
Flaw: B200 192; HS 7
Bela Fleck & The Flecktones: CJ 25
Fleetwood Mac: PCA 34
Flogging Molly: IND 39
Luis Fonsi: LA 60; LPA 17; DC 33; LPS 19, 23; LT 40, 47; TSS 40
Julia Fordham: IND 45
Robben Ford: BL 15
Foxy Brown: RA 70; RBH 72
Kirk Franklin: B200 106; CC 3; GA 1; RBA 45
Nnenna Freelon: JZ 13
Freeway: HSS 62; RBH 91; RS 29
Frost: IND 42; RBA 73
Fru Fru: DC 35
Full Intention: DC 4
Fundisha: RA 64; RBH 65

—G—

Gada: RS 31
Eyra Gail: DS 22
James Galway: CX 4; HS 41
The Get Up Kids: IND 37
Geniune: H100 9; HA 8; HSS 26; RA 5, 40; RBH 5, 42; RP 3; RS 10; T40 25
Godsmack: MO 31; RO 4
Goldfinger: MO 40
Jeff Golub: CJ 20
Goo Goo Dolls: B200 99; PCA 43; A40 7; H100 70; HA 71; T40 30
Gov'i: NA 8
Jean Grae: RS 70
Amy Grant: B200 91; CC 2
El Gran Combo De Puerto Rico: LA 7; TSA 1
Gravediggaz: RBA 65
David Gray: PCA 26
Al Green: RBC 20
Green Day: B200 196
Greenwheel: HS 14
Lee Greenwood: CCA 7; PCA 41; HSS 49
Pat Green: CA 42
Andy Griggs: CS 12; H100 68; HA 66
El Gringo De La Bachata: TSS 30
Josh Groban: B200 26; INT 6; AC 4
Grupo Bryndis: LA 16, 27, 72; RMA 7, 14
Juan Luis Guerra 440: TSA 17
Guided By Voices: HS 40; IND 29
Buddy Guy: BL 13

—H—

Halford: B200 144; HS 2
Daryl Hall John Oates: AC 7
Anthony Hamilton: RA 58; RBH 57
Erin Hamilton: DC 27
Herbie Hancock: JZ 4
Roland Hanneman: NA 13
Eric Hansen: MA 12
The Happy Boys: B200 177; EA 7; HS 4
Paul Hardcastle: CJ 9
Roy Hargrove: JZ 4
Corey Harris: BL 9
J. Michael Harter: CS 45
Hayseed Dixie: CA 62
Eric Heatherly: CS 54
Hex Hector: DC 24
Ty Herndon: CA 32
Elder Jimmy Hicks And The Voices Of Integrity: GA 20
Faith Hill: CCA 8
Lauryn Hill: B200 87; RBA 38; RBC 12
Nicola Hitchcock: DC 12
The Hives: B200 72; MO 9
Dave Hollister: RA 53; RBH 55
Steve Holy: CA 45
Home Grown: B200 189; HS 6
Hometown News: CS 43
Hoobastank: B200 66; H100 72; HA 69; MO 3; RO 15
John Lee Hooker: BL 14
Whitney Houston: HSS 43; RS 74
Rebecca Lynn Howard: CS 32
Norman Hutchins: CC 28; GA 9; HS 36; IND 27

Enrique Iglesias: B200 36; A40 38; AC 3, 27; T40 33
iiO: DS 4; HSS 29
Iman: RMS 39
Incubus: B200 75; PCA 18; MO 5; RO 31
India: DC 22
India.Arie: B200 107; RBA 67
Infamous 2.0: H100 67; HA 67; HSS 45; RA 23; RBH 23; RP 13; RS 21
Intocable: LA 17; RMA 8; LT 10; RMS 2, 15
Los Invasores de Nuevo Leon: LA 65
Irv Gotti: H100 19; HA 18; RA 7; RBH 8; RP 6; T40 39
Isyss: HSS 6; RBH 70; RS 15

—J—

Oris J: DC 7
Alan Jackson: B200 37; CA 4, 60; CCA 11; CS 9, 30; H100 46; HA 44
Rob Jackson: RBH 88; RS 47
Jadakiss: HSS 6; RBH 70; RS 15
Jagged Edge: RA 57; RBH 59
Jaheim: B200 145; RBA 41; RA 14; RBH 20
Bishop T.D. Jakes: GA 23
Boney James: CJ 5
Brett James: CS 44
Etta James: BL 6
Etta James & The Roots Band: BL 1
Tim Janis: CX 8; IND 35; NA 2
Jars Of Clay: CC 22
Ja Rule: B200 60; RBA 35; DC 14; H100 19, 30, 45; HA 18, 31, 43; RA 7, 21, 26; RBH 8, 22, 26, 89; RP 6, 9; RS 39, 68; T40 29, 39
Jay-Kool: RS 55
Jay-Z: B200 154; RBA 48, 92; RBC 15, 22; HSS 59, 67; RA 55, 56, 65, 68, 74; RBH 48, 58, 64, 68, 73, 79, 98; RS 27, 33, 61, 73
Jazze Pha: HSS 70; RS 41
Wyclef Jean: B200 17; RBA 7; H100 76; HA 75; RA 29; RBH 30
Waylon Jennings: CA 55
Jim Crow: HSS 70; RS 41
Jose Alfredo Jimenez: LA 46, 58
Jimmy Eat World: B200 34; A40 3; H100 6; HA 6; MO 6, 19; T40 5
Joe: RBA 88; H100 80; RA 24; RBH 25
Elton John: AC 24
Carolyn Dawn Johnson: CA 33; AC 17; H100 100
Jack Johnson: B200 42; INT 16; A40 21; MO 29
Keith "Wonderboy" Johnson & The Spiritual Voices: GA 13; IND 44
Brent Jones + T.P. Mobb: GA 11; RBA 55
Donell Jones: B200 20; RBA 5; H100 58; HA 58; RA 16; RBH 16; RS 49
George Jones: CCA 24
Norah Jones: B200 22; CJ 1; INT 1; A40 32
Sir Charles Jones: HS 46; IND 33; RBA 46
Richard Joo: CL 10
Juanes: HS 19; LA 4; LPA 2; LPS 7; LT 6; TSS 3
Cledus T. Judd: CA 36; HS 37
The Judds: CCA 15
Jump 5: CC 37
Juvenile: RBC 18
JXL: H100 50; HSS 1

—K—

Israel Kamakawiwo'ole: IND 34; WM 2
The Katinas: CC 16; HS 26
Toby Keith: B200 112; CA 9; CCA 17; CS 4, 18; H100 35; HA 29
R. Kelly: B200 154; RBA 48; HSS 21; RA 27, 56, 68, 74; RBH 28, 58, 68, 79, 98; RS 45, 61, 73
Tricia Lee Kelshall: DC 49
Kemi: HSS 14; RBH 90; RS 8
Alicia Keys: B200 90; RBA 54; H100 61; HA 60; RA 32, 59; RBH 32, 61; RP 16
Khia: B200 53; IND 1; RBA 15, 100; H100 64; HA 64; RA 30; RBH 29; RP 14
Angelique Kidjo: HS 50; WM 3; DC 26
Kid Rock: B200 93; PCA 13
Carole King: PCA 44
Evgeny Kissin: CL 12
K.M.C.: DC 31
Kodo: WM 10
Korn: B200 7; H100 87; MO 13, 28; RO 9, 25
Diana Krall: B200 163; JZ 1
Alison Krauss: B200 170; CA 18; CCA 20
Lenny Kravitz: DC 21
Kreo: DC 29
Chad Kroeger: A40 8; H100 3; HA 3; MO 2; RO 2; T40 4
Kronos Quartet: CX 15

—L—

Lade Bac: RA 75; RBH 78
Lady May: RBH 88, 94; RS 47, 54
Rachael Lampa: CC 33
Lang Lang: CL 6, 9
The Langley Schools Music Project: INT 18
David Lanz: CJ 22
Lasgo: DS 10; HSS 60
The Last Mr. Bigg: RBC 7
Lathun: RBA 75
Avril Lavigne: B200 4; INT 13; A40 4; H100 7; HA 7; T40 3
Donald Lawrence & The Tri-City Singers: GA 15
Shannon Lawson: CA 72
Sasha Lazard: DC 43
Chris LeDoux: CA 52, 68
Tommy Lee: B200 157; RO 8
Glenn Lewis: RBA 60

Ramsey Lewis: JZ 16
Laley: LA 66; LPA 18
Liberacion: LA 67; RMS 34
Ottmar Liebert: NA 7
Lifehouse: A40 15
Lifer's: RS 65
Lil Bow Wow: B200 159; RBA 79; HSS 57; RA 64;
RBH 65; RS 64
Lil' J: HSS 69; RS 67
Lil' Kim: RA 74; RBH 79; RS 71
Lil' Mo: H100 85; HSS 73; RA 46; RBH 44; RP 17;
RS 38
Lil' Romeo: HSS 52; RS 69
Lil Ru: RS 35, 46
Lil' Tykes: HSS 27; RS 13
Lil Wayne: H100 93; HSS 46; RA 39; RBH 35; RP
20; RS 23
Linkin Park: B200 49; A40 26; H100 41; HA 42;
MO 37; RO 40
Little Big Town: CA 64; CS 59, 60
Los Lobos: B200 183
Chuck Loeb: CJ 18
London Symphony Orchestra: CX 1
Lonestar: B200 131; CA 14; AC 11; CS 3; H100 40;
HA 40
Loon: H100 9, 13; HA 8, 12; HSS 26, 51; RA 5, 25;
RBH 5, 24, 76; RP 3, 8; RS 10, 24, 50; T40 10,
25
Jennifer Lopez: B200 64, 166; RBA 66; AC 19;
H100 11; HA 11; RA 34; RBH 34; T40 7; TSS 36
Patty Loveless: CA 57
LovHer: DC 34; RA 62; RBH 60
Ludacris: B200 47; RBA 30; H100 67; HA 67; HSS
45; RA 23; RBH 23; RP 13, 22; RS 21, 59
Lynyrd Skynyrd: PCA 50

-M-

Yo-Yo Ma: B200 191; CL 2, 11; CX 2
Time Maas: DC 18
Mad Dreadz: HSS 9; RBH 97; RS 14
Madonna: PCA 23; DS 23
Barry Manilow: B200 85
Manny Manuel: LA 21; TSA 5; LPS 28; LT 35; TSS
8
Victor Manuel: LT 29; TSS 7
Marc Et Claude: DC 40
Gian Marco: LPS 36; TSS 39
Mario: H100 17; HA 15; HSS 22; RA 8; RBH 7; RS
6; T40 35
Bob Marley: PCA 2; RBC 2; RE 14
Bob Marley And The Wailers: RE 4
Damian "Jr. Gong" Marley: RE 9
Angie Martinez: H100 85; HSS 73; RA 46; RBH
44; RP 17; RS 38
Brad Martin: CA 38; HS 47; CS 21
Rogelio Martinez: LT 45; RMS 19
Mary Mary: RBC 17; RA 61; RBH 62
Dana Mase: INT 17
Masters At Work: DC 22
matchbox twenty: AC 9
Dave Matthews Band: B200 148; A40 12; H100
75; HA 72; MO 30; T40 38
Maxwell: RBA 76
John Mayer: B200 18; INT 11; A40 6; AC 26; H100
28; HA 34; T40 19
Martina McBride: B200 82; CA 6; CS 25
Delbert McClinton: BL 5
Donnie McClurkin: CC 27; GA 8; RBA 97
Reba McEntire: CA 50
Bobby McFerrin: CJ 23
Tim McGraw: B200 103, 114; CA 8, 10; CCA 19; CS
13; H100 66; HA 65
MDO: LPS 9; LT 11; TSS 32
Medeski Martin And Wood: CJ 16
Mediaeval Babes: NA 15
Melody: LA 48; LPA 13
MercyMe: B200 119; CC 5
Tift Merritt: CA 48
Jo Dee Messina: B200 197; CA 24; AC 6; CS 29
Metallica: PCA 15
Pat Metheny Group: CJ 17
Tanto Metro & Devonte: H100 88
Edgar Meyer: CL 8
Luis Miguel: LPS 24; LT 48
Dean Miller: CS 58
Kylie Minogue: B200 125; DC 2; DS 25; H100 83;
T40 37
La Mission 3: LA 40; LPA 11
Mississippi Mass Choir: GA 30
Mobb Deep: RBA 94
Moby: B200 65; EA 3; INT 23; A40 33; DC 13
Monchy & Alexandra: LA 18; TSA 4; LT 42; TSS 10
Jerzee Monet: RA 52; RBH 54
Jane Monheit: JZ 22
Monica: RA 50; RBH 52
Ricardo Montaner: LA 19; LPA 7; LPS 2; LT 3; TSS
5
Pablo Montero: LPS 17; LT 30
Pilar Montenegro: LA 8; LPA 4; WM 4; H100 92;
LPS 3; LT 2; RMS 5; TSS 13
Montgomery Gentry: CA 54; CS 35
Coco Montoya: BL 3
Alanis Morissette: B200 127; PCA 48; A40 19, 23
Van Morrison: B200 123; INT 19; PCA 36
La Mosca Tse Tse: TSS 33
Lou Mosley: HSS 17; RBH 93; RS 12
Pete Moss: DC 38
Brandy Moss-Scott: HSS 8; RBH 84; RS 3
Mr. Cheeks: HSS 4; RS 11
Mr. Choc: B200 84; RBA 16
Mr. C The Slide Man: DS 20; RS 62
Mr. Lif: HS 38; IND 28
Nicole C. Mullen: CC 21; HS 29

