

# Billboard®

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

SEPTEMBER 22, 2001

## As U.S. Mourns Attack, Entertainment Industry Unites

A Billboard staff report.

Just as American music reflects the soul of the nation, the U.S. music industry this week mirrored the pain, fear, confusion, and grief that gripped the country's collective psyche in the wake of catastrophic terrorist attacks Sept. 11 in New York City; Washington, D.C.; and Pennsylvania.

The business mourned its own—at least three people among the thousands presumed dead following the airliner crashes that leveled the World Trade Center in Manhattan—and witnessed at close range the horrific devastation that wiped out countless businesses, including two retail record stores at the foot of the twin towers. Like the rest of the country, the industry ground to a near-complete halt in the wake of

the incomprehensible violence.

The U.S. music industry summoned the same strength and compassion that poured forth from the rest of America in the wake of the tragedy, with companies moving quickly to aid survivors and the families of victims with donations of money and blood. (The impact of the tragedy was also felt within the international music community; see story, page 9.)

Bertelsmann made a corporate contribution of \$2 million to a New York City fund set up for the families of the hundreds of firefighters, police, and emergency teams lost in the disaster. "Our answer to terrorism can only lie in solidarity and the courage of our convictions," says chairman/CEO Thomas Middelhoff, who also appealed to the company's

employees to donate blood.

Sony Corp. (Japan) and Sony Corp. of America will be contributing \$3 million to the New York chapter of the Red Cross Disaster Relief Fund and \$1 million to New York



City Public Private Initiatives, which aids families of city employees involved in rescue efforts.

Vivendi Universal is also expected to announce a "significant contribution," says VP of corporate communications Anita Larson. "We have

been reaching out to city officials and community leaders to determine where the need is greatest."

Tina Valenti, a spokeswoman for EMI in New York City, confirmed that the EMI Group plans "a significant contribution to a yet-to-be-determined relief fund. We're certainly going to be involved."

Wendy Goldberg, a spokeswoman for AOL Time Warner in New York, says, "We are in the midst of rolling out a program that will encompass [contributions] to different philanthropies for people who have been affected by the tragedy, and we will be involving both the corporation and the employees."

Clear Channel Worldwide, parent of concert promotion powerhouse Clear Channel Entertainment (CCE), announced the establish-

ment of the ClearChannel.com Relief Fund, which will benefit the relief efforts of the American Red Cross and appropriate New York City and Washington, D.C., police and fire department funds. Clear Channel started the fund with a corporate donation of \$100,000.

Donations will come from box-office receipts and collections at CCE venues. In addition, Clear Channel's 1,200 radio stations across the country are raising money. Corporate partners will also be encouraged to participate, as are Clear Channel employees.

At least \$10,000 from ticket sales for Sept. 12 dates by Lynyrd Skynyrd in Raleigh, N.C., and Backstreet Boys in Toronto—both of which were promoted by CCE—has been

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## Performers Give Testimony Before Judges And Lawmakers

### Record Labels, Artists At Loggerheads Over Contracts

In light of the overwhelming importance to both record companies and artists of recent challenges to the legality of long-held provisions in record contracts, Billboard presents this first in a series of special reports on the state of today's record contracts that will cover recent legislative and judicial developments, an analysis of contract provisions, and an examination of the ramifications to both labels and artists.

BY BILL HOLLAND

WASHINGTON, D.C.—The Sept. 5 hearing in Sacramento, Calif., on the record industry's 1987 amendment to California's Seven-Year Statute might serve as a landmark, artist lawyers say, leading to changes in the way record



companies do business with music creators.

The hearing marked the first legislative forum in which artists could discuss in detail their views that record contracts are unfair—particularly the subsection B amendment to Section 2855 of the Labor Code, which binds them to long-term contracts. The amendment allows companies to sue for damages for "undelivered" albums not yet optioned, while offering no guarantees that labels must perform their duties to release and adequately market artists in return.

Of the industry's amendment to the California seven-year rule, music attorney Stan Soocher says, "Any recording contract that allows a label to

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### Underage Acts Raise Unique Issues

BY MELINDA NEWMAN

LOS ANGELES—When labels sign minors to recording contracts, the underage act is usually held to the same standard as an adult. But there are some important distinctions that music companies and artists need to know before signing on the dotted line.

In California, New York, and Tennessee—where the majority of entertainment contracts are executed—the contracts must receive court approval.

"A lot of managers and lawyers think, 'I'll have the parent sign, and

that will bind the contract,'" explains New York attorney Wallace Collins. "If parents could bind the kid, what would be the point of the law? The technicalities of the law are, if you're 18—in some states it's 21—you have to go through a court proceeding and have a court certify the contract. In effect, [the minor] is affirming that he is entering into this as if he were an adult."

Although the specifics vary from state to state, Nashville attorney Orville Almon, who represented then-11-year-old Billy Gilman in his

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Billboard Music Group

# Billboard Live Unveiled In Miami

BY LEILA COBO

MIAMI—The official opening of Billboard Live Sept. 8—with performances by Los Rabanes, the Marley Brothers, Blu Cantrell, and Celia Cruz—presented audiences with a venue whose capacity and versatility may be unparalleled in the world.

Subsequent events should capitalize on the successful opening of the venue, when more than 3,000 guests—including promoters, artists, and executives—flocked to the initial VIP party. It kicked off as a fireworks display marked the unveiling of the exterior Billboard Live sign.

"Billboard magazine was founded in 1894," says Howard Lander, COO of VNU Business Media. "We've waited 107 years for Billboard Live to open in Miami."

Inside, Billboard Live president/COO Mitch Chait was given the key to the City of Miami Beach by Mayor Neisen Kasdin, a big supporter of the 1,500-plus capacity venue. In turn, Chait congratulated Billboard Live honoree Emilio Estefan Jr. for his contributions to music and to the city of Miami.

"This is a major milestone in the city's progress," Kasdin later told *Billboard*. "It's almost like the merging of the glamorous nightclub life of Miami Beach of the 1950s with the super international status the city has attained today. It's a very important complex. It will bring live entertainment, and it will be broadcast around the world."

Beyond glamorous, Billboard Live will

in effect be the only medium-size venue for live music to be found in Miami/Dade, and certainly the only venue in the area with the technical capacity to host a variety of entertainment events, ranging from live shows to live TV shoots.

versatility of Billboard Live—which expects to open venues worldwide—and the local influence of Miami.

"This is a prototype," Lander says, noting that Billboard Live is expanding the *Billboard* brand and trying to select cities that are also music centers and will feed the club with local talent.

"Billboard is perhaps the only unique business-to-business publication that has a concrete link to the consumer [through the *Billboard* charts]. The club had to duplicate the magazine's integrity, versatility, and dedication to the music industry."

On Saturday night, artists were pleased not only with the enthusiastic throngs of people in attendance, but also with a setup that allowed them space and intimacy at the same time.

"You can play a lot with the different levels [in the building]. It has great possibilities," said Emilio Regueira, lead singer of Los Rabanes, who brought audience members on stage during his show.

Chait told *Billboard*, "I feel a venue of this nature, considering its capacities and its integration with *Billboard* magazine and all of its resources, presents a very dynamic opportunity."

*In the aftermath of the terrorist attacks on New York City and Washington, D.C., the Billboard Live for Life New York City Relief Fund was created, with Chait announcing plans to host a series of fundraising charity events.*



Other events slated to take place before year's end include a Sept. 22 show featuring Colombian rockers Aterciopelados and a series of Celebrity Jams that Chait is producing with Bob DeBrieno, formerly producer of Blatt Productions/Warner Bros. The first of those Celebrity Jams, scheduled to take place within the next six weeks, will feature actors Dennis Quaid (of Dennis Quaid & the Sharks) and Steven Segal, also playing with his band.

"I play music all over the world. Music is my first love," Segal says. "I'm anxious to go [to Billboard Live] and put on a good show."

Peter Cohen, senior executive VP of entertainment/media for Billboard Live, says, "We're talking to independent promoters, labels, artists, managers, and a host of people interested in bringing events here."

Cohen says the choice of acts playing opening night reflected both the uni-

# Concerts West Steps Up Competition For Tours

BY RAY WADDELL

NASHVILLE—News that Concerts West has followed up its acquisition of the Britney Spears tour with two hard-music, multi-act arena tours offers further evidence that the Los Angeles-based concert company is in the game to compete.

First, word came that Concerts West—the concert-promotion arm of sports and entertainment corporation Anschutz Entertainment Group—had won out over Clear Channel Entertainment (once thought to be in the running to acquire Concerts West) for national promotion rights to Spears' upcoming North American tour (*Billboard*, Sept. 1).

Now, Concerts West will produce two fall hard-music tours: Family Values and Pledge of Allegiance. The former features co-headliners Staind and Stone Temple Pilots with support from Linkin Park, Static X, and others; the latter boasts Slipknot, System of a Down, Rammstein, and others. Both tours will play arenas.

"In a 10-day period, Concerts West did the deal with [Pledge of Allegiance], the deal with Britney Spears, and the deal with Family Values," says Dave Kirby, who heads up the L.A. office of the Agency Group, partners in Pledge of Allegiance. "That's pretty impressive."

Of the two metal tours, the 33-date Family Values is the most branded concept. It will be the third incarnation of a partnership between Korn, management company the Firm, and New York/New Jersey-based promoter Metropolitan Entertainment Group (MEG) after a hiatus in 2000. Metropolitan had been the national promoter, working with regional and local promoters in many

markets. Now, following a shakeup at MEG that removed John Scher as CEO, Family Values has been sold on a national basis to Concerts West.

"Concerts West made a compelling offer to promote the dates," Scher says. He is head of MEG's Hybrid Records but is still involved with Family Values. "There is still a producing partnership between Korn, The Firm, and



Metropolitan, but the offer [from Concerts West] was too good to be turned down."

Jeff Kwatinetz, president of the Firm, tells *Billboard* that Concerts West and Clear Channel Entertainment were the only two companies that made national touring offers for Family Values. "It was clear [Concerts West] would do a better job for this tour. This wasn't about money, vengeance, or politics. I co-own this tour, and it is important that it keeps going."

Family Values is booked by John Marks and John Brannigan of the William Morris Agency in L.A. The first tour, in 1998, with Korn headlining, grossed \$6.5 million. The 1999 tour, with Limp Bizkit headlining, grossed \$10.5 million. Family Values begins Oct. 11 in Cleveland at Cleveland State University's Convocation Center and wraps Nov. 24 in L.A. at a venue to be determined.

Pledge of Allegiance, set to begin Sept. 21

in Denver, is a partnership between Kirby, Steve Richards of No Name Management, Beno Benveniste of StreetWise Concepts & Culture, and Happy Walters of Immortal Entertainment. According to Kirby, the first objective was to pair Slipknot and System of a Down in a co-headlining tour, and the second was to bring the tour to arenas.

"We had many of our [Agency Group] bands on the Ozzfest [shed] tour this summer, and they all had a good time and were very well-treated by Clear Channel Entertainment," Kirby says. "But there is a real feeling that this type of music is not well-suited for sheds. The concept of kids in reserved seating, not allowed to stand up or not allowed to mosh, is directly opposite to what these bands are trying to achieve. With harder-edged bands, general-admission seating works best, and we were looking for arenas that would co-operate with that environment."

The deal between Pledge and Concerts West includes the participation of regional and local promoters with a history with the band, including MEG, 462 in Dallas, Rose Presents in Minneapolis, House of Blues and Nobody in Particular Presents in Denver, and Frank Productions in Madison, Wis.

Most see the aggressive movements of Concerts West, which still declines comment, as a positive for the industry. Scher says, "It will be interesting to see how they step up."

Co-CEOs of Concerts West are John Meglen and Paul Gongaware, who report to Anschutz Entertainment Group president Tim Leiweke. Music-industry veteran Irving Azoff is also involved in a key big-picture role.



Top Albums

ARTIST	ALBUM	PAGE
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JAZZ/CONTEMPORARY	
URBAN KNIGHTS	Urban Knights IV
KID AUDIO	
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Artists & Music

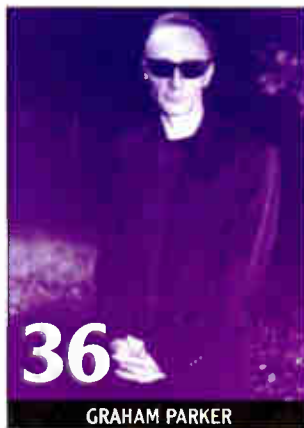
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Chart Beat™

by Fred Bronson

**THE CHART BEAT GOES ON:** While chart trivia may seem truly trivial in an unprecedented week of tragedy, there is something to be said for not allowing terrorists to interrupt our daily lives. In that spirit, let's examine what happened on the *Billboard* charts during one of the darkest weeks in American history.

**'AFFAIR' OF THE CHART:** Mary J. Blige collects her first top 10 hit in more than five years, as "Family Affair" (MCA) moves 12-9 on The Billboard Hot 100. It's the first top 10 hit for Blige since "Not Gon' Cry" spent two weeks at No. 2 in February 1996.

"Family Affair" is the fourth top 10 hit of Blige's career. Her second chart entry, "Real Love," went to No. 7 in December 1992. Her collaboration with Method Man on the medley "I'll Be There for You"/"You're All I Need to Get By" reached No. 3 in June 1995.

Blige's album, *No More Drama*, slides 2-5 in its second week on The Billboard 200.

On the R&B side, "Family Affair" increases in sales and airplay but gets pushed down 3-4, as "Differences" (Epic) by Ginuwine leapfrogs 6-3. On Top R&B/Hip-Hop Albums, *No More Drama* maintains its lead and remains No. 1 for a second week. The title track makes its debut on Hot R&B/Hip-Hop Singles & Tracks at No. 76—good enough to earn Hot Shot Debut honors.

**EPIC PROPORTIONS:** There's no change at the top of the Hot 100,

where Jennifer Lopez and Ja Rule reign for a third week with "I'm Real" (Epic). It's the first No. 1 on the Epic label proper since Michael Jackson spent one week there in September 1995 with "You Are Not Alone." It's also the longest-running No. 1 on the Epic imprint in almost 10 years, since Jackson had a seven-week run with "Black or White" beginning the week of Dec. 7, 1991. With Jackson breaking into the top 10 this issue with "You Rock My World," there are two Epic titles in the top 10 together for the first time since November 1995, when Jackson's "You Are Not Alone" and Groove Theory's "Tell Me" both had berths in the top 10. "I'm Real" is Epic's first No. 1 by a female artist since March 1991, when Gloria Estefan had a two-week reign with "Coming Out of the Dark."

**MEET THE BLACKS:** Actress/singer Lisa Hartman Black charts for the first time in *Billboard*, as "Easy for Me to Say" (RCA), a duet with her husband, Clint Black, debuts at No. 56 on Hot Country Singles & Tracks. Hartman was featured on her husband's "When I Said I Do," a No. 1 hit in 1999. But she wasn't officially listed in the credits and did not appear on a *Billboard* chart.

**'BROTHER' REBOUNDS:** The soundtrack to *O Brother, Where Art Thou?* (Mercury) returns to the top for its 20th week at No. 1 on Top Country Albums. It's the longest-running chart-topper since Dixie Chicks' "Fly" racked up 36 weeks in pole position.



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World Radio History



# Crawford Makes Major Investment In Americana Music

BY PHYLLIS STARK

NASHVILLE—Atlanta-based broadcast and telecommunications company Crawford Communications is making a major investment in Americana music, forging partnerships with two established industry executives in Nashville who have been longtime champions of the format. Plans call for 24-hour Americana radio and TV networks.

In partnership with Crawford, Jon Grimson has formed Americana Entertainment. Grimson is the owner of CounterPoint Music Group, a 7-year-old company specializing in Americana radio promotion, marketing, and consulting. Grimson will be president of Americana Entertainment and will fold CounterPoint into that venture. He is a founding member of the Americana Music Assn., which launched last year and now claims close to 800 members.

*This Week in Americana*, the weekly, internationally syndicated show Grimson has produced since 1998, will now be syndicated by Americana Entertainment, which also plans to develop a syndicated, 24-hour Americana radio format within two months.

Additionally, the company will continue to produce periodic radio specials.

Americana Entertainment will include music-publishing and artist-development divisions. Industry veteran Larry Shell has been hired as director of publishing; he is perhaps best-known as the co-writer of "Murder on Music Row" and as a former A&R executive with Polydor Records. Shell's own music will be part of a co-publishing deal with Americana Entertainment. Grimson hopes to add more staff to the publishing division later.

"We will start small and stay focused," Grimson says. The company's primary focus will be on songwriters who are also artists.

Crawford has also partnered with industry veteran Stanley Hitchcock for the launch of Americana Music Television (AMT), which will share Nashville office space with Grimson's company. Hitchcock will serve as chairman/CEO of the network, which he hopes to launch nationally in the second quarter of next year after a sheltered roll-out with part-time programming on other networks. AMT's programming will include longform shows, concerts, documentaries, and music videos



GRIMSON

encompassing country, bluegrass, gospel, and blues.

Grimson says he found in Crawford chairman Jesse Crawford and president Paul Hansil executives with a "deep-rooted understanding and belief in what Americana is. They were willing to look at it as not only something they were fans of but also good business that, with the right team, we can be successful in."

While he admits that the 7-year-old Americana format is a "niche," Grimson says it's "an important one [that]

is strengthening as a grass-roots movement." Like most people associated with Americana, he is reluctant to define it beyond calling it "American roots-based music based on the traditions of country."

Hitchcock previously worked at CMT from its launch until it was sold in 1990. During his time there, he says, he discovered that "there is a large appetite for roots music in the American public." Hitchcock launched and ran the national cable channel Americana Television Network (ATN) out of Branson, Mo., for two years in the early '90s before selling it to TCI, which subsequently shut it down.

Hitchcock has named several key executives for AMT. Donald Whiteman is named president/COO. He previously was senior VP of Western Telecommunications and AT&T in Denver. Joining AMT as executive VP of

distribution is Larry Scudder, who previously was CEO of Telia Internet.

Alan McLaughlin joins as VP of production and programming. He previously was head of studio operations for the Shop at Home cable network. Roger Sarchet has been named VP of music industry and will serve as a liaison with labels and artists. He will also produce several shows for the network. Sarchet previously headed artist management and production companies.

Ronnie Reno joins the network as music director. Reno is host of the cable TV show *Reno's Old Time Music Festival*. Denise Hitchcock is named VP of administration and public relations. She is also president of Hitchcock Enterprises. Brenda Cherry has been named director of product marketing. She has worked in retail marketing at department store chains Neiman Marcus and Dillards.

## Plan Eases Licensing For Broadcasters

BY JULIANA KORANTENG

LONDON—The International Federation of the Phonographic Industry (IFPI) is trying out a new system of reciprocal agreements to enable radio and TV broadcasters to simulcast music internationally via the Internet.

Music publishers are studying the implications of the new initiative, whereby the labels' body has set up a one-stop licensing scheme—involving collecting societies in 25 countries—allowing broadcasters to transmit music online while compensating recording labels in those markets.

According to Universal Music International chairman Jorgen Larsen, "This system allows broadcasters to obtain a single international license from one source for the international repertoire of Universal Music—or other record companies, large and small."

The number of countries signing the new agreement is expected to exceed 30, effectively giving broadcasters global simulcast rights on the Internet. Nick Henry-Stolz, music analyst at JP Morgan in London, says, "It's a major step in the right direction."

The trial scheme, which runs until May 31, 2002, has already been given the green light by the European Commission (EC), which was informed of the plan last November. In August, the EC announced it had taken a "favorable view" of the arrangement but would still monitor the impact on



LARSEN

interested parties, such as the labels themselves.

Henry-Stolz points out that such a move has been a long time coming. According to the IFPI, there are an estimated 5,000 simulcasters worldwide, a 600%-plus increase since 1998. But until now, collecting societies have been limited to offering terrestrial broadcast licenses within their respective national borders.

A simplified system was needed to license repertoire online internationally, says the IFPI's London-based head of licensing and e-commerce, Nils Bortloff: "We are aware of the broadcasters' demand to get their licenses streamlined. No one wanted to travel around the world to collect the licenses locally. This is very much industry-led. We're not reacting to pressure."

The 25 signatories to the new simulcast agreement include the U.K.'s Phonographic Performance Limited, Denmark's Gramex, Germany's GVL,

and SENA in the Netherlands. A U.S. agreement is pending, as talks between the Recording Industry Assn. of America and the National Assn. of Broadcasters continue on terrestrial broadcasters paying performance royalties for streaming music online.

JP Morgan's Henry-Stolz points out that such arrangements raise a question about the fate of collecting societies in the digital age of music: "[The system] bypasses individual collecting societies. So what is the long-term future of collecting societies? That still needs to be clarified."

Music publishers, whose role is increasingly crucial if commercial distribution of digital music is ever to become viable, are keeping a close eye on this deal, says EMI Music Publishing U.K. deputy managing director Tom Bradley: "There have been discussions about a reciprocal agreement among the collection societies to facilitate a one-stop license [for publishers] to broadcasters."

Some authors' rights bodies, including the U.K.'s Performing Right Society/Mechanical Copyright Protection Society, have simulcasting deals with local broadcasters, such as British public broadcaster BBC. Bradley says, "Even where some local societies have not finalized those arrangements, publishers are encouraging them to do so."

Bradley says he thinks the existing Santiago Agreement, which enables local societies to license local publishers' repertoire for performance rights globally, might soon be expanded to include broadcasters.

## Market Watch

A Weekly National Music Sales Report

### YEAR-TO-DATE OVERALL UNIT SALES

	2000	2001	
Total	524,594,000	504,352,000	(↘3.9%)
Albums	484,958,000	479,313,000	(↘1.2%)
Singles	39,636,000	25,039,000	(↘36.8%)

### YEAR-TO-DATE SALES BY ALBUM FORMAT

	2000	2001	
CD	430,471,000	444,175,000	(↘3.2%)
Cassette	53,343,000	34,204,000	(↘35.9%)
Other	1,144,000	934,000	(↘18.4%)

### OVERALL UNIT SALES

This Week	12,512,000	This Week 2000	12,983,000
Last Week	14,217,000	Change 2000	↘3.6%
Change	↘12%		

### ALBUM SALES

This Week	12,111,000	This Week 2000	11,990,000
Last Week	13,731,000	Change 2000	↘1%
Change	↘11.8%		

### SINGLES SALES

This Week	401,000	This Week 2000	993,000
Last Week	486,000	Change 2000	↘59.6%
Change	↘17.5%		

### YEAR-TO-DATE SINGLES SALES BY GEOGRAPHIC REGION

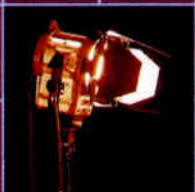
	2000	2001	
Northeast	2,233,000	1,513,000	(↘32.2%)
Middle Atlantic	6,531,000	4,618,000	(↘29.3%)
East North Central	6,011,000	3,803,000	(↘36.7%)
West North Central	2,170,000	1,194,000	(↘45%)
South Atlantic	8,234,000	5,222,000	(↘36.6%)
South Central	6,745,000	3,602,000	(↘46.6%)
Mountain	2,122,000	1,316,000	(↘38%)
Pacific	5,590,000	3,771,000	(↘32.5%)

ROUNDED FIGURES

FOR WEEK ENDING 9/09/01

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





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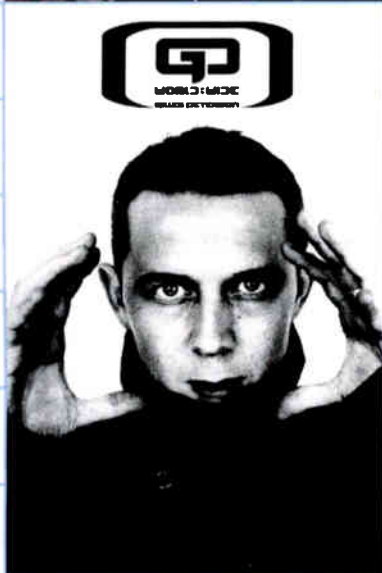
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# Attacks

Continued from page 1

donated to the fund by the bands.

Steve Smith, COO for CCE, says that creating a Web site was the most efficient way "to use all our media to drive people to a place where we can collect toward the fund."

Online retailer Amazon.com allowed its customers to make direct contributions to the American Red Cross through a link on its Web site. By Sept. 13, donations made through Amazon totaled more than \$2.6 million.

Artists also stepped forward to support the relief effort. Earth, Wind & Fire announced that it was making a \$25,000 donation to the American Red Cross, earmarked to aid New York City firefighters, police, and their families; metal band Queensrÿche said it would sponsor a blood drive Sept. 25 at Stadium Exhibition Center in Seattle. All proceeds from Robert Cray's Sept. 15 show at Seattle's Moore Theater were also to be donated to the Red Cross.

As U.S. radio stations were offering listeners morale-boosting and patriotic programming, they were also mobilizing relief-effort assistance, including numerous blood drives. Many stations also organized prayer vigils and handed out American flags.

## A GRAVE TOLL

Among the 91 killed onboard when terrorists piloted an American Airlines flight from Boston into the north tower of the World Trade Center was former Walt Disney Records senior VP Carolyn Beug, 48, wife of Warner Bros. Records executive VP of music video John Beug. She was returning to Los Angeles after dropping twin daughters, Lauren and Lindsey, off at the Rhode Island School of Design. Her mother, Mary Alice Wahlstrom, 75, was also killed.

Jane Simpkin, a member of ASCAP's Northeast music licensing team, was a passenger on the United flight out of Boston that crashed into the Trade Center's south tower, killing all 65 onboard. Based in Wayland, Mass., 36-year-old Simpkin had worked at ASCAP since 1998.

Danny Lee, a roadie for the Backstreet Boys, died on American Airlines flight 11. After breaking down the group's Sept. 10 show in Boston, Lee had temporarily left the tour to be by his wife's side for the birth of their daughter. The baby girl was born on Thursday.

Two music retail outlets—a Borders Books & Music unit located at 5 World Trade Center and a Sam Goody store in the shopping center concourse—were completely destroyed when the towers collapsed. But no employees or customers lost their lives.

Opening at 7 a.m. Sept. 11, the Borders store was staffed with about 30 employees. "As soon as the first explosion occurred, all customers and employees were evacuated," says Ann Binkley, director of public relations for Ann Arbor, Mich.-based Borders chain. "All employees in the store at

the time are safe, and no one was hurt. It was an absolute blessing that everyone got out."

Musicland spokeswoman Dawn Bryant says the Sam Goody location was "a total loss, but all our employees are safe and accounted for." The store had opened at 8 a.m., and when the first plane hit about 45 minutes later, there were four employees in the store but no customers. The staff immediately evacuated the store.

Reports indicate that J&R Music World's nearby Park Row store also sustained damage, although no employees or customers were hurt.

Some artists contacted by *Billboard* report that they witnessed the day's horrific events first-hand. Columbia artist Mary Chapin Carpenter, who had just flown into New York to tape an episode of the new PBS-TV series *Life 360*, said she saw one of the planes crash into the World Trade Center.

Capitol Nashville's Garth Brooks, his manager Bob Doyle, and publicist Karen Byrd were in midtown Manhattan on their way to meetings when they saw smoke billowing from downtown. Brooks had been slated to later fly to Washington, D.C., to be honored by ASCAP with the Golden Note Award. The event, set for the Dirksen Senate Office Building, was postponed.

Following the Manhattan attack, indie label 75 Ark withdrew album art for *Party Music*, a Nov. 6 release by hip-hop act the Coup, which depicted a group member detonating explosions in the Trade Center towers. "Recent extraordinary events demand that we create new artwork for the album," said a statement from the label. Elektra prog-metal band Dream Theater also pulled its Sept. 11 release from shelves due to an inappropriate cover; *Live Scenes From New York* will be reissued with new art.

## BUSINESS AT A STANDSTILL

Across the country, the industry came to a stunned stop. Almost every music-business event of consequence was postponed or canceled.

The second annual Latin Grammy Awards—scheduled for Sept. 11 at the Forum in Los Angeles, after its relocation from Miami as a result of security concerns there—was postponed, along with all surrounding events. A new date has not yet been set. Asked about the cost of the postponement, Latin Academy of Recording Arts & Sciences senior VP Enrique Fernández says, "We won't at this moment be thinking about that. This is really beyond any thinking of cost to anyone. This is a national tragedy."

Seven-time Latin Grammy nominee Juanes—whose home country Colombia has been torn by guerrilla violence for years—remarked, "I can't believe this could happen here."

The violence left many New York record company executives in Los Angeles for the Grammys stranded. Sony Music chairman Thomas D. Motola resorted to hitching a ride on a tour bus back to New York.

The National Assn. of Recording Merchandisers (NARM) Fall Conference, which had been set to begin Sept.