Musiq: B200 35; RBA 11; H100 16; HA 14; RA 3;
RBH 4; RS 72
MxPx: CC 25
Mystikal: RBA 62; H100 67; HA 67; HSS 45; RA
23; RBH 23; RP 13; RS 21

-N-

David Nail: CS 52
Na Leo Pilimehana: WM 15
Nappy Roots: B200 50; RBA 22; H100 96; RA 58;
RBH 57; RS 58
Nas: B200 113; RBA 51; RBC 21; H100 11, 99; HA
11; HSS 61; RA 34, 49, 71; RBH 34, 47, 74; RP
24; RS 43; T40 7
Natas: RBA 98
Nature: B200 175; IND 12; RBA 29; RBH 99
Naughty By Nature: B200 132; IND 9; RBA 27; DS
18; H100 98; HSS 24; RBH 82; RS 9
MeShell Ndegeocello: RBA 71; DS 15
Nek: LPS 25
Nelly: B200 11; INT 2; PCA 1; RBA 1; RBC 1; H100 1,
54; HA 1, 51; HSS 3, 5; RA 1, 44; RBH 1, 46,
87; RP 1, 15; RS 1, 26; T40 1, 31
Willie Nelson: CA 27; CCA 10; CS 46
N*E*R*D*: B200 86; RBA 52
Ann Nesby: RBA 72
New Found Glory: B200 30; MO 20
Newsboys: CC 23
Next: RA 14; RBH 20
Joe Nichols: CS 19; H100 79; HSS 19
Sheila Nicholls: A40 40
Nickel Creek: CCA 3; PCA 22
Nickelback: B200 44, 182; A40 9, 31; H100 39, 77;
HA 39; RO 16
Tito Nieves: LT 29; TSS 7
Nivea: RBH 81
No Doubt: B200 41; A40 13; DC 17; H100 22; HA
23; T40 13
NOFX: IND 21
No Good: HSS 10; RBH 83; RS 2
Nonpoint: B200 52; RO 37
N.O.R.E.: B200 3; RBA 3; H100 31; HA 33; HSS 13;
RA 9; RBH 9; RP 7; RS 5
Smokie Norful: GA 16
Willie Norwood: GA 19
No Secrets: HSS 18
The Notorious B.I.G.: RBC 11, 14; RS 52, 63
No Use For A Name: IND 36
'N Sync: HSS 3; RBH 87; RS 26

-O-

Paul Oakenfold: B200 97; EA 4; DC 25; DS 19
O.A.R.: IND 50
O'Neal: CA 63
Roy Orbison: CCA 25
La Oreja De Van Gogh: LPS 31
Los Originales De San Juan: LA 32, 50; RMA 18
Original P: RBA 93
Orishas: LA 73; LPA 20
Oro Solido: TSA 14; TSS 29
Claudette Ortiz: H100 76; HA 75; RA 29; RBH 30
Kelly Osbourne: H100 74; HA 73; T40 30
Ozzy Osbourne: B200 70
Otep: HS 23
James Otto: CS 53
Our Lady Peace: B200 31; A40 36; MO 10; RO 29
Out Of Eden: CC 36

-P-

Augustus Pablo: RE 15
Brad Paisley: B200 80; CA 5; CS 1; H100 29; HA
26
Los Palominos: RMS 28
Palomo: LA 33; RMA 19; LT 34; RMS 7, 14
Papa Roach: B200 8; MO 7; RO 5
Pastor Troy: RBA 85
Sean Paul: H100 90; HSS 70; RA 36; RBH 37; RP
19; RS 41, 57
Laura Pausini: LA 51; LPA 14; LPS 25
Luciano Pavarotti: CL 1, 7
Pax217: CC 32
P. Diddy: H100 9, 13, 62; HA 8, 12, 63; HSS 26, 51,
66; RA 5, 25, 28, 57; RBH 5, 24, 27, 59, 76;
RP 3, 8, 11; RS 10, 24, 36, 50; T40 10, 25
Jennifer Pena: HS 18; LA 3; RMA 2; LT 28; RMS 22
Dottie Peoples: GA 32
Amanda Perez: HSS 71
Jay Perez: LA 45
Perpetuous Dreamer: DC 6; DS 16
Pesado: LT 38; RMS 16
Pet Shop Boys: EA 19; DC 44
Tom Petty And The Heartbreakers: PCA 29
Pharoahe Monch: RBH 100
Mike Phillips: CJ 13
Pillar: CC 13; HS 16
Pink: B200 10; A40 17; DS 6, 21; H100 34, 43; HA
38, 45; HSS 40; T40 18, 21
Pink Floyd: PCA 25
Pinmonkey: CS 28
Alexandre Pires: LA 11; LPA 6; LPS 10, 11, 16; LT 15,
17, 23; TSS 12
John Pizzarelli: JZ 23
Robert Plant: RO 30
Play: B200 162; HS 3; HSS 12
P-Loc: RS 46
Polo One: CC 20
P.O.D.: B200 54; CC 1; MO 14; RO 21
El Poder Del Norte: LA 30, 36; RMA 17; LT 26;
RMS 11
Carlos Ponce: LPS 13; LT 22
Donato Poveda: LPS 30; TSS 27
Elvis Presley: B200 180; CA 21; H100 50; HSS 1,
54

Puddle Of Mudd: B200 39; A40 10; H100 24, 63;
HA 21, 61; MO 4; RO 1, 12; T40 16
Puerto Rican Power: TSS 18
Push: DC 36

-Q-

Mac Quayle: DC 24
Queen: PCA 49
A.B. Quintanilla Y Los Kumbia Kings: LA 10; LPA 5

-R-

Rabanes: LA 71; LPA 19; LPS 18; LT 32; TSS 16
Bonnie Raitt: B200 116; INT 9; AC 20
Rakim: H100 10; HA 9; RA 4; RBH 3; RS 32; T40 26
Rascal Flatts: CCA 1; PCA 3; CS 39
Rayvon: HS 24; RBA 70; RE 2; HSS 39; RS 66
Los Razos de Sacramento Y Reynaldo: LA 22, 32;
RMA 9, 18
Red Hot Chili Peppers: PCA 46; H100 47; HA 46;
MO 1; RO 3
Reel Big Fish: B200 115
Los Rehenes: LA 54
Relient K: CC 29; HS 39
Res: DS 8; HSS 50; RS 60
R.H. Factor: DC 30
Riddlin' Kids: MO 36
Los Rieleros Del Norte: LA 68
LeAnn Rimes: CA 39; AC 23; HSS 15
RL: B200 167; RBA 26; RA 51; RBH 51
Woody Rock: GA 26
Daniel Rodriguez: CX 9
Kenny Rogers: CA 75
Rosabel: DC 9
Joann Rosario: GA 40
Kelly Rowland: H100 54; HA 51; RA 44; RBH 46;
RP 15; T40 31
Rozelly: HSS 33; RS 25
Paulina Rubio: B200 38; H100 69; HA 74; LPS 8;
LT 7; TSS 6
Rubyhorse: A40 22
Ruff Endz: B200 142; RBA 36; H100 59; HA 57; RA
15; RBH 18
Tammy Ruggieri: H100 9; HA 8; HSS 26; RA 5;
RBH 5; RP 3; RS 10; T40 25
Rush: B200 143; RO 32, 39
David Russell: CL 14

-S-

Raphael Saadiq: B200 81; RBA 20
DJ Cheb I Sabbah: WM 13
Sacario: H100 85; HSS 73; RA 46; RBH 44; RP 17;
RS 38
Sade: RBC 19; DS 17
Salvador: CC 26; HS 33
Joe Sample: CJ 4; RBA 83
Gilberto Santa Rosa: TSA 12; TSS 9
Juelz Santana: H100 4; HA 4; HSS 30, 59; RA 2;
RBH 2, 73; RP 2; RS 18, 27; T40 20
Alejandro Sanz: LA 35; LPA 10; LPS 21, 40; LT 46;
TSS 25
Marvin Sapp: CC 19; GA 6; HS 28; RBA 81
Yoskar Sarante: TSS 35
Joe Satriani: B200 140
Savage Garden: HSS 63
Sawyer Brown: CA 71
Scarface: HSS 67; RA 55; RBH 48; RS 33
Jill Scott: DC 37
Josey Scott: A40 8; H100 3; HA 3; MO 2; RO 2; T40
4
Peggy Scott-Adams: BL 8
Joan Sebastian: LA 34, 38; RMA 20; LPS 22, 38;
LT 27, 39; RMS 31, 35
Secret Garden: NA 6
Bob Seger & The Silver Bullet Band: PCA 10
Seven And The Sun: A40 35
Shade Sheist: RBH 86
Shaggy: RE 5
Shakedown: DC 46
Shakira: B200 32; A40 30; H100 56; HA 56; LPS
12, 27; HSS 28; RA 13, 25, 69; RBH 13, 24, 71;
RP 8; RS 28, 50; T40 10
Sherry Shand: B200 165; RBA 57
Sharissa: RBH 92
The George Shearing Quintet: JZ 23
SheDaisy: B200 23; CA 3; CS 37
Shekinah Glory Ministry: GA 12; IND 43
Blake Shelton: B200 171; CA 19; CS 20
Shena: DC 4
Wayne Shorter: JZ 5
The Silk Road Ensemble: B200 191; CX 2
Sin Bandera: LA 20; LPA 8; LPS 4; LT 5
Sinch: RO 35
Daryle Singletary: CS 51
Sixwire: CS 33
Skubie Tha Ciko: HSS 33; RS 25
Sleepy Brown: RP 22; RS 59
Fatboy Slim: EA 9
Slum Village: HS 34; IND 25; RBA 78; RA 54; RBH
56
Smilez & Southstar: HSS 11; RBH 69; RS 7
Anthony Smith: CS 34
Esther Smith: GA 29
Michael W. Smith: B200 111; CC 4
Will Smith: B200 13; RBA 13; H100 94; HSS 48;
RBH 95
Marco Antonio Solis: LA 34, 75; RMA 20; LPS 14;
LT 13; RMS 26
Soluna: DC 50; H100 78; T40 34
Something Corporate: HS 43
Sonic Youth: B200 126
Sono: DC 1
Soufly: B200 46
Kim Sozzi: DC 24
Bubba Sparxxx: RA 67; RBH 66

Britney Spears: B200 104
Bruce Springsteen & The E Street Band: A40 39
Staind: B200 109; H100 86; MO 12, 32; RO 11, 23
Ralph Stanley: CA 31; HS 30
Brenda K. Starr: TSA 8; LT 29; TSS 7, 11
Jeffrey Steele: CS 55
Tommy Shane Steiner: CA 47; CS 49
Rod Stewart: B200 195
Rebecca St. James: CC 24
St. John's Childrens Choir: HS 42; IND 30
Angie Stone: B200 168; RBA 50; H100 97; RA 41;
RBH 41
George Strait: CA 28, 30; CS 5; H100 37; HA 32
Strik gine: RS 51
The Strokes: B200 122; HSS 44; MO 34
Michael Stuart: TSS 22
Styles: RA 35; RBH 36, 100; RP 21
Sublime: PCA 24
Sugarcult: IND 38
Sunscreeam: DC 36
Superjoint Ritual: IND 32
Keith Sweat: RA 75; RBH 78
System Of A Down: B200 51; PCA 39; H100 91;
MO 11, 18; RO 17, 20

-T-

Take 6: GA 24
Tall Paul: DC 28
Geoff Tate: HS 22
James Taylor: PCA 19; AC 29
Los Temerarios: B200 79; IND 4; LA 1, 6, 64; RMA
1, 3; LPS 39; LT 8; RMS 1
Tempo: LPS 29; LT 12; TSS 2
Tenacious D: B200 130
Terra Deva: DC 38
John Tesh: CC 12; IND 20; MA 3
Texas Boys: RBA 82
Thalia: HS 21; LA 5; LPA 3; LPS 5; LT 4; RMS 10; TSS 34
They Might Be Giants: INT 4
Third Day: CC 9, 40
Cyndi Thomson: CA 37; CS 31
Thursday: HS 44; IND 31
T.I.: RBA 99
Los Tigres Del Norte: RMS 29
Los Tigrillos: LT 44; RMS 18
Timbaland: RBH 86
TobyMac: CC 15; HS 17
Tonex: GA 18
Tool: RO 13
Los Toros Band: TSA 18; TSS 37
Los Traileros del Norte: RMS 37
Train: A40 14; AC 12
Tra-Knox: H100 94; RBH 95
Trick Daddy: H100 95; RA 45; RBH 45; RP 23; RS 53
Trick Pony: B200 137; CA 15
Triny Y La Leyenda: RMS 30
Travis Tritt: B200 178; CA 20, 69; CCA 18; CS 56
Lola Troy: RA 75; RBH 78
TRUSTcompany: MO 22; RO 22
Truth Hurts: B200 5; RBA 4; H100 10; HA 9; RA 4;
RBH 3; RS 32; T40 26
T. Suprem: RS 46
Los Tucanes De Tijuana: LA 23; RMA 10; LT 24;
RMS 9, 36
Shania Twain: CCA 5; PCA 31
Tweet: B200 62; RBA 19; H100 38; HA 36; HSS 36;
RA 10; RBH 10; RS 17
Steve Tyrell: JZ 14

-U-

U2: B200 153; PCA 47
UB40: RE 3
The Union Underground: RO 36
Union Station: B200 170; CA 18
Unique: HSS 33; RS 25
Unwritten Law: B200 124; MO 16
Keith Urban: CS 38
Usher: B200 83; RBA 53; DS 3; H100 13, 26; HA
12, 27; HSS 28; RA 13, 25, 69; RBH 13, 24, 71;
RP 8; RS 28, 50; T40 10

-V-

Ian Van Dahl: DS 13
Luther Vandross: RBA 63; RBC 23; AC 22; RA 42;
RBH 43
Van Halen: PCA 45
Sergio Vargas: TSS 23
Phil Vassar: CA 24
Stevie Ray Vaughan And Double Trouble: BL 4
Chuy Vega: LA 44
Vida Blue: HS 25; INT 12
Alicia Villarreal: LA 26; RMA 13; RMS 24
Fernando Villalona: TSS 31
The Vines: MO 17; RO 38
David Visan: EA 24; WM 9
Vita: H100 19; HA 18; RA 7; RBH 8; RP 6; T40 39
Carlos Vives: LA 63; TSA 7; LT 37; TSS 19

-W-

The Wailers: PCA 2; RBC 2; RE 14
Tom Waits: IND 23, 24
Tamara Walker: AC 30
Paul Wall: RBA 80
Andre Ward: CJ 21
Muddy Waters: BL 14
Russell Watson: CX 10
Way Out West: DC 49
Weezer: B200 89; MO 39
Peter White: CJ 15
The White Stripes: B200 108; MO 33
The Who: B200 58
Wilco: B200 150

Doug Williams: GA 27
Hank Williams Jr.: CA 44; CCA 14
Hank Williams III: CA 65
John Williams: CL 11
John Williams: CX 1
Lee Williams And The Spiritual QCs: GA 36
Melvin Williams: GA 27
Michelle Williams: B200 133; CC 6; GA 2; RBA 21
Pharrell Williams: H100 62; HA 63; HSS 66; RA
28; RBH 27; RP 11; RS 36
Vanessa Williams: CC 31; GA 10; IND 41; RBA 59
Cassandra Wilson: JZ 3
Nancy Wilson: JZ 16
BeBe Winans: GA 35
CeCe Winans: GA 28
Mario Winans: H100 9; HA 8; HSS 26; RA 5; RBH
5; RP 3; RS 10; T40 25
The Winans: GA 25
Wolverine: HSS 9; RBH 97; RS 14
Lee Ann Womack: CCA 12; AC 10; CS 27
Women Of Faith: CC 30; HS 48
Won-G: RS 42
Darryl Worley: CS 11; H100 60; HA 59

-X-

-Y-

X-Press 2: DC 5
Yanni: NA 10, 11
Yanou: DS 1; H100 20; HA 24; HSS 2; T40 11
Yasmeen: RBH 85
Trisha Yearwood: CA 70; CS 47
Ying Yang Twins: B200 105; IND 7; RBA 33; H100
82; RA 38; RBH 38; RP 18
Yohany: DS 7; HSS 47
Pete Yorn: HS 49
Young Chris: HSS 62; RBH 91; RS 29

-Z-

Charlie Zaa: LA 42; LPA 12; LPS 32
Zero 7: EA 12; IND 47
Zoegirl: CC 17; HS 27
Rob Zombie: RO 33, 34
ZZ Top: PCA 35

-SOUNDTRACKS-

Amelie: WM 14
Bad Company: B200 169; RBA 24; STX 14
A Beautiful Mind: CX 12
Black Hawk Down: WM 5
Blade II: EA 16
Bob The Builder: The Album: IND 46
Coyote Ugly: B200 152; CA 16; STX 13
Disney's Lilo & Stitch: B200 11; STX 1
Divine Secrets Of The Ya-Ya Sisterhood: B200
59; INT 5; STX 6
Down From The Mountain: CA 41
The Fast And The Furious: STX 17
The Fast And The Furious: More Fast And
Furious: STX 18
Finding Forrester: JZ 7
Harry Potter And The Sorcerer's Stone: STX 19
I Am Sam: B200 88; STX 7
Into The Woods: INT 20
Josie & The Pussycats: STX 20
A Knight's Tale: STX 24
Mamma Mia!: B200 176
Monsoon Wedding: WM 6
Moulin Rouge: B200 135; STX 11
Moulin Rouge 2: STX 25
Mr. Deeds: B200 100; STX 9
O Brother, Where Art Thou?: B200 16; CA 2;
INT 8; STX 2
The Osbourne Family Album: B200 55; STX 5
Queer As Folk: The Second Season: EA 11
Save The Last Dance: STX 16
Scooby-Doo: B200 33; RBA 61; STX 4
The Scorpion King: B200 136; STX 12
Shrek: B200 101; STX 10
Spider-Man: B200 25; STX 3
Spirit: Stallion Of The Cimarron: B200 92; STX 8
Spongebob Squarepants Original Theme
Highlights: STX 22
Star Wars Episode II: Attack Of The Clones:
B200 172; STX 15
Tae-Bo Inspirational: Walk By Faith...Not By
Sight: GA 33
Thoroughly Modern Millie: INT 24
Undercover Brother: STX 21
Vanilla Sky: STX 23

-VARIOUS ARTISTS-

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P. Diddy & Bad Boy Records Present... We
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THIS WEEK		LAST WEEK		Billboard MODERN ROCK TRACKS™	
				Airplay monitored by Nielsen Broadcast Data Systems	
THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist	
1	1	BY THE WAY	WARNER BROS.	Red Hot Chili Peppers	3 Weeks At Number 1
2	2	HERO	COLUMBIA/ROADRUNNER/IDJMG	Chad Kroeger Featuring Josey Scott	
3	4	RUNNING AWAY	ISLAND/IDJMG	Hoobastank	
4	3	DRIFT & DIE	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd	
5	5	WARNING	IMMORTAL/EPIC	Incubus	
6	7	SWEETNESS	DREAMWORKS	Jimmy Eat World	
7	6	SHE LOVES ME NOT	DREAMWORKS	Papa Roach	
8	8	I FEEL SO	MCA	Box Car Racer	
9	11	HATE TO SAY I TOLD YOU SO	EPITAPH/SIRE/REPRISE	The Hives	
10	9	SOMEWHERE OUT THERE	COLUMBIA	Our Lady Peace	
11	16	AERIALS	AMERICAN/COLUMBIA	System Of A Down	
12	13	FOR YOU	FLU/ELEKTRA/VEG	Staind	
13	10	HERE TO STAY	IMMORTAL/EPIC	Korn	
14	14	BOOM	ATLANTIC	P.O.D.	
15	18	WITHOUT ME	WEB/AFTERMATH/INTERSCOPE	Eminem	
16	12	SEEN 'RE	INTERSCOPE	Unwritten Law	
17	20	GET FREE	CAPITOL	The Vines	
18	17	TOXICITY	AMERICAN/COLUMBIA	System Of A Down	
19	15	THE MIDDLE	DREAMWORKS	Jimmy Eat World	
20	26	MY FRIENDS OVER YOU	DRIVE-THRU/MCA	New Found Glory	AIRPOWER
21	19	ONE LAST BREATH	WIND-UP	Creed	
22	22	DOWNFALL	GEFFEN/INTERSCOPE	TRUSTcompany	
23	24	AMBER	VOLCANO	311	
24	23	GET AWAY	WARNER BROS.	Earshot	
25	21	DENY	TVT	Default	
26	25	THE ENERGY	ATLANTIC	Audioiovent	
27		WHERE DO WE GO FROM HERE	REPRISE	Filter	
28	33	THOUGHTLESS	IMMORTAL/EPIC	Korn	
29	30	FLAKE	ENJOY/UNIVERSAL	Jack Johnson	
30	27	WHERE ARE YOU GOING	RCA	Dave Matthews Band	
31	28	I STAND ALONE	REPUBLIC/UNIVERSAL	Godsmack	
32	29	EPIPHANY	FLU/ELEKTRA/VEG	Staind	
33	32	FELL IN LOVE WITH A GIRL	THIRD MAN/V2	The White Stripes	
34	31	HARD TO EXPLAIN	RCA	The Strokes	
35	34	FIRST DATE	MCA	Blink-182	
36	37	I FEEL FINE	AWARE/COLUMBIA	Riddlin' Kids	
37	35	PAPERCUT	WARNER BROS.	Linkin Park	
38	39	FREAKING OUT	ARISTA	Adema	
39		KEEP FISHIN'	GEFFEN/INTERSCOPE	Weezer	
40	38	OPEN YOUR EYES	MOLDOJIVE	Goldfinger	