12 in Bal Harbour, Fla., was initially postponed until further notice and then canceled altogether. NARM executive VP Jim Donio says the decision was reached after polling its retail advisory council and board of directors.

CMJ chairman Robert Haber announced that the CMJ Music Marathon, which had been set to run Sept. 13-16 in Manhattan and Brooklyn, has been postponed until Oct. 10-13. The rescheduled event will take place at the Hilton New York. Most of the clubs that were to host CMJ events are located below 14th Street in lower Manhattan; on Sept. 11, that area was ordered closed for several days by Mayor Rudolph Giuliani.

Merge Records and Saddle Creek Records, despite the CMJ cancellation, decided to present a show Sept. 15 at the Bowery Ballroom featuring many of their acts. Proceeds went to New York City area fire departments.

The 111th convention of the Audio Engineering Society (AES), the pro audio industry trade group, was postponed until Nov. 30-Dec. 3. The convention was to run from Friday (21) through Sept. 24 at New York's Javits Center. But AES executive director Roger Furness noted in a statement that much of the venue has been taken over for the foreseeable future by the New York Mayor's Office of Emergency Management and the Federal Emergency Management Agency, which are coordinating emergency services.

The second annual Americana Music Assn. Conference, scheduled for Sept. 14-15 in Nashville, was postponed until Nov. 2-3. But the Southern gospel music community's 44th annual National Quartet Convention (NQC) continued as scheduled through Sept. 15. According to NQC VP Clarke Beasley, the board of directors felt an obligation to attendees to proceed with the event, at which nearly 70 top acts were to participate.

In Washington, D.C.—where at least 200 were presumed dead after a jetliner crash at the Pentagon—Alanis Morissette's scheduled Sept. 11 testimony before the Copyright Arbitration Royalty Panel was canceled. The national headquarters of the Recording Industry Assn. of America and the National Assn. of Broadcasters both closed early. The Washington Area Music Assn. decided to cancel its city-wide WAMA Jam, scheduled for Friday and Saturday (21-22).

## DARK OFFICES AND ARENAS

New York was instantly paralyzed by the calamitous events in its streets. Manhattan-based record labels Sony, EMI, BMG, and Universal quickly shut their doors Sept. 11. With virtually all forms of public transportation halted and bridges and tunnels closed, employees who made it to the office that day made their way home as best they could; at Universal Music, those who wished to stay in the offices were provided with sleeping bags, food, and other provisions. Most companies were attempting to reopen Sept. 13 in New York, but a rash of midtown bomb threats prompted many employees to leave work early.

Nationwide, touring was crippled by the prohibition of commercial air travel (which slowly began resuming Sept. 13), as well as the emotional impact of performing in the wake of the tragedy. Predictably, New York was hardest hit in terms of lost music events. Few venues could be found purveying live music, and Broadway theaters went dark for two evenings.

At the Beacon Theatre, a Sept. 12 show featuring Lil' Romeo with Dreamstreet was canceled, as was a Sept. 15 "Twist of Marley" concert, featuring Lee Ritenour, Jonathan Butler, Patti Austin, and Gerald Albright. Metropolitan Entertainment, promoter of the Lil' Romeo show, postponed a Sept. 11 show at the Hammerstein Ballroom by O-Town and canceled a Sept. 14 Beacon concert by Nanci Griffith.

At New York's Lincoln Center, a three-night stand at Avery Fisher Hall by London's Philharmonia Orchestra Sept. 13-15 was postponed, largely due to logistical difficulties. But at the Center's Alice Tully Hall, a Sept. 13 performance by classical pianist Ruth Laredo was to proceed as scheduled.

Major promoters CCE and House of Blues Concerts canceled all events for Sept. 11, with acts ranging from Madonna and Janet Jackson to Tool and Godsmack. U2 postponed their weekend on-sales for their return to North America, and Britney Spears pushed back the on-sale date for her fall tour.

"We had a few events that were loaded in and ready to go [Sept. 11], but we canceled everything out of sensitivity to the victims and their families," says Rodney Eckerman, CCE president/co-CEO of music. He adds that things are slowly getting back on track: "Our objective is to return to normalcy as soon as possible."

Eckerman says several events were on for Sept. 12 but that others were lost because "with the transportation systems shut down, the logistics are tough. Obviously, the sensitivities in New York and D.C. are unique, but most of the mayors and municipalities are saying, 'Let's move on.'"

House of Blues Concerts' canceled or postponed events included Sept. 12-13 Blink-182 dates at Long Beach (Calif.) Arena and the Arrowhead Pond in Anaheim, Calif.

Some acts rethought their tour plans: Slipknot and System of a Down postponed the start of their co-headlining Pledge of Allegiance tour. Citing safety concerns, Pantera withdrew from the Tattoo the Planet tour of Europe, set to begin Sept. 13.

## AMID CHAOS, SOME PLAY ON

Linkin Park canceled a Sept. 11 date in Hamburg, "out of respect for what was going on back home," according to manager Jeff Kwatinetz of the Firm, but the band played Sept. 12 in Berlin. Kwatinetz says, "The goal of terrorism is to instill fear and insecurity, and if we don't move on with things, they're succeeding."

Chicago promoter Jam Productions' Jerry Mickelson says that while a Sept. 11 Lifehouse concert at the Vic Theatre was postponed, a Laurie Anderson show at the Park West Theatre went as

scheduled. He says, "Laurie felt that maybe it would be a good thing for people to get together on a night like this."

And near Florence, Italy, an audience of some 200 invited guests convened Sept. 11 for a performance by Sting, which was to be recorded for a live album and Webcast on Yahoo.com. Sting limited the Webcast to one song, saying, "I'm angry, I'm confused, I'm frightened, and I really don't want to give this meaningless act of violence any credence." Offering a dedication to "those people who've lost their lives today," he then performed "Fragile."

Responding to the applause of the tearful live audience, Sting continued to play informally and asked the crowd to suggest songs of his that might seem appropriate. After the band set, Sting came back for a solo encore of "Message in a Bottle." Before the song, he said, "These are terrible times. And tomorrow, there'll be six degrees of separation, and we'll all be connected to somebody who was murdered pointlessly. I just want to sing a song for those people."

## RADIO REACTS

Most U.S. radio stations abandoned their formats—and their commercials—and went to all-news coverage shortly after the attacks. Most picked up audio feeds from news services or simulcast with sister news stations. By Sept. 12, many stations had put at least some music in their programming mix but were carefully avoiding songs with titles or themes that could in any way be viewed as insensitive.

Four of New York's FM stations had their primary antennas on the World Trade Center, including Clear Channel's WKTU, which switched to a backup transmitter but is still broadcasting at reduced power. XM Satellite Radio postponed the launch of its commercial service in San Diego and Dallas—as well as celebratory events surrounding the launches—as a result of the attacks.

On Sept. 11, MTV and VH1 suspended regular programming to carry a news feed from CBS, which is owned by the music networks' parent Viacom.

In addition to organizing blood drives and raising funds, many radio stations also participated in tributes to those killed in the attacks. Coordinated by the Radio Broadcasters of Chicago, virtually all radio stations in the Windy City observed a minute of silence at 11:59 a.m. Sept. 14. Following the minute of silence, the stations played Ray Charles' version of "America the Beautiful."

*This story was written by Chris Morris, with reporting by Ed Christman, Christopher Walsh, Bradley Bambarger, Wes Orshoski, Jim Bessman, and Wayne Hoffman in New York; Bill Holland in Washington, D.C.; Ray Waddell, Phyllis Stark, and Deborah Evans Price in Nashville; Leila Cobo, Gail Mitchell, and Melinda Neuman in Los Angeles; Timothy White in Italy; Tamara Conniff at the Hollywood Reporter; and John Morell at Amusement Business.*



# International Music Community Responds To U.S. Tragedy

A *Billboard* international staff report.

LONDON—While the recent terrorist attacks were aimed at devastating the U.S., what became clear within hours of the atrocities was that citizens worldwide were affected by the tragedy. Thousands of music-industry professionals outside the U.S. have colleagues, business acquaintances, friends, and relatives in New York City, because of the city's role as an epicenter of global entertainment.

These people, as well as thousands of Americans traveling or living abroad, were caught in the aftermath of the Sept. 11 events. While many in the industry vowed to push on with a defiant "business as usual" attitude, others chose to postpone and cancel events worldwide as a mark of respect.

Radio stations around the world altered programming to avoid inappropriate or obtrusive repertoire, while music TV did likewise. MTV Europe featured "tailored music playlists," according to a representative on Sept. 12, continuing to play new and recurrent songs but omitting any potentially sensitive material.

Adds MTV Nordic spokeswoman Lisa Lönner, "MTV Networks Europe has advised [us] to cancel [absolutely] all business travel for at least the whole week, unless absolutely necessary." She also notes that MTV has removed all advertisements that have anything to do with flying, while also carrying no news segments. "We don't believe that we have the competence to deliver news on the channel that is in accordance with the quality of what the news networks can do."

In Germany, Cologne-based music network Viva temporarily cancelled its programming Sept. 11 on the Viva and Viva 2 channels "out of respect," resuming broadcasting at noon the following day. In the U.K., a number of prominent radio stations were adopting an unusually reflective tone. Top 40-formatted BBC Radio 1 and 95.8 Capital FM, as well as London alternative outlet Xfm, were among those who followed immediate, extended coverage Sept. 11 with frequent news updates the following morning.

Jeff Smith, program controller at 95.8 Capital FM, tells *Billboard* that the station generated huge listener response when presenter Chris Tarrant played Michael Jackson's "Heal the World" on his Wednesday morning drive show; other sympathetic catalog material included R.E.M.'s "Everybody Hurts." Smith says, "When you come out of this tragic information and hear about this affront to humanity, then you play a tune that can slightly restore your faith in humanity, it's not necessarily uplifting, but supportive."

While BMI canceled its scheduled Sept. 12 annual dinner in Lon-

don honoring members of the U.K. Performing Right Society, Britain's Mercury Music Prize pushed ahead Sept. 11, prompting criticism from U.K. media. Nominees at the event used the stage to express the irrelevance of taking accolades on such an occasion, and, ironically, this year's winner, PJ Harvey, was in Washington, D.C.

"It's been a very surreal day," Harvey told the ceremony via a phonelink from the U.S. capital. "This whole city is in shock. Me and my band are involved in all that—we can see the Pentagon from our window. It's hard to take it in."

Those sentiments were echoed by a distraught Carolyn Dawn Johnson, the Arista Nashville artist who swept the 25th Canadian Country Music Awards Sept. 10 at Calgary, Alberta's Pengrowth Saddledome with five major wins. Johnson was one of about 200 music industry people stranded in Calgary. On Sept. 11, she told *Billboard*, "I am so, so disheartened. Obviously, I was ecstatic with my wins last night, but watching TV this morning and seeing what is happening in New York, everything else seems so mundane."

Rounder Group president/CEO John Virant was stranded in Toronto following the U.S. attacks after attending the annual Universal Music Canada convention in Huntsville, Ontario, Sept. 8-10. "I often take that Boston to Los Angeles flight," said the quite shaken Cambridge, Mass.-based executive, who added that he would probably drive back home. "I'm not sure I want to be on an airplane this week."

Canadian manager Sandy Pandya of Pandynamium/William Tenn Management in Toronto spent days after the U.S. attack rearranging schedules of her two acts stranded in America—singer/songwriter Hawksley Workman in New York City and the Cash Brothers in Washington, D.C.—and reassuring their relatives that everything was fine. Pandya had actually been on a New York-bound flight from Toronto on Sept. 11, preparing to take off, when at 9:30 a.m., realizing the impact of what was happening in New York, she and others demanded to leave the flight.

## PLEDGING SUPPORT

Responding to the catastrophic developments in America, Bertelsmann pledged major financial support to dependents of rescue workers killed in New York City. Company chairman/CEO Thomas Middelhoff announced that the company will donate \$2 million to each of the appropriate organizations at the police and fire departments. He also appealed to Bertelsmann's more than 18,000 employees in the U.S., and particularly to its approximately 5,000 employees in New York City, to

donate blood. Bertelsmann set up two task forces and telephone hotlines in New York City and Germany to assist employees around the clock.

Universal Music Germany president Tim Renner canceled an upcoming company distribution conference. Universal Music International proceeded with an international marketing conference in the southern Spanish resort of Marbella, but UMI senior VP Max Hole reassured attendees that everyone would be updated on the unfolding tragedy, even as they continued with meetings and showcases.

In Los Angeles, a large number of Spanish-label senior executives had gathered for the Latin Grammys—which was subsequently canceled. Also gathered were most of the 35 Spanish and Cuban artists belonging to Spanish authors and

*Bertelsmann is donating \$2 million as support for the dependents of slain New York rescue workers.*

publishers' society SGAE who were nominated for prizes. Only one of the artists did not reach Los Angeles; the Spain-U.S. flight of Pau Donés, leader and singer of Latin rock act Jarabe de Palo, was diverted to Edmonton, Alberta.

Julio Iglesias had received the the Latin Academy of Recording Arts and Sciences (LARAS) Personality of the Year award from LARAS president/CEO Michael Greene in Los Angeles Sept. 10, and the next day he had flown to Madrid for a sold-out 20,000-capacity concert to be held Sept. 13. Fernando de Gracia, Iglesias' tour manager and director of tour promoter Fama, told *Billboard*, "Although Señor Iglesias is Spanish, he has lived many years in Miami and has two young children who were born there. His son Enrique lives there, and most of his stage crew is American. He is really very worried indeed."

Jamaican singer Shaggy went ahead with a Madrid concert Sept. 11, after the artist and label representatives, including MCA VP international Eamon Sherlock, met to discuss canceling the event. It was Shaggy's first concert in Spain.

BMG Spain's flamenco guitarist Vicente Amigo, nominated for two Latin Grammy awards, was stuck in Los Angeles trying to arrange a flight to Argentina, where he was due to start a tour Sept. 14.

Warner Music Spain president Saúl Tagarro had to cancel his Sept. 12 flight to Miami, because the *MTV*

*Unplugged* concert by Alejandro Sanz planned for Sept. 14 was postponed "for at least two weeks because of all the chaos," says Warner Spain press chief Sam Dávila.

"I expect planned releases of U.S. repertoire to be postponed," says EMI Music Publishing Germany managing director Peter Ende, "with tours and promotion activities reduced or even canceled in the medium term. The general uncertainty may impair the global economy and adversely affect holiday-season retailing."

Further afield, Britney Spears and her entourage arrived in Sydney Sept. 12 on a direct flight from New York City, having been one of the final aircraft allowed to leave U.S. airspace prior to the closure of the entire American airport network. Spears made the journey as part of a 48-hour promo for 250 Australian and Asian media to promote her November-due *Britney* album. But she canceled a scheduled media conference Sept. 13, deeming it "inappropriate" to hold now.

In London, Universal Music artist Diana Krall canceled her concert at the Pizza Express Jazz Club as a mark of respect, but she vowed to return to England in November to fulfill other engagements. EMI acts Coldplay, Starsailor, Matthew Jay, and Mo Solid Gold were all due to participate in the CMJ Music Marathon in New York City, but they remained in London following the grounding of trans-Atlantic services.

Stateside, initial reports suggested that U.K. act Atomic Kitten had been scheduled to film in the World Trade Center area Sept. 11, but a spokesman for Virgin Records says that was not the case and that the group, and its Innocent labelmates Blue, remained in New York City while air travel was restricted. Sony act Jamiroquai also was in New York and due to fly across the U.S. for a TV appearance. A representative at Sony said the band and other staff were waiting for airports to open before returning to the U.K.

Demonstrating the confusion caused by the attacks, South African label Gallo Music International (GMI) was attempting to make contact with one of its top acts, Lady-smith Black Mambazo. The Grammy-winning group had left for its annual American tour Sept. 8 and were in Washington, D.C., at the time of the terrorist attacks. The tour is scheduled to end Oct. 1, although GMI said it doubted that Ladysmith Black Mambazo would continue with concerts. Another concern lay with Lebo M, also a GMI artist, most known for his work on *The Lion King* soundtrack. Lebo M had jetted off to America on the weekend and attempts were being made to establish his whereabouts.

In Sweden, many of the country's songwriters, producers, and music

publishers called off working sessions, primarily in the U.S. Kristian Lundin, a former songwriter/producer with Cheiron—now with The Location in Stockholm—says: "We all have relatives and friends in New York. I was preoccupied yesterday, trying to get contact with my brother. He works in a building very close to the towers and wasn't heard from until late last night. Luckily, he was all right. Even if the airspace will open up soon, no one is really keen on taking [that chance] right now. We were planning on going on a combined writing/meeting trip to the U.S. for two weeks. Right now, we don't feel [inspiration] coming."

Sony Music Italy had a one-minute silence for the victims of the attacks at 5 p.m. local time Sept. 12.

A spokesman for Japanese concert promotion agency Kyodo Tokyo says that it is worried about the possibility that Brian Wilson may not be able to come to Japan as scheduled Sept. 18. Wilson, backed by the Wondermints, is due to play dates at the Tokyo International Forum venue Sept. 20-21. BMG Funhouse spokesman Giles Duke says Arista Records president/CEO L.A. Reid is still due to be in Japan Sept. 23-26, along with Usher for a showcase and series of media interviews. Duke says, "There is a chance that the trip may be canceled."

## NEW SIGNIFICANCE

In the U.K., BBC Radio 1, which announced to label promotions departments that it had postponed its regular Wednesday playlist meeting until later in the week "due to current circumstances," carried announcements of the dedicated telephone line issued by the Foreign Office for those worried about friends and relatives. Meanwhile, the station was allowing presenters latitude for sympathetic observation; morning talent Jo Whitley following the Verve's "Bittersweet Symphony" with the low-key comment, "Some records take on new significance, don't they?"

Later, Whitley on-air described the atmosphere at the Mercury Music Prize dinner in London as "subdued and surreal," while prize judges chairman Simon Frith commented before announcing the winner that "at times like these, music is more important than ever."

*This story was written by Gordon Masson and Adam White, with reporting by Paul Sexton, Lars Brandle, Gareth Thomas, and Paul Brigden in London; Larry LeBlanc in Toronto; Howell Llewellyn in Madrid; Diane Coetzer in Johannesburg; Steve McClure in Tokyo; Kai R. Lofthus in Oslo; Wolfgang Spahr in Hamburg; Christie Eliezer in Melbourne; and Mark Wor-*



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# ARTISTS & MUSIC

## Misra's Jenny Toomey Finds 'Antidote' For Pain

BY JILL PESSELNICK

LOS ANGELES—Ex-Simple Machines label head Jenny Toomey says recording her first solo set was a way to avoid falling into a spiral of depression. The vocalist/guitarist (who has been a member of such bands as Tsunami, Liquorice, and Grenadine) describes the two-disc *Antidote* as heartbroken; still, she feels lucky to have been able to express her emotions about failed romances.

"It's euphoric to sing sad songs and get them out of your body," Toomey says of *Antidote*, due Oct. 9 via New York City-based Misra Records. "I don't know what I would do if I couldn't do that."

The music that Toomey recorded with groups like Tsunami was suffused with an activist's stance on feminist and other political issues. Her solo work moves away from addressing these themes overtly, but it builds on her past subject matter. "It is interesting to play music that's very personal as opposed to very political—not that I think there's a huge distinction. Relationships are as good a place as any to look at feminism."

Toomey's songs deal with relationships via sophisticated lyrics and opposing musical patterns, as on such tracks as "Fall on Me." Toomey says that what's interesting about the tune "is the [juxtaposition of] ascending violins and the vocal melody and the pattern of the song. It's like you are riding a leaky ship through icebergs. There's a dangerous quality to it, because I don't



TOOMEY

know anything that's more dangerous than falling in love."

"Fall on Me" appears on the first disc of *Antidote*, which is subtitled *Chicago*. It was recorded in that city with a group of musicians including guitarist Dan Littleton (a member of Liquorice) and Amy Domingues, a cello, bass, and piano player.

The second disc, *Nashville*, features members of that city's country/soul ensemble Lambchop. Its highlights include a re-make of Curtis Mayfield's "Fool for You" and two versions of the track "Unclaimed."

Misra—which is distributed through the label group Secretly Canadian—will service *Antidote* to 250 college radio stations and a select number of triple-A outlets, according to label manager Phil Waldorf. MP3s will be offered at [misrarecords.com](http://misrarecords.com).

The company also plans a retail campaign, with in-store play programs and display items targeted in such locales as the Washington, D.C., area, where Toomey is based. Early reaction to the set has been positive at such stores as Washington indie DCCD, where Toomey has long been a favorite, according to the store's Linda Akkarach.

Toomey begins a six-week college tour Oct. 8. (She is booked by Robin Taylor of New York City-based Inland Empire Touring.) The tour will also allow her to work on behalf of the Future of Music Coalition, a non-profit organization that she heads. She'll open each show with a speech about music-industry issues.

## Chris King Builds On 'O Brother'

### Young Bluesman Spreads 'Legend Of Tommy Johnson' On Valley Set

BY WES ORSHOSKI

NEW YORK—Fifteen years after the release of his debut album, singer/guitarist Chris Thomas King has a film role that nearly came out of nowhere to thank for rejuvenating and expanding his career in show business.

Since portraying Delta bluesman Tommy Johnson in the picaresque Cohen Brothers hit *O Brother, Where Art Thou?*, the New Orleans-based artist has not only found himself fielding a stream of offers from Hollywood but has also begun a new chapter of his music career by reprising his Robert Johnson-esque character in the studio and on the road.

King has revisited the role twice already onstage, in Nashville and New York City, when he joined the other (mostly bluegrass and folk) artists who appear on the *O Brother* soundtrack for formal re-creations of the film's music. And on Oct. 9, Valley Entertainment releases *The Legend of Tommy Johnson, Act 1: Genesis 1900s-1990s*, an 11-song mix of Delta blues, gospel, and Texas-flavored electric boogie inspired by the film.

King, who has recorded country blues styles in the past, notes that he has since moved in a more contemporary direction. Although he says that his most recent albums and the music he is writing now mix rap and blues and "owe more to [New Orleans-based rap clique] Cash Money than to Stax or Delta and Chicago blues," King adds that he's having fun slipping in and out of his Johnson character.

"I'm no more Tommy Johnson than Dan Aykroyd is Jake Blues," King insists. "But it's great to have a character I can step into. It's sort of like when the Beatles did *Sgt. Pepper's Lonely Hearts Club Band* and they

said, 'Let's not be the Beatles on this record—let's be something different.' That gives you the creative space to do something that you wouldn't normally do."

Although the movie tells a fictional story created by the Cohens, King's character is loosely based on an actual blues musician of the same name. The real-life Tommy Johnson was a 1920s bluesman who inspired the legendary Robert Johnson and was said

the release of *O Brother*—King's manager, Bogalusa, La.-based Jim Bate-man, handed out a few advance discs, one of which caught the attention of Valley executive VP Jeff Skillen, who was already familiar with King's albums on Arhoolie, Blind Pig, and Warner Bros.

"I was diggin' the Delta blues on the album before I had even seen the film," Skillen says. "And the idea of him being in character—personally, I kind of dig that, too." Skillen, of course, hopes *Legend* will be a hit with *O Brother* fans.

Many of those fans are sure to pick up *Legend*, says Terry Currier, owner of Music Millennium in Portland, Ore. But blues purists may not be as enthusiastic, he notes, pointing to the album's cover art—a photo of King sitting cross-legged in a black hat and suit, with a guitar in his hands. The image is modeled after the most famous photograph ever taken of Robert Johnson.

Later this month, King, booked by West Newton, Mass.-based Josh Stoltzfus, joins the All Over Blues tour. He will also reprise his Tommy Johnson role on the upcoming *O Brother* tour, which begins Jan. 25. And with *Legend*, Valley is readying versions of the disc on DVD-Audio, Super Audio CD, and CD with a 5.1 surround-mix.

Although King had done some minor acting work beforehand, a call from the *O Brother* casting agent came unsolicited. At a loss to explain his luck, he says, "The planets line up for a blues artist about once every 10 years. I'm just happy to be the guy that [they] lined up for on this project."



KING

to have boasted of acquiring his musical skills in a deal with the devil.

King covers the real-life Tommy Johnson's "Canned Heat Blues" on *Legend*, King's eighth album. He also covers Blind Willie Johnson's soulful "Trouble Will Soon Be Over," but the set mostly comprises his own Young Rebel Music (BMI)-published tracks that he wrote about two years ago, during the filming of *O Brother*.

While on location in Mississippi and Los Angeles, King often found himself dressed in costume, waiting to shoot his scenes. He passed time by writing songs in his trailer (by candlelight) that fit his character. Once shooting wrapped, King found himself with a group of songs that "didn't really fit my normal rap-blues thing."

So, about a year ago—well before

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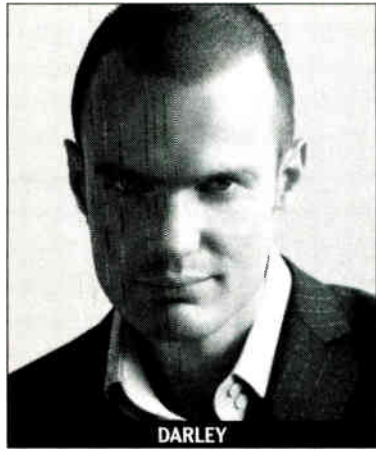


# Oliver Darley Stirring Souls In U.K.

## British Newcomer Pairs With Soul Vets On EastWest Debut

BY NIGEL WILLIAMSON

LONDON—He's white, young, and very British. So why are all these '60s American soul legends queuing to record with Oliver Darley?



DARLEY

The answer is simple: All are in agreement that he is the most soulful new voice to come down the pike in a long time.

Due in the U.K. and Continental Europe Oct. 22 on EastWest, *Introducing Oliver Darley* is an album of classic soul songs partly helmed by legendary producer Arif Mardin and features the voices of the Impressions and William Bell—not to mention the instrumental support of such studio stalwarts as saxophonist David "Fathead" Newman, as well as drummer Bernard Purdie and guitarist Cornell Dupree, Aretha Franklin's rhythm section.

When Darley arrived in the U.S., Mardin and others had heard his tape and knew he was British but had assumed he was black. "They were all saying in astonishment,

'But you're a white cat singing soul,'" the singer recalls. "Arif was far too polite to say anything. He subsequently told me how surprised he was. Yet, I got incredible warmth from all of them."

Darley discovered classic soul music as a teenager, buying second-hand vinyl albums from London thrift shops.

"I still have them, and some have got price stickers saying 20 or 30 pence [15-25 cents]. It was the early soul stuff I always loved. Not so much the superstar known names, but singers like William Bell and Solomon Burke. It was like a treasure hunt."

Like so many soul performers, he began singing in a choir. After drama school and a spell with the Royal Shakespeare Company, he realized that music was his first love and began running U.K. soul clubs. "I spent a long time trying to persuade record companies to come and see me," he says. "I didn't send out demos because I felt people needed to see me live."

The breakthrough came after London's Concorde International Artists took over his management and booking. They brought along Christian Tattersfield, recently appointed managing director at EastWest and whose first signing had been David Gray.

Thomas Haimovici, the label's A&R manager, says, "We feel he's unique. He's simply the best new singer around, and we hadn't heard anyone else like him in years."

Two tracks, "Open the Door to Your Heart" and "Cry to Me," were produced in London by Pete Wingfield (veteran of sessions with Van

Morrison and others) and sent to Darley's "wish list" of U.S. producers. Former Motown luminary Dennis Lambert was the first on board, followed by Mardin.

"Oliver is a marvelous singer with so much power in reserve,"

*'The message I got was that he was a purist who liked to have real musicians play these songs.'*

—PRODUCER ARIF MARDIN

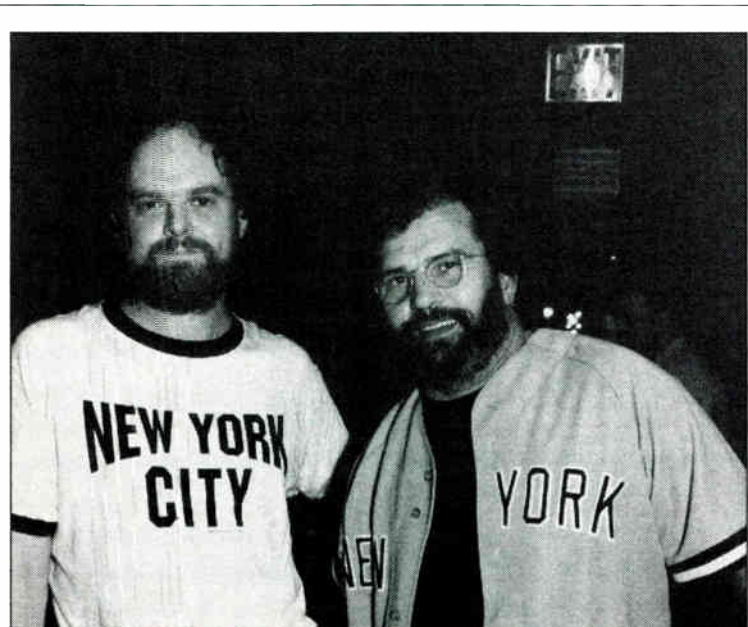
Mardin enthuses. "I was much intrigued because the message I got was that he was a purist who liked to have real musicians play and wanted to sing these songs from the '60s and '70s. I said to him, 'You know, I think I can get you Aretha Franklin's rhythm section,' and he was very excited. So I got Bernard Purdie and Cornell Dupree and Anthony Jackson."

The Impressions originally said they were too busy but changed their minds as soon as they heard Darley's voice. They accompany him on a version of the Temptations' "I Wish It Would Rain," the album's first single and perhaps the best-known track on the album. The collection mostly concentrates on lesser-known gems from the catalogs of singers such as Burke, Freddie Scott, Ben E. King, and Tyrone Davis.

EastWest has built media support with a series of showcases and has introduced Darley to the public with a series of high-profile appearances, including supporting Tom Jones in London's Hyde Park, singing the English national anthem at the Charity Shield (the big opening showpiece of the soccer season) and on-the-field performances at England's international rugby games.

U.S. plans are being laid for next year. "We need to establish him in the U.K. first," Haimovici says. "But we think the U.S. could fall for him big-time, because there's nobody else his age doing what he does. He can take classic soul music to a whole new audience."

Import-conscious Stateside retailers are clamoring to get *Introducing Oliver Darley*. "This is the kind of record that will resonate with both Anglophiles and aficionados of pure soul," says Dan Rogers, owner of Houston-based indie store Rolling Discs. "From what I've heard of the album so far, it appears that we could easily be witnessing the start of a major career."



**On the Road.** E-Squared/Artemis act Varnaline recently performed with E-Squared owner and venerable artist Steve Earle, right, at the Mercury Lounge in New York City. The gig was a stop on Varnaline's ongoing tour of the U.S. Varnaline, led by Anders Parker, left, is promoting its current album, *Songs in a Northern Key*.

# The Beat™



by Melinda Newman

**ROCK ON:** The reviews may have been mixed and the opening \$6 million weekend gross a disappointment, but *Rock Star* sure had a hell of a premiere party. Held at Los Angeles' House of Blues, a number of real-life rockers showed up to support the movie.

While some of the musicians attending the premiere were just young'uns when the movie takes place in the early- to mid-'80s, others—such as Def Leppard guitarist Phil Collen—lived it. The movie even uses a number of Def Leppard songs in the film and trailer, including "Let's Get Rocked" and "Animal."

The band—whose 1987 album, *Hysteria*, has sold more than 10 million albums in the U.S., according to the Recording Industry Assn. of America, making it one of the few groups to earn a diamond award for record sales—is hard at work on a new album, its first since 1999's *Euphoria*.

"We're right in the middle of recording," Collen says. "We should be done by the end of the year and have the album out in spring." The album will be released on Island Def Jam Records in the U.S.

Once a mainstay on rock and pop radio, it has been a while since Def Leppard climbed the charts, a fact of which Collen is well aware: "I think if we're going to have a radio hit, it's going to be now."

And Def Leppard is doing everything it can to provide radio-friendly songs. "The album is more commercial and more varied, and it's just hooky, catchy songs. In the '80s, you could make five-minute songs—you can't do that now. It's boring. They're three-minute songs mainly." Def Leppard has enlisted the help of longtime engineer Pete Woodroffe to produce, as well as Marty Frederickson (Aerosmith) and Swedish sensation Andreas Carlsson, among others. "We're always wanted to do a record with different producers," Collen says. "The great thing, without sounding like the cliché, is you get the different energies so it's really good, the different textures."

Also attending the premiere was Berlin's Terri Nunn. She told *Billboard* that Berlin will release a new album Jan. 24 on Nunn's own Heaven's Sake imprint. "I decided to start my own label because of frustration with the labels that I'd been with,"

Nunn says. "It's also not wanting to give up so much anymore. I'm making more money now than I ever did, so why do I need [major labels] as much? It's a new world. It's kind of great to run the business now, instead of having the business run me."

Nunn says that although a deal hasn't been signed, Navarre is the "best contender" at this point to distribute Heaven's Sake.

Berlin's album includes "Sacred & Profane," a song written with Smashing Pumpkins' Billy Corgan. "That was the name of our last record and the name of his last tour," Nunn says. "We wrote the song together—it's sexy."



DEF LEPPARD

**Brian Vander Ark of The Verve Pipe** appears in *Rock Star* as a member of Blood Pollution, a tribute band to heavy metal hitsters Steel Dragon. In the movie's final scene, star Mark Wahlberg sings

"Colorful" to girlfriend Jennifer Aniston. The words coming out of his mouth are provided by Vander Ark. "The director [Stephen Herek] approached me about writing an early-'90s, Seattle-esque song," Vander Ark says. "I wrote 'Colorful' after reading the script. I brought it to my audition. Stephen listened to the song, and he called me at the hotel and told me how much he liked it. I didn't hear anything for a month or two months. And then I got the next script, and it had the song's lyrics printed in it, and I thought, 'That's a pretty good sign.'"

Unlike Wahlberg's character, Vander Ark says he never played in a tribute band. "I was in a cover band, which I enjoyed because we were able to play everything, but I can't imagine picking one band and playing their music every single night. XTC and the Beatles, maybe."

Everclear's Art Alexakis says he's glad his song "Rock Star" is getting a second chance as the first single from the *Rock Star* soundtrack, released on Posthuman/Priority. The song originally appeared on Everclear's *Songs From an American Movie, Vol. 2: Good Time for a Bad Attitude*. "It wasn't a single. It should have been," Alexakis says. "It was something we argued a lot with Capitol about. Then when they changed the name of the movie from *Metal God to Rock Star*, I called my manager and said, 'Get us that song!' I knew it would fit the movie."



*Alejandra Guzmán*

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From working with Michael Bivins to collaborating with the likes of Mariah Carey and Michael Jackson, Boyz II Men became an R&B staple in the 1990s. In 2001, the Boyz continue to influence new artists and help expand the genre. We'll talk to the people who helped along the way to capture the Boyz II Men sound and present the definitive Billboard story on this active and ground breaking group.

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# Road Inspires Naess' Second MCA Set

BY JILL PESSELNICK

LOS ANGELES—While Leona Naess was on tour last year in support of her debut, *Comatised*, a series of hotel-room songwriting sessions ultimately formed the new material featured on her sophomore MCA project, *I Tried to Rock You But You Only Roll* (Oct. 9).

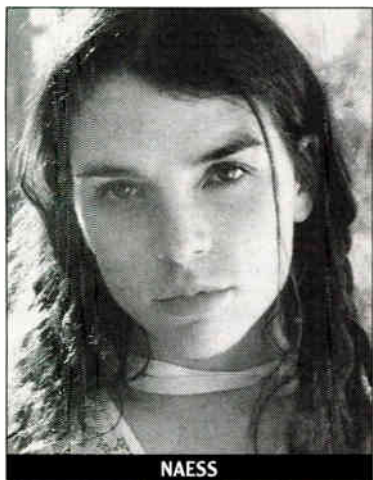
Naess says that "being on the road and being away from your loved ones can be a pretty naked and depressing existence. [Sometimes] you just want to go home."

By working through these frustrations with her voice and guitar, Naess has created a set of emotional, yet upbeat songs. The set's title track, for example, was inspired by a long-distance breakup and its positive aftermath.

"'I Tried to Rock You' is of a self-esteem song after someone has ripped your heart out," she says. "I think the song is like standing in front of the mirror and going, 'I'm a good person.'"

The project harks back to *Comatised* by referring to questions brought up by that project's songs. Naess (who is managed by Danny Heaps of New York's Just Talent and whose songs are published by EMI Music, BMI), says that the

disco-tinged tune "All the Stars" is the continuation of *Comatised* track "Northern Star."



NAESS

Even though the songs are not musically related, Naess says she views *I Tried to Rock You But You Only Roll* as a second chapter. It was an easier chapter to complete because Naess felt more confident.

"It was a painless record to make, amazingly enough," she says. "The first album was a bit scary because I didn't know what I wanted. I recorded it when I was 22. Now I'm 26 and have had more life experience. [This album] is

worth being heard."

Jeremy Hammond, MCA's VP of marketing, is equally enthusiastic. "Pound for pound, this record's got a lot of depth," he says. "With perseverance and a creative marketing campaign, we'll get the results that we believe it deserves."

Building radio play will be key in the Naess marketing plan. The project's title cut went to modern rock and triple-A formats Aug. 6.

Julie Nakahara, assistant PD for KLLC San Francisco, is a Naess fan. "She's got one of the most compelling voices," Nakahara says. "She's definitely an artist to look out for."

Some retailers agree. Borders Books & Music buyer Andy Sibray says that many of his customers are "fans of the contemporary singer/songwriter genre, and Leona fits into that category. We did well with *Comatised*. People who like the first album will be interested in this one."

Naess—who is booked by Marty Diamond of Little Big Man in New York City—plays club dates through September. Beginning Oct. 18, she begins a 20-market U.S. tour opening for fellow MCA artist Eagle-Eye Cherry.



## Continental Drift™

**TRU-POP:** Is there room in the marketplace for one more clique of teen-friendly videogenic harmonizers? Only if they have something truly special to offer—like **TruVoices**.

OK, so we're not wild about the act's name, either. But it fits. Without yodeling or over-singing, the first-name-only quartet of **Aby, Diamond Boy Luis, Dave,** and **David** perform with impressive confidence and ample soul.

TruVoices has been a journey that began as a simple reunion between two old friends.

After having spent most of their time on the road touring the U.S. and Europe for several years with a handful of bands, Aby and Luis found themselves back home in New York City during the winter of 1999. A random encounter reunited the old friends as they almost literally bumped into each other in front of Rockefeller Center.

"It was one of those funny things that happens for a specific reason that you can't see in the moment," Aby says. "It sounds hokey, but I now believe it was destiny."

After reminiscing about life on the road, Luis invited Aby to join him in a writing session.

"We'd talk about writing together for a long time, but things kept getting in the way," Aby recalls. "The timing was clearly right this time."

After a six-hour writing session and coming up with their first song, "I Wanna Go Back," their chemistry was palpable. "It was so easy to write together," says Luis, who adds that they decided on the spot to record as a duo.

They eventually took on the name **TwoVoices**, which was given to them by New York DJ **Broadway Bill Lee** of WKTU. From there, the boys then took their new material and put it into the hands of old friend and producer **Mauro DeSantis** (**Lionel Richie, Brandy, Jay-Z**).

Although they were armed with a fine demo, several meetings with major labels—all of which said they'd be more attractive as a group with additional members—proved disappointing.

"It felt like a setback at first," Luis says. "But it turned out to be the best thing that could've happened. We were challenged to take a hard look at ourselves and see how we could become a

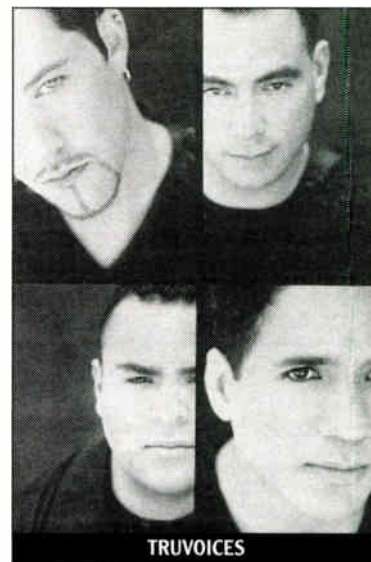
better, more viable musical entity."

Enter Dave, a local dancer, and Luis' older brother, David. They brought the weight that the act—which quickly changed its name to **TruVoices**—needed. Still working under the guidance of DeSantis, the act has assembled a solid demo of top-40-ready tunes that includes "I Wanna Go Back," as well as the thumpy dance ditty "Whatever You Want" and the charming ballad "Dedicated." Two majors are actively sniffing around the act, but we think there's still time to get in on the bidding. That said, the act is in the studio, working on tracks for an album that

they say they will happily release themselves, if necessary.

Luis says, "We're fully committed to getting our music on the streets, no matter what it takes."

To learn more about **TruVoices**, call DeSantis at 201-517-0206. Also, visit the group's Web site, [truvoices.com](http://truvoices.com), to get a taste of their tunes.



TRUVOICES

### DRIVIN' DOWN POP ALLEY: Driver-X

is solid proof that earnest, pop-infected rock music still lives deep in the heart of New York City.

The quintet, ably fronted by singer/tunesmith **Will Croxton**, is currently shopping a demo that will tickle the ears of listeners who subscribe to the intimate, introspective fare of bands like **Travis** and **Coldplay**. Such stand-out cuts as the strummy "Daylight" and the delightfully harmonious "Carry Me Home" manage to exude boyish sensitivity without ever sounding wimpy or cloying. Croxton and his bandmates, **Paul Escamilla** (guitar), **Phil Yanos** (guitar), **Kirk Henderson** (keyboards), and **Brian Patterson** (drums), do a good job of keeping the arrangements muscular and reasonably aggressive without ever overpowering Croxton's notably intelligent lyrics and melodies.

Driver-X is currently putting the finishing touches on a self-made album that it hopes to have in stores by late-fall. East Coast gigs are planned to follow. Smart major-label A&R execs are advised to not wait long. Snap these lads up now!

For more information, contact **Kris Sylvester** at 718-366-5164. Also, check out the band's Web site, [driverxmusic.com](http://driverxmusic.com).

SEPTEMBER 22 2001 **amusement business**

## Boxscore Top 10 Concert Grosses

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
U2	Slane Castle, Dublin, Ireland Aug. 25-Sept. 1	\$6,683,996 (5,764,813 punts) \$42.46	157,418 two sellouts	Clear Channel Entertainment
MADONNA	MGM Grand Garden, Las Vegas Sept. 1-2	\$6,503,950 \$350/\$75	29,587 two sellouts	Clear Channel Entertainment
U2	Earls Court, London Aug. 18-22	\$4,475,265 (3,094,870 pounds) \$65.39/\$54.49	73,742 four sellouts	Clear Channel Entertainment
MADONNA	Palace of Auburn Hills, Auburn Hills, Mich. Aug. 25-26	\$4,127,533 \$250/\$45	35,407 two sellouts	Clear Channel Entertainment
MADONNA	United Center, Chicago Aug. 28-29	\$3,743,830 \$250/\$45	33,725 two sellouts	Clear Channel Entertainment
MADONNA	National Car Rental Center, Sunrise, Fla. Aug. 14-15	\$3,603,573 \$250/\$45	31,572 two sellouts	Clear Channel Entertainment
MADONNA	Philips Arena, Atlanta Aug. 19-20	\$3,553,444 \$250/\$45	29,617 two sellouts	Clear Channel Entertainment
MADONNA	Oakland-Alameda County Arena, Oakland, Calif. Sept. 5-6	\$3,351,320 \$250/\$45	31,195 two sellouts	Clear Channel Entertainment
'N SYNC, AMANDA MILIAN, CHRISTINA MEREDITH EDWARDS	Robert F. Kennedy Memorial Stadium, Washington, D.C. Aug. 13	\$2,232,680 \$65.50/\$29.50	41,831 47,962	Clear Channel Entertainment
'N SYNC, LIL' JOHNNY, DEBORAH GIBSON	Sun Bowl, El Paso, Texas Aug. 27	\$2,048,331 \$68.50/\$32.50	38,313 48,967	Clear Channel Entertainment

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## In The Works

• Timbaland & Magoo's sophomore Blackground set, *Indecent Proposal* (Nov. 20), will include "I'm Music," a previously unreleased duet by rocker Beck and late R&B star Aaliyah. Timbaland says the track will likely be issued as a single in tribute to Aaliyah, who died Aug. 25 in a plane crash in the Bahamas.

• On Oct. 16, Warner Bros., Rhino, and Grateful Dead Productions will offer *The Golden Road (1965-1973)*, a 12-CD boxed Grateful Dead retrospective. The 15½-hour collection features all nine of the band's Warner albums, as well as seven hours of previously unreleased material from the infamous Grateful

Dead vaults. Each digitally remastered album clocks in at nearly 79 minutes, with bonus tracks and rarities on each disc.

• MeShell Ndegéocello has completed *Cookie: The Anthropological Mixtape*, her fourth album for Maverick. The set was produced by the artist with longtime guitarist Allen Cato. It's due February 2002.

• EastWest will release *Burn the Black Suit* by Juliet Turner (a hit recording in her native Ireland) Nov. 5 in the U.K. The set will be followed by the single "I Hope That I Don't Fall in Love With You" Nov. 12. A U.K. tour will begin later this fall.



**King Returns With Love.** On Sept. 25, legendary singer/tunesmith Carole King offers *Love Makes the World*, her 24th solo album and her first studio effort in almost a decade. She's issuing the set on her own independent label, Rockingdale Records. She says, "Making this album on my own enabled me to make the album I wanted to make."

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# Def Soul's Milian Makes Pop Transition

BY RASHAUN HALL

NEW YORK—At the tender age of 13, Christina Milian was already actively singing, dancing, and acting professionally. The 20-year-old artist brings those years of experience to her eponymous Def Soul debut.

A veteran of TV shows that include *Clueless*, *Charmed*, *Get Real*, and *Sista, Sista*, among others, Milian began recording at the sugges-

tion of top producer Rodney Jerkins. After meeting with various labels, she received an offer from Jeff Fenster, the Def Jam/Def Soul A&R executive who is famed for signing Britney Spears during his tenure at Jive Records. Milian says, "I just knew it was right."

Her confidence paid off when Milian was paired with labelmate Ja Rule for his hit, "Between Me & You."

Milian looks to build upon that base with her lead single, "AM to PM." She says, "It's just a fun, positive party song that all people of all ages can relate to; it's not too hard and it's not too pop."

The artist, who is managed and booked by Theresa Page for Orlando, Fla.-based Wright Entertainment Group and whose songs are published by Havana Brown/Universal



by Steve Smith

**VOCAL PRESENCE:** Over the past decade, Universal Classics has presented some of the best-conceived and most comprehensive specialty reissue editions in the catalog business. Most recently, the company hit the ball out of the park with its landmark "Great Pianists of the 20th Century" series. On Tuesday (18), Universal hopes to extend this success with five inaugural releases in another expansive survey, "The Singers," a Decca reissue line dedicated to some of the greatest vocalists in recorded history.

Like the "Great Pianists" series, "The Singers" is largely the brainchild of executive producer Tom Deacon, director of catalog for Universal Classics. Unlike the previous series, "The Singers" is limited to the holdings of Universal's three main labels—Decca, Deutsche Grammophon, and Philips—as well as the Universal-owned catalogs of Polydor and Westminster.

Luckily, those labels include recordings of virtually all the greatest singers of the 20th century. The series begins with discs dedicated to Teresa Berganza, Franco Corelli, Frida Lieder, Birgit Nilsson, and Leontyne Price. Five additional releases will follow in October, with six scheduled for January and four for February. All feature distinctive digipaks and 24-bit/96 kilohertz remastering. Booklets are kept to a bare minimum, containing only a listing of contents and an informative, anecdotal essay. Beyond that, each offering in the full-priced series includes extensive multimedia content accessible exclusively via a computer CD-ROM drive, including texts, translations, rare photos, and Web links to a special section of the Decca Web site (and, in some cases, sites devoted to specific singers).

"We wanted to provide a lot of content for the [consumer]," Deacon explains, "but we didn't want to produce something so costly that the profit margins would evaporate. This is only the start. Our company and others will become more sophisticated in the use of multimedia possibilities. In the future, you might see an opera libretto on an additional CD or even the CD the opera is playing on."

In organizing the project, Deacon turned for assistance to a longtime colleague—the late John Ardoin, a noted critic and vocal music expert. Ardoin assured Deacon that, despite the absence of such major figures as Maria Callas and Lauritz Melchior, an expan-

sive series was indeed feasible using Universal holdings exclusively. Deacon quickly put Ardoin in charge of drawing up the blueprints for the series.

Deacon, Ardoin, and a team of European colleagues assembled a list of some 50 vocalists and then selected from those the 20 of the initial launch. In addition to those on Tuesday's release, the initial 20 feature both modern stars—including Mario Del Monaco, Joan Sutherland, Beverly Sills, and Luciano Pavarotti—and such historical figures as Maggie Teyte, Jennie Tourel, and Erna Berger. Ardoin completed planning the first 20 releases, personally supplying liner notes for several, before he died in March. Gilles Chevalier, former label manager of Philips and Deutsche Grammophon in France and now an independent consultant, has assumed Ardoin's role for future series releases.

"The Singers" emphasizes standard operatic repertoire, but offbeat works are not absent. The volume devoted to Corelli, for instance, includes the most popular tenor arias from Puccini's *Tosca* alongside a selection from Zandonai's *Francesca da Rimini*. Some volumes also include lieder and oratorio extracts. The series also allows enthusiasts to follow changes in vocal styles over the years, comparing a brisk "Liebestod" from Wagner's *Tristan und Isolde* sung by Frida Lieder in 1921 with the same aria sung more expansively by Birgit Nilsson in 1966.

Still, admirers of this most subjective of art forms will no doubt engage in heated debate over inclusions and omissions, as well as occasional idiosyncrasies. Ardoin's notes for the Nilsson volume refer to Puccini's *Turandot* as "a role she was meant to sing," yet the disc does not include a selection from this work. Similarly, the essay accompanying a Martti Talvela volume due in January states that the great bass "is remembered now primarily in association with opera," yet the disc consists of lieder exclusively.

"John's personal convictions are clear in every track," Deacon insists. "We adjusted some things to make sure that we weren't appealing only to an American sensibility but to those from other parts of the world. We gave the repertoire to the authors, and we hope they've written intelligent, opinionated articles and not just a fan blurb, because that doesn't really speak to the person who loves singers."



MILIAN

Music (BMI), incorporates various influences on her 12-cut debut.

"I wanted an eclectic sound," says Milian, who describes her set as "urban pop," thanks to a stylistic blend that darts from hip-hop to such Euro-inflected dance music sounds as 2-step. Among the set's stronger moments is "Satisfaction Guaranteed," a collaboration with Mark Hill of well-regarded U.K. production team Artful Dodger.

Milian also teamed with Montell Jordan on the ballad "It Hurts When" and with superproducer Jermaine Dupri on "A Girl Like Me." While writing with such heavyweights might intimidate some young artists, Milian took it in stride, as she's fast becoming an accomplished tunesmith in her own right—she co-wrote "Play" for Jennifer Lopez's *J.Lo* (Epic) and PYT's debut single, "Same Ol' Same Ol'." Def Soul looks to bank on Milian's versatility and fast-growing résumé to make her debut disc a hit. According to Ann Balliro, director of marketing for Island Def Jam Music Group, "It's difficult for an artist to be all things to all people, but we think we have that in Christina."

The Dave Myers-directed clip for "AM to PM," which premiered Aug. 27 on MTV's *Total Request Live*, is a key marketing tool. "We'll be using it as a giveaway at retail with similar purchases," Balliro says. "We're also employing our street teams to distribute videos to the public."

Def Soul has also launched a junior-high-school tour, which began Aug. 28. On the tour, Milian is both performing and giving talks to students on the importance of education and other youth-related topics.

"This is a smart, smart move," says Marlon Creaton, manager of Record Kitchen, an indie retail outlet in San Francisco. "It shows that she's an artist who cares. She's going to connect with kids in a big way."

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ALBUMS

Edited by Michael Paoletta

POP

▶ BRAVE COMBO

**Kick Ass Polkas**  
**PRODUCER:** Carl Finch  
 Cleveland International Records 1028  
*Featured in Music to My Ears,*  
*Billboard, Aug. 25, 2001.*

▶ JAMIROQUAI

**A Funk Odyssey**  
**PRODUCERS:** JK and the Pope  
 Epic EK 85954

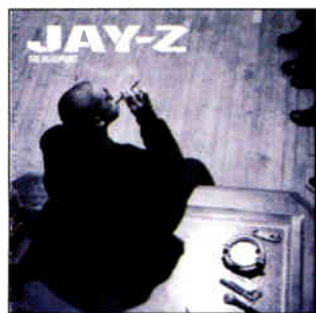
Jamiroquai is incredibly beloved by many around the world—especially throughout Europe, where its new album debuted at No. 1 in numerous markets. While the odds of this happening in this U.S. are (unfortunately) slim, fans of the Jay Kay-fronted outfit will find much to admire on *A Funk Odyssey*. Nine years after emerging from London's acid jazz scene—and global sales of 16 million units over the course of four albums—Jamiroquai continues to mine a musical playing field that pays homage to such soul, funk, and disco artists as Stevie Wonder, Curtis Mayfield, and Chic. The set's first single, "Little L," is already a bona fide hit on international dancefloors. The act's presence on the club scene will only continue as additional tracks—the acid house-inflected "Feel So Good" and the wonderfully buoyant "You Give Me Something," for example—are released. And for those who wish Jamiroquai would dabble in something other than its signature sound, direct your attention to the cinematic "Picture of My Life" and the bossa nova-shaded "Corner of the Earth," sublime pieces both.—**MP**

★ QUASI

**The Sword of God**  
**PRODUCERS:** Sam Coomes and Janet Weiss

**Touch & Go TG227**  
 The lo-fi rock duo of Sam Coomes and Janet Weiss turns in the loosest, most freewheeling album of its career on *The Sword of God*. While

S P O T L I G H T S



**JAY-Z**  
**The Black Album**  
**PRODUCERS:** various  
**Roc-a-Fella/Def Jam 86396**

Jay-Z is arguably on top of the rap game. With his past five albums all achieving platinum-plus status, the Brooklyn, N.Y., native looks to quiet anyone who dare challenge his reign with his latest set, *The Black Album*. Such tracks as "The Ruler's Back" and "Takeover" are testament to this; both showcase a fearless Jay-Z, who, despite his crossover success, is still a highly credible MC. The Kanye West-produced "Takeover," which craftily employs a sample of The Doors' "Five to One," is perhaps Jay's best work to date. *The Black Album* does have its requisite party tracks. Lead single "Izzo (H.O.V.A.)," which references the Jackson 5's "I Want You Back," is already making serious noise at both urban and top 40 formats. Throughout *The Black Album* (which features guest appearances from Q-Tip, Biz Markie, and Slick Rick, among others), Jay-Z deftly proves that while his celebrity status continues to rise, he remains firmly grounded to the street.—**RH**

**DIANA KRALL**  
**The Look of Love**  
**PRODUCER:** Tommy LiPuma  
 Verve 549846

Whether or not it looks like love, this project certainly sounds like love, with warm production values and classic songs that reference all the various emotions found in a relationship. Krall's first new music since 1999 tackles familiar territory—ballads from the great American songbook, including the title track, "S Wonderful," and "Dancing in the Dark"—and ups the ante by adding appropriately heart-tugging



orchestral accompaniment. The overall result is Krall's softest, most intimate recording to date, with alluring vocals and perfectly placed piano runs accented by gentle bossa nova rhythms and laid-back jazz instrumentation. Sure, it is all quite polished and at times a bit restrained, but call this one a classic, because Krall has never sounded more confident. And in years to come, this disc will sound every bit as romantic, and as good, as it does today.—**SG**



**DAVID BOWIE**  
**All Saints: Collected Instrumentals, 1977-1999**  
**PRODUCERS:** various  
**Virgin 72435 33045**

Renowned as a chameleonic, fashion-setting singer, songwriter, and pop icon, David Bowie has also been an experimental composer of instrumental music, particularly in the late '70s in league with ambient pioneer Brian Eno. As this collection underlines, Bowie is a fresh, uncommonly creative thinker whose textures were highly influential—and not only in rock circles. Evidence of this is found in "Some Are," included here from composer Philip Glass' *Low Symphony*, based on themes by Bowie and Eno. The set also includes cuts from such Bowie albums as *Heroes*, as well as rare songs previously released as bonus tracks on the early-'90s Rykodisc reissues of Bowie's catalog (now on Virgin). The companion release to *All Saints* is Bowie's soundtrack to the 1981 German art film *Christiane F.*, which features a couple of the instrumentals on *All Saints* plus such classics as "Station to Station" and rarities like the dual English/German "Heroes/Helden."—**BB**

the band's signature sound of fuzzed out keyboards, pounding drums, sunny hooks, and dark lyrics are all in place once again, Coomes and Weiss place less emphasis on tight pop structures. Instead they play with a mangier, almost bar-band feel that puts an increased focus on the vibe of

each song. The result is longer, more open-ended tracks, several featuring extended instrumental passages, as on the album high point "Seal the Deal." Still intact, thankfully, is Quasi's brooding, bitterly sarcastic worldview, highlighted on tracks like "Fuck Hollywood" and "Little Lord