THIS WEEK		LAST WEEK		Billboard MAINSTREAM ROCK TRACKS™	
				Airplay monitored by Nielsen Broadcast Data Systems	
THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist	
1	1	DRIFT & DIE	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd	3 Weeks At Number 1
2	2	HERO	COLUMBIA/ROADRUNNER/IDJMG	Chad Kroeger Featuring Josey Scott	
3	4	BY THE WAY	WARNER BROS.	Red Hot Chili Peppers	
4	3	I STAND ALONE	REPUBLIC/UNIVERSAL	Godsmack	
5	6	SHE LOVES ME NOT	DREAMWORKS	Papa Roach	
6	7	ONE LAST BREATH	WIND-UP	Creed	
7	8	GET AWAY	WARNER BROS.	Earshot	
8	5	HOLD ME DOWN	MCA	Tommy Lee	
9	9	HERE TO STAY	IMMORTAL/EPIC	Korn	
10	11	DENY	TVT	Default	
11	10	FOR YOU	FLU/ELEKTRA/VEG	Staind	
12	13	BLURRY	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd	
13	15	PARABOLA	TOOL/DISSECTIONAL/VOLCANO	Tool	
14	12	ANGER RISING	ROADRUNNER/IDJMG	Jerry Cantrell	
15	17	RUNNING AWAY	ISLAND/IDJMG	Hoobastank	
16	14	TOO BAD	ROADRUNNER/IDJMG	Nickelback	
17	20	AERIALS	AMERICAN/COLUMBIA	System Of A Down	
18	19	THE ENERGY	ATLANTIC	Audioiovent	
19	18	WASTING MY TIME	TVT	Default	
20	16	TOXICITY	AMERICAN/COLUMBIA	System Of A Down	
21	21	BOOM	ATLANTIC	P.O.D.	
22	22	DOWNFALL	GEFFEN/INTERSCOPE	TRUSTcompany	
23	23	EPIPHANY	FLU/ELEKTRA/VEG	Staind	
24		WHERE DO WE GO FROM HERE	REPRISE	Filter	
25	27	THOUGHTLESS	IMMORTAL/EPIC	Korn	
26	24	NO LIGHT	HOLLYWOOD	3rd Strike	
27	25	GIRLS OF SUMMER	COLUMBIA	Aerosmith	
28	29	FREAKING OUT	ARISTA	Adema	
29	26	SOMEWHERE OUT THERE	COLUMBIA	Our Lady Peace	
30	32	DARKNESS, DARKNESS	UNIVERSAL	Robert Plant	
31	28	WARNING	IMMORTAL/EPIC	Incubus	
32	35	SECRET TOUCH	ANTHEM/ATLANTIC	Rush	
33	31	NEVER GONNA STOP	GEFFEN/INTERSCOPE	Rob Zombie	
34		DEMON SPEEDING	GEFFEN/INTERSCOPE	Rob Zombie	
35	37	SOMETHING MORE	ROADRUNNER/IDJMG	Sinch	
36	30	ACROSS THE NATION	SMACK DOWN/COLUMBIA	The Union Underground	
37	36	YOUR SIGNS	MCA	Nonpoint	
38	38	GET FREE	CAPITOL	The Vines	
39	33	ONE LITTLE VICTORY	ANTHEM/ATLANTIC	Rush	
40		RUNAWAY	WARNER BROS.	Linkin Park	

THIS WEEK		LAST WEEK		Billboard TOP 40 TRACKS™	
				Airplay monitored by Nielsen Broadcast Data Systems	
THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist	
1	1	HOT IN HERRE	NELLY	Red Hot Chili Peppers	2 Weeks At Number 1
2	2	WITHOUT ME	EMINEM	Eminem	
3	5	COMPLICATED	AVRIL LAVIGNE	Avril Lavigne	
4	8	HERO	CHAD KROEGER FEATURING JOSEY SCOTT	Chad Kroeger Featuring Josey Scott	
5	3	THE MIDDLE	JIMMY EAT WORLD	Jimmy Eat World	
6	4	A THOUSAND MILES	VANESSA CARLTON	Vanessa Carlton	
7	7	I'M GONNA BE ALRIGHT	JENNIFER LOPEZ FEATURING NAS	Jennifer Lopez Featuring Nas	
8	6	FOOLISH	ASHANTI	Ashanti	
9	10	DAYS GO BY	DIRTY VEGAS	Dirty Vegas	
10	9	I NEED A GIRL (PART ONE)	P. DIDDY FEATURING USHER & LOON	P. Diddy Featuring Usher & Loon	
11	15	HEAVEN	OJ SAMMY & YANOU FEATURING OO ROBBINS	OJ Sammy & Yanou Featuring Oo Robbins	
12	13	ALL YOU WANTED	MICHELLE BRANCH	Michelle Branch	
13	12	HELLA GOOD	NO DOUBT	No Doubt	
14	11	WHAT'S LUV?	FAT JOE FEATURING ASHANTI	Fat Joe Featuring Ashanti	
15	14	SOAK UP THE SUN	SHERYL CROW	Sheryl Crow	
16	17	BLURRY	PUDDLE OF MUDD	Puddle Of Mudd	
17	18	WASTING MY TIME	TVT	Default	
18	16	DON'T LET ME GET ME	PINK	Pink	
19	21	NO SUCH THING	JOHN MAYER	John Mayer	
20	20	OH BOY	CAM'RON FEATURING JUELZ SANTANA	Cam'Ron Featuring Juelz Santana	
21	26	JUST LIKE A PILL	PINK	Pink	
22	23	WALKING AWAY	CRAIG DAVID	Craig David	
23	25	FULL MOON	BRANDY	Brandy	
24	22	UNDERNEATH YOUR CLOTHES	SHAKIRA	Shakira	
25	32	I NEED A GIRL (PART TWO)	P. DIDDY & GIULI WINE	P. Diddy & Giulini Wine	
26	27	ADDICTIVE	TRUTH HURTS FEATURING RAKIM	Truth Hurts Featuring Rakim	
27	24	MORE THAN A WOMAN	AALIYAH	Aaliyah	
28	33	STILL FLY	BIG TYMERS	Big Tymers	
29	28	RAINY DAYZ	MARY J. BLIGE FEATURING JA RULE	Mary J. Blige Featuring Ja Rule	
30	31	PAPA DON'T PREACH	KELLY OSBOURNE	Kelly Osbourne	
31		DILEMMA	NELLY FEATURING KELLY ROWLAND	Nelly Featuring Kelly Rowland	
32	29	HERE IS GONE	GOO GOO DOLLS	Goo Goo Dolls	
33	30	ESCAPE	ENRIQUE IGLESIAS	Enrique Iglesias	
34	37	FOR ALL TIME	SOLLUNA	Solluna	
35	40	JUST A FRIEND 2002	MARIO	Mario	
36	39	ONE LAST BREATH	CREED	Creed	
37		LOVE AT FIRST SIGHT	KYLIE MINOGUE	Kylie Minogue	
38		WHERE ARE YOU GOING	DAVE MATTHEWS BAND	Dave Matthews Band	
39		DOWN 4 U	IRV GOTTI PRESENTS THE INC.	Irv Gotti Presents The Inc.	
40		ONE DAY IN YOUR LIFE	ANASTACIA	Anastacia	

THIS WEEK		LAST WEEK		Billboard ADULT CONTEMPORARY™	
				Airplay monitored by Nielsen Broadcast Data Systems	
THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist	
1	1	A NEW DAY HAS COME	EPIC	Celine Dion	16 Weeks At Number 1
2	2	SUPERMAN (IT'S NOT EASY)	AWARE/COLUMBIA	Five For Fighting	
3	3	HERO	INTERSCOPE	Enrique Iglesias	
4	4	TO WHERE YOU ARE	143/REPRISE	Josh Groban	
5	5	I NEED YOU	COLUMBIA	Marc Anthony	
6	6	BRING ON THE RAIN	CURB	Jo Dee Messina	
7	15	DO IT FOR LOVE	ARISTA/RCA/BMG HERITAGE	Daryl Hall John Dates	
8	12	HERE I AM	A&M/INTERSCOPE	Bryan Adams	
9	10	IF YOU'RE GONE	LAVA/ATLANTIC	matchbox twenty	
10	11	I HOPE YOU DANCE	MCA NASHVILLE/UNIVERSAL	Lee Ann Womack	
11	7	I'M ALREADY THERE	BNA	Lonestar	
12	8	DROPS OF JUPITER (TELL ME)	COLUMBIA	Train	
13	9	ONLY A WOMAN LIKE YOU	JIVE	Michael Bolton	
14	16	A THOUSAND MILES	A&M/INTERSCOPE	Vanessa Carlton	
15	14	THANK YOU	ARISTA	Dido	
16	17	WILD CHILD	REPRISE	Enya	
17	19	SO COMPLICATED	ARISTA NASHVILLE	Carolyn Dawn Johnson	
18	20	SOAK UP THE SUN	A&M/INTERSCOPE	Sheryl Crow	
19	22	ALIVE	EPIC	Jennifer Lopez	
20	18	I CAN'T HELP YOU NOW	CAPITOL	Bonnie Raitt	
21	24	I'M ALIVE	EPIC	Celine Dion	
22	21	I'D RATHER	J	Luther Vandross	
23	23	CAN'T FIGHT THE MOONLIGHT	CURB	LeAnn Rimes	
24	26	ORIGINAL SIN	ROCKET/UNIVERSAL	Elton John	
25	25	WHEREVER YOU WILL GO	RCA	The Calling	
26	27	NO SUCH THING	AWARE/COLUMBIA	John Mayer	
27	28	ESCAPE	INTERSCOPE	Enrique Iglesias	
28	30	I'VE GOT YOU	COLUMBIA	Marc Anthony	
29		ON THE 4TH OF JULY	COLUMBIA	James Taylor	
30		ANGEL EYES	CURB	Tamara Walker	

THIS WEEK		LAST WEEK		Billboard ADULT TOP 40 TRACKS™	
				Airplay monitored by Nielsen Broadcast Data Systems	
THIS WEEK	LAST WEEK	TITLE	IMPRINT/PROMOTION LABEL	Artist	
1	1	SOAK UP THE SUN	A&M/INTERSCOPE	Sheryl Crow	7 Weeks At Number 1
2	3	A THOUSAND MILES	A&M/INTERSCOPE	Vanessa Carlton	
3	2	THE MIDDLE	DREAMWORKS	Jimmy Eat World	
4	5	COMPLICATED	ARISTA	Avril Lavigne	
5	4	WHEREVER YOU WILL GO	RCA	The Calling	
6	6	NO SUCH THING	AWARE/COLUMBIA	John Mayer	
7	7	HERE IS GONE	WARNER BROS.	Goo Goo Dolls	
8	11	HERO	COLUMBIA/ROADRUNNER/IDJMG	Chad Kroeger Featuring Josey Scott	
9	9	HOW YOU REMIND ME	ROADRUNNER/IDJMG	Nickelback	
10	8	BLURRY	FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd	
11	10	ALL YOU WANTED	MAVERICK/WARNER BROS.	Michelle Branch	
12	12	WHERE ARE YOU GOING	RCA	Dave Matthews Band	
13	13	HELLA GOOD	INTERSCOPE	No Doubt	
14	14	DROPS OF JUPITER (TELL ME)	COLUMBIA	Train	
15	15	HANGING BY A MOMENT	DREAMWORKS	Lifhouse	
16	17	ONE LAST BREATH	WIND-UP	Creed	
17	18	DON'T LET ME GET ME	ARISTA	Pink	
18	16	WASTING MY TIME	TVT	Default	
19	19	HANDS CLEAN	MAVERICK/REPRISE	Alanis Morissette	
20	20	WHEN THE STARS GO BLUE	143/LAVA/ATLANTIC	The Corrs Featuring Bono	
21	24	FLAKE	ENJOY/UNIVERSAL	Jack Johnson	
22	21	SPARKLE	ISLAND/IDJMG	Rubyhorse	
23	25	PRECIOUS ILLUSIONS	MAVERICK/REPRISE	Alanis Morissette	
24	22	ADRIENNE	RCA	The Calling	
25	23	FLY AWAY FROM HERE (GRADUATION DAY)	143/REPRISE	Dropline	
26	26	IN THE END	WARNER BROS.	Linkin Park	
27	27	AMERICAN GIRLS	GEFFEN/INTERSCOPE	Counting Crows	
28	28	SOMEWHERE IN THE MIDDLE	IMMERGENT	Dishwalla	
29	33	DAYS GO BY	CREEDENCE/CAPITOL	Dirty Vegas	
30	29	UNDERNEATH YOUR CLOTHES	EPIC	Shakira	
31	31	TOO BAD	ROADRUNNER/IDJMG	Nickelback	
32	38	DON'T KNOW WHY	BLUE NOTE/VIRGIN	Norah Jones	
33	32	WE ARE ALL MADE OF STARS	V2	Moby	
34	30	EASY TONIGHT	AWARE/COLUMBIA	Five For Fighting	
35	34	WALK WITH ME	ATLANTIC	Seven And The Sun	
36	39	SOMEWHERE OUT THERE	COLUMBIA	Our Lady Peace	
37	35	THE REMEDY	EXTASY	Abandoned Pools	
38	36	ESCAPE	INTERSCOPE	Enrique Iglesias	
39		THE RISING	COLUMBIA	Bruce Springsteen & The E Street Band	
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 250 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.