Fontleroy." For Quasi fans, this latest outing may not trump the indie-pop bliss of 1998's beloved *Featuring "Birds"*, but nonetheless *The Sword of God* is an extremely intelligent, satisfying effort that ranks as one of the better rock albums released thus far this year.—**BG**

R&B/HIP-HOP

▶ BABYFACE

**Face 2 Face**  
**PRODUCERS:** various  
 NuAmerica/Arista 14667

It's an edgier, more uptempo Babyface who steps onto center stage with his first album of new material in five years—and his first as an Arista artist. On this 14-track outing he trades head-bobbin' beats with such production up-and-comers as the Neptunes (behind the song's funky lead single "There She Goes"), Tim & Bob, and Megahertz; even Heavy D is along for the ride on the soulful "I Keep Callin'." The Mike City-fied opening track—the horn-accented "Outside In/Inside Out"—percolates with a jazzy flavor reminiscent of Babyface's 1993 top 10 "For the Cool in You." And calling to mind Stevie Wonder, Prince, and Eric Benét, the album's other strong suits include "How Can You Be Down," "Wish U Was My Girl," and "Lover and Friend," as well as more signature ballads ("What If," "With Him").—**GM**

▶ GERALD LEVERT

**Gerald's World**  
**PRODUCERS:** various  
 Elektra 62655

This follow-up to last year's *G* finds Gerald Levert mining the same love-themed territory he has covered on previous albums. With the help of such producers as Mike City, Casino Joe, and Warryn Campbell, and guest vocals by brother Sean and Joe Little III, Levert doesn't really break any new ground. And some of the song lyrics—"Baby I'll come through like it's nothin'/Ain't no question/Holla at your dog" from "Same Ol'"—seem too hip for the room. But he delivers several gems, including album opener "Soul Mate," keyboard-driven "#1," rhythmic "Can't Win," plaintive "Dream With No Love" (originally on Spike Lee's *Bamboozled* soundtrack), and ballad "What You Cryin' About," which could be a prequel to dad Eddie's 1978 O'Jays album cut "Cry Together." Like dad, Levert definitely knows how to wring the last drop of emotion out of a song.—**GM**

(Continued on next page)

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

**KEITH WHITLEY & RICKY SKAGGS**  
**Second Generation**  
**REISSUE PRODUCERS:** Mark Freeman and David Glasser  
**ORIGINAL PRODUCER:** Charles R. Freeland  
**Rebel 1504**

When the greatest hillbilly stylists are the topic, Keith Whitley's name will forever be on a list that includes the likes of George Jones, Merle Haggard, Hank Williams, Willie Nelson, and Lefty Frizzell. The only difference is that Whitley came and went like a lightning bolt in country's modern era (he died from accidental alcohol poisoning in 1989). Most casual fans recall only Whitley's profoundly moving RCA ballads, like "Don't Close Your Eyes" and

"I'm No Stranger to the Rain," but more devoted followers remember them as the beginning of his tragic end. A huge part of what led to those meteoric chart-toppers is chronicled in the grooves of *Second Generation*, Whitley's teenage teaming with boyhood friend Ricky Skaggs. Together, Whitley and Skaggs collaborated in an affectionate tribute to the high mountain harmony and musicianship of the Stanley Brothers, who were an almost singular influence on the talented pair as they grew up in the flinty hills and hollers of their native Kentucky. By the time the sessions were held in the early summer of 1971—when the high school-aged boys had joined Ralph Stanley's Clinch



Mountain Boys and had become such a popular featured act on Stanley's road show—they needed something on

record to sell to fans. Originally hired to give Stanley's band instrumental and harmony muscle, Whitley and Skaggs evolved quickly into a main attraction. Half of the 12 cuts are Stanley Brothers standards, including the sweet sentimentality in "Memories of Mother." Whitley and Skaggs demonstrated a keen knack for finding newer material to balance out the well-worn songs that added up to a stunning showcase of their vocal and instrumental flair. With Whitley on guitar and Skaggs on mandolin, the peppy "Daybreak in Dixie" is one of the reissue's tastiest treats. Led by Stanley's banjo, sidemen Curly Ray Cline, Roy Lee Centers, and Jack Cook round out the session personnel on

songs that include "Don't Cheat in Our Hometown" (another Stanley classic that ultimately became Skaggs' sixth No. 1 country hit in 1984). To be certain, Skaggs remains the only happy ending to the story he began with Whitley. But with his credentials intact as the most successful country artist in history to emerge from bluegrass, Skaggs' well-documented successful return as the standard bearer for the genre makes the timing of this reissue ideal. It's a perfectly apt companion to Skaggs' new *History of the Future* and will be deservedly hailed among the most important rediscoveries in what's shaping up to be remembered as the year bluegrass became hip again.—**WJ**

**CONTRIBUTORS:** Bradley Bamberger, Andrew Boorstin, Leila Cobo, Brian Garrity, Steve Graybow, Rashaun Hall, Richard B. Henderson, Wade Jessen, Gail Mitchell, Michael Paoletta, Deborah Evans Price, Ray Waddell.

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(Continued from preceding page)

## ★ RANDY CRAWFORD

**Permanent**  
**PRODUCER: Pete Smith**  
**Warner 9 89273**  
 Randy Crawford is the kind of singer who's so assured in her craft, she can open an album with barely a whisper—here, on a hauntingly romantic “Wild Is the Wind”—and still completely captivate the listener. In an even riskier move, especially in a genre where edge counts, she follows that up with the sugary “Merry Go Round,” which in her hands seems a remarkably wise treatise on love. Then again, Crawford imparts wisdom in every song she approaches, from a featherlight rendition of “Alfie” to the dark, techno-touched “When I Get Over You.” But the primary emotion on *Permanent* (as implied by the title of the European version, *Play Mode*) is joy, which resonates not just on the dance-spiked “Sweetest Thing” and (a cover of Stevie Wonder's) “All I Do,” but on the heartbreakers as well. When that smile-through-the-tears delivery is matched with the Burt Bacharach/Tonia K-penned “Tell It to Your Heart,” the result is gripping. So much so, it's hard to imagine a lover—or listener—able to resist.—**AB**

## COUNTRY

**CHELY WRIGHT**  
**Never Love You Enough**  
**PRODUCERS: Tony Brown and Buddy Cannon**  
**MCA 02201**

Chely Wright is blessed with a wealth of talent as a songwriter and vocalist, but her commercial output seems to get mired in the image-making process. Her new MCA album is an example of this, as Wright's sights are set clearly on country-pop divadom rather than her obvious gifts. The title cut is a well-produced, well-performed MOR exercise in cliché. A promising fiddle and banjo intro and wailing vocal soon turn into bombast on “Jezebel,” “Wouldn't It Be Cool” is vapor, and “Horoscope” is “Single White Female,” part two. On the plus side, the pairing with Brad Paisley on “One Night in Las Vegas” works, and an understated vocal sells the well-written midtempo “While I Was Waiting.” Wright delivers a touching vocal on Leslie Satcher's “Her,” and a soaring chorus pulls “What If We Fly” out of Carpenters territory. Ballads like “For the Long Run” and “Not as in Love” are radio thornazine, but then Wright surprises with her own beautiful and powerful “Deep Down Low.” When Wright concentrates on substance rather than style, the sky's the limit.—**RW**

## LATIN

► **ALEJANDRO LERNER**  
**Si Quieres Saber Quién Soy**  
**PRODUCER: Jorge Alvarez**  
**Universal 159036**

Although Alejandro Lerner's “Amarte Así” has been nominated for a Latin Grammy, the album that carries the song is only now being released in the U.S. That little gem of a track, however, is not the only thing that carries the album, an acoustic-based collection of pop tracks, replete with an auteur's sensibility (Lerner penned/co-penned

all tracks). Noteworthy are “A Usted,” with its simple yet effective use of harmonies in the chorus and its understated strings, and “Quién te Dijo.” Lerner likes to make good use of the acoustic piano, his instrument, but also uses a Hammond B3 sporadically for effect. Indeed, understatement is de rigeur in this album that functions around the lyrical melodies and simple yet effective lyrics. Halfway through, however, Lerner's vocals seem to lose steam and *Si Quieres* starts to veer into the monotonous. Still, the album, and the songs, survive.—**LC**

## WORLD MUSIC

**JAH WOBBLE & BILL LASWELL**  
**Radioaxiom—A Dub Transmission**  
**PRODUCERS: Bill Laswell and Jah Wobble**  
**Axiom/Palm 2073**

That these two patron saints of the subwoofer should meet was probably inevitable, though it is interesting that the bass timbres of both Bill Laswell and ex-PIL bassist Jah Wobble have come to resemble one another so closely. Their earth-shaking duets form the spine of this latter-day digital dub effort, whose cavernous spaces and random shifts in dynamics successfully evoke the dark weirdness of Jamaican b-sides of the '70s. A dense rhythmic subtext adds spice to the ominous ambience, the result of Indian and African percussion added by, respectively, Karsh Kale (a veteran of Laswell's Tabla Beat Science project) and longtime Laswell cohort Ayib Dieng. The vocals of Ethiopian singer/songwriter Gigi (whose recent eponymous solo effort was also produced by Laswell) penetrate the mix like crepuscular shafts of sunlight. A shame that the late dub innovator King Tubby didn't live to witness the new century, as he would surely have found much to enjoy in these thunderous soundscapes.—**RBH**

## CHRISTIAN

► **NICOLE C. MULLEN**  
**Talk About It**  
**PRODUCERS: Justin Niebank, David Mullen, and Nicole C. Mullen**  
**Word/Epic 40361274119**

With her stunning voice, incredible songwriting gift, and unbridled charisma, Nicole C. Mullen has emerged as one of the Christian market's most exciting, and applauded, artists. The Gospel Music Assn.'s reigning songwriter of the year as well as song of the year winner (“Redeemer”), Mullen's new effort has been highly anticipated, and she deftly delivers the goods. Funky, soulful, and intensely passionate, Mullen shines on these unabashedly faith-driven tunes. The title cut, “Talk About It (Say So)” and “Witness” are vibrant anthems about declaring your beliefs. “Call On Jesus” and “Come Unto Me” are gorgeous ballads that showcase the tender side of Mullen's vivacious musical personality. Among the album's best moments are the transcendently beautiful “When Heaven Calls” and the frenetic, high energy “Sometimes.” From hip-hop to praise and worship, this spirited album runs the gamut of musical styles all woven together by Mullen's compelling vocals.—**DEP**

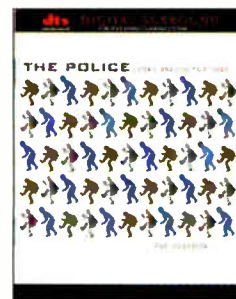
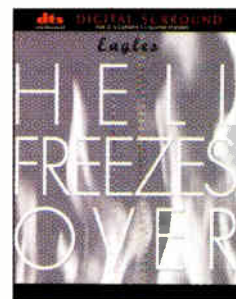
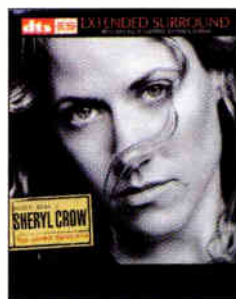
# O N D I S C

**SHERYL CROW**  
**The Globe Sessions**  
**5.1 MIX: David Tickle**  
**PRODUCER: Sheryl Crow**  
**DTS Entertainment 69286-01076**

**THE EAGLES**  
**Hell Freezes Over**  
**5.1 MIX: Elliot Scheiner**  
**PRODUCER: The Eagles With Elliot Scheiner and Rob Jacobs**  
**DTS Entertainment 71021-51006**

**THE POLICE**  
**Every Breath You Take: The Classics**  
**5.1 MIX: David Tickle**  
**PRODUCER: The Police, Nigel Gray, and Hugh Padgham**  
**DTS Entertainment 71021-51053**

Since 1996, entertainment-technology company DTS Entertainment has licensed and remixed music in 5.1 surround sound. Long before DVD-Audio, DTS released some of the most popular albums of the past three



decades on “5.1 music discs,” playable on any DTS-capable 5.1 playback system, mixed and mastered for compatibility with home-theater systems. This pioneering work contributed greatly to the emerging consciousness of surround sound for music, now delivered by DVD-Audio as well as the Sony/Philips-developed Super Audio CD.

As the Warner Music Group remains the sole major label to release DVD-Audio titles, DTS' catalog of top-selling albums remixed in 5.1 offers music fans the opportunity to hear many favorite recordings in surround sound while majors continue to formulate their plans with regard to multichannel music.

David Tickle's multichannel mix of Sheryl Crow's intensely personal *The Globe Sessions* is as good an example as any of the joy of the surround listening experience. Just as Crow bares her entire range of emotions on this 1998 set, she—with recording engineer Trina Shoemaker and mix engineer Tchad Blake—employ a wide range of sonic textures. The diversity of electric and acoustic guitar tones are exquisitely mixed by surround-mix pioneer and super-producer Tickle, allowing, as the format

naturally does, a fuller revelation of Crow and company's creation. The layered vocals and neatly orchestrated rock'n'roll guitars, given five speakers from which to envelop the listener, deliver greater impact than can the standard CD.

Jeff Trott's searing, tube-amped guitar tones throughout *The Globe Sessions* are outstanding, providing a raunchy, Stonesy accompaniment to Crow's finest songwriting to date; five discrete audio sources allow him far greater emphasis than two, and Tickle's placement of them presents a different picture, yet complementary and in the spirit of the original mix. Standout tracks in this 5.1 mix include the devastatingly hip “There Goes the Neighborhood”; “Am I Getting Through (Part I & II)”; and “Maybe That's Something,” on which the backward-tape intro swirls around the

Row”; and the wistful, “I Can't Tell You Why.” (Eagles fans take note: Scheiner has also remixed the *Hotel California* album for upcoming DVD-Audio release.)

Tickle—who as a teen observed the art of music mixing while watching Police drummer Stewart Copeland's early band Curved Air—created the 5.1 mix for *Every Breath You Take: The Classics*, the collection of cuts from the Police's brief but intensely prolific career.

Copeland's thunderous drumming on “Roxanne”—and, for that matter, most Police tracks—is even bigger in the surround mix than on the LPs on which he was introduced to the world. Suitably, Copeland is presented in the left, center, and right speakers on “Roxanne,” insistently propelling the band forward, while the backing vocals are spread fully around the listener. Similarly, Andy Summers' rhythm guitar is far more

prominent on “Can't Stand Losing You,” crashing into the mix from the rear speakers at the pre-chorus, before Copeland again takes over as the band charges into the relentless refrain.

Listening to the DTS 5.1 disc of *Every Breath You Take*, one is reminded of what a compelling group the Police were. Sting's exceptional songwriting, fed through the trio's unique punk/reggae amalgam, is a potent combination. But always, it is Copeland that draws greatest attention, his near superhuman drumming going far beyond simply keeping time. The 5.1 mix gives Tickle the opportunity to present Copeland's artistry in a more revealing light.

His choice of cymbal accents—often just ahead or behind the beat—and acrobatic tom fills constantly pull the music this way and that, always with a perfect sense of dynamics. In the ethereal “Walking on the Moon,” Copeland's massive rimshots, attacking from the front speakers, are extended to the rear by an enormous reverb, suitable for his percussion style. Likewise, the furious hi-hat work in “Walking on the Moon” travels across the 5.1 array, finally released from the constraints of two channels.

Surround sound lends itself especially well to a live recording: in this instance, as with most multichannel mixes of concert recordings, Scheiner gives the listener a “best seat in the house” vantage point. The musicians are primarily spread across the left, center, and right speakers (with low-frequency effects in the subwoofer, the “.1” in 5.1). In addition to audience sound and reverberation from the front, the rear channels are also employed for percussion in such places as the epic acoustic reading of “Hotel California”; in keyboards, as in Joe Walsh's “Pretty Maids All in a

CHRISTOPHER WALSH



SINGLES

Edited by Chuck Taylor

POP

**POE Wild (4:16)**  
**PRODUCERS:** Poe and Olle Romo  
**WRITERS:** Poe, O'Brien, and Elizondo  
**PUBLISHERS:** Sony/ATV Songs/Apro Poe Go Music, BMI; EMI April Music/Sad Clown Songs/Music of Windswept/5 Card Music/Elvis Mambo Music, ASCAP  
**Fishkin Entertainment/Atlantic 300458 (CD promo)**

Like the writer from whom she took her name, Poe is best when disturbed, à la her 1995 breakthrough hit, "Angry Johnny." From last year's *Haunted*, "Wild" is a bitter offering, the counter-attack of a woman scorned. Over a sparse mix of trickling guitar notes and techno effects, Poe unleashes a venomous rant at a former lover, using a subdued, breathy vocal delivery that underscores her ire. She keeps a tight rein on the music, and the restraint is more effective than a screaming emotional catharsis would have been. Only when the ambient wave halts momentarily does she let loose, crying out as the drums pound: "You've got a lot of nerve to come back here." The single also includes a condensed radio remix, substituting an acoustic guitar for the computerized effects without sacrificing its edge. Programmers will likely be drawn to the latter, which trims off more than half a minute.—**SB**

**STEPS Mars & Venus (We Fall in Love Again) (3:51)**  
**PRODUCERS:** Dane DeViller and Sean Hosein  
**WRITERS:** D. DeViller, S. Hossein, J. Elofsson, and A. Goldmark  
**PUBLISHERS:** BMG Songs/Big Caboose/Little Engine Entertainment, ASCAP; BMG Music Scandinavia/Zomba/Danielle, BMI  
**Jive 42940 (CD promo)**

Teen-targeted Brit foursome Steps managed to move some 200,000 copies of its 2000 debut, *Step One*, without benefit of radio exposure (aside from the increasingly influential Radio Disney). Like S Club 7, which scored with "Never Had a Dream Come True," the group has beefed up, if not Americanized, its sound the second time around. In fact, "Mars & Venus (We Fall in Love Again)" is a track that's not even found on the group's second disc overseas, but it anchors the new U.S. set, *Buzz*. "Mars & Venus" skips along with a light hip-hop beat to a lyric that cleverly explains how opposites attract. The well-constructed chorus has the goods to make the grade at top 40, if not AC, though the production is so low-key that it's almost too subtle to make the leap from speakers to the hearts of pop fans. Still, there's plenty of breakout potential on this album; our bets are on "It's the Way You Make Me Feel."—**CT**

COUNTRY

**KEITH BRYANT Drivers in Heaven (3:57)**  
**PRODUCER:** Benny Quinn  
**WRITERS:** S. Partridge, E. Lissan, and B. Miller  
**PUBLISHERS:** Sam's House of Music/Songs Sung Blue, BMI  
**BBQ Racing Inc. (CD promo)**

For a large segment of sports fans, stock car racing has eclipsed base-

SPOTLIGHTS



**ALICIA KEYS A Woman's Worth (4:10)**  
**PRODUCER:** Alicia Keys  
**WRITERS:** A. Keys and E. Rose  
**PUBLISHERS:** Lellow Music/EMI Music/Skyhy Publishing, ASCAP  
**J Records 21111 (CD promo)**

A No. 1 multi-platinum album, No. 1 debut single, and MTV Video Music Awards for best new artist: This young woman is already worth her weight in gold, and she's just getting warmed up. Alicia Keys' second J Records single, "A Woman's Worth," maintains her highly stylized, slow-groovin' mama persona, with another cool slice of nouveau soul oozing with sensuality. In the song that she co-wrote and produced, Keys sings, "She walks the mile, makes you smile, all the while being true/Don't take for granted the passion she has for you/You will lose if you choose to refuse to put her first." Vocally, Keys' poise and confidence are simply unmatched in the bountiful arena of under-25 acts brewing out there. Clearly, we have another winner from an exceptional artist who is quickly defining herself as the exception to nearly every rule in the music industry handbook.—**CT**

**ENRIQUE IGLESIAS Hero (4:11)**  
**PRODUCER:** Mark Taylor  
**WRITERS:** E. Iglesias, P. Barry, and M. Taylor  
**PUBLISHERS:** Enrique Iglesias Music/EMI April, ASCAP  
**Interscope 10538 (CD promo)**

On first listen to Enrique Iglesias' "Hero," one is inclined to expect that moment where the beat kicks in and the synths swirl. Not this time. The first single from the Latin heart-throb's upcoming *Escape* is a sweet, lovesick ballad in which the emphasis is on his lyric and a surprisingly vulnerable vocal performance. Iglesias' voice actually trembles as he sings, "I just wanna hold you." This



is a new, fortuitous direction for the multi-platinum artist. It's traditionally considered risky to open an album with a ballad, but this strong contender should effortlessly hook the top 40 audience. The track's pacing also marks a departure for collaborators Paul Barry and Mark Taylor, known primarily for their uptempo work with Iglesias, Cher, and Ricky Martin. "Hero" is a winner that should immunize this talented entertainer from the sophomore jinx and get things rolling for fall at top 40 radio.—**CT**



**GHOSTFACE KILLAH FEATURING CARL THOMAS & RAEKWON Never Be the Same Again (3:45)**  
**PRODUCERS:** Unique Productions Inc.  
**WRITERS:** D. Coles, B. Palmer, S. Moore, C. Woods, and D. McKenzie  
**PUBLISHERS:** Starks Publishing/Warner Chappel/Carpa Noche/Davel McKenzie Music/In Tha Blood, ASCAP; Careers-BMG Music, BMI; Wu-Tang Publishing Razor Sharp/Epic 24988 (CD promo)

Known for his street-edged solo efforts and aggressive collaborations with fellow Wu-Tang Clan brethren, Ghostface Killah offers a softer side of sorts with the first single from his forthcoming set, *Cuban Linx 2: Bulletproof Wallets*. Teaming with R&B crooner Carl Thomas, Ghostface pours his heart out to a cheating lover over the midtempo breakbeat. The irony of "Never Be the Same Again" is that Ghostface—not known for crafting love songs—takes his witty delivery to the next level with this narrative tale. Thomas' tenor is a perfect fit, while Wu-Tang member Raekwon teams with the duo for the album version. Hardcore Wu-Tang fans may be taken aback, but this stands among the continuously evolving MC's finest moments yet. "Never Be the Same Again" makes for a defining moment in his career.—**RH**

ball as America's favorite pastime. The phenomenon hasn't gone unnoticed by the country music industry, which often targets the same consumer. So it makes good sense that enterprising Nashville producer Benny Quinn has put together an entire album of songs geared toward NASCAR fans. Penned by Scott Partridge, Ed Lissan, and Blue Miller, the first single from the *Drivers in Heaven* collection is a touching

salute to the legends that have died at the hands of the sport. Newcomer Keith Bryant is effective in communicating the song's sentiment, which is sure to strike a chord with the multitude of NASCAR fans who fondly remember the legendary drivers. It wouldn't be surprising to see a major label snap up this project and take it to the large fan base that so readily buys into the NASCAR scene.—**DEP**

**SARA EVANS Saints & Angels (3:20)**  
**PRODUCERS:** Sara Evans and Paul Worley  
**WRITER:** V. Banks  
**PUBLISHER:** House of Fame, ASCAP  
**RCA 69068 (CD promo)**

Leading the pack of nominees for the upcoming Country Music Assn. awards with nods in the female vocalist, single, album, song, and music video of the year categories, Sara Evans has obviously become the country format's new golden girl—

and with good reason. She's got the voice and stage presence to command an audience in person and over the airwaves. She does the latter here with this ace song about love's ability to turn hell to heaven: "When we're torn apart/Shattered and scarred/Love has the grace to save us/We're just two tarnished hearts/But in each other's arms we become saints and angels." Evans' voice is smooth and sultry on the verses, then absolutely soars on the chorus. Penned by Victoria Banks, it's a solid, well-written song and Evans turns in a glorious performance. No question that country programmers will be all over this.—**DEP**

ROCK

**LIT Lipstick and Bruises (2:59)**  
**PRODUCERS:** Don Gilmore and Lit  
**WRITERS:** J. Popoff and A.J. Popoff  
**PUBLISHER:** EMI April Music, ASCAP  
**Dirty Martini/RCA 60482 (CD promo)**

It looks like Lit has a lot in store for this fall—the Orange County, Calif., foursome marks the season with a new album and new single on the band's new Dirty Martini imprint. "Lipstick and Bruises" leads off new set *Atomic*, due Oct. 9. The group found massive success at modern rock radio two years ago with the ubiquitous summer smash "My Own Worst Enemy," which spent 11 weeks topping the *Billboard* Modern Rock chart and became the year's No. 1 Modern Rock single. This time out, the group rolls out a driving rocker destined for similar success at radio. The guys rejoin producer Don Gilmore, who was behind the board for their last set (as well as for recent successes by Linkin Park and Sugar Ray). This cut falls nicely between the fun and loud extremes exhibited by those acts, respectively—the guitars are loud but complemented by a fun new wave underlining and a catchy chorus.—**EA**

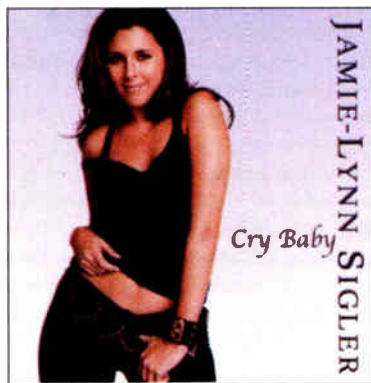
**BLINK-182 Stay Together for the Kids (3:59)**  
**PRODUCER:** Jerry Finn  
**WRITERS:** Blink-182  
**PUBLISHER:** not listed  
**MCA 25558 (CD promo)**

The second single from *Take Off Your Pants and Jacket* finds Blink-182 departing from their usual happy-go-lucky crassness, eschewing the trio's humor in favor of serious teen angst. Channeling the sober spirit of their 2000 hit "Adam's Song" (which dealt with teen suicide), the band now tackles the subject of fighting parents: "Their anger hurts my ears/Been running strong for seven years/Rather than fix the problems/They never solve them/It makes no sense at all." As is often the case, twin frontmen Mark Hoppus and Tom DeLonge split the vocals; Hoppus, his vocal illuminated with a new sensitivity, takes the hushed pensive verses, while DeLonge handles the intensity on the refrains, lamenting, "It's not right" repeatedly through the fade. At nearly four minutes, this is almost a "MacArthur Park" or "Hey Jude" for the band. "Stay Together" remains compelling throughout, so this should widen the band's fan base—and fans' eyes.—**EA**

NEW & NOTEWORTHY

**JAMIE-LYNN SIGLER Cry Baby (2:55)**  
**PRODUCERS:** Peter Amato and Robbie Nevil  
**WRITERS:** P. Amato and R. Nevil  
**PUBLISHERS:** Slice of Sicilian/Desdoné, BMI; Dresden China Music, ASCAP  
**BAB Music/Edel 0002 (CD promo)**

She's a Soprano but can she sing? Jamie-Lynn Sigler, who plays Meadow on the smash HBO show *The Sopranos*, works her charms on the musical side with her debut "Cry Baby," a formidable slice of funk-fueled pop that could open new doors for the attractive 20-year-old. Her bio reports that singing was always in the cards,



following years of musical theater in and around her native Long Island, N.Y., before landing her choice TV role. Tracks from her upcoming *Here to Heaven* work the contemporary tip of R&B-inflected top 40 with varying degrees of success (and we really could have done without a song titled "Bada Bing"). "Cry Baby," co-written by hitmaker Robbie Nevil, is the best of the lot. The curiosity factor here is high, name recognition burgeoning, and top 40s may feel a kinship between their audience and the actress. Look for the album Oct. 16.—**CT**

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



## Dawn Robinson Goes Solo

Left Side/Q Releases Project By Former En Vogue, Lucy Pearl Member

BY DAVID NATHAN

LOS ANGELES—Dawn Robinson says she's both "thrilled and a little nervous" about the forthcoming release of *Dawn*, her first solo album. The Oct. 16 release is on Left Side Entertainment/Q Records, the latter being a full-service record label owned by QVC and distributed by Atlantic Records.

An original member of pioneering female group En Vogue from 1990 to 1997 and formerly one-third of neo-soul supergroup Lucy Pearl (with Raphael Saadiq and Ali Shaheed Muhammad), Robinson says she came close to recording a solo album twice before: once during her Elektra years with En Vogue and then immediately after departing the group.

"When the chance came to join Lucy Pearl, I said, 'Thanks, but no thanks' to a solo deal," recalls the singer/songwriter, whose first single, the noncommercial "Envious," goes to radio Sept. 18. "I saw being a part of that group as an opportunity to be back in the marketplace and experience the kind of creative freedom I felt before I was with En Vogue."

Before joining Pookie/Beyond act Lucy Pearl, Robinson spent a year working with Dr. Dre on a planned solo project, leaving the situation "amicably" without any released material. The Lucy Pearl experience, she says, was "like a whirlwind. We didn't expect the reaction we got. Being with Raphael and Ali was also a real open situation where my ideas were welcomed."

While declining to discuss details, Robinson says that her departure from Lucy Pearl was "for business

reasons. I wasn't being a diva in any way. I was down there in the trenches like everyone else, knowing there wasn't a lot of money when I first joined the group. They understood



ROBINSON

that there were certain things I needed. When last October came, I knew it was time for me to take flight. I just know that being a solo artist, there's so much less drama."

Robinson co-wrote seven of the 12 cuts on *Dawn*, which features production by Travon Potts, Ivan Barrios and Carvin Haggins of the Mysphitz, Pajam, Kenni Ski, and Christopher Warrior. "What I liked about working on the album was that we went in with no preconceived ideas," Robinson says. "I grew up listening to a lot of different kinds of music, so I like to push the envelope creatively."

For example, the infectious "Envi-

ous" (reminiscent of the '80s work of Timex Social Club and Club Nouveau) is sure to spark speculation about exactly who Robinson is referring to lyrically. "Sure, there are some overtones, and yes, I'm speaking to certain people, and they know who they are," she says. "I'm not trying to start any animosity. I just want it to be known that this time no one is going to stop me from doing what I want to do."

### HIGH-PROFILE CAMPAIGN

To aid Robinson's new mission, Q Records is launching a major campaign to introduce her to consumers as a solo artist. According to Alan Rubens, GM at the Westchester, Pa.-based label, "We consider Dawn a high-profile artist who has reinvented herself for a third time. Our concentration is on making sure the buying public knows she is the same person who was with En Vogue and Lucy Pearl, but she's now out on her own."

The label kicked off a street-oriented marketing strategy Sept. 4, sending a six-song sampler with album art to various tastemakers, while street teams in 16 markets have been using 12-inch vinyl, flats, and posters to create awareness. The artist also appeared at advance listening parties for select radio and retail personnel in August in Los Angeles, Chicago, and New York City. Q Records has also hired the firm Space Dog for Internet promotion, which will be a major thrust of the label's campaign.

Rubens adds that there aren't any current plans for a tie-in with the QVC network. But given Robinson's previous success overseas with En Vogue and Lucy Pearl, the label is looking into international release possibilities, with current commitments from Canada and Japan.

Interest in Robinson's solo project is already eliciting excited responses from radio. "'Envious' is a hit, and the album is full of great music," notes Chuck Atkins, operations manager/PD at St. Louis stations KATZ-AM-FM and KMJM.

With plans for a video being confirmed at press time and a promotional tour being coordinated to tie in with the album's release, Robinson—managed by Chris Thomas of Los Angeles-based Major Entertainment—says longtime fans have consistently shown their support. "People have been so patient in sticking with me," she says. "Now I can't wait to get out there by myself. Like the song 'You'll Never Know' on my album says, 'Funky divas, I don't need you/Lucy Pearl lost that girl.' What's kept me in this business is singing, writing, and touching people. Now no one can hold me back."

## Rhythm, Rap, and The Blues™



by Gail Mitchell

**A SAD DAY:** It's midafternoon on Sept. 11, and I'm still trying to write this column. It's difficult. I'm still in shock and disbelief—as we all are—over the morning's horrific events, which supersede any discussion of the latest chart moves, SoundScan figures, newest releases, upcoming artist showcases, or hot industry gossip. So I'd just like to take a moment and offer my thoughts and prayers to the families, friends, and co-workers of those lost in this senseless tragedy.

**MAGICAL INGREDIENT:** It's been 12 years since its last charted album. Now veteran R&B trio **the Main Ingredient** is touting a new album—*Pure Magic* on New York-based Magnatar Records.



MAIN INGREDIENT

And founding member **Tony Silvester** plans to introduce other acts and projects via the Sumthing Distribution-affiliated label.

"Music today is just a recycling of yesterday's music," says Silvester who, along with **Luther Simmons** and the late **Donald McPherson**, comprised the group's first incarnation and charted such hits as 1971's "Spinning Around." **Cuba Gooding Sr.**, the voice behind such subsequent Main Ingredient hits as "Everybody Plays the Fool," replaced McPherson and left in the late '90s.

"But the music's not as well done," Silvester continues. "The subject matter is awful, which is what inspired me to come back and take a shot. There's a need for quality music again. I'm blessed so I might as well continue to do this 'til I drop."

Silvester is referring to a recent health scare. About three years ago, he was diagnosed with incurable cancer. Undergoing bone marrow transplants, he became "one of the 1% of people who survive this type of transplant."

Since then, Silvester has hit the ground running, teaming with Magnatar partner **Yusef Shabazz** and recording the contemporary R&B set *Pure Magic* with Simmons and new

lead singer **Carlton Blount**. That project's first single is "We Got Us."

Silvester is also executive producing labelmate and R&B newcomer **Natasha C. Coward**, whose *New Love* solo debut arrives in October, preceded by lead single "Second Time Around." She also duets with Blount on the *Pure Magic* track "I Won't Let You Do That to Me," co-written by **Jimmy Jam & Terry Lewis**.

Silvester's plans include expanding into rock and jazz and perhaps pulling together **the Whispers** and other '70s super acts." And is a reunion with **Gooding** in the offing?

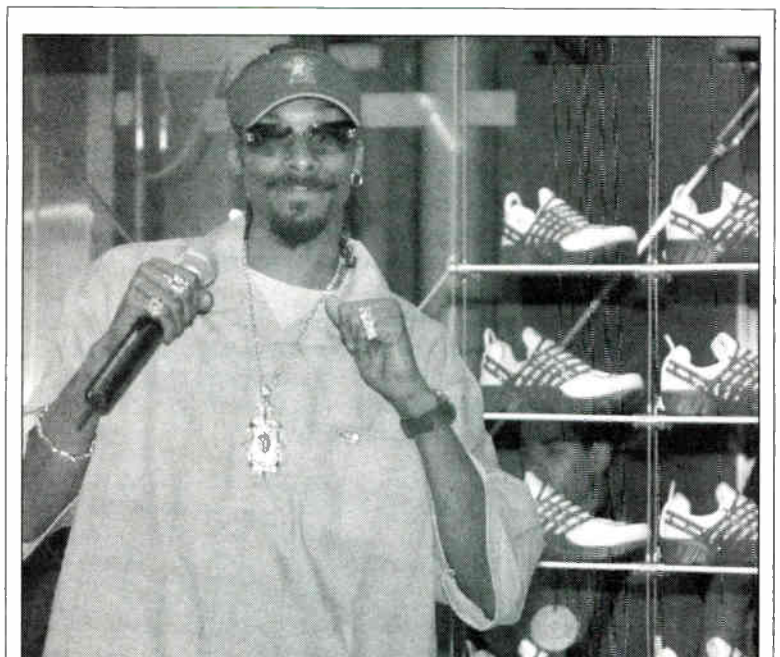
"We're on good terms," says Silvester. "There's a possibility of a reunion concert in the next six months to a year."

**A SHOE-IN:** MCA artist **Patti LaBelle** has paired her love of shoes with a good cause: She's partnered with Sears Roebuck to design a limited-edition pump. The shoe, which bows this month, will retail for \$42 under Sears' private brand the Apostrophe label. Sale proceeds benefit Sears' "Fashion Takes Action—Clothes That Work!" program and its philanthropic partner Women Work! The program provides work-appropriate clothing, accessories, and footwear to women segueing into the workplace from such life challenges as homelessness, domestic violence, and public assistance.

LaBelle is also the 2001 inductee for BET's Walk of Fame. BET's telecast of the awards event—which benefits the United Negro College Fund—is slated for 9 p.m. ET/PT Oct. 30.

**SCREEN SCENE:** **Sanaa Hamri**, director of *Mystic's* "My Life" and *Bilal's* "Fast Lane" videos, is also at the video helm for Joe's new single, "I Believe in You." Hamri is affiliated with the bicoastal commercial and video company Villains, headed by video/film director **Brett Ratner**... **Little x**, whose video résumé includes **R. Kelly**, **Destiny's Child**, **Mystikal**, **LL Cool J**, and **112**, has just wrapped *Usher's* "U Got It Bad" and is preparing to shoot a new video for **Erick Sermon**... **Kurupt** is among the cast of the urban romantic comedy *Keepin' It Real* from York/Maverick Entertainment. It's being released on VHS/DVD on Nov. 20; an accompanying soundtrack from **MARS Entertainment** includes **Kurupt**, **DMX**, and **the Field Boyz**, among others.

**WELCOME BACK:** To Rainmaker Solutions CEO **James Andrews** and crew, who have launched the informative entertainment industry e-mail newsletter *The Cube*, formerly known as the popular *SoulPurpose*.



**Snoop Ball.** The Nike Playoff Festival kickoff played host to a number of music and sports celebrities, including Lil Bow Wow, Jermaine Dupri, the Cincinnati Reds' Ken Griffey Jr., the Los Angeles Sparks' Lisa Leslie, tennis star Pete Sampras, track star Carl Lewis, and, pictured here, Snoop Dogg.



SEPTEMBER 22  
2001

Billboard®

# Top R&B/Hip-Hop Albums

Compiled by SoundScan from a national subset panel of core R&B/Hip-Hop stores. SoundScan®

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION	WEEKS ON	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION
1	1	2	2	<b>MARY J. BLIGE</b> MCA 112616* (12.98/18.98)	<b>No More Drama</b>	1	52	55	57	48	<b>JA RULE</b> ▲ Murder Inc./Def Jam 542934*/IDJMG (12.98/18.98)	<b>Rule 3:36</b>	1
2	7	8	8	<b>AALIYAH</b> ▲ Blackground 10082* (12.98/18.98)	<b>Aaliyah</b>	2	53	44	30	7	<b>JIMMY COZIER</b> J 20004 (11.98/17.98)	<b>Jimmy Cozier</b>	15
3	1	4	4	<b>MAXWELL</b> Columbia 67136*/CRG (12.98/18.98)	<b>Now</b>	1	54	60	54	25	<b>PUBLIC ANNOUNCEMENT</b> RCA 69310 (10.98/16.98)	<b>Don't Hold Back</b>	30
4	—	2	2	<b>BRIAN MCKNIGHT</b> Motown 014743/Universal (12.98/18.98)	<b>Superhero</b>	4	55	53	41	6	<b>THA DOGG POUND</b> Death Row 33353/D3 (12.98/17.98)	<b>Death Row Presents: Tha Dogg Pound 2002</b>	15
7	4	11	11	<b>ALICIA KEYS</b> ▲ J 20002 (11.98/17.98)	<b>Songs In A Minor</b>	1	56	56	48	43	<b>MUSIQ SOULCHILD</b> ▲ Def Soul 548289*/IDJMG (11.98/17.98)	<b>Aijuswanaseing (I Just Want To Sing)</b>	4
6	3	5	5	<b>THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS</b> ▲ DreamWorks 450291/Interscope (12.98/18.98)	<b>Eternal</b>	1	57	54	47	26	<b>TANK</b> ● Blackground 50404* (12.98/16.98)	<b>Force Of Nature</b>	1
5	2	3	3	<b>JUVENILE</b> Cash Money 860913/Universal (12.98/18.98)	<b>Project English</b>	2	58	62	52	16	<b>TYRESE</b> ● RCA 67984* (11.98/17.98)	<b>2000 Watts</b>	4
8	5	6	6	<b>JADAKISS</b> Ruff Ryders 493011*/Interscope (12.98/18.98)	<b>Kiss Tha Game Goodbye</b>	2	<b>HOT SHOT DEBUT</b>						59
10	—	2	2	<b>AFROMAN</b> Universal 014979 (12.98/18.98)	<b>The Good Times</b>	9	59	61	46	11	<b>JAY-Z</b> Roc-A-Fella/Def Jam 586396*/IDJMG (12.98/19.98)	<b>The Blueprint</b>	59
11	6	5	5	<b>USHER</b> Arista 14715* (12.98/18.98)	<b>8701</b>	3	60	75	65	16	<b>LIL' MO</b> Elektra 62374*/EEG (12.98/18.98)	<b>Based On A True Story</b>	6
9	—	2	2	<b>RZA AS BOBBY DIGITAL</b> Wu-Tang/In The Paint 8182/Koch (11.98/17.98)	<b>Digital Bullet</b>	9	61	69	77	9	<b>PASTOR TROY</b> MADD Society 014173/Universal (12.98/18.98)	<b>Face Off</b>	13
14	10	33	33	<b>JENNIFER LOPEZ</b> ▲ Epic 85965 (12.98/18.98)	<b>J.Lo</b>	1	62	67	77	9	<b>DEZ</b> Destiny 7702 (10.98/16.98) *	<b>Sing For Me</b>	57
15	13	23	23	<b>GINUWINE</b> ● Epic 69622* (12.98/18.98)	<b>The Life</b>	2	63	70	60	47	<b>LUDACRIS</b> ▲ Disturbing The Peace/Def Jam South 548138*/IDJMG (12.98/18.98)	<b>Back For The First Time</b>	2
12	8	6	6	<b>SNOOP DOGG PRESENTS THA EASTSIDAZ</b> TVT 2230* (10.98/17.98)	<b>Duces 'N Trayz - The Old Fashioned Way</b>	2	64	71	55	27	<b>EVE</b> ▲ Ruff Ryders 490845*/Interscope (12.98/18.98)	<b>Scorpion</b>	1
21	19	25	25	<b>TRICK DADDY</b> ▲ Slip-N-Slide/Atlantic 83432*/AG (11.98/17.98)	<b>Thugs Are Us</b>	2	65	66	59	24	<b>2PAC</b> ▲ Arista/Death Row 490840*/Interscope (19.98/24.98)	<b>Until The End Of Time</b>	1
17	11	10	10	<b>P. DIDDY &amp; THE BAD BOY FAMILY</b> Bad Boy 73045*/Arista (12.98/18.98)	<b>The Saga Continues...</b>	2	66	59	42	5	<b>MR. SPITFLAME</b> Spitflame 70810/Stoney Burke (11.98/17.98) *	<b>Tangle Wit Me Vol. 1</b>	64
16	9	6	6	<b>BLU CANTRELL</b> ● RedZone 14703*/Arista (11.98/17.98)	<b>So Blu</b>	5	67	65	—	2	<b>PHILLY'S MOST WANTED</b> Atlantic 83358*/AG (11.98/17.98)	<b>Get Down Or Lay Down</b>	20
19	14	12	12	<b>LUTHER VANDROSS</b> ● J 20007 (12.98/18.98)	<b>Luther Vandross</b>	2	68	73	61	43	<b>GANGSTA BLAC</b> In The Paint 8193/Koch (12.98/18.98) *	<b>Down South Flava</b>	65
22	23	60	60	<b>JILL SCOTT</b> ▲ Hidden Beach 62137*/Epic (11.98/17.98) *	<b>Who Is Jill Scott? Words And Sounds Vol. 1</b>	2	69	—	—	—	<b>SADE</b> ▲ Epic 85185 (12.98/18.98)	<b>Lovers Rock</b>	2
25	15	6	6	<b>VARIOUS ARTISTS</b> ▲ EMI/Universal/Sony/Zomba 10749/Virgin (12.98/18.98)	<b>Now 7</b>	3	<b>GREATEST GAINER</b>						23
13	—	2	2	<b>KRAYZIE BONE</b> Ruthless/Loud/Columbia 85784/CRG (12.98/18.98)	<b>Thug On Da Line</b>	13	70	93	82	16	<b>CITY HIGH</b> ● Boogie Basement 490890/Interscope (11.98/17.98)	<b>City High</b>	23
18	12	8	8	<b>FOXY BROWN</b> ● Def Jam 548834*/IDJMG (12.98/18.98)	<b>Broken Silence</b>	3	71	63	53	16	<b>REDMAN</b> ● Def Jam 548381*/IDJMG (12.98/18.98)	<b>Malpractice</b>	1
20	—	2	2	<b>BROTHA LYNCH HUNG &amp; C-BO</b> JCOR 860950/Interscope (11.98/17.98)	<b>Blocc Movement</b>	20	72	50	—	2	<b>TECH N9NE</b> JCOR 860949/Interscope (11.98/17.98)	<b>Anghelic</b>	50
23	17	12	12	<b>D12</b> ▲ Shady 490897*/Interscope (12.98/18.98)	<b>Devil's Night</b>	1	73	77	66	21	<b>SUNSHINE ANDERSON</b> ● Soulfier/Atlantic 53011*/AG (11.98/17.98)	<b>Your Woman</b>	2
29	24	18	18	<b>MISSY "MISDEMEANOR" ELLIOTT</b> ▲ The God Mind/Elektra 62639*/EEG (12.98/18.98)	<b>Miss E...So Addictive</b>	1	74	78	88	68	<b>MARY MARY</b> ● CZ/Columbia 63740/CRG (10.98/16.98)	<b>Thankful</b>	22
24	16	11	11	<b>JAGGED EDGE</b> ▲ So So Def/Columbia 85646*/CRG (12.98/18.98)	<b>Jagged Little Thrill</b>	2	75	67	100	7	<b>G'FELLAS</b> Hit A Lick 51282/Triple XXX (16.98 CD)	<b>Gangster 4 Licks</b>	67
28	21	24	24	<b>INDIA.ARIE</b> ● Motown 013770/Universal (12.98/18.98)	<b>Acoustic Soul</b>	3	76	72	67	14	<b>THE LOVE DOCTOR</b> Mardi Gras 1055 (10.98/16.98) *	<b>Doctor Of Love</b>	47
26	20	26	26	<b>JAHEIM</b> ● Divine Mill 47452*/Warner Bros (11.98/17.98)	<b>[Ghetto Love]</b>	2	77	76	68	28	<b>PROJECT PAT</b> ● Hypnotize Minds/Loud 1950/CRG (12.98/18.98)	<b>Mista Don't Play Everything's Workin</b>	2
27	18	6	6	<b>BILAL</b> Moyo 493009/Interscope (12.98/18.98)	<b>1st Born Second</b>	10	78	85	89	23	<b>JESSE POWELL</b> Silas 112401/MCA (12.98/18.98)	<b>JP</b>	18
30	30	22	22	<b>ST. LUNATICS</b> ▲ Fo Reel 014115/Universal (12.98/18.98)	<b>Free City</b>	1	79	57	70	3	<b>CRIMINALZ</b> RealSide 0028/Bayside (10.98/16.98)	<b>Criminal Activity</b>	57
38	35	19	19	<b>DESTINY'S CHILD</b> ▲ Columbia 61063*/CRG (12.98/18.98)	<b>Survivor</b>	1	80	74	58	14	<b>SOUNDTRACK</b> ● Murder Inc./Def Jam 548022*/IDJMG (12.98/18.98)	<b>The Fast And The Furious</b>	5
32	33	16	16	<b>LIL JON &amp; THE EAST SIDE BOYZ</b> BME 2220*/TVT (10.98/16.98)	<b>Put Yo Hood Up</b>	6	81	83	69	57	<b>SHAGGY</b> ▲ MCA 112096* (11.98/17.98)	<b>Hotshot</b>	1
33	31	7	7	<b>CORMEGA</b> Lagat Hustle 9203*/Landspeed (11.98/17.98) *	<b>The Realness</b>	24	82	64	56	13	<b>SILK</b> Elektra 62642/EEG (12.98/18.98)	<b>Love Sessions</b>	2
39	34	8	8	<b>CRAIG DAVID</b> ● Wildstar/Atlantic 88081*/AG (11.98/17.98)	<b>Born To Do It</b>	12	83	81	63	20	<b>CASE</b> ● Def Soul 548626/IDJMG (12.98/18.98)	<b>Open Letter</b>	2
37	27	6	6	<b>GANGSTA BOO</b> Hypnotize Minds/Loud 1925/CRG (12.98/18.98)	<b>Both Worlds, *69</b>	8	84	82	80	50	<b>LIL BOW WOW</b> ▲ So So Def/Columbia 69981*/CRG (11.98/17.98)	<b>Beware Of Dog</b>	3
40	39	44	44	<b>R. KELLY</b> ▲ Jive 41705*/Zomba (12.98/18.98)	<b>tp-2.com</b>	1	85	86	85	31	<b>LIL' WAYNE</b> ● Cash Money 860911/Universal (12.98/18.98)	<b>Lights Out</b>	2
45	38	21	21	<b>JANET</b> ▲ Virgin 10144* (12.98/18.98)	<b>All For You</b>	1	86	87	86	6	<b>PRINCE</b> Warner Bros 74272 (18.98 CD)	<b>The Very Best Of Prince</b>	72
42	36	4	4	<b>VARIOUS ARTISTS</b> Def Jam 586239/IDJMG (12.98/18.98)	<b>The Source Hip-Hop Music Awards 2001</b>	34	87	89	79	38	<b>SNOOP DOGG</b> ▲ No Limit 23225*/Priority (12.98/18.98)	<b>Tha Last Meal</b>	1
41	50	4	4	<b>METHRONE</b> Claytown 2010 (11.98/17.98) *	<b>Picture Me</b>	39	88	89	78	32	<b>RES</b> MCA 112310* (8.98/12.98) *	<b>How I Do</b>	54
35	26	6	6	<b>SOUNDTRACK</b> ● Def Jam 586216*/IDJMG (12.98/18.98)	<b>Rush Hour 2</b>	11	89	90	78	32	<b>SOUNDTRACK</b> ▲ Hollywood 162288 (18.98 CD)	<b>Save The Last Dance</b>	2
49	44	63	63	<b>NELLY</b> ▲ Fo Reel 157743*/Universal (12.98/18.98)	<b>Country Grammar</b>	1	90	85	89	23	<b>MR. C THE SLIDE MAN</b> Universal 158807 (12.98/18.98) *	<b>Cha-Cha Slide</b>	20
36	32	10	10	<b>LIL' ROMEO</b> Soulja 50198*/Priority (11.98/17.98)	<b>Lil' Romeo</b>	5	91	88	71	12	<b>RAY J</b> Atlantic 83439*/AG (11.98/17.98)	<b>This Ain't A Game</b>	9
43	40	25	25	<b>112</b> ▲ Bad Boy 73039*/Arista (12.98/18.98)	<b>Part III</b>	1	92	91	—	20	<b>OUTKAST</b> ▲ LaFace 26072*/Arista (12.98/18.98)	<b>Stankonia</b>	2
52	43	5	5	<b>SOUJIA SLIM</b> No Limit South 2001 (11.98/17.98)	<b>The Streets Made Me</b>	42	93	91	—	20	<b>YOLANDA ADAMS</b> Elektra 62629/EEG (12.98/18.98)	<b>The Experience</b>	24
34	25	7	7	<b>VARIOUS ARTISTS</b> Violator/Loud/Columbia 85790*/CRG (12.98/18.98)	<b>Violator The Album V2.0</b>	5	94	68	—	32	<b>SOUNDTRACK</b> ▲ Blackground 49052* (11.98/17.98)	<b>Romeo Must Die - The Album</b>	1
43	29	11	11	<b>BEANIE SIGEL</b> Roc-A-Fella/Def Jam 548838*/IDJMG (12.98/18.98)	<b>The Reason</b>	2	95	84	72	17	<b>SYLEENA JOHNSON</b> Jive 41700/Zomba (11.98/17.98) *	<b>Chapter 1: Love, Pain &amp; Forgiveness</b>	16
46	51	6	6	<b>MYSTIC</b> GoodVibe/JCOR 860938/Interscope (8.98/12.98) *	<b>Cuts For Luck And Scars For Freedom</b>	46	96	92	73	4	<b>DJ SCREW</b> Big Tymz 2001 (15.98/20.98) *	<b>The Legend</b>	65
31	28	8	8	<b>BAD AZZ</b> Doggy Style 50076/Priority (11.98/17.98)	<b>Personal Business</b>	16	97	80	97	12	<b>NUWINE</b> Real Deal 70629/Orpheus (9.98/15.98)	<b>Ghetto Mission</b>	58
58	45	53	53	<b>DONNIE MCCLURKIN</b> ● Verity 43150/Zomba (10.98/16.98) *	<b>Live In London And More...</b>	22	98	99	75	12	<b>SOUNDTRACK</b> Universal 014276 (12.98/18.98)	<b>Baby Boy</b>	12
51	37	8	8	<b>KURUPT</b> Antra 751083/Artemis (12.98/18.98)	<b>Space Boogie: Smoke Oddessey</b>	5	99	94	74	3	<b>VARIOUS ARTISTS</b> JCOR 860946/Interscope (11.98/17.98)	<b>Screw Heads - Forever &amp; A Day</b>	74
47	49	6	6	<b>DA BEATMINERZ</b> Rawkus 26168*/Priority (10.98/16.98) *	<b>Brace 4 Impak</b>	38	100	—	—	10	<b>LIL' FLIP</b> Suckafree 5080 (11.98/16.98) *	<b>The Leprechann</b>	67

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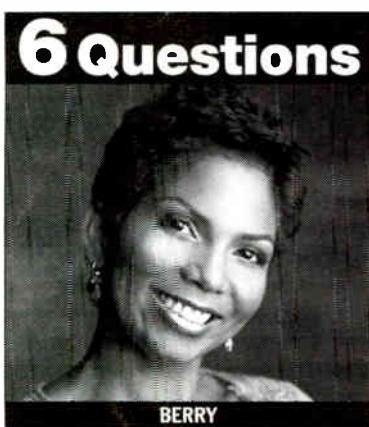
# Top R&B/Hip-Hop Catalog Albums

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
1	1	<b>AALIYAH</b> ▲ Blackground 10753 (12.98/18.98)	<b>One In A Million</b>	2	13	8	<b>2PAC</b> ▲ Arista/Death Row 490301*/Interscope (19.98/24.98)	<b>Greatest Hits</b>	142
2	7	<b>AALIYAH</b> ▲ Blackground 41533*/Zomba (10.98/16.98)	<b>Age Ain't Nothing But A Number</b>	43	14	12	<b>JODECI</b> ▲ Uptown 110198/MCA (6.98/11.98)	<b>Forever My Lady</b>	109
3	2	<b>AL GREEN</b> ▲ Hi/The Right Stuff 30800/Capitol (10.98/17.98)	<b>Greatest Hits</b>	341	15	12	<b>SADE</b> ▲ Epic 85287 (12.98/18.98)	<b>The Best Of Sade</b>	353
4	4	<b>JUVENILE</b> ▲ Cash Money 153162/Universal (11.98/17.98)	<b>400 Degreez</b>	148	16	18	<b>DMX</b> ▲ Ruff Ryders/Def Jam 558227*/IDJMG (12.98/18.98)	<b>It's Dark And Hell Is Hot</b>	168
5	16	<b>JAY-Z</b> ● Freeze/Roc-A-Fella 50592*/Priority (10.98/16.98)	<b>Reasonable Doubt</b>	196	17	9	<b>BOB MARLEY AND THE WAILERS</b> ● Tuff Gong/Island 846210*/IDJMG (12.98/18.98)	<b>Legend</b>	260
6	6	<b>2PAC</b> ▲ Death Row 63008* (18.98/24.98)	<b>All Eyez On Me</b>	284	18	—	<b>JANET JACKSON</b> ▲ Virgin (10.98/16.98)	<b>janet.</b>	6
7	24	<b>BARRY WHITE</b> ▲ Casablanca/Mercury 822782/IDJMG (6.98/11.98)	<b>Barry White's Greatest Hits Volume 1</b>	90	19	—	<b>MAZE FEATURING FRANKIE BEVERLY</b> ● The Right Stuff 35885/Capitol (11.98/17.98)	<b>Anthology</b>	27
8	10	<b>MARY J. BLIGE</b> ▲ Uptown 110681/MCA (6.98/11.98)	<b>What's The 411</b>	85	20	15	<b>MARY J. BLIGE</b> ▲ MCA 111929* (12.98/18.98)	<b>Mary</b>	72
9	5	<b>MARY J. BLIGE</b> ▲ MCA 111606* (12.98/18.98)	<b>Share My World</b>	86	21	21	<b>JA RULE</b> ▲ Murder Inc./Def Jam 538970*/IDJMG (12.98/18.98) *	<b>Venni Vetti Vecci</b>	45
13	13	<b>SNOOP DOGGY DOGG</b> ▲ Death Row 63002* (11.98/17.98)	<b>Doggy Style</b>	248	22	—	<b>TINA TURNER</b> ▲ Virgin 88189 (7.98/11.98)	<b>What's Love Got To Do With It (Soundtrack)</b>	42
11	11	<b>MARVIN GAYE</b> Motown 530883/Universal (6.98/11.98)	<b>What's Going On</b>	57	23	14	<b>MAXWELL</b> ● Columbia 68515/CRG (7.98/11.98)	<b>MTV Unplugged EP</b>	107
12	—	<b>MAKAVELI</b> ▲ Death Row 63012* (11.98/17.98)	<b>The Don Killuminati: The 7 Day Theory</b>	172	24	17	<b>THE NOTORIOUS B.I.G.</b> ▲ Bad Boy 73011*/Arista (19.98/24.98)	<b>Life After Death</b>	210
—	—	—	—</						



# K&L's Bonnie Berry Deciphers Legalese

Bonnie Berry heads the entertainment division of law firm Kirkpatrick & Lockhart. During her 10-year career, she's worked at U.K. music production firm Love & Laughter and operated her own firm, Berry & Berry, with her brother. The K&L roster includes RedZone Entertainment producer Chris "Tricky" Stewart, Kina, Boyz II Men's Shawn Stockman, and Dream.