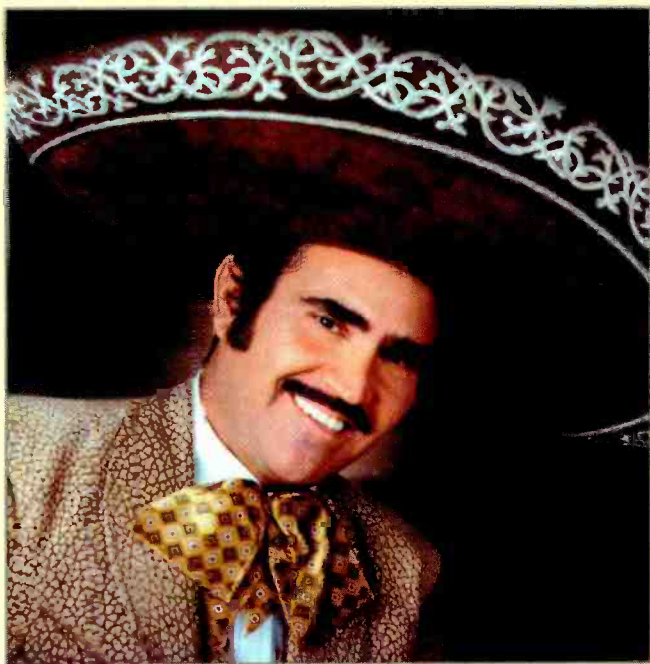
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Billboard

spotlights

"El Rey"

VICENTE FERNANDEZ



35TH ANNIVERSARY

Billboard honors Mexico's music legend Vicente Fernandez with this 35th Anniversary supplement. Over the years, "El Rey" has sold more than 45 million albums* with records consistently sold out, and he was recently honored with his own star on the Hollywood Walk of Fame.

*Source Sony Music International

Join us for this very special tribute to Latin music superstar Vicente Fernandez on his 35th career anniversary. Call now!

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JULY 13
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	11	Hot In Herre NELLY (FO REEL/UNIVERSAL)	3 Wks At No. 1	26	29	1	I'm Gonna Miss Her (The Fishin' Song) BRAD PAISLEY (ARISTA NASHVILLE)	51	—	1	1	Dilemma NELLY FEAT. KELLY ROWLAND (FO REEL/UNIVERSAL)	52	53	7	When You Lie Next To Me KELLIE COFFEY (BNA)
2	2	10	Without Me EMINEM (JIVE/AFTERMATH/INTERSCOPE)		27	23	2	U Don't Have To Call USHER (ARISTA)	53	49	6	53	49	6	Why Don't We Fall In Love AMERIE (RISE/COLUMBIA)		
3	5	9	Hero CHAD CROIGER FEAT. JOSEY SCOTT (COLUMBIA/ROADRUNNER/JMG)		28	34	6	The Good Stuff KENNY CHESNEY (BNA)	54	62	3	54	62	3	Grindin' THE CLIPSE (STAR TRACK/ARISTA)		
4	4	12	Oh Boy CAM'RON (ROC-A-FELLA/DEF JAM/JMG)		29	40	6	Courtesy Of The Red, White And Blue (The Angry American) TOBY KEITH (DREAMWORKS INASHVILLE)	55	59	6	55	59	6	One Last Breath CREED (WIND-UP)		
5	3	22	Foolish ASHANTI (MURDER INC./AJM/JMG)		30	48	3	Happy ASHANTI (MURDER INC./AJM/JMG)	56	47	18	56	47	18	Underneath Your Clothes SHAKIRA (EPIC)		
6	6	18	The Middle JIMMY EAT WORLD (DREAMWORKS)		31	27	16	Rainy Day MARY J. BLIGE FEAT. JA RULE (MCA)	57	58	10	57	58	10	Someone To Love You RUFF ENDS (EPIC)		
7	12	7	Complicated AVRIL LAVIGNE (ARISTA)		32	28	15	Living And Living Well GEORGE STRAIT (MCA NASHVILLE)	58	57	8	58	57	8	You Know That I Love You DONNELL JONES (UNTOUCHABLES/ARISTA)		
8	11	6	I Need A Girl (Part Two) P. DIDDY & GINUWINE (BAD BOY/ARISTA)		33	42	6	Nothing N D R E (DEF JAM/JMG)	59	61	5	59	61	5	I Miss My Friend DARRYL WORLEY (DREAMWORKS NASHVILLE)		
9	8	13	Addictive TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE)		34	38	7	No Such Thing JOHN MAYER (WARNER/COLUMBIA)	60	—	1	60	—	1	Gangsta Lovin' EVE FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)		
10	9	17	A Thousand Miles VANESSA CARLTON (A&M/INTERSCOPE)		35	32	36	Wherever You Will Go THE CALLING (RCA)	61	64	8	61	64	8	Drift & Die PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)		
11	10	12	I'm Gonna Be Alright JENNIFER LOPEZ FEAT. NAS (EPIC)		36	31	7	Call Me TWEET (THE GOLD MIND/ELEKTRA/VEG)	62	60	15	62	60	15	I Don't Have To Be Me ('Til Monday) STEVE AZAR (MERCURY NASHVILLE)		
12	7	18	I Need A Girl (Part One) P. DIDDY FEAT. USHER & LODN (BAD BOY/ARISTA)		37	35	12	Gots Ta Be B2K (EPIC)	63	50	19	63	50	19	Pass The Courvoisier Part II BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)		
13	13	10	Still Fly BIG TYMERS (CASH MONEY/UNIVERSAL)		38	30	19	Don't Let Me Get Me PINK (ARISTA)	64	67	4	64	67	4	My Neck, My Back KHIA FEAT. B2K (DIRTY D/DW/ARTEMIS)		
14	15	16	halfcrazy MUSIQ (DEF SOUL/JMG)		39	37	45	How You Remind Me NICKELBACK (ROADRUNNER/JMG)	65	68	2	65	68	2	Unbroken TIM MCGRAW (CURB)		
15	22	5	Just A Friend 2002 MARIO (J)		40	43	10	Not A Day Goes By LD NESTAR (BNA)	66	72	3	66	72	3	Tonight I Wanna Be Your Man ANDY GRIGGS (RCA NASHVILLE)		
16	14	22	What's Lov? FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)		41	44	9	The One GARY ALLAN (MCA NASHVILLE)	67	70	2	67	70	2	Move B**** LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/JMG)		
17	16	9	Days Go By DIRTY VEGAS (CREEDENCE/CAPITOL)		42	41	36	In The End LINKIN PARK (WARNER BROS.)	68	63	17	68	63	17	Makin' Good Love AVANT (MAGIC JOHNSON/MCA)		
18	24	4	Down 4 U IRV GOTTI PRESENTS THE INC. (MURDER INC./DEF JAM/JMG)		43	33	13	Down A** Chick JA RULE FEAT. CHARLI BALTMORE (MURDER INC./DEF JAM/JMG)	69	74	2	69	74	2	Running Away HOOBASTANK (ISLAND/JMG)		
19	20	14	Soak Up The Sun SHERYL CROW (A&M/INTERSCOPE)		44	36	18	Drive (For Daddy Gene) ALAN JACKSON (ARISTA NASHVILLE)	70	73	2	70	73	2	Ten Rounds With Jose Cuervo TRACY BYRD (RCA NASHVILLE)		
20	17	11	Full Moon BRANDY (ATLANTIC)		45	65	2	Just Like A Pill PINK (ARISTA)	71	66	17	71	66	17	Here Is Gone GOD GOD DOLLS (WARNER BROS.)		
21	18	30	Blurry PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)		46	45	5	By The Way RED HOT CHILI PEPPERS (WARNER BROS.)	72	71	5	72	71	5	Where Are You Going DAVE MATTHEWS BAND (RCA)		
22	19	21	All You Wanted MICHELLE BRANCH (MAVERICK/WARNER BROS.)		47	46	8	My Heart Is Lost To You BROOKS & DUNN (ARISTA NASHVILLE)	73	—	1	73	—	1	Papa Don't Preach KELLY OSBURN (EPIC)		
23	21	13	Hella Good NO DOUBT (INTERSCOPE)		48	51	8	Walking Away CRAIG DAVID (WILDSTAR/ATLANTIC)	74	54	9	74	54	9	Don't Say Goodbye PAULINA RUBIO (UNIVERSAL)		
24	26	5	Heaven DJ SAMMY & YANOU FEAT. DO (ROBBINS)		49	55	4	Long Time Gone DIXIE CHICKS (MONUMENT)	75	—	1	75	—	1	Thank You WYCLEF JEAN FEAT. CLAUDETTE ORTIZ (COLUMBIA)		
25	25	27	Wasting My Time DEFAULT (TVT)		50	39	24	More Than A Woman AALIYAH (BLACKGROUND)									