## 6 Questions

### What's your perspective on California's Seven-Year Statute?

Just as in any other business, record labels want to own and control their assets. But the statute allows labels to exploit artists in an unconscionable way that's not allowed in any other industry. Section 2855 of the California Labor Code provides that personal-service contracts can't last for more than seven years. Artists are the only people who don't truly get that law's benefits. If an artist tries to terminate a contract after seven years, the label has the right to sue and be compensated for any undelivered albums. But usually the original contract is drafted in such a way that the artist will

never fulfill its delivery commitment in less than seven years. A lot of changes need to be made to engender balanced negotiations.

### What type of changes?

Primarily in terms of leverage. The typical artist has limited leverage in initial negotiations. The label usually insists that the contract provide for six or seven albums to be recorded and delivered, if the record label so requests. But the album cycle as defined by that same label is usually 18 months or longer between each album. The label has a very specific time period in which an artist can begin to record and deliver each album. The label also has a specific time period before it has to release the album.

### Where does the Internet fit in?

Although the Internet's potential has yet to be fully realized, eventually it will effectively provide artists with an alternative method of distributing music to the masses. By creating alternatives to the traditional models of commercial exploitation, the Internet may ultimately provide leverage for artists who choose to challenge the onerous terms of many major-label recording contracts. Recording contracts often give an all-in royalty rate of 16%, but in the fine print that's reduced to 12.8% for CDs. After you add in all other deductions, the artist actually receives about 10%. Most recording contracts contain mechanical royalty caps that have penny rates less than the statutory amount. The labels then deduct the "so-called excess" from the artist's royalties. Those are just two examples of issues that labels will be forced to reconsider when the Internet becomes more viable.

### What common assumptions do artists make about lawyers?

That we take a long time for no good reason. That we aren't doing our work or nitpicking about things that don't really matter. Some artists don't understand that music law is a specialty. They think any lawyer is capable of handling music contracts. Some artists assume a lawyer is great simply because his clients are famous. I laugh whenever a potential client wants to know who I represent, as if that will prove whether I know what I'm doing. The important issue is not who else we represent but what we can do for that particular artist.

### What challenges do you face as a female entertainment lawyer?

It takes innovation to navigate the old-boy network. I've had to find more creative ways to develop that type of camaraderie. Sometimes women lawyers are judged more harshly when we vigorously negotiate on a client's behalf, while our male counterparts are applauded. It's a slow process that's getting better every day.

GAIL MITCHELL



# Words & Deeds™

by Rashaun Hall

**EXACT 'CHANGE':** Last week, I profiled DJ Krush and his forthcoming album, *Zen*. Another left-of-center hip-hop producer about to make waves is **Money Mark**. Often referred to as the fourth **Beastie Boy** because of his behind-the-scenes efforts on the group's past three albums, Mark is readying his debut set for Emperor Norton, *Change Is Coming*, due Tuesday (18).



MONEY MARK

Like "Soul Drive Six Avenue," each of the 12 tracks on *Change Is Coming* holds a special spot in Mark's heart.

"When I hear the tracks, I can relive the moment," Mark says. "The first track was really fun to do because it just happened straight through—no edits. Sean Lennon played bass, Pedro Yanowitz played with brushes, and I played the Rhodes. Then I slapped on that little synth part—it all happened very fast. The same thing with 'Love Undisputed'—[keyboardist/drummer] Walter Miranda and I just played."

Although Mark has been known to flirt with hip-hop, when asked to describe his sound, the producer is a bit hesitant.

"I'm a modern person, and all these inputs that are coming into me have an effect," Mark says. "I'm a product of my environment—listening to records since I was a small child and just taking it all in. It's just inside of me."

Mark recently launched a North American tour in support of *Change Is Coming*. Featuring a live band, it began Sept. 6 in Minneapolis and wraps Sept. 30 in Los Angeles.

**BUNGALO FINDS HOME:** Universal Records, home to such successful imprints as Cash Money and Fo' Reel, has a new addition to its roster—Los Angeles-based Bungalo Records.

Headed by founder/CEO Paul Ring, former president of Private Eye Records, Bungalo will serve as the label home for DJ Quik, Suga Free, Coolio, Hi-C, and Chill of Compton's Most Wanted, and others. The label will also act as an umbrella for such smaller imprints as DJ Quik's Euponic Records and Tony Lane's Lane Way Records.

Ring stresses that Bungalo will be a label that "artists can trust," one that views its artists as "partners" who will have "more creative control, as well as a bigger share in the profits of their records."

"I wanted to start a label that changed the game," he says, adding, "We're looking for artists who have ideas about their career and want a say in the marketing and promotion of their records."

Bungalo plans to begin releasing product in first quarter 2002 with albums from DJ Quik, Coolio, and Suga Free. Other primary Bungalo employees include senior A&R executive John Ferguson, senior VP of promotions David Urso, and senior VP of marketing Kenneth "Tricky" Williams, who also supervises VIP Records.

Rashaun Hall may be reached at rhall@billboard.com.

THIS WEEK	LAST WEEK	WKS. ON	TITLE Imprint & Number/Distributing Label	ARTIST
1	1	7	RAISE UP Jive 42937	Petey Pablo
2	2	15	MY PROJECTS Infinite 2257/Tommy Boy	Coo Coo Cal
3	3	4	PO' PUNCH Pocket Change 2121	Po' White Trash And The Trailer Park Symphony
4	4	2	LIVING IT UP Murder Inc./Def Jam 588741*/JDJMG	Ja Rule Featuring Case
5	10	7	ALL MY THUGS Heartless 17428	Young Phantom
6	6	7	LET'S BE FRIENDS Heartless 12726	TaTa + Brando Featuring Larry Poteat Of The Donz
7	9	3	GRIPPIN GRAIN Urban Spears 0002/Urban Dreams	The Young Millionaires
8	7	14	PURPLE HILLS Shady 497563/Interscope	D12
9	5	2	BOUNCE Fo Life 3567/Treydian	Survivalist
10	8	2	WE RIGHT HERE Ruff Ryders/Def Jam 588746*/JDJMG	DMX
11	13	2	UGLY Heat Club 497802*/Interscope	Bubba Sparxxx
12	NEW		CUT THROAT Big Pocket 70563/Orpheus	John Got'ti
13	14	9	50 PLAYAZ DEEP FB 015111/Universal	Drunken Master Featuring Lola Damone
14	11	2	TRUNK FALL OFF Ghetto Savvy 1000	Jailbird
15	NEW		IZZO (H.O.V.A.) Roc-A-Fella/Def Jam 588701*/JDJMG	Jay-Z
16	25	2	FUNK The Real 420 70564/Orpheus	Empty Mynd
17	20	3	CANDY Def Jam 588738*/JDJMG	Foxy Brown Featuring Kelis
18	19	3	GHETTO GIRLS So So Def 79612*/Columbia	Lil Bow Wow
19	23	10	MAKE IT VIBRATE Darkside 003*	Rising Son
20	16	5	I'M A THUG Slip-N-Slide 05141*/Atlantic	Trick Daddy
21	22	3	CAN'T TAKE IT NO MORE Long Term South 0124*	Psycster
22	12	14	Y'ALL DON'T WANNA Eastern Conference 325*/Rawkus	Skillz
23	RE-ENTRY		NONE TONIGHT Worldwide 90200/Priority	Lil' Zane
24	24	20	SUPERB FY Station 5690*	Superb
25	15	8	CAN'T DENY IT Desert Storm/Elektra 67231*/EEG	Fabulous Featuring Nate Dogg

Records with the greatest sales gains this week. \* Videoclip availability. Recording Industry Association of America (RIAA) certification for net shipment of 500,000 units (Gold). RIAA Certification for net shipment of 1 million units (Platinum), with additional million indicated by number following the symbol. CD Single available. DVD Single available. CD Maxi-Single available. Cassette Single available. Vinyl maxi-single available. Vinyl single available. Cassette maxi-single available. Catalog number is for CD. \* indicates CD unavailable, in which case, catalog number is for CD, DVD, or Cassette respectively, based on availability. ©2001, Billboard/BPI Communications and SoundScan, Inc.







## R&B/HIP-HOP



**A New Deal.** Music and film company TNO Entertainment has pacted with E-Nate/DNA to distribute TNO's first release, Haitian rapper Won-G's new CD *No Better Than This*, due Oct. 9. Standing, from left, are TNO A&R management executive Ousman Kane and senior director of A&R Roy Ayers Jr., E-Nate senior VP of promotion Joey Quarles, TNO VP of artist relations Gabriel Bojorquez, E-Nate senior VP of manufacturing/alternative marketing Mitch Rabin, TNO VP of operations Matias Mba Mejda, and VP of marketing Carolyn Baker. Seated, from left, are TNO CEO Teodoro Nguema Obliang and E-Nate president Eddie Gilreath.

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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	5	13	<b>Differences</b> Enimema (Epic)	26	28	9	<b>Girl Next Door</b> Musiq Soulchild Feat. Aya (Def Soul/IDJMG)	51	52	4	<b>Ballin' Out Of Control</b> Jermaine Dupri Feat. Nate Dogg (So So Def/Columbia)
2	1	14	<b>I'm Real</b> Jennifer Lopez Feat. Ja Rule (Epic)	27	25	27	<b>Peaches &amp; Cream</b> 112 (Bad Boy/Arista)	52	54	8	<b>Gangsta (Love 4 The Streets)</b> Lil Mo (Elektra/EEG)
3	4	10	<b>Family Affair</b> Mary J. Blige (MCA)	28	26	12	<b>Dance With Me</b> 112 (Bad Boy/Arista)	53	61	4	<b>Lights, Camera, Action!</b> Mr. Cheeks (Universal)
4	2	10	<b>Izzo (H.O.V.A.)</b> Jay-Z (Roc-A-Fella/Def Jam/IDJMG)	29	30	19	<b>John Doe</b> Public Announcement Feat. LeLe (RCA)	54	59	2	<b>Grimey</b> Violator Feat. Noreaga (Violator/Loud/Columbia)
5	3	21	<b>Fallin'</b> Alicia Keys (J)	30	27	19	<b>What It Is</b> Violator Feat. Busta Rhymes (Violator/Loud/Columbia)	55	60	3	<b>Let's Ride</b> The D Jays (MCA)
6	6	14	<b>Contagious</b> The Isley Brothers (DreamWorks)	31	38	10	<b>Raise Up</b> Pete Pablo (Jive)	56	75	4	<b>We Gonna Make It</b> Jadakass Feat. Styles (Ruff Ryders/Interscope)
7	9	12	<b>I'm A Thug</b> Trick Daddy (Slip-N-Slide/Atlantic)	32	47	3	<b>You Gets No Love</b> Fath Evans (Bad Boy/Arista)	57	58	11	<b>Ghetto Girls</b> Lil Bow Wow (So So Def/Columbia)
8	7	19	<b>Where The Party At</b> Jagged Edge With Nelly (So So Def/Columbia)	33	32	26	<b>Can't Believe</b> Fath Evans Feat. Carl Thomas (Bad Boy/Arista)	58	67	2	<b>#1</b> Nelly (Priority)
9	8	16	<b>One Minute Man</b> Missy "Misdemeanor" Elliott (The Gold Mind/Elektra/EEG)	34	35	20	<b>Take You Out</b> Luther Vandross (J)	59	68	2	<b>Formal Invite</b> Ray J (Atlantic)
10	10	7	<b>Rock The Boat</b> Aaliyah (Blackground)	35	33	8	<b>Knock Yourself Out</b> Jadakass (Ruff Ryders/Interscope)	60	53	7	<b>Made To Love Ya</b> Gerald Levert (Elektra/EEG)
11	13	3	<b>You Rock My World</b> Michael Jackson (Epic)	36	55	3	<b>U Got It Bad</b> Usher (Arista)	61	69	6	<b>Something In The Past</b> Jesse Powell (Sistas/MCA)
12	14	7	<b>Living It Up</b> Ja Rule Feat. Case (Murder Inc./Def Jam/IDJMG)	37	37	6	<b>Because I Got High</b> Afroman (Universal)	62	66	4	<b>You Can't Touch Me</b> Rycee Da 5'9" (Gamer/TrackStar/Columbia)
13	17	14	<b>Can't Deny It</b> Fabolous Feat. Nate Dogg (Desert Storm/Elektra/EEG)	38	49	5	<b>What If</b> Babyface (Arista)	63	44	5	<b>We Right Here</b> DMX (Ruff Ryders/Def Jam/IDJMG)
14	18	10	<b>Lifetime</b> Miaowell (Columbia)	39	43	11	<b>Slowly</b> Tank (Blackground)	64	—	1	<b>No More Drama</b> Mary J. Blige (MCA)
15	11	18	<b>U Remind Me</b> Usher (Arista)	40	45	15	<b>Brown Skin</b> India.Arie (Motown)	65	62	4	<b>Do U Wanna Roll (Dolittle Theme)</b> R.L. Snuggs Feat. Lil' Kim (J)
16	15	28	<b>Feelin' On Yo Booty</b> R. Kelly (Jive)	41	36	32	<b>Get Ur Freak On</b> Missy "Misdemeanor" Elliott (The Gold Mind/EastWest/EEG)	66	56	13	<b>My Projects</b> Coo Coo Cal (Infinite/Tommy Boy)
17	12	13	<b>Area Codes</b> Ludacris Feat. Nate Dogg (Disturbing The Peace/Def Jam/IDJMG)	42	51	4	<b>Shine</b> Lil Wayne (Cash Money/Universal)	67	63	13	<b>Please Don't Mind</b> Philly's Most Wanted (Atlantic)
18	23	5	<b>Ugly</b> Bubba Sparox (Beet Club/Interscope)	43	39	35	<b>Fiesta</b> R. Kelly Feat. Jay-Z (Jive)	68	—	1	<b>Caramel</b> City High Feat. Eve (Booga Basement/Interscope)
19	19	20	<b>Just In Case</b> Jahiem (Divine Mill/Warner Bros.)	44	41	28	<b>Superwoman Pt. II</b> Lil' Mo Feat. Fabolous (EastWest/EEG)	69	—	1	<b>We Thuggin'</b> Fat Joe Feat. R. Kelly (Atlantic)
20	20	9	<b>Love Of My Life</b> Brian McKnight (Motown)	45	40	28	<b>Let Me Blow Ya Mind</b> Eve Feat. Gwen Stefani (Ruff Ryders/Interscope)	70	—	1	<b>Weekend</b> Kenny Lattimore (Arista)
21	24	15	<b>Set It Off</b> Juvenile (Cash Money/Universal)	46	34	7	<b>Fast Lane</b> Bilal Feat. Jadakass (Moy/Interscope)	71	57	14	<b>Round &amp; Round</b> Hi-Tek Feat. Jonell (Rawkus)
22	16	13	<b>Bad Boy For Life</b> P. Diddy, Black Rob & Mark Curry (Bad Boy/Arista)	47	29	22	<b>She's All I Got</b> Jimmy Cozier (J)	72	—	5	<b>More Than What I Wanted</b> CeCe Winans (Wellspring/Soulsoul/Capitol)
23	21	20	<b>The Way</b> Jill Scott (Hidden Beach/Epic)	48	71	2	<b>Who We Be</b> DMX (Ruff Ryders/Def Jam/IDJMG)	73	64	5	<b>The Girlies</b> Lil' Romeo (Soule/Priority)
24	22	19	<b>Music</b> Erick Sermon (NYLAD/Def Squad/Interscope)	49	48	5	<b>Candy</b> Foxy Brown Feat. Kelsi (Def Jam/IDJMG)	74	73	8	<b>Lunch Or Dinner</b> Sunshine Anderson (Soulful/Atlantic)
25	31	6	<b>What Am I Gonna Do</b> Tyrese (RCA)	50	50	10	<b>Iluvlt</b> Snuggs Feat. The Eastsidez (Boggy Style/TVT)	75	—	1	<b>I'm Hot</b> Erick Sermon Feat. Marvin Gaye (Def Squad/J)

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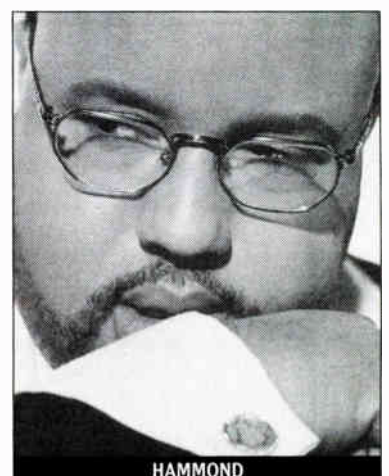
# In The Spirit

by Lisa Collins

**A SEASON TO REMEMBER:** Verity Records officially kicks off gospel's seasonal calendar Sept. 25 with the release of *Fred Hammond Christmas... Just Remember*.

The album includes some old favorites, as well as such new tracks as "Christ-mas Everyday," "Strange Way to Save the World," and the title track, "Just Remember."

Fred Hammond says he was hesitant at first about doing the record: "I didn't want to do a Christmas record, because I didn't want to do the same



HAMMOND

ference will feature some of the nation's leading pastors and gospel professionals and was designed by McClurkin to equip those who attend with the tools needed to "effectively minister without compromise." Projected highlights include a new artist showcase, midnight musical and live recording session.

At press time, Dallas-based concert promoter Al Wash of ALW Entertainment was doing some scrambling to replace a hole left in his second annual Sisters in the Spirit Tour as a result of the sudden exit of *Mary Mary*. Unofficial reports are that gospel's top-selling sister act withdrew from the star-studded lineup—which includes Yolanda Adams, Shirley Caesar, and Virtue—because of the delayed release of its sophomore CD. After two previous postponements, it is not likely now to surface until early next year. The 45-city tour starts Sept. 18 in Columbus, Ga., and winds down Nov. 19 in Oakland, Calif.

While on the subject of tours, word is that the *Clark Sisters* are in the midst of planning reunion engagements that would feature all the sisters (including *Twinkie Clark-Terrell*) together in concert beginning early next year.

**SO INSPIRED:** Stellar Award-winning producer Cedric Thompson's growing list of credits now includes his wife, EMI recording artist *La Jeune Thompson*—whose debut CD, *Soul Inspiration*, is due Sept. 25. Album highlights include a remake of the *Clark Sisters'* classic "You Brought the Sunshine."

Thompson, who is beginning to garner airplay in key markets, is best-known for the electrifying lead vocals she provided while recording—and performing—with *Donald Lawrence & the Tri-City Singers*.

**BRIEFLY:** Michelle Williams of *Destiny's Child* recently recorded a duet with *Shirley Caesar* on a remake of the famed gospel spiritual "Steal Away to Jesus." The tune will be included on Caesar's forthcoming Oct. 30 album, *Hymns*.

Crystal Rose Records' marketing and promotional machine shifts into high gear with the Aug. 28 release of *Derrick Starks & Today's Generation's* sophomore project, *Sacrifice*. The CD is getting premium rotation from gospel announcers thanks to the single "Jesus, Call Him" and the appearance of *Twinkie Clark* on another single, "Joy Unspeakable."

The album also features a remake of the *Commodores'* "Jesus Is Love," which is enjoying airplay on some urban AC stations, including WMXD Detroit. On Sept. 11, Crystal Rose Records celebrated a new milestone with the release of its first DVD in support of *Liz McComb's* self-titled CD.

Finally, after two delays, *P. Diddy's* gospel compilation "Thank You" has been rescheduled for release in November.

old thing. But God showed me some new areas that I could sing and minister about that were very different, and now that we're done with the album, I'm very excited about it. It relates the simple truth that no matter where you find yourself during the holidays, in good or bad times, this whole thing is about God's wonderful gift to man—the birth of Jesus Christ."

The CD will enjoy a high-profile rollout from the label, including an hourlong TV special on BET.

**Jazzy Jordan**, Verity Records VP/director of marketing, says, "This is Fred's first Christmas project ever, the purpose of which is to reintroduce to the public the real meaning of Christmas. Fred wants people to remember that it's about Jesus, not the commercialism."

"To that end, we're joining with local gospel radio stations to do charity events across the country, including food, toy, and clothing drives for the holiday to help drive home Fred's point that Christmas is really about giving and the gift of Jesus."

**SWEET VICTORY:** Donnie McClurkin will team with *CeCe Winans* for a 23-city Victory tour, sponsored by Kmart, which officially gets under way in San Diego next month (Oct. 17) and culminates with back-to-back engagements at New York City's Beacon Theatre Dec. 8-9.

McClurkin will mark a near week-long layover in Nashville (following the Nov. 22 concert date) with his first Back to Holiness Ministry & Music Conference at the Renaissance Hotel. The con-

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	<b>Where The Party At</b> Jagged Edge With Nelly (So So Def/Columbia)	26	17	2	<b>Bounce</b> Survivalist (Fo' Life/Treydani)	51	58	15	<b>None Tonight</b> Lil' Zane (Worldwide/Priority)
2	2	5	<b>Someone To Call My Lover</b> Janet (Virgin)	27	25	7	<b>Family Affair</b> Mary J. Blige (MCA)	52	52	19	<b>Superb</b> Superb (FY Station)
3	5	7	<b>Raise Up</b> Pete Pablo (Jive)	28	20	2	<b>We Right Here</b> DMX (Ruff Ryders/Def Jam/IDJMG)	53	46	22	<b>Hit 'Em Up Style (Oops!)</b> Biz Carrillo (RedZone/Arista)
4	6	15	<b>My Projects</b> Coo Coo Cal (Infinite/Tommy Boy)	29	34	3	<b>Ugly</b> Bubba Sparox (Beet Club/Interscope)	54	39	8	<b>Can't Deny It</b> Fabolous Feat. Nate Dogg (Desert Storm/Elektra/EEG)
5	3	9	<b>Loverboy</b> Maniah Carey Feat. Da Brat & Ludacris (Virgin)	30	56	2	<b>Cut Throat</b> John Got'z (Big Pocket/Orpheus)	55	54	4	<b>There It Is</b> Ginuwine (Epic)
6	4	10	<b>Bootylicious</b> Destiny's Child (Columbia)	31	38	5	<b>50 Playaz Deep</b> Drunkn Master Feat. Lolo Damone (FBI/Universal)	56	43	11	<b>Area Codes</b> Ludacris Feat. Nate Dogg (Disturbing The Peace/Def Jam/IDJMG)
7	26	5	<b>Enjoy Yourself</b> Allura (MCA)	32	30	17	<b>I Do!!</b> Toya (Arista)	57	—	3	<b>Superstar</b> Supernova (ABB/Capitol)
8	9	4	<b>Po' Punch</b> Po' White Wash And The Trailer Park Symphony (Pocket Change)	33	27	8	<b>Used To Love</b> Kee Wyatt (MCA)	58	63	3	<b>Lights, Camera, Action!</b> Mr. Cheeks (Universal)
9	8	19	<b>There She Goes</b> Babyface (Arista)	34	29	10	<b>Oon't Mess With The Radio</b> Nivea (Jive)	59	73	18	<b>Survivor</b> Destiny's Child (Columbia)
10	12	2	<b>Chillin' In Your Benz</b> Estelle (Real Deal/Orpheus)	35	—	3	<b>The Gospel Slide (Jesus Apostles March)</b> Good Fridays Presents Dena Diversa (Good Fridays Production)	60	59	10	<b>Just In Case</b> Jahiem (Divine Mill/Warner Bros.)
11	7	10	<b>Take You Out</b> Luther Vandross (J)	36	36	25	<b>Stranger In My House</b> Tosma (Elektra/EEG)	61	62	5	<b>Everyday's A Party</b> Damoazz (MCA)
12	13	16	<b>Fill Me In</b> Craig David (Widestar/Atlantic)	37	32	2	<b>Trunk Fall Off</b> Jaibird (Ghetto Savvy)	62	51	11	<b>Cluck Cluck</b> The Product G&B Feat. Wyclef (Telle/J)
13	16	10	<b>This Is Me</b> Dream (Bad Boy/Arista)	38	35	17	<b>Fallin'</b> Alicia Keys (J)	63	—	1	<b>Rolla Man</b> Suav Gotti (Strong Arm)
14	11	13	<b>U Remind Me</b> Usher (Arista)	39	69	2	<b>Izzo (H.O.V.A.)</b> Jay-Z (Roc-A-Fella/Def Jam/IDJMG)	64	—	1	<b>Ballin' Out Of Control</b> Jermaine Dupri Feat. Nate Dogg (So So Def/Columbia)
15	14	6	<b>Give</b> The Donz (Heartless)	40	37	11	<b>Hey Hey</b> Athena Cage (Priority)	65	70	9	<b>Grimey</b> Violator Feat. Noreaga (Violator/Loud/Columbia)
16	31	2	<b>I'm Real</b> Jennifer Lopez Feat. Ja Rule (Epic)	41	55	2	<b>Funk</b> Empy Mynd (The Real 4.20/Orpheus)	66	47	5	<b>Set It Off</b> Juvenile (Cash Money/Universal)
17	21	18	<b>Keep It Real</b> Kelli Mack (Rising H)	42	45	3	<b>Candy</b> Foxy Brown Feat. Kelsi (Def Jam/IDJMG)	67	—	19	<b>Oochie Wally</b> OB Finest (H/W/Columbia)
18	23	2	<b>Bye-Bye Baby</b> Brandy Moss-Scott (Heavenly)	43	44	3	<b>Ghetto Girls</b> Lil Bow Wow (So So Def/Columbia)	68	—	1	<b>Because I Got High</b> Afroman (Universal)
19	22	27	<b>Fiesta</b> R. Kelly Feat. Jay-Z (Jive)	44	50	11	<b>Make It Vibrate</b> Rising Sun (Darkside)	69	65	3	<b>Shine</b> Lil Wayne (Cash Money/Universal)
20	10	2	<b>Living It Up</b> Ja Rule Feat. Case (Murder Inc./Def Jam/IDJMG)	45	48	11	<b>Love It</b> Bilal (Moy/Interscope)	70	72	19	<b>My Baby</b> Lil' Romeo (Soule/Priority)
21	28	7	<b>All My Thugs</b> Young Phantoms (Heartless)	46	41	5	<b>Feelin' On Yo Booty</b> R. Kelly (Jive)	71	68	53	<b>One More Chance/Stay With Me</b> The Notorious B.I.G. (Bad Boy/Arista)
22	15	15	<b>She's All I Got</b> Jimmy Cozier (J)	47	57	26	<b>Missing You</b> Case (Def Soul/IDJMG)	72	—	16	<b>Angel</b> Shaggy Feat. Rayvon (MCA)
23	18	7	<b>Let's Be Friends</b> TaTe & Brando (Heartless)	48	40	7	<b>I'm A Thug</b> Trick Daddy (Slip-N-Slide/Atlantic)	73	67	18	<b>Miss California</b> Dante Thomas Feat. Pras (Rat Pack/Elektra/EEG)
24	24	3	<b>Grippin' Grain</b> The Young Millionaires (U-ban Spears/Urban Dreams)	49	49	4	<b>Can't Take It No More</b> Physicist (Long Term South)	74	60	5	<b>We Gonna Make It</b> Jadakass Feat. Styles Of The Lox (Ruff Ryders/Interscope)
25	19	12	<b>Purple Hills</b> D12 (Shady/Interscope)	50	33	14	<b>Y'all Don't Wanna</b> Skullz (Eastern Conference/Rawkus)	75	66	44	<b>Soul Sista</b> Bilal (Moy/Interscope)

Records with the greatest sales gains. © 2001, Billboard/BPI Communications and SoundScan, Inc. Compiled by SoundScan from a national subset panel of core R&B/Hip-Hop stores. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.



## France's Dax Riders Arrive 'Backintown' On Subscience

BY CHUCKY

LONDON—Continuing the legacy of groundbreaking French contributors to electronic music are Dax Riders, an explosive trio that favors Marseilles, France, over Paris as a production base. On Sept. 24, the act's second album, *Backintown*, arrives via Subscience/Polydor.

The band—known for intertwining electro, funk, and house into a camp mélange—has already secured an enviable reputation for its live performances. Although Dax Riders inked a licensing deal (through its own label, Subscience) with Olivier Nusse, head of Universal Licensed Music (ULM) in France, last November, it was their late-night showcase at Midem in Cannes earlier this year that prompted numerous other Universal territories to sign them on the spot.

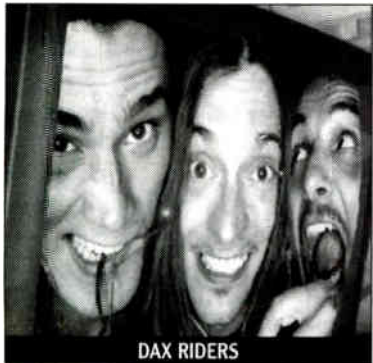
"Their live performance is completely unique in terms of electronic music," says Polydor A&R executive Eddie Ruffett, who signed the band—comprising producers/musicians/co-founders Cedric Azencoth and Olivier Ruel (formerly of Marseilles-based hip-hop group Aleef Possee) and Franco-Argentine vocalist Nicolas Berger-Vachon (aka Erman)—at Midem. "They're like the New York Dolls of the dance scene. They have humor and a real showmanship attitude."

Universal Italy and Urban Records Germany also secured deals with Dax Riders in Cannes.

Ruel and Azencoth formed Dax Riders five years ago. Such early singles as "Faster Than a Dax," the EP *Insert Coins*, and an appearance on the influential *Future Sound of Paris* compilation secured the act's place in the French underground scene.

In 1999, the pair completed its debut full-length, *Dax*. After sending

out a few promotional copies, the duo began courtships with numerous major labels. "We were supposed to release it on Subscience by ourselves," Azencoth says. "So we were really surprised when we were con-



tacted by such labels as Sony, Warner, and EastWest."

A copy also found its way to international DJ/producer Roger Sanchez, notes Ruel, who adds that Sanchez was so impressed he flew to France to meet with the pair. While Sanchez wanted to license the album to his R-Senal label, Dax Riders ultimately went with WEA.

Then came now-permanent third member Erman—a devout fan of Roger Troutman's vocoder mastery—who was originally drafted to contribute to the Dax Riders' live shows. "We wanted to give something new and special to house music," Erman says. As Azencoth and Ruel moved away from samples to a more organic creative process, Erman's funk influences made a distinct impression on the band's overall sound.

"For us, the second album is the first real album because of all the concerts we have done," Ruel says. "From our live shows, we've learned a lot

about the interaction that occurs between music and people."

At the present time, the self-managed Dax Riders—which are booked by their Paris-based Subscience label—are confirming plans for an upcoming tour. Additionally, Ruffett confirms that a Web-based promotional and marketing campaign is forthcoming.

*Backintown* is preceded by the single "People" on Monday (17). This follows in the footsteps of a limited-edition 12-inch ("Real Fonky Time"/"Don't Worry").

In France—where the album arrived Sept. 11 (on Subscience/ULM)—"People" was released in June and became a top 40 hit. Additionally, the video for the track has proved very popular on MTV France.

"Their video is incredibly inspired and is enjoying high rotation," notes MTV Europe senior VP of talent and music Harriett Brand. "It's a video that everybody's got their eyes on across Europe, and it's causing quite a stir at MTV internally."

In the U.S., MCA is scheduled to issue *Backintown* Jan. 22, 2002, with "Real Fonky Time" streeting Nov. 6, confirms MCA director of A&R Mark Davenport. The single will include additional production by Nile Rodgers and Reverend Run (the latter of Run-D.M.C.). Davenport says the pair has created an "old-school-styled smash."

Davenport adds that he's incredibly excited about Dax Riders. "I've seen them perform in Germany, and their live show takes dance and electronic to another level," he says. "And by infusing their sound with a mix of contemporary French club music and American funk à la acts like Parliament and the Zapp Band, they've made one great house record."

vibrant rhythms of Africa. Guests on the set include Congolese vocalist Alain Nkosi Konda and Cameroonian guitarist Dominique Kanza ("Ko Ko"); Antibalas ("Aro"); flutist Talib Kibwe ("Espiritu du Tempo"), and Nina Simone ("See Line Woman").

• **DJ Encore Featuring Engeline**, "I See Right Through to You" (MCA single). MCA has wisely licensed this melodic slice of Euro-pop/trance from Universal Music Denmark. The buoyant track is perfect for club and radio DJs that embraced such titles as **Ian Van Dahl Featuring Marsha's** "Castles in the Sky" and **Aurora Featuring Naimee Coleman's** "Ordinary World." Expect an album Nov. 13.

MICHAEL PAOLETTA

### The Beat Box Hot Plate

**Svahn**—has been making sweet, soulful, Naked Music-style house music for such labels as Plastic City and Yoshitoshi Recordings. The pair continues this tradition on its third (first domestic) full-length. Primarily instrumental, the set does feature beautiful vocal stylings courtesy of **Caroline Leander** ("Phuture Vibes") and **Josefina** ("Bluesless").

• **Jerome Sydenham & Kerri Chandler**, *Saturday* (Ibadan Recordings album). Produced by Sydenham, Chandler, and **Dennis Ferrer**, *Saturday* is a fine study in Chicago-rooted house music crossed with the

• **Anthony Mac**, *GBH New York* (Topaz/RED album). Having recently celebrated its third anniversary, New York City's weekly party GBH (held at Centro-Fly) now enters the brand-as-compilation market. Mixed by resident DJ Anthony Mac, the set is a true representation of the GBH sound, which means major dollops of funky diva vocals and soulful house with infusions of tech- and tribal-house. Highlights of this seamlessly mixed set include **Eartha Kitt's** "This Is My Life" and **Davidson Ospina's** "Can Ya Feel."

• **YMC, Essentials** (Yoshitoshi Recordings album). Since the late '90s, Swedish duo YMC—**Yan** (aka **Jan Lutgebaucks**) and **Cpook?E** (pronounced "spooky," aka **Erik**

## Beat Box™

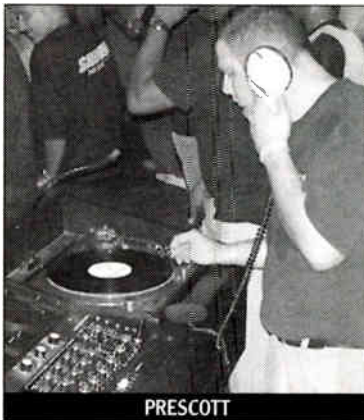


by Michael Paoletta

**HOUSE WORK:** These days, going out in New York City is more miss than hit. As a seasoned clubgoer raised on a healthy diet of DJs who reveled in variations (think mood, tempo, emotion, and rhythm) in the course of one evening, I find most nights out now numbingly boring. Regardless of the situation, I've never been fond of DJs whose sets rely on relentless, dare I say monotonous, beats.

Judging from all the packed dancefloors I've experienced (at the city's big-room clubs), it appears that I'm very much in the minority. The majority of punters seem to be into the music being played. Of course, people in certain headspaces may enjoy dancing to an endless array of indecipherable, metronome-like tracks.

But those with a penchant for the exact opposite found much respite



Sept. 8, when V2 Records and specialty dance retailer Dance Tracks NYC banded together for Pier Pressure 2, held on the fantail of the Intrepid. DJ duties for this special event were handled by **Sting International** (aka Grammy Award-winning producer **Shaun Pizzonia**) and Dance Tracks owner **Stefan Prescott**.

The seven-hour soiree—a promotion for the forthcoming release of the Prescott-mixed *Do You Know House? Vol. 1* (V2, due Sept. 25)—celebrated the musical diversity that can exist on today's dancefloors.

"Parties are too polarized these days," Prescott says, referring to many DJs' predilection for genre-specific sets. "This party reflected the musical diversity of the album."

*Do You Know House? Vol. 1* proudly shines the spotlight on the various beats and rhythms that comprise the multi-hued house music landscape. **Gypsy's** 9-year-old "Funk de Fino" could be mistaken for a contemporary trance track of the multi-textured kind, while **A Man Called**

**Adam's** "Techno Powers" overflows with melancholy jazz-house sentiment. "Starlight" by **Model 500** (aka **Juan Atkins**) is Detroit techno at its finest. Those looking for delicious slices of diva soul need look no further than tracks like **Pacha's** "One Kiss" and **DJ Rasoul Featuring Shanan's** "Let Me Love You."

Basically, Prescott explains, "I've compiled a set that features hard-to-find tracks that people are looking for. Plus, it's always good for people to know what came before, especially in these times of lame sample-based records."

In addition to the musical diversity that was on display, Prescott credits the success of Pier Pressure 2—which he says attracted 1,600 party people—to an attitude-free atmosphere ("We treated everybody with respect") and a good sound system. Also, he adds, "we do it for the love of the music, not the money." Rather refreshing words in these times of New York nightlife being corporately clubbed to death.

**GIMME SHELTER:** New York City's revered house music party Shelter will host its last dance at the Vinyl club on Saturday (15). Shelter co-founder/co-organizer (and **Blaze** member) **Kevin Hedge** cites changing conditions in clubland for the weekly event's halt—specifically the shuttering of Twilo last spring. We wouldn't be surprised if future Saturdays at Vinyl reflect Twilo's fascination with big-name European DJs. Let's hope Shelter finds another venue to call home—and quick.

**ANTICIPATION:** England's **Charles Webster**, who has brought many a smile to our faces via his recordings as **Presence** and **Furry Phreaks**, is gearing up for the Nov. 6 release of his first solo album under his given name. Unlike previous recordings, *Born on the 24th of July* (Stara Recordings) was conceived and written primarily from a proper songwriting perspective, says Webster, whose influences include **Rickie Lee Jones**, **Marvin Gaye**, and **Natalie Merchant**.

We hear that **Scuba** (the recording moniker for **King Britt & Victor Duplaix**) is scheduled to begin work on a new project next month. In the meantime, Britt tells us there are several Scuba remixes and new tracks that he's currently shopping to labels as the concept for the eventual album. According to Britt, "This album will put the 'sexy' in electronica."



Club Play					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE Imprint & Number/Promotion Label	ARTIST
<b>NUMBER 1</b> 1 Week At Number 1					
1	3	4	6	ABSOLUTELY NOT J21100	Deborah Cox
2	4	6	8	STAND STILL Groovicious 253/Strictly Rhythm	Aubrey
3	2	3	9	TELL ME WHO Elektra PROMD/EEG	Tamia
4	6	8	10	KEEP IT COMING King Street 1124	7 Featuring Mona Monet
5	1	1	8	I FEEL LOVED Mute 42398/Reprise	Depeche Mode
6	7	13	5	FEEL THIS 2001 Strictly Rhythm 12611	Robbie Rivera
7	10	14	5	LITTLE L Epic 79638	Jamiroquai
8	11	17	4	CRYSTAL Reprise 42397	New Order
9	12	15	7	DIGITAL LOVE Virgin PROMD	Daft Punk
10	9	5	10	THANK YOU Arista 13996	Dido
11	5	7	11	NAME OF THE GAME Outpost/Geffen 49759/Interscope	The Crystal Method
12	22	37	3	YES Tommy Boy 2286	Amber
13	13	16	7	BOOTYLICIOUS Columbia 79622	Destiny's Child
14	19	27	5	KNOW YOU CAN Strictly Rhythm 12607	Whatever, Girl
15	8	2	10	RUNNING (REMIXES) Tommy Boy Silver Label 2208/Tommy Boy	Information Society
16	20	24	6	LOVE'S ON TIME Junior Vasquez 009	Barbara Tucker
17	25	30	4	OFFICIAL CHEMICAL Geffen PROMD/Interscope	Dub Pistols
18	23	28	6	AM TO PM Def Soul 57297/IDJMG	Christina Milian
19	18	20	7	LET U GO Radical 99080	ATB Featuring The Wild Strawberries
20	26	36	4	KEEP ON MOVIN' Definity 012	Frankie Knuckles Featuring Nicki Richards
21	15	9	12	ROMEO XL 38783/Astralwerks	Basement Jaxx
22	27	41	4	LET'S GET TOGETHER Big Beat PROMD/Adantic	Soul Logic
<b>POWER PICK</b>					
23	30	46	3	THE PLAYER (REMIXES) Philly Groove PROMD/The Right Stuff	First Choice
24	21	21	6	SALSOUL NUGGET (IF U WANNA) B & B PROMD/Adantic	M&S Presents The Girl Next Door
25	24	18	13	INSIDE YOUR SECRET Java PROMD/Capitol	Celeste Prince
26	31	45	3	NEVER GET ME Kult 103	Dynamix Presents Nina Eve
27	32	40	4	LA BOMBA Sony Discos PROMD	Azul Azul
28	14	12	12	YOU SET ME FREE Groovicious 248/Strictly Rhythm	Abigail
29	16	11	14	WE COME 1 Cheeky PROMD/Arista	Faithless
<b>HOT SHOT DEBUT</b>					
30			1	BREAK 4 LOVE Star 89 1217	Peter Rauhofer + Pet Shop Boys=The Collaboration
31	34	32	7	TWISTING MY BRAIN G2 023/Strictly Rhythm	Chris Soul & Rob Mirage
32	42		2	BUTTERFLY Blue2 001/Blueplate	Kylie Minogue
33	46		2	LA LA LAND Relief 2004/Cajual	Green Velvet
34	29	26	8	EVERYTHING YOU NEED Vicious Grooves/C2 PROMD/Columbia	Madison Avenue
35	17	10	12	SOMEONE TO CALL MY LOVER Virgin 38799	Janet
36	28	25	8	ALEGRIA Phearce Musica 02	Soul'amour
37			1	IT BEGAN IN AFRIKA Freestyle Out/Astralwerks PROMD/Virgin	The Chemical Brothers
38			1	IMAGINATION Star 69 1230	Ceevox
39	37	42	5	JUNGLE G2 025/Strictly Rhythm	That Kid Chris
40			1	YOU MAKE ME FEEL GOOD Centaur PROMD	Pat Hodges
41	35	34	7	BALMES (A BETTER LIFE) V2 PROMD	Ian Pooley Featuring Esthero
42			1	PHILLY GROOVE Jellybean 2630	Roman & Danny Krivit Featuring Linda Clifford
43	36	35	10	OOH LA LA The DAS Label PROMD/Interscope	Valeria
44			1	VAMOS A BAILAR (ESTA VIDA NUEVA) Columbia IMPORT	Paola & Chiara
45	43	47	6	RESURRECT ME (LIFT ME UP) West End 1005	Marty Thomas
46			1	GROOVELINE Lefwing PROMD	Pete Lorimer Vs. Heatwave
47	45	49	3	LOVERBOY Virgin 38793	Mariah Carey Featuring Cameo
48			1	LOST VAGUENESS Network PROMD	Utah Saints
49	39	39	9	ELEVATION Interscope PROMD	U2
50	33	33	10	IT'S ALRIGHT Razor & Tie 80784	Chili Hi Fly

Maxi-Singles Sales					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE Imprint & Number/Distributing Label	ARTIST
<b>NUMBER 1</b> 2 Weeks At Number 1					
1	1	21	13	WHERE THE PARTY AT So So Def/Columbia 79605/CRG	Jagged Edge With Nelly
2	1	10	10	ALL OR NOTHING J21056	D-Town
3	2	11	11	BOOTYLICIOUS Columbia 79622/CRG	Destiny's Child
4	5	4	4	I WANNA BE BAD Lava/Atlantic 85146/AG	Willa Ford
5	4	3	4	CRYSTAL Reprise 42397/Warner Bros	New Order
6	7	5	11	THIS IS ME Bad Boy 79403/Arista	Dream
7	18		2	I'M REAL Epic 79639	Jennifer Lopez Featuring Ja Rule
8	6	7	20	WHAT IT FEELS LIKE FOR A GIRL Mavencik 42372/Warner Bros	Madonna
9	8	17	17	FILL ME IN Wildstar/Atlantic 88086/AG	Craig David
10	9	6	8	LOVERBOY Virgin 38793	Mariah Carey Featuring Cameo
11	10	25	3	U REMIND ME Arista 15024	Usher
12	11	10	6	I FEEL LOVED Mute/Reprise 42398/Warner Bros	Depeche Mode
13	14	11	30	STRANGER IN MY HOUSE Elektra 67173/EEG	Tamia
14	15	13	14	A WHITER SHADE OF PALE/A QUESTION OF HONOUR Nemo Studio 79374/Anget	Sarah Brightman
15	13	12	19	SURVIVOR Columbia 79566/CRG	Destiny's Child
16	16	15	56	MUSIC Mavencik 44929/Warner Bros	Madonna
17	12	9	5	WITHOUT YOU Xtreme 831	Digital Allies Featuring Richard Luzzi
18	17	14	29	BY YOUR SIDE Epic 79544	Sade
19	22	17	35	CASTLES IN THE SKY Robbins 72046	Ian Van Dahl Featuring Marsha
20	19	16	16	I DO!! Arista 13973	Toya
21	25	23	17	STAR 69 (WHAT THE F**K) Skint/Astralwerks 38777/Virgin	Fatboy Slim Featuring Roland Clark
22	20	24	34	DON'T TELL ME Mavencik 44910/Warner Bros	Madonna
23			3	THE GOSPEL SLIDE (JESUS APOSTLES MARCH) Good Fridays Production 0101	Good Fridays Presents Dana Divine
24	21	19	45	SANDSTORM Groovicious 227/Strictly Rhythm	Darude
25	24	20	72	DESERT ROSE A&M 49732/Interscope	Sting Featuring Cheb Mami

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 Sa es chart CD Maxi-Single available Vinyl Maxi-Single available Cassette Maxi-Single available ©2001, Billboard/BPI Communications and SoundScan, Inc.

Club Play		Maxi-Singles Sales	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
1		1	
MUHAMMAD ALI Faithless Cheeky		LITTLE L Jamiroquai Epic	
2		2	
RAPTURE (TASTES SO SWEET) Lio Mute		SOMEONE TO CALL MY LOVER Janet Virgin	
3		3	
BOUNCE Uberzone Astralwerks		RECEIVER New Deal Jive Electro	
4		4	
GET UP Maxz Volume Feat. Norma Jean Strictly Rhythm		ABSOLUTELY NOT Deborah Cox J	
5		5	
EL BIMBO LATINO Love Selective Tommy Boy Silver Label		SUCH IS LIFE Rank 1 Feat. Shanokee Tommy Boy Silver Label	

Breakouts: Titles with future chart potential, based on club play or sales reported this week. ©2001, Billboard/BPI Communications and SoundScan, Inc.

THIS WEEK	LAST WEEK	WEEKS ON	ARTIST Imprint & Number/Distributing Label	TITLE
<b>NUMBER 1</b> 2 Weeks At Number 1				
1	1	2	BJORK Elektra 62653/EEG	Vespertine
2	6	6	THE CRYSTAL METHOD Outpost/Geffen 493063/Interscope	Tweekend
3	11	11	VARIOUS ARTISTS Warner/Elektra/Atlantic 14720/Arista	Totally Dance
4	12	12	THE WISEGUYS Ideal/Klammoth 810015/Hollywood	The Antidote
5	13	13	DAFT PUNK Virgin 49606*	Discovery
6	13	13	VARIOUS ARTISTS Robbins 75022	Trance Party (Volume One)
7	NEW		PAUL OAKENFOLD Perfecto 05/Mushroom	Ibiza
8	7	7	DARUDE Groovicious 106/Strictly Rhythm	Before The Storm
9	NEW		ORBITAL FFRR 40678/London/Sire	The Altogether
10	8	5	ATB/GEORGE ACOSTA Ultra 1081	Trance Nation America Two
11	NEW		FATBOY SLIM Skint/Astralwerks 50460/Virgin	Halfway Between The Gutter And The Stars
12	10	13	SOUNDTRACK Elektra 62653/EEG	Lara Croft: Tomb Raider
13	11	3	GIGI D'AGOSTINO Media 14719/Arista	L'amour Toujours
14	NEW		BAD BOY BILL Mix Connection 51005	Bangin' The Box - Vol. 5
15	14	13	LOUIE DEVITO E-Lastik 5902	N.Y.C. Underground Party Volume 3

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 (Gold), Certification of 200,000 units (Platinum), Certification of 400,000 units (Multi-Platinum). \*Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices market EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Heatseeker Impact shows albums removed from Heatseekers this week. \* indicates past or present Heatseeker title. ©2001, Billboard/BPI Communications and SoundScan, Inc.

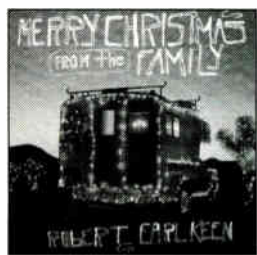


# Nashville Scene

by Phyllis Stark



**ARTIST NEWS:** A book based on Robert Earl Keen's humorous holiday anthem "Merry Christmas From the Family" is being published by Nashville-based Dance Floor Books, which is distributed by Rutledge Hill Press. The package includes an 88-page holiday book written by Keen,



plus a CD containing his performance of the song. A video of the song has been delivered to CMT

and GAC, and the song will also be worked at country and rock radio during the holiday season, including a promotion with the syndicated John Boy & Billy show. Dixie Chicks recorded "Merry Christmas From the Family" last year for Rosie O'Donnell's Christmas album. Keen will embark on a six-city book signing tour.

Cyndi Thomson has been added as an opening act to the fall leg of Jo Dee Messina's Burn tour, which runs through December. Current opener Rascal Flatts will continue on the tour as well.

Martina McBride has been added to the lineup for Farm Aid, set for Sept. 29 in Noblesville, Ind. CMT will telecast the show live. Other performers include Willie Nelson, Neil Young, John Mellencamp, Arlo Guthrie, and a solo performance from Dave Matthews.

Alan Jackson will kick off the list of entertainers performing at the Texas Stampede rodeo, set for Oct. 25-28 in Dallas. Also set to perform are Robert Earl Keen, Willie Nelson, Toby Keith, Sara Evans, Phil Vassar, Martina McBride, Clay Walker, and Lee Ann Womack.

**UPCOMING RELEASES:** Kenny Rogers will release the first live album of his career, *Live by Request*, Oct. 23 on his Dreamcatcher Records label. It will be his 60th album. The 17-song collection will also be available on DVD and VHS. It was taped in New York City in September 2000 on the A&E Network's *Live by Request* show.

Ark 21 Records will release John Berry's first album in nearly two years, *All the Way to There*, Oct. 16. It was recorded at his home studio in Athens, Ga. Among Berry's songwriting collaborators on the album is Barenaked Ladies guitarist/vocalist Ed Robertson.

Dale Watson will release the Audium Records album *Christmas Time in Texas* Oct. 9.

Lee Ann Womack recently recorded a duet with Willie Nelson, "Mendocino Country Line," for his upcoming album, *Great Divide*. The ballad was written by Bernie Taupin. Kenny Chesney, meanwhile, has cut a seven-minute version of Bruce Springsteen's "One Step Up" for his next album, due in 2002.

Meredith Edwards' song "Ready to Fall" will be included on the soundtrack to the Miramax film *On the Line*, which stars her manager, Lance Bass. The film is scheduled for release Oct. 19, with the soundtrack due Oct. 9.

**SIGNINGS:** Audium Records has signed Tony Joe White to its artist roster. His first recording for the label will be an acoustic blues album, *The Beginning*, due in stores Oct. 9. The record was previously available only on White's Web site.

Songwriter Bill Luther has renewed his co-publishing agreement with BMG Songs' Nashville operations. His songs have been recorded by Tim McGraw, Faith Hill, Kenny Chesney, and others.

The Farm, a co-publishing venture between Jackie Solomon Chancey and Hamstein Music Group, has signed Troy Jones to a songwriting deal. Jones has had previous songwriting agreements with PolyGram Music and Universal Music Publishing.

Buddy Lee Attractions has signed Tim Rushlow for booking. Rushlow, formerly on Atlantic Records, is now signed to the Nashville-based Scream label.

Crystal Gayle has signed with Agency for the Performing Arts for booking representation.

Larry Gatlin has signed with Nashville-based Webster & Associates for public relations and media representation. Gatlin is planning the Gatlin Brothers Christmas Show, a touring musical reunion with brothers Steve and Rudy.

**AROUND THE INDUSTRY:** Former Decca and Atlantic promotion coordinator Trudie Richardson joins Audium Records as marketing manager.

Former Monument Records West Coast regional promoter Pamela Newman has launched the Edge of Country, a Los Angeles-based artist and project development, promotion, and consulting company. Former Lucky Dog artist Bruce Robison is among her first clients.

## Ralph Stanley Duets With 'Sweethearts' On Rebel Records

BY RAY WADDELL

NASHVILLE—A half-century deep into a career that keeps gaining momentum, mountain-music legend Ralph Stanley offers up another all-star collaboration Sept. 25, with his new Rebel Records set, *Clinch Mountain Sweethearts*.

A fitting follow-up to Stanley's commercially and critically successful *Clinch Mountain Country* in 1998, *Sweethearts* pairs Stanley on duets with a diverse group of female vocalists from the pop, gospel, folk, bluegrass, and traditional/contemporary country worlds.

It is a testament to Stanley's vocal purity that the pairings work exceptionally well in virtually every instance, with Stanley not altering his own style in the least. Put simply, guest performers come his way rather than he theirs.

"I enjoyed it," Stanley says, in typically understated style, of recording *Sweethearts*. "I think all the girls done a fine job, and I enjoyed singing with them."

Guest artists include Joan Baez, Pam Tillis, Gillian Welch, Iris DeMent, Dolly Parton, Maria Muldaur, Sara Evans, Kristi Stanley, Melba Montgomery, Jeannie Seely, Lucinda Williams, and others. Stanley, 74, says he personally chose most of his duet partners, largely based on whether they could handle "my style of music and the way I play and sing. I wanted to keep as much of the Stanley sound as I could."

### BORN A REBEL

The "Stanley" sound hails from the mountains of Virginia, where Ralph Stanley and his brother Carter formed the Stanley Brothers in 1946. Carter Stanley died of cancer in 1966, and Ralph went on to record some 180 albums, by his count. Stanley has recorded for Charlottesville, Va.-based Rebel Records for more than 20 years.

The new record boasts numerous highlights, including a rambunctious "Ridin' That Midnight Train" with DeMent; a chilling "Oh Death" with Welch; a delicate, melodic rendering of "Loving You Too Well" with Parton; and the soaring honky-tonker "The Memory of Your Smile" with Muldaur.

Elsewhere, Seely and Stanley take a gospel stance on "I'm Ready to Go," Tillis and Stanley offer a subtle take on "Will You Miss Me," and Lucinda Williams sounds Appalachian-authentic on the backwoods wake-up call "Further Along."

Less effective is an affected Chely Wright vocal on "Angel Band" and an out-of-her-element-sounding

Baez on "Weeping Willow."

Stanley has his own opinions, mostly kept to himself. "Dolly Parton did good on her song, and I liked Melba Montgomery a lot on that Hank Williams song ["You Win Again"]," he says. "And I think my daughter-in-law Kristi [wife of Ralph II] done a really fine job [on "I'll Never Grow Tired of You"]."

Stanley says he was familiar with all the songs before heading into the studio—most of them were Stanley songs. "Most of the [duet partners] came in with the songs they preferred to do, and most of them picked the songs I would have."



STANLEY

### IS IT BLUEGRASS?

Asked about a bluegrass resurgence, aided by the Coen Brothers' film *O Brother, Where Art Thou?* (in which Stanley himself offers up a stark reading of "O Death"), Stanley says he's not even sure what constitutes bluegrass music.

"When I started playing back in '46, it wasn't even called bluegrass," Stanley offers. "It was old-time mountain music, or hillbilly music. I never called my music exactly bluegrass. Now, just about anybody with a banjo or a guitar, they call it bluegrass, so I don't know what bluegrass really is. I think I do old-time mountain music, old-time country, or soul."

Whatever you call it, Stanley admits the current surge of popularity in acoustic music caught him somewhat off-guard.

"I never dreamed it would get this big, and I'm proud it has," he says. "Back when you start, you never really think it's a-gonna last that long. I thank people for likin' this music that's a-goin' on today, especially us old-timers."

Like it they do, according to Rebel Records president/owner Dave Freeman, who says Stan-

ley's music has done better than ever during the past few years. *Clinch Mountain Country* is Stanley's best seller ever, and a 2000 compilation, *Man of Constant Sorrow*, is one of the fastest sellers in label history—despite the fact that there was no new material included.

"*Clinch Mountain Country* did really well, but not as well as it could've done," Freeman says. "A lot of people weren't expecting it in the trades. Now retail is very aware, and Norma Morris at [publicity firm] the Press Office has been working with Ralph for the last three years, and he's been getting great press, which makes a big difference. People are taking this type of music more seriously in general, partly because of *O Brother*."