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JULY 13
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	A Little Less Conversation ELVIS PRESLEY VS. JXL (RCA)	1 Wk. At No. 1	26	23	4	I Need A Girl (Part Two) P. DIDDY & GINUWINE (BAD BOY/ARISTA)	51	41	2	51	41	2	I Do (Wanna Get Close To You) 3LW FEAT. P. DIDDY & LODN (NINE LIVES/EPIC)
2	2	12	Heaven DJ SAMMY & YANOU FEAT. DO (ROBBINS)		27	52	2	Who U Rollin Wit? LIL TYKES (MAMA'S BOY)	52	43	29	52	43	29	Hush Li' Lady COREY FEAT. LIL ROMEO (WINDMILL/MOTOWN/UNIVERSAL)
3	1	17	Girlfriend N SYNC FEAT. NELLY (JIVE)		28	20	12	U Don't Have To Call USHER (ARISTA)	53	35	18	53	35	18	I Should Be Sleeping EMERSON DRIVE (DREAMWORKS NASHVILLE)
4	3	27	Lights, Camera, Action! MR. CHEEKS (UNIVERSAL)		29	22	7	Rapture (Tastes So Sweet) IID (UNIVERSAL)	54	—	31	54	—	31	America The Beautiful ELVIS PRESLEY (RCA)
5	7	7	Hot In Herre NELLY (FO REEL/UNIVERSAL)		30	32	13	Oh Boy CAM'RON (ROC-A-FELLA/DEF JAM/JMG)	55	55	2	55	55	2	Shadows In The Night MICHAEL O'BRIEN (WEIR BROTHERS/MODERN VOICES)
6	5	6	Day + Night ISYSS FEATURING JADAKISS (ARISTA)		31	28	10	Still Fly BIG TYMERS (CASH MONEY/UNIVERSAL)	56	46	20	56	46	20	Move It Like This BAHA MEN (S CURVE/CAPITOL)
7	4	12	Wherever You Will Go THE CALLING (RCA)		32	29	5	A New Day Has Come CELINE DION (EPIC)	57	57	5	57	57	5	Take Ya Home LIL BOY WOW (ISO SO DEF/COLUMBIA)
8	12	4	I Don't Really Know BRANDY MOSS-SCOTT (HEAVENLY TUNES)		33	26	11	Bang My Hit ROZELLY PRESENTS DA FAIM (BRAINSTORM)	58	54	39	58	54	39	Where The Stars And Stripes And The Eagle Fly AARON TIPPIN (LYRIC STREET)
9	10	2	My Dogs CHUCK-N-BLOOD (FOHEALAH JAMZ)		34	27	14	Still Not Over You EXHALE (REAL DEAL/ORPHEUS)	59	36	3	59	36	3	Welcome To New York City CAM'RON (ROC-A-FELLA/DEF JAM/JMG)
10	6	17	Ballin' Boy NO GOOD (ARTISTDIRECT)		35	—	1	Bigger Than Life C30 (MAMA'S BOY)	60	63	6	60	63	6	Something LASGO (ROBBINS)
11	8	6	Who Wants This? SMILEZ & SOUTHSTAR (ARTISTDIRECT)		36	37	6	Call Me TWEET (THE GOLD MIND/ELEKTRA/VEG)	61	51	11	61	51	11	One Mic NAS (ILL WILL/COLUMBIA)
12	16	42	Us Against The World PLAY (COLUMBIA)		37	49	6	Happy ASHANTI (MURDER INC./AJM/JMG)	62	68	4	62	68	4	Line 'Em Up FRESHWAVE FEAT. YOUNG CHRIS (ROC-A-FELLA/DEF JAM/JMG)
13	13	8	Nothing N D R E (DEF JAM/JMG)		38	47	10	Days Go By DIRTY VEGAS (CREEDENCE/CAPITOL)	63	66	31	63	66	31	Truly Madly Deeply SAVAGE GARDEN (COLUMBIA)
14	14	5	Crawl To Me KEMI (MACK DAWG)		39	45	7	My Bad RAYVON (BIG YARD/MCA)	64	—	5	64	—	5	Ghetto Millionaire DEM GHHETTO PLAYAS (DEEP END)
15	9	97	Can't Fight The Moonlight LEANN RIMES (CURB)		40	30	4	Don't Let Me Get Me PINK (ARISTA)	65	62	7	65	62	7	You Can't Go Home Again! DJ SHADOW (MCA)
16	15	9	Grindin' THE CLIPSE (STAR TRACK/ARISTA)		41	48	29	Uh Huh B2K (EPIC)	66	42	20	66	42	20	Pass The Courvoisier Part II BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)
17	17	13	Slow Dance LOU MOSLEY (JENSTAR)		42	33	8	Sugarhigh JADE ANDERSON (COLUMBIA)	67	70	9	67	70	9	Guess Who's Back SCARFACE (DEF JAM SOUTH/JMG)
18	50	2	That's What Girls Do NO SECRETS (JIVE)		43	59	51	The Star Spangled Banner WHITNEY HOUSTON (ARISTA)	68	64	32	68	64	32	Only Time ENYA (REPRISE)
19	11	6	The Impossible JOE NICHOLS (UNIVERSAL SOUTH)		44	38	9	Hard To Explain THE STROKES (RCA)	69	56	32	69	56	32	It's The Weekend LIL J (HOLLYWOOD)
20	18	27	I Don't Want To Miss A Thing AEROSMITH (COLUMBIA)		45	58	6	Move B**** LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/JMG)	70	65	2	70	65	2	Holla At A Playa JIM CROW (ORCA/SCARACROW/INTERSCOPE)
21	25	10	Soldier's Heart R. KELLY (JIVE)		46	39	2	Way Of Life LIL WAYNE (CASH MONEY/UNIVERSAL)	71	53	23	71	53	23	Never AMANDA PEREZ (UNIVERSAL)
22	31	5	Just A Friend 2002 MARIO (J)		47	34	5	Lose Control (Descontrolate) YOHANNY (DURMAR/PYRAMID/ORPHEUS)	72	73	2	72	73	2	Whoa Now B RICH (ATLANTIC)
23	21	7	Gots Ta Be B2K (EPIC)		48	44	27	Gettin' Jiggy Wit It WILL SMITH (COLUMBIA)	73	71	4	73	71	4	If I Could Go! ANGIE MARTINEZ (ELEKTRA/VEG)
24	19	18	Feels Good (Don't Worry Bout A Thing) NAUGHTY BY NATURE FEAT. 3LW (TVT)		49	72	36	God Bless The USA LEE GREENWOOD (CURB)	74	61	20	74	61	20	A Thousand Miles VANESSA CARLTON (A&M/INTERSCOPE)
25	24	15	Song For The Lonely CHER (WARNER BROS.)		50	40	3	They-Say Vision RES (MCA)	75	75	18	75	75	18	Thank You DIDD (ARISTA)

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.

Artists Go To The Movies

Continued from page 1

(Epic Records [*Billboard*, May 4])—was seen in nearly 40 movie theaters in about 30 U.S. cities.

Korn's groundbreaking concert moviecast (which was seen on at least one IMAX screen) was beamed to theaters around the country by satellite from New York's Hammerstein Ballroom. Viewers got to see a 30-minute documentary of the making of *Untouchables*, which smoothly segued into the 60-minute live concert.

The concert was the culmination of a team effort that included Korn, the band's management (the Firm), Epic, and Regal Entertainment Group, which operates movie-theater chains United Artists Theaters, Regal Cinemas, and Edwards Theaters.

"One of the reasons why we were able to pull this off so successfully was that everyone involved stuck to what they did best," says Ray Nutt, Regal Cinemedia executive VP of business development. "You didn't have one company trying to do everything; We stuck to our core competencies."

Many of the tickets to Korn's *Untouchables* movie event were given away through a nationwide radio and retail campaign, as well as via Korn's official Web site. Tickets were also sold to the general public at \$10 each.

Theaters that carried the concert had posters and movie trailers advertising the event in advance. Meanwhile, fans who attended the screening were able to purchase *Untouchables* CDs at the theaters.

"This is cross-promotion marketing at its best," says Scott Greer, Epic VP of worldwide marketing. "Korn has always come up with innovative ways to launch an album. We had sellouts in many markets, and it was a good story for the media. There were newscasts of people showing up in the

morning to buy tickets."

Korn guitarist James "Munky" Shaffer says the *Untouchables* movie event was "exciting, because we really wanted to do something special for our fans. One of the reasons why we did this was the band doesn't want to do a lot of TV right now. We hold our music close to us, and we wanted to do something for the fans that was intimate but also a big event for them. I know that as a music fan, I'd love to see my favorite bands on the big screen, because I really like the way it looks."

"The Korn event definitely enhanced the image of the band, and

this. One of the things that was extremely important was that we made sure that there was a satellite test of the theaters before we decided which theaters to use."

In a statement, the Firm co-chairman/CEO Jeff Kwatinetz said of the Korn event: "We see this as an opportunity to dynamically merge two of the most powerful forms of entertainment: music and movies. This is a groundbreaking way to present Korn and other artists in a sonically and visually superior medium and to revolutionize the movie-theater business."

Untouchables debuted at No. 2 on *The Billboard* 200; according

and Tuesdays. When you have an event that brings more people into movie theaters and sells more records in the process, it's a win-win situation."

Greer says of the *Untouchables* event, "It's an example of using technology to give added value for the fans. Not only was it great publicity for the album, but it's also great advertising for the tour. Seeing Korn perform up on the big screen gets fans excited to see them in concert again."

Cinema Presents president/CEO Mark Simmons believes that the live simulcast concert experience inside a movie theater is a cutting-

onstage action but also backstage footage that included Sugar Ray tour mate Uncle Kracker.

"It was a test event for us, but the response was still overwhelmingly positive," says Marcia Beverly, Cinema Presents senior VP of programming and marketing. "One thing we learned in the exit polls was that, without exception, people were thrilled with the experience and blown away by the concept. A lot of people had no idea at first that it was a concert happening live as they watched it; they assumed it had already been filmed in advance. No one had really tried something like this on this scale before."

Veteran entertainer Pat Boone, one of the key investors in Cinema Presents, says, "I caught the vision of live satellite-transmitted events in movie theaters a couple of years ago and have been actively involved in the growth of this concept with Cinema Presents since then. My interest is not just in entertainment events—though I know that can be huge—but I'm even more enthused about the potential of staging wonderful educational events for unforgettable and enriching field trips."

Seeing a concert moviecast has other benefits, Beverly says. "Parents feel good about dropping their kids off at a movie theater. It's a good social environment that's safer than a regular concert venue. The artists are larger than life on the big screen, and there's not a bad seat in the house."

Beverly explains the business model for Cinema Presents: "The record company and the band keep the content, and we don't charge record labels for our services. We provide the equipment for the event. Our revenue comes from tickets and merchandise sales. We also support the record labels by tagging the artist's new album on the movie trailers we provide for the event."

Cinema Presents also supplies point-of-purchase displays and kiosks for the artist's CDs and merchandise at the movie theater. For the Sugar Ray event, movie trailers promoting it began running about four weeks in advance at the host theaters.

(Continued on next page)



I think it helped Korn sell more copies of their new album than they would have if they didn't do something like this," Nutt observes. "It created enough awareness to the point where I've had a lot of people asking us who'll be the next artist to do this, which tells me the demand is there."

Greer echoes Nutt's sentiments. "I've had people from other labels calling me and asking how we did

to Nielsen SoundScan, the album sold 434,000 copies in the U.S. during its first week of release. Korn is currently headlining arenas on its North American tour.

Partnering with movie theaters for events—particularly for an album launch—"is a perfect match," Nutt says. "Movie theaters' slowest business days are Mondays through Thursdays. Album release days are Mondays

edge marketing strategy that has untapped potential. "We like getting to the fan base in secondary or tertiary markets that may not be touched by standard tours. This is an ideal way for artists to reach their fans, especially when the artist isn't able to tour."

When Cinema Presents (which launched in 2000) did last year's Sugar Ray moviecast from a concert in Atlanta, viewers not only saw the

Music Videos Also Making Their Way To The Big Screen

BY CARLA HAY

NEW YORK—Ever since the music-video revolution of the 1980s, artists' promotional clips have been occasionally shown in movie theaters as pre-show entertainment. But with the advent of digital technology, movie theaters are offering new ways to present music videos.

More theaters, such as those in the Regal Entertainment Group family, are showcasing music videos on closed-circuit TV sets placed strategically in theater lobbies and near concession stands.

Unlike retail stores or dance clubs—which usually have middle-men video pools servicing them with music videos—movie theaters

are selling this advertising space directly to record companies. Currently, the videos are beamed nationwide from the company headquarters to the theaters that carry the closed-circuit TV sets.

Billboard has learned that Regal, the movie-theater industry leader, is developing a new type of video screen for its lobbies, which will eventually be able to carry custom-made content per market and even per theater.

Regal executive VP of business development Ray Nutt explains, "The end result will be content being displayed on flat screens in lobbies. If there are music videos that appeal to a certain demographic, those

videos can be seen in theaters that have those demographics. It's an ideal way for music videos to be marketed locally. Instead of theaters seeing the same thing around the country, it will be custom-fit to the local market.

"The same will go for videos seen on the big screen as part of the [pre-show] intermission," he continues. "We have the digital infrastructure already on our big screens. We're test-marketing it in Denver right now, but it will be rolling out to the top 10 [U.S.] markets by the beginning of next year. By the end of 2003, the top 50 markets should have this technology."

Nutt predicts that digital technology

will eventually make pre-show advertising slides obsolete.

National Cinema Network (NCN) VP of marketing Laura Adler says that NCN currently works with about 105 movie screens nationwide for its Digital On-Screen Entertainment program. In recent months, the program has showcased videos from Enrique Iglesias, Tim McGraw, Vanessa Carlton, Willie Nelson, and Hoobastank.

"People can go to the movies anytime and hear music in the film," Adler notes. "But it's another thing to see what artists look like outside of a movie soundtrack. It makes an impact, especially on people who normally don't watch TV for music videos."

Artists Go To The Movies

Continued from preceding page

Beverly adds that a middle-man company like Cinema Presents is essential to making a concert moviecast a success: "The bottom line is we have the network, the relationships with the movie exhibitors, and the expertise to make this work."

ADS ON THE BIG SCREEN

Even though many parts of the entertainment industry (including the music business) are currently facing an economic slump, business in movie theaters is still going strong.

According to the Motion Picture Assn. of America (MPAA) and the U.S. Economic Review, U.S. movie box-office revenue in 2001 reached an all-time high of \$8.4 billion, up 9.8% from the previous year. Movie box-office revenue has consecutively increased for the past 10 years. This year is shaping up to be another winner, with expectations of one of the biggest movie-going summers in recent history.

It makes sense to go where the money is, and some people in the

In general though, movie-theater commercials for albums are still a rare occurrence, says Tracy Kain, account director at Screenvision, a company that places commercials in movie theaters. "Record companies usually have a certain marketing budget for albums, and it can be very expensive to place a commercial in a movie theater."

"It's premium space, almost like the last commercial before Super Bowl kickoff," Regal's Nutt adds. "These ads are our bread and butter."

Enter the deep pockets of corporate sponsors, which can present lucrative offers to artists who want a commercial showcase in movie theaters. (These 30- or 60-second commercials are not to be confused with pre-show slides, which sell for considerably lower rates than trailers shown after the lights go down.)

Aerosmith was featured in a Dodge movie promotion called "Legends of Rock—Legends of Roll." A commercial starring the band was shown in more than 2,400 U.S. movie theaters (more than 18,000 screens) from May 24 to June 28. In addition, the theaters featured stand-up Dodge/Aerosmith displays (or "standees"), which, just like the commercial, directed people to the Dodge Web site to enter a contest with weekly giveaways. The grand-prize winner will enjoy a private Aerosmith concert later this year.

The Dodge/Aerosmith movie commercial, featuring the band's song "Just Push Play," had montage footage of Dodge vehicles and scenes of the band in concert, all in a fast-paced format. ("Just Push Play" was featured in a Dodge ad for TV, although Aerosmith did not appear in it.)

Aerosmith bassist Tom Hamilton says, "We've been playing and touring for 30 years and have never had a corporate sponsor. But when Dodge asked if we would be interested, we thought it would be a great fit for a touring band like us. Cars, trucks, and racing. It's all rock'n'roll."

Dodge director of marketing communications Julie Roehm says, "Aerosmith exudes the same brand attitude as Dodge: street-smart, powerful, full of life, and being able to stand the test of time. We knew the [movie-theater commercial] was a must-buy. It's about brand-building and emphasizing it to the greatest extent possible."

As for the value of commercials on TV vs. commercials in movie theaters, Roehm says, "I wouldn't sacrifice one for the other, because any way to maximize exposure is good. You may have more repeat impressions with TV commercials, but we've found that commercials in movie theaters

tend to have a more memorable impact on viewers. We're extremely pleased with how the Dodge/Aerosmith movie-theater campaign turned out. It exceeded our expectations, because more people went to movie theaters during the campaign's run than the industry had anticipated."

Knoxville, Tenn.-based Regal Entertainment Group is current-

likely than adults to be frequent movie-goers. 51% of teens said they were frequent movie-goers, compared with 24% of adults. Teenagers less than 18 years old attended movies at a record rate in 2001, and this age group comprises the fastest-growing group of movie-goers.

Meanwhile, people in the 12-24 age group constituted the second-highest number of movie-goers last year, at 30%. The study also found that males tend to go to the movies more often than females. Last year, 60% of males older than age 12 were identified as frequent or occasional movie-goers, compared with 56% of females.

Epic's Greer says concert moviecasts also work for artists who "stand out, are visually exciting, and have a die-hard, enthusiastic fan base."

Country trio Shedaisy and the group's label, Lyric Street Records, took a different approach in deciding which audience they wanted to target. When it came time to introduce Shedaisy's 1999 Lyric Street debut album, *The Whole Shebang*, instead of doing a traditional promotional tour of radio stations, Lyric Street rented out movie theaters across the U.S. to show a Shedaisy promotional film approximately 15 minutes in length. Key

industry tastemakers in different cities were invited to watch the film. Lyric Street even provided free food and drinks—an enticement that Lyric Street senior director of product development Greg McCarn says worked, for the most part.

"To the best of my knowledge, no other record label had done this before," McCarn explains. "We were able to compress the time that it would take to do a promotional tour and use that time effectively. People who attended said going to a movie theater to see a new act intrigued them, because it was so different. Compared to the cost of doing a promo tour, it made sense to do this for a variety of reasons. There were no broken guitar strings, no bad-hair days, no stressed-out artists or worn-out voices. We were able to showcase the group in a very powerful way."

McCarn notes there was an essential reason why the Shedaisy movie-theater campaign worked: "Disney [Lyric Street's parent] helped us secure the theaters. For any other record company, doing this may have been cost-prohibitive, but having Disney in our corner made the difference. We had programmers telling us they were going to play the record after they saw the Shedaisy film. We even had a trailer for the Shedaisy album, which showed during Disney movies. Two million

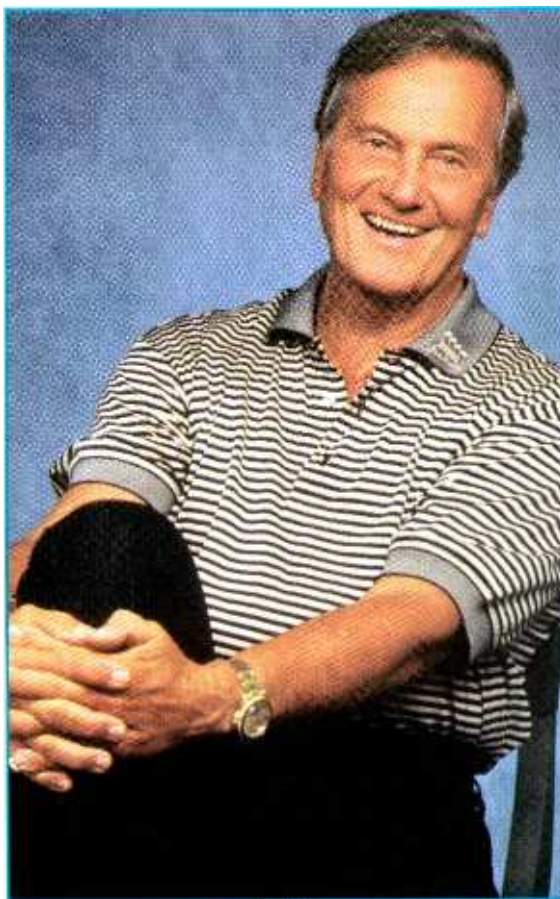
Shedaisy records sold later, I think it worked."

Shedaisy member Kristyn Osborn says that for a country act newly introduced to the industry, this marketing strategy had its pros and cons.

"The advantages outweighed the disadvantages," she notes, "but one of the things we had to deal with was a backlash from some people thinking it was all a marketing ploy, and they perceived us as being untouchable. I can't speak for rock and pop artists, but country programmers like having that personal contact with artists. But we've proved to people that we can perform live, and the [movie-theater campaign] was a way for us to stand out."

For Shedaisy's current album, *Knock on the Sky* (*Billboard*, June 29), the group is participating in a Coca-Cola ScreenPlay promotion, which will have slides advertising the album at more than 20,000 movie screens across the U.S.

Roehm says that artists marketed in movie theaters "shouldn't over-complicate the message. Simplicity is key to having a bigger impact. It's also important to have a clear way to measure how the campaign worked. With the Dodge/Aerosmith movie ad, we were able to measure it by the number of people going to our Web site and entering the contest." (At press time, the figures were not available.)



BOONE



ADLER

music industry are viewing the growth of movie audiences as an ideal opportunity to showcase artists. Another avenue is via commercials shown in theaters before a movie. These commercials have included artists being featured in ads for albums as well as ads for other products and services.

Jive Records took a step in this direction with commercials and marketing in movie theaters for the soundtrack to *Jimmy Neutron: Boy Genius* (*Billboard*, Dec. 29, 2001).

ly the largest movie exhibitor in the world, operating more than 5,800 screens throughout the U.S.—about 17% of the movie-theater screens in the country and nearly twice as many as Regal's nearest competitor.

Nutt says, "In any given year, we have about 250 million people in our theaters. That's a lot of people to make an impression on."

Industry experts say that a movie-theater ad campaign typically takes about four to eight weeks to put together.

"We wouldn't partner with a new artist every year just for the sake of it," Roehm says. "The Aerosmith partnership works for us because of what they stand for: They're legendary."

READY FOR THEIR CLOSE-UPS?

So how does an artist know if a movie-theater campaign is the right thing to do? It depends on the artist, what they are showing at the theaters, and the audience being targeted.

Korn's Shaffer believes that concert moviecasts work best for "mainstream artists" who have drawing power with a young audience. The statistics on movie-going trends seem to support that notion.

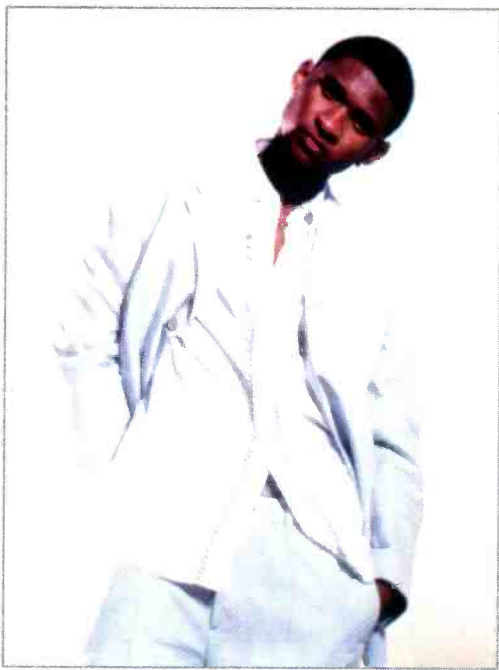
According to a 2001 study by the MPAA, even though people who are older than 40 make up the largest number of movie-goers (40%), teenagers are more



NUTT

So now that such acts as Korn have raised the bar on how they can present themselves in movie theaters, what could be next? Shaffer offers a prediction for live concerts and other music showcases: "Doing it in 3D."

Nutt concludes, "When the music industry partners with movie theaters, it's about marrying our needs to help both of our causes. The migration of the music industry to movie theaters is about doing something with a big bang and choosing a venue that's second-to-none."



Usher To Take Spotlight At Billboard R&B/Hip-Hop Meet

R&B hitmaker Usher will be the focus of an exclusive Q&A session at the 2002 Billboard/AURN R&B/Hip-Hop Conference & Awards, presented by Heineken. The event, which brings together the biggest names in R&B and hip-hop for three days of networking, business, and entertainment, will take place Aug. 7-9 at the Roney Palace in Miami Beach.

Usher will give conference attendees the inside scoop on his career, his views on the R&B/hip-hop scene, personal advice on making it in the music industry, and more during this one-on-one interview with *Billboard* rap/R&B associate editor Gail Mitchell. Usher has made a huge mark on the charts over the last year with his multiplatinum selling album *8701*, which includes the chart-topping hits "U Remind Me," "U Got It Bad," and "U Don't Have to Call." The Atlanta-bred singer/songwriter/actor/producer is a finalist for eight Billboard R&B/Hip-Hop Awards this year.

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 include 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 www.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

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Ziggy Stardust

COMING THIS WEEK: In June 1972, David Bowie released *The Rise and Fall of Ziggy Stardust and the Spiders From Mars*, a concept album about an alien who lands on Earth and becomes a rock star before being destroyed by his jealous backing band. As the classic set celebrates its 30th anniversary, producer Ken Scott reflects on its recording in an interview that will appear exclusively on Billboard.com.

Also this week, read the fourth and final installment in *Billboard.com*'s series of excerpts from *His Song: The Musical Journey of Elton John*, the new book by Elizabeth J. Rosenthal.

Plus, *Billboard.com* will feature reviews former *Jam/Style Council* frontman Paul Weller's acoustic album, *Days of Speed* (Epic); former *Sebadoh* principal Jason Loewenstein's solo debut, *At Sixes and Sevens* (Sub Pop); and DJ Spooky's *Optometry* (Thirsty Ear).

home front

Billboard Music Group events & happenings



BOOK OF THE WEEK

THE REAL DEAL

New this summer from *Billboard Books/Watson-Guptill* is *The Real Deal: How to Get Signed to a Record Label* by Dayelle Deanna Schwartz. Just revised and completely updated, this book is the musician's definitive step-by-step guide to getting a record deal.

The Real Deal focuses on the business, creative, and marketing strategies musicians need to thrive in the music industry. This expanded volume features expert advice from dozens of successful managers, record producers, publicists, and artists. There also are three new chapters: "Taking Care of Business," "Making Money Promoting Your Talent," and "Using Your Songwriting Talents."

The Real Deal: How to Get Signed to a Record Label (ISBN: 0-8230-8405-1, \$19.95) is available wherever books are sold. For interviews, contact Lee Wiggins at 646-654-5455. To excerpt, contact Sheila Emery at 646-654-5463. For more information, visit www.watsonguptill.com

visit www.billboard.com

The Billboard BackBeat

EDITED BY CHUCK TAYLOR



KISS And Make-Up

The members of **KISS** broke out their make-up bags and groovy, shimmering costumes for an appearance as themselves 25 years ago on the upcoming season opener of Fox TV's *That 70s Show*. Above, the foursome poses at Hollywood Studios in Los Angeles with the cast of the series, from left, **Ashton Kutcher**, **Laura Prepon**, **Topher Grace**, **Wilmer Valderrama**, **Danny Masterson**, and **Mila Kunis**.



A Nubian Night On Broadway

Star of Broadway's *Aida*, **Simone**, left, and **Stephanie Stokes**, author of the recently published *Daily Cornbread: 365 Secrets for a Healthy Mind, Body and Spirit*, hung out onstage after a recent performance of the hit Elton John/Tim Rice show to chat with the audience for "Nubian Princesses of the Night," a celebration of women of African descent. Simone is the daughter of celebrated singer **Nina Simone**.



Reservations Required

She sings, she dances, but can she cook? **Britney Spears** celebrated the opening of her own New York restaurant, *Nyla*, last week with a star-studded crowd and finger foods for everyone. Above is a peek inside the bubble-gum-pink-hued new haunt—uh, apparently after the beer had run out.

Joe Lamond: Beating The Drum



Joe Lamond has a handy prescription for life: "Pick up a Fender Stratocaster, play for two hours, and call me in the morning."

It's an order that the president of the International Music Products Assn. (NAMM) can fill, too, thanks to an innovative program he strummed up called Weekend Warrior. In his pre-NAMM days as executive VP of Skip's Music in Sacramento, Calif., Lamond observed his baby boomer customers longingly gazing at the instruments the retailer sold. In response, he established a clearinghouse of sorts for individuals to hook up with others with the same itch and form informal bands. Skip's provided rehearsal space and helped match would-be guitarists with drummers and bassists.

"We removed all reasons that people had stopped playing music—or never did—by giving them a place to play and helping put them together with others who like the same music," Lamond says. "The next thing, all these bands started forming at our store. These were people who wanted to feel young again; they'd be transformed back to fraternity house when they were 18 or 19." He adds with a chuckle that any mirrors were removed from rehearsal spaces "to keep from reminding them that they're actually 50."

The Weekend Warrior program was such a smash that it was adopted nationwide, into Canada and Australia. To date, 5,000 musical "prescriptions" have been filled around the world. "Playing music makes you feel special, and it can represent so many things to different people," Lamond says. "It offers even greater benefits than I think we are able to understand."

For that reason, more recently, Lamond has directed his efforts at integrating music into the lives of young people. "Research shows that there is a magic window of development in a child, from the ages of 3 to 6. We need to fund more research to fully understand the link between music and a child's capacity to learn and grow, and pass that to decision makers."

Lamond was instrumental in drafting Congressional Resolution HR 266, requesting \$2 million in federal funding to support music education—half for the International Foundation for Music Research, which funds academic research into the benefits of music-making, and half for VH1's *Save the Music*. In fact, to add a little color to the appeal, Lamond testified before Congress alongside Elmo from *Sesame Street* (above)

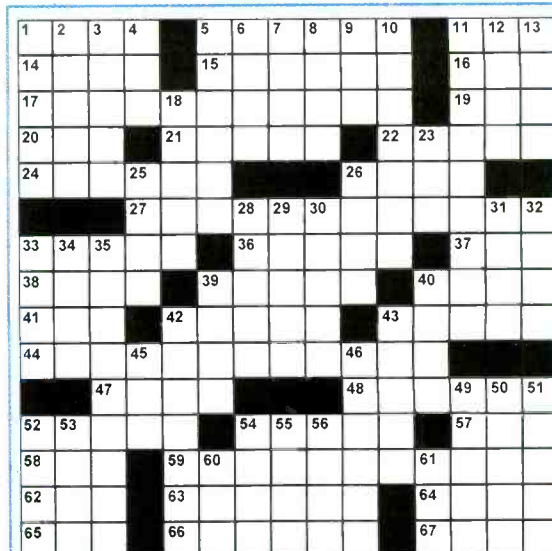
in support of the PBS children's program's initiative to utilize the arts as a means to develop stronger cognitive development in math, English, and science.

"Instead of thinking that the arts are a frill, the message that we took to Capitol Hill is that a well-rounded education is instrumental in increasing test scores," Lamond says. "Recreation, diet, and exercise—and music. If we can create another generation of music makers out of this *Sesame Street* incentive, the world will be a better place."

In his own life, Lamond plays drums (he was a member of Tommy Tutone in the '80s), while his two kids have already taken up drums and piano: "We're not quite the Osbournes, but there are real benefits."

CHUCK TAYLOR

Recreation,
diet, and
exercise—
and music.



'EXECUTIVE SUITE'

by Matt Gaffney

Across

- 1 Alternative to pepper spray
5 Jazzman Albam and Latin pop star Manuel
11 No. 3 hit for Belinda Carlisle "About You"
14 Way off base?
15 "The boys tonight ..." (10,000 Maniacs line)
16 Plastic ___ Band
17 Interscope exec who used to produce Tom Petty albums
19 22.5 degrees, on a compass: abbr.
20 Mined stuff
21 Album that spawned the Top 10 hit for George Michael "Jesus to a Child"
22 Rouses from dreamland
24 Get back
26 She's sweet to the Velvet Underground
27 Record exec who founded a label with an \$800 loan
33 California, e.g.
36 Marc Cohn's "Don't Talk to ___ Night"
37 "Maggie ___" (No. 1 tune of 1971)
38 Does it incorrectly
39 "Mr. Mojo ___" (anagram of "Jim Morrison")
40 Leif Garrett's "I Was ___ for Dancing"
41 Tempe sch.
42 North African capital city
43 They're orange on the highway

Down

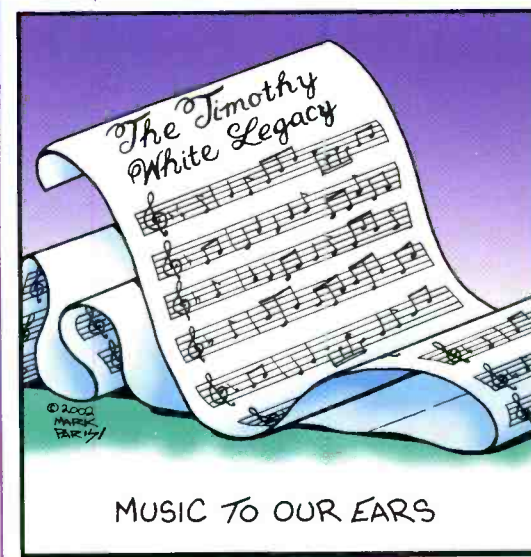
- 1 Peter Schilling's Tom, e.g.
2 Leonard Cohen's "Bird on ___"
3 Bill Haley backer
4 It's shady, but not slim
5 Norman of novels
6 Highly-paid short-stop, casually
7 Campbell of "Scream"
8 Black, to Bizet
9 Chow ___-Fat
10 37-across singer
11 Traveling Wilburys tune "Tweeter and the ___"
12 Dudley or Murray
13 Celine Dion's "Where ___ My Heart Beat Now"

- 18 Bumpkin
23 Word in many band names
25 Grandpa Simpson and namesakes
26 Folkie Armatreading
28 The Monkees' label
29 Early Beatles tune "___ Is"
30 Mill stuff
31 R&B trio who hit No. 4 with "Don't Walk Away"
32 Marble and seedless
33 Canned ___
34 About
35 Fats Navarro or Chet Baker
39 No. 2 hit of 1992 "___ Shaker"
40 Complain incessantly
42 Prepared to print out
43 "Crazy" woman
45 What the banker never wears, in "Penny Lane"
46 Oklahoma Indians
49 Have lots of success
50 Rock concert, say
51 Tal Bachman's dad
52 Police hit "King of ___"
53 Herman's Hermits' "I'm ___ Something Good"
54 Peron and Gabor
55 Feeling you get from someone
56 In the manner of a slacker
60 Year, in the Yucatan
61 Home to Gloria Estefan: abbr.

The solution to this week's puzzle can be found on page 66.

RIM SHOTS

by Mark Parisi



MUSIC TO OUR EARS

HONOREES



**TEAM T
DANNY YARBROUGH**



**TEAM J
LARRY MAGID**

“FORE”



**J. MARTELL
FOUNDATION**

**12TH ANNUAL
TEAM CHALLENGE**

**Danny Yarbrough and Larry Magid cordially invite you
to compete for the Martell Cup
at the Ridgewood Country Club, Paramus, New Jersey
Site of the 2001 Senior PGA Championship**

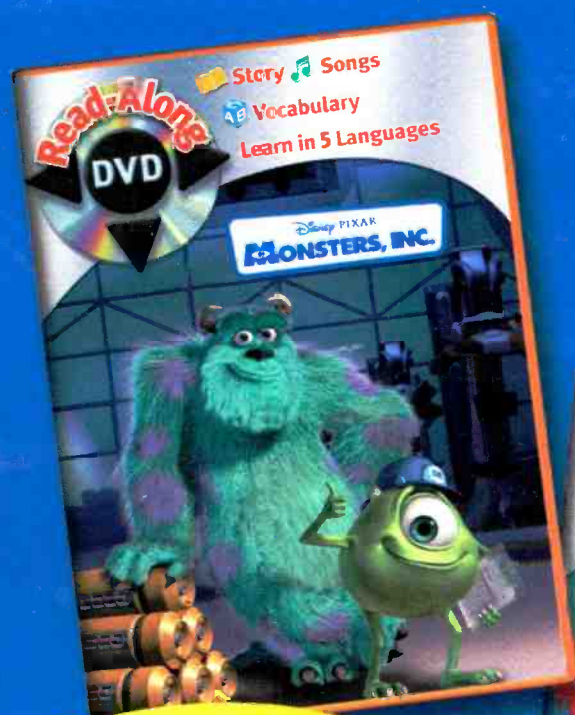
August 5, 2002

**Contact Peter L Kauff, c/o The T.J. Martell Foundation
555 Madison Avenue, 3rd Floor, New York, NY 10022
Telephone queries: Bridget Baughn 212-833-5444**

www.tjmartellfoundation.org

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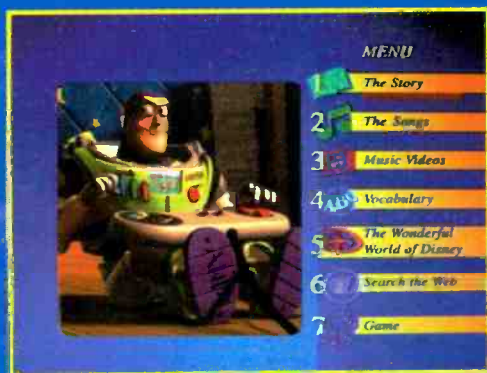
Walt Disney Records Revolutionizes the Read-Along with the introduction of..



DVD player sales predicted to be 20 million units this year, up from 16.1 million in 2001.
—US News & World Report
March 11, 2002



DVD and Read-Alongs, a platinum-selling combination!



- ▶ The same great Read-Along expanded thanks to DVD technology. Now, kids can read, sing, and learn vocabulary words **in five languages** and much more!
- ▶ The entire family can share in the hours of learning-fun using the DVD Read-Along in the comfort of their living room.
- ▶ Today's media-savvy kids can experience the DVD Read-Along on DVD players, computer DVD ROMS, and DVD compatible game consoles.

An aggressive marketing campaign featuring TV, print, online, promotions and Disney Synergy launches this new category in your stores!

Bring this hot new format into your stores today!

Ask your UMVD or Walt Disney Records Regional Sales Representative for Details.



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