Rebel Records is distributed primarily by DNA, which will work on positioning and listening posts in mainstream retailers, Freeman says. Advertising will be purchased in bluegrass trades. Freeman says, "The biggest challenge in bluegrass is to get the word out. It's not a big chunk of the market, so if you can get 4%-5% of record buyers, you're doing well."

### STRONG RETAIL ORDERS

Orders for *Clinch Mountain Sweethearts*, Stanley's 35th Rebel album, are higher than for any previous Stanley release, Freeman says.

John Bronicki, music buyer for Ann Arbor, Mich.-based Borders Books & Music, anticipates solid sales with *Clinch Mountain Sweethearts*, just as the chain did with *Man of Constant Sorrow*. He believes the diverse duet partners will make for an interesting Stanley collaboration.

"I'm sure we'll put the new record on sale and promote it on listening posts right through the holidays," Bronicki says. "We do really well with Ralph Stanley."

For his part, Stanley will continue his hard-touring regimen, which still consists of more than 180 dates a year. "I believe it's tougher on the young people [touring] with me than it is on me," Stanley says, with more than a hint of pride. "I can take it better than just about anybody in the crowd, I believe."

The artist is also ready to record again, he says. "I'm gonna be a-doin' a solo project of old-time soul music that should be recorded in October, out in January," he says, adding that he's always worked quickly. "The first time we recorded for Rebel Records, the man set up five days to do the project, and we finished in six hours."



SEPTEMBER 22  
2001

Billboard

# Top Country Albums

The top selling albums compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by



THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION
<b>NUMBER 1</b> 20 Weeks At Number 1													
1	2	1	40	<b>SOUNDTRACK</b> ▲ Mercury 170069 (11.98/18.98)	<b>O Brother, Where Art Thou?</b>	1	40	38	7	7	<b>TRACY BYRD</b> RCA 67009/RLG (11.98/17.98)	<b>Ten Rounds</b>	12
2	1	—	2	<b>TOBY KEITH</b> DreamWorks 450297/Interscope (12.98/18.98)	<b>Pull My Chain</b>	1	41	42	—	2	<b>VARIOUS ARTISTS</b> MCA Nashville 170189 (11.98/18.98)	<b>Earl Scruggs And Friends</b>	41
3	3	2	58	<b>SOUNDTRACK</b> ▲ Curb 78703 (11.98/17.98)	<b>Coyote Ugly</b>	1	42	40	33	15	<b>MARY CHAPIN CARPENTER</b> Columbia 85176/Sony (12.98 EQ/18.98)	<b>Time* Sex* Love*</b>	6
4	4	3	20	<b>TIM MCGRAW</b> ▲ Curb 78711 (12.98/18.98)	<b>Set This Circus Down</b>	1	<b>43</b>	<b>NEW</b>	—	1	<b>JEFF CARSON</b> Curb 77937 (11.98/17.98)	<b>Real Life</b>	43
5	5	4	4	<b>ALISON KRAUSS &amp; UNION STATION</b> Rounder 610495/IDJMG (11.98/17.98)	<b>New Favorite</b>	3	44	52	56	45	<b>HOT SHOT DEBUT</b>		
6	6	6	11	<b>LONESTAR</b> ● BNA 67013/RLG (12.98/18.98)	<b>I'm Already There</b>	1	44	52	56	45	<b>GREATEST GAINER</b>		
7	7	5	68	<b>LEE ANN WOMACK</b> ▲ MCA Nashville 170099 (11.98/17.98)	<b>I Hope You Dance</b>	1	45	43	42	79	<b>GEORGE STRAIT</b> ▲ MCA Nashville 170100 (11.98/17.98)	<b>Latest Greatest Straitest Hits</b>	1
8	8	7	50	<b>KENNY CHESNEY</b> ▲ BNA 67976/RLG (11.98/17.98)	<b>Greatest Hits</b>	1	46	45	41	64	<b>BILLY GILMAN</b> ▲ Epic 62087/Sony (11.98 EQ/17.98)	<b>One Voice</b>	2
9	10	8	42	<b>TIM MCGRAW</b> ▲ Curb 77329 (11.98/18.98)	<b>Greatest Hits</b>	1	47	48	46	18	<b>MARK MCGUINN</b> Epic 68557 (10.98/16.98) *	<b>Mark McGuinn</b>	18
10	9	9	6	<b>BLAKE SHELTON</b> Warner Bros. 47327/WRN (11.98/17.98)	<b>Blake Shelton</b>	3	48	44	43	47	<b>DARRYL WORLEY</b> Dunwich 11012/Interscope (10.98/16.98) *	<b>Hard Rain Don't Last</b>	33
11	11	12	6	<b>CYNDI THOMSON</b> Capitol 66918 (11.98/17.98)	<b>My World</b>	7	49	47	44	59	<b>AARON TIPPIN</b> ● Lyric Street 165011/Hollywood (10.98/19.98)	<b>People Like Us</b>	5
12	13	11	106	<b>DIXIE CHICKS</b> ▲ Mercury 170069 (11.98/18.98)	<b>Fly</b>	1	50	46	45	56	<b>RODNEY CARRINGTON</b> Capitol 62427 (10.98/17.98) *	<b>Morning Wood</b>	18
13	12	13	48	<b>SARA EVANS</b> ▲ RCA 67968/RLG (11.98/17.98)	<b>Born To Fly</b>	6	51	49	47	16	<b>ROY D. MERCER</b> Capitol 62519 (10.98/16.98) *	<b>Roy D. Mercer Vs. Yankees</b>	24
14	15	14	44	<b>ALAN JACKSON</b> ▲ Arista Nashville 18891/RLG (11.98/17.98)	<b>When Somebody Loves You</b>	1	52	50	52	98	<b>ALAN JACKSON</b> ▲ Arista Nashville 18892/RLG (10.98/17.98)	<b>Under The Influence</b>	2
15	14	14	7	<b>SOUNDTRACK</b> Last Highway 170221/Mercury (12.98/18.98)	<b>Down From The Mountain</b>	10	53	51	51	99	<b>ANNE MURRAY</b> ● Scepter 29251 (10.98/16.98)	<b>What A Wonderful World</b>	4
16	16	17	21	<b>BROOKS &amp; DUNN</b> ● Arista Nashville 67003/RLG (12.98/18.98)	<b>Steers &amp; Stripes</b>	1	54	54	54	36	<b>VARIOUS ARTISTS</b> UTV 170137 (11.98/17.98)	<b>Everlasting Love Songs</b>	19
17	17	18	49	<b>TRAVIS TRITT</b> ● Columbia 62186/Sony (11.98 EQ/17.98)	<b>Down The Road I Go</b>	8	55	53	49	12	<b>SOUNDTRACK</b> Vanguard 73566 (18.98 CD)	<b>Songcatcher</b>	42
18	18	16	5	<b>CAROLYN DAWN JOHNSON</b> Arista Nashville 69336 (10.98/16.98)	<b>Room With A View</b>	8	56	54	54	72	<b>ROY D. MERCER</b> Virgin 45085/Capitol (10.98/16.98)	<b>Greatest Hits: The Best Of How Big'a Boy Are Ya?</b>	26
19	21	22	26	<b>TRICK PONY</b> Warner Bros. 47927/WRN (11.98/17.98)	<b>Trick Pony</b>	12	57	55	61	26	<b>DELBERT MCCLINTON</b> New West 6024 (17.98 CD)	<b>Nothing Personal</b>	20
20	22	21	14	<b>TRISHA YEARWOOD</b> MCA Nashville 170200 (11.98/17.98)	<b>Inside Out</b>	1	<b>PACESETTER</b>						
21	23	23	97	<b>TOBY KEITH</b> ▲ DreamWorks 450299/Interscope (10.98/16.98)	<b>How Do You Like Me Now?!</b>	9	58	64	64	62	<b>RONNIE MILSAP</b> Virgin 48871/Capitol (17.98/24.98)	<b>40 #1 Hits</b>	19
22	19	15	28	<b>JESSICA ANDREWS</b> ● DreamWorks 450248/Interscope (10.98/16.98)	<b>Who I Am</b>	2	59	59	52	52	<b>SOUNDTRACK</b> BNA 67963/RLG (11.98/17.98)	<b>Where The Heart Is</b>	18
23	24	20	96	<b>FAITH HILL</b> ▲ Warner Bros. 47373/WRN (12.98/18.98)	<b>Breathe</b>	1	60	58	57	93	<b>JEFF FOXWORTHY</b> Warner Bros. 47427/WRN (10.98/16.98)	<b>Greatest Bits</b>	17
24	20	10	3	<b>MARK WILLS</b> Mercury 170209 (11.98/17.98)	<b>Loving Every Minute</b>	10	61	59	53	11	<b>LILA MCCANN</b> Warner Bros. 45002/WRN (11.98/17.98)	<b>Complete</b>	18
25	26	24	40	<b>NICKEL CREEK</b> Sugar Hill 3385 (16.98 CD) *	<b>Nickel Creek</b>	17	62	57	55	33	<b>DOLLY PARTON</b> Sugar Hill 3927 (10.98/16.98)	<b>Little Sparrow</b>	12
26	25	25	66	<b>RASCAL FLATTS</b> ● Lyric Street 165011/Hollywood (11.98/17.98) *	<b>Rascal Flatts</b>	14	63	63	—	2	<b>CONFEDERATE RAILROAD</b> Audium 8137 (11.98/16.98)	<b>Unleashed</b>	63
27	30	29	45	<b>JAMIE O'NEAL</b> Mercury 170192 (11.98/17.98)	<b>Shiver</b>	14	64	65	66	17	<b>CLAY WALKER</b> Giant 24759/WRN (11.98/17.98)	<b>Say No More</b>	14
28	27	26	19	<b>MONTGOMERY GENTRY</b> Columbia 62187/Sony (11.98 EQ/17.98)	<b>Carrying On</b>	6	65	65	—	1	<b>RANDY TRAVIS</b> Image 744 (17.98 CD)	<b>Live - It Was Just A Matter Of Time</b>	65
29	29	32	15	<b>BRAD PAISLEY</b> Arista Nashville 67968/RLG (11.98/17.98)	<b>Part II</b>	3	66	60	62	21	<b>LORRIE MORGAN &amp; SAMMY KERSHAW</b> RCA 67284/RLG (11.98/17.98)	<b>I Finally Found Someone</b>	13
30	36	37	58	<b>JO DEE MESSINA</b> ● Curb 77977 (11.98/17.98)	<b>Burn</b>	1	67	56	50	9	<b>THE DEL MCCOURY BAND</b> Curb/Lyric Street 90209/Hollywood (10.98/16.98)	<b>Del And The Boys</b>	50
31	34	34	19	<b>TAMMY COCHRAN</b> Farewell Bend/Sony (11.98/17.98)	<b>Tammy Cochran</b>	31	68	66	63	23	<b>TRAVIS TRITT</b> Warner Bros. 47376/WRN (11.98 CD)	<b>Super Hits Series Volume 2: Travis Tritt</b>	50
32	28	31	98	<b>GARY ALLAN</b> ● MCA Nashville 170101 (11.98/17.98)	<b>Smoke Rings In The Dark</b>	9	69	61	70	100	<b>MARTINA MCBRIDE</b> ▲ RCA 67898/RLG (10.98/16.98)	<b>Emotion</b>	3
33	33	30	41	<b>CHRIS CAGLE</b> Capitol 62188 (11.98/17.98)	<b>Play It Loud</b>	20	70	72	60	6	<b>JUNIOR BROWN</b> Curb 78704 (11.98/17.98)	<b>Mixed Bag</b>	52
34	31	27	32	<b>LEANN RIMES</b> ● Curb 77977 (11.98/17.98)	<b>I Need You</b>	1	71	71	—	88	<b>REBA MCENTIRE</b> ▲ MCA Nashville 170191 (11.98/17.98)	<b>So Good Together</b>	5
35	32	28	11	<b>PATTY LOVELESS</b> Epic 62087/Sony (11.98/17.98)	<b>Mountain Soul</b>	19	72	72	—	1	<b>HAL KETCHUM</b> Curb 78704 (11.98/17.98)	<b>Lucky Man</b>	72
36	37	35	31	<b>DIAMOND RIO</b> Arista Nashville 67999/RLG (11.98/17.98)	<b>One More Day</b>	5	73	62	58	21	<b>HAYSEED DIXIE</b> Dualtone 1104/Razor & Tie (16.98 CD)	<b>A Hillbilly Tribute To AC/DC</b>	47
37	41	40	81	<b>PHIL VASSAR</b> Arista Nashville 18891/RLG (10.98/16.98) *	<b>Phil Vassar</b>	23	74	71	72	49	<b>ROY D. MERCER</b> Virgin 45003/Capitol (10.98/16.98) *	<b>How Big'a Boy Are Ya? Volume Seven/Hangin' It Up</b>	32
38	35	36	84	<b>KEITH URBAN</b> ● Capitol 67591 (10.98/16.98)	<b>Keith Urban</b>	17	75	69	65	7	<b>SONS OF THE DESERT</b> MCA Nashville 170131 (8.98/12.98)	<b>Change</b>	65
39	39	39	18	<b>BILLY GILMAN</b> ● Epic 62087/Sony (11.98 EQ/17.98)	<b>Dare To Dream</b>	6							

● Albums with the greatest sales gains this week ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum) ◆ RIAA certification for net shipment of 10 million units (Diamond) Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ◆ Certification for net shipment of 100,000 units (Oro) ◆ Certification for net shipment of 200,000 units (Platino) ◆ Certification for net shipment 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. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

SEPTEMBER 22  
2001

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
<b>NUMBER 1</b> 19 Weeks At Number 1									
1	1	<b>SHANIA TWAIN</b> ◆ Mercury 63603 (12.98/18.98)	<b>Come On Over</b>	201	15	15	<b>PATSY CLINE</b> ▲ MCA Nashville 320012 (6.98/11.98)	<b>12 Greatest Hits</b>	748
2	2	<b>DIXIE CHICKS</b> ◆ Monument 68199/Sony (10.98 EQ/17.98) *	<b>Wide Open Spaces</b>	189	20	20	<b>THE JUDDS</b> Curb 77965 (7.98/11.98)	<b>Number One Hits</b>	69
3	3	<b>TOBY KEITH</b> ▲ Mercury 558962 (11.98/17.98)	<b>Greatest Hits Volume One</b>	145	13	13	<b>SHEDAISSY</b> ▲ Lyric Street 165002/Hollywood (12.98/18.98) *	<b>The Whole Shebang</b>	122
4	4	<b>BROOKS &amp; DUNN</b> ▲ Arista Nashville 18852/RLG (12.98/18.98)	<b>The Greatest Hits Collection</b>	208	14	14	<b>THE CHARLIE DANIELS BAND</b> ▲ Epic 65694/Sony (7.98 EQ/11.98)	<b>A Decade Of Hits</b>	578
5	5	<b>LONESTAR</b> ▲ BNA 67762/RLG (10.98/17.98)	<b>Lonely Grill</b>	119	17	17	<b>GEORGE STRAIT</b> ▲ MCA Nashville 110651 (10.98/17.98)	<b>Pure Country (Soundtrack)</b>	401
6	6	<b>JOHNNY CASH</b> ● Legacy/Columbia 69739/Sony (7.98 EQ/11.98)	<b>16 Biggest Hits</b>	127	18	18	<b>FAITH HILL</b> ▲ Warner Bros. 46790/WRN (11.98/17.98)	<b>Faith</b>	177
7	7	<b>PATSY CLINE</b> ▲ MCA Special Products 420265/MCA (3.98/6.98)	<b>Heartaches</b>	143	19	19	<b>VARIOUS ARTISTS</b> Madacy 1326 (15.98 CD)	<b>The Best Of Country</b>	42
8	10	<b>TRISHA YEARWOOD</b> ▲ MCA Nashville 170011 (11.98/17.98)	<b>(Songbook) A Collection Of Hits</b>	176	20	20	<b>GARTH BROOKS</b> ◆ Capitol 97424 (19.98/26.98)	<b>Double Live</b>	147
9	12	<b>JOHN DENVER</b> Madacy 4750 (15.98/9.98)	<b>The Best Of John Denver</b>	168	21	21	<b>GEORGE JONES</b> Legacy/Epic 69319/Sony (7.98 EQ/11.98)	<b>16 Biggest Hits</b>	83
10	9	<b>HANK WILLIAMS JR.</b> ▲ Curb 77638 (5.98/9.98)	<b>Greatest Hits, Vol. 1</b>	379	22	22	<b>ALISON KRAUSS</b> ▲ Rounder 610325/IDJMG (11.98/17.98)	<b>Now That I've Found You: A Collection</b>	244
11	7	<b>WILLIE NELSON</b> ● Legacy/Columbia 69322/Sony (7.98 EQ/11.98)	<b>16 Biggest Hits</b>	157	23	23	<b>CHARLIE DANIELS</b> ▲ Epic 64182/Sony (5.98 EQ/9.98)	<b>Super Hits</b>	335
12	11	<b>ALAN JACKSON</b> ● Arista Nashville 18801/RLG (10.98/16.98)	<b>The Greatest Hits Collection</b>	307	24	24	<b>WILLIE NELSON</b> ● Legacy/Columbia 64184/Sony (5.98 EQ/9.98)	<b>Super Hits</b>	336
					25	25	<b>TRAVIS TRITT</b> ▲ Warner Bros. 46001/WRN (10.98/16.98)	<b>Greatest Hits - From The Beginning</b>	276

● 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) Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ◆ Certification for net shipment of 100,000 units (Oro) ◆ Certification for net shipment of 200,000 units (Platino) ◆ Certification for net shipment 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 Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.







# Carolyn Dawn Johnson Sweeps Canadian Country Music Awards

BY LARRY LeBLANC

TORONTO—With five major category wins, Arista Nashville's Carolyn Dawn Johnson swept the Canadian Country Music Awards (CCMA), held Sept. 10 at Pengrowth Saddledome in Calgary, Alberta.

A radiant Johnson took home the trophy for top female, beating out Michelle Wright, Terri Clark, Lisa Brokop, and Tara Lynn Hart. Johnson also won awards for top album (*Room With a View*) and the newcomer's Rising Star Award.

Johnson's hit "Complicated" won top single and top song honors. The singer/songwriter from Alberta had been nominated in a record-breaking 10 categories.

"It was an amazing night," Johnson told *Billboard*. "I didn't know what to expect. At the beginning of the show I won for single, and I was so nervous going up to the stage. I had never won for anything like that. I had really wanted to win album and song [categories] because I put everything into recording that album and I'm a songwriter."

Show hosts the Wilkinsons, who



JOHNSON

dominated last year's event with four awards, won the top group award for the second year in a row.

Other winners included Universal's Jason McCoy, who was named top male, while the Fans' Choice Award was handed to Mercury artist Terri Clark, who also picked up an award for top video for "No Fear." Faith Hill's *Breathe* on Warner Bros. won for top-selling album.

During the evening, Canadian singer/songwriters Gordon Lightfoot and Gary Buck were inducted

into the CCMA Hall of Fame.

In the independent categories, Lisa Brokop was named female artist of the year, Duane Steele won for male artist, and Poverty Plainsman was awarded the group or duo trophy. "Something Undeniable" was named independent song of the year. It was recorded by Brokop, who co-wrote the song with Cyril Rawson and Richard Wold.

The two-hour program, produced by Balmur Corus Music, was televised live in Canada on CBC-TV and on CMT in the U.S. The awards closed the annual Canadian Country Music Week. During the week the Canadian Country Music Assn. announced the Sept. 11 release of the 40-track CD set *Bound for Movin' On—A Retrospective of Canadian Country Music*, featuring Johnson, Wright, Shania Twain, and Paul Brandt, as well as vintage tracks by Hank Snow and Wilf Carter. The set is being distributed by BMG Music Canada. Proceeds benefit two national charities: the Canadian Assn. of Food Banks and the Country Talent Development Fund.

## Christian Country Music Award Nominees Carson, Cochran, O'Neal, Paisley, Travis Among Contenders At November Show

BY DEBORAH EVANS PRICE

NASHVILLE—Brad Paisley, Randy Travis, Jeff Carson, Tammy Cochran, and Jamie O'Neal are among the nominees for the upcoming Christian Country Music Awards. Hosted by Crystal Gayle and John Berry, the show is slated for Nov. 1 at Nashville's Ryman Auditorium.

In a delayed broadcast, this year's show will air Thanksgiving weekend on the PAX-TV network, as well as previously announced outlets Family Net, Inspirational Television Network, Day Star Television, Unity Broadcasting, Dominion Sky Angel, Christian Television Network, and Northstar TV Network.

Awards will be presented in 15 categories. Following is a partial list of nominees.

**Entertainer of the year:** Dennis Agajanian, Cross Country, Fox Brothers, Clifton Jansky, Margo Smith.

**Mainstream country artist:** John Berry, Jeff Carson, Brad Paisley, Stella Parton, Randy Travis.

**Male vocalist:** Mark Allen, Clifton Jansky, Kenneth L. Jordan, Mike Manuel, John Steed, Del Way.

**Female vocalist:** Gayla Earlene, Kim Ford, Brenda Geneau, Wendy Manley, Lori Wilcuts.

**Vocal duo:** Brothers Clark, Laverne & Edith Tripp, Merle Haggard and Chester Smith, Samson, Young Harmony.

**Vocal group:** Cross Country, Fox Brothers, Highway 7, Twice Robin, Uncommon Man.

**Trio:** Babcocks, Carpenter's Tools, Jeff Treece Band, Mirror Image, Toney.

**New artist:** Clifton Jansky, Mike Hammock, Megan Michaelis, Amber Morgan, Young Harmony.

**Video of the year:** "Angels in Waiting," Tammy Cochran; "But for the Grace of God," Keith Urban; "I Am a Man of Constant Sorrow," the Soggy Bottom Boys; "When I Think About Angels," Jamie O'Neal; "Who I Am," Jessica Andrews.

**Song of the year:** "I Am a Man of

Constant Sorrow," the Soggy Bottom Boys; "But for the Grace of God," Keith Urban; "Heart Transplant," Clifton Jansky; "Pray America," Arlie Neaville; "Real Life," Jeff Carson; "The Little Girl," John Michael Montgomery.

**Pioneer Award:** Bill Anderson, Charlie Daniels, Jack Greene, Sonny Simmons, Chester Smith.

**Musician:** Dennis Agajanian, Gene Crain, Charlie Daniels, Terry McMillan, Dan Traxler, Keith Urban.

**Radio station of the year:** KAYD Beaumont, Texas; WVCV Tallahassee, Fla.; WODC Virginia Beach, Va.; WHRI South Bend, Ind.; WTVY Dothan, Ala.



**Thinking About . . . No. 1 Records.** ASCAP recently held a party to honor the writers of Jamie O'Neal's No. 1 single "When I Think About Angels." Penned by O'Neal, Roxie Dean, and Sonny Tillis, the song is the second single from O'Neal's Mercury debut, *Shiver*, and her second No. 1 single. Pictured, from left, are Tillis, O'Neal, Dean, and ASCAP's Connie Bradley.

## Higher Ground™

by Deborah Evans Price



**MORE CHANGES AT SQUINT:** Squint Entertainment founder/president Steve Taylor has left the company. Taylor's departure comes on the heels of Gaylord Entertainment dismissing staff and folding label marketing and promotion operations into Gaylord-owned Word Entertainment. [*Billboard*, Aug. 4]. The label's roster includes *Sixpence None the Richer*, *L.A. Symphony*, and *Waterdeep*.

**Hugh Robertson** has been named Squint VP/GM. A 17-year industry vet, Robertson's resume includes stints as senior VP of marketing and artist development for EMI Christian Music Group's Sparrow Records and VP of general market sales for EMI CMG's distribution arm, Chordant.

Though Squint's supporters are mourning the loss of Taylor's visionary leadership, one source, who requested anonymity, says many feel that Robertson's general market savvy makes him a good candidate to carry forth Squint's mission to impact the mainstream. Here's wishing Robertson all the best as he carries forth the torch that Taylor and his Squint comrades so brightly lit in the world.

**GRANT SOARS:** Pamplin recording artist Natalie Grant has had a busy summer, and shows no sign of slowing down as she heads into fall. Her new single, "Whenever You Need Somebody," a duet with Plus One, recently shipped to Christian radio and looks to be one of the year's hottest records. After all, when you combine Grant's powerhouse vocals with top-selling quintet Plus One's stellar voices, you can't help but win.



GRANT

The song is one of the many highlights on Grant's current album, *Stronger*, and was co-written by Grant, Bernie Herms, Jimmy Collins, and Kevin Stokes. "I'm writing much more," Grant says. "I ended up co-writing 60% of the record, so I feel a great connection with the material. I wanted songs that could express my personality and offer a lot of hope to people. Regardless of whether I'm singing in an arena, a theater, or a church, there are hurting, broken people wherever I go. So I wanted to be able to offer much more than just good music. I want to offer hope."

Obviously the aim is to wrap that message in an appealing musical package, so Grant enlisted several top producers on the project: **Phil Sillas**, **Tedd T.**, **Reed Vertelney**, **John and Dino Elefante**, and her husband, Bernie Herms. "I really wanted a clean pop sound," she says. "I like the songs where I can hold a big note for all it's worth. I wanted all the uptempo stuff to be a little more aggressive."

Grant has been in the studio recently recording a duet, "I Am Not Alone," with **John Tesh** for the pianist's upcoming album. In October, she'll embark on her own tour with new Red Hill act **Kindred 3** and Word's **Pete Orta**. Booked by Mitchell Artist Management, the tour is being produced by **Amy Tinkham**, who has produced Plus One's spring tour and worked with **Dixie Chicks** and **Backstreet Boys**. Family Christian Stores is sponsoring the tour. Grant will be performing some dates on **NewSong's** Sheltering Tree tour in November.

**TRUTH SAYS FAREWELL:** One of contemporary Christian music's veteran groups is calling it quits. **Truth** will mark its 30th anniversary in Christian music with its Farewell Tour this fall. To commemorate, Brentwood/Benson Publishing is releasing *Blessed*, a choir book, ensemble, and praise group project. Truth has also recorded *Legacy*, a new 50-song, three-CD collection featuring songs from their three decades of ministry (1971-2001). *Legacy* will be available only via concert sales.

Inducted into the Gospel Music Hall of Fame last year, Truth was founded by **Roger Breland** in 1971. A musical company of 16 young adult musicians and technicians, Truth has spawned some of the contemporary Christian community's most successful artists, among them **4Him**, **Steve Green**, **Russ Lee**, and **Avalon's Janna Long** and **Jody McBrayer**.

**NEWS NOTES:** Singer/songwriter **Mark Gersmehl** has signed with Spring Hill Music Group. Gersmehl was part of the creative core of the pioneering Christian rock band **Whiteheart** . . . **The Gospel Gangstaz** have been in the studio with the legendary **Bootsy Collins**, working on tracks for their upcoming B-Rite release. Collins has enjoyed a long, distinguished career. He began playing bass with **James Brown** at the age of 16 and gained acclaim as part of **Parliament/Funkadelic**. Rhino recently released an anthology of Collins' work . . . Mobile, Ala.-based **Integrity** has formed a corporate partnership with **Peavey Electronics**. According to an Integrity rep, the goal of the alliance is to "reach and equip individual music ministers, ministries, and churches with worship resources."



BY HOWELL LLEWELLYN

MADRID—Spanish sales sensation and BMG Latin priority act Estopa is to spearhead this year's Rock en Ñ, a *rock en español* tour that will go to the U.S., Mexico, and Argentina.

Other Spanish acts on the Oct. 12-27 outing, organized by Spain's authors and publishers' society SGAE, are Bunbury, which took part in last year's inaugural Rock en Ñ; female vocalist Amaral, who with Estopa performed at the Latin Alternative Music Conference (LAMC) in New York in July; urbane band Tam Tam Go!; Bunbury-produced Barcelona outfit Elefantes; and M-Clan, which had a recent hit with its version of Steve Miller's 1976 "Serenade."

Local rock en español acts will also play at each venue. They include Mexico's Jumbo and Ely Guerra, who also performed at the LAMC; U.S. group Volumen Cero; top Colombian duo Aterciopelados; and Argentine acts Suárez and Auténticos Decadentes.

#### TOUR PROMOTES LATIN MUSIC

The idea behind Rock en Ñ is to introduce Spanish acts that fit broadly into the rock en español category to U.S. Latin and Latin American markets and "to create space" for local artists.

SGAE Rock en Ñ organizer Xavier Novaes says, "Rock in Spain is part of the mainstream scenery, but we see rock en español in the U.S. much like Spanish rock in the 1980s, when it was

## Estopa Set To Rock Second Rock En Ñ

something of a novelty, had a pioneer spirit, and when it was an adventure seeking out records in obscure racks in the shops. Before the '80s in Spain, it was all Anglo-imitation rock and pop."

"[One of SGAE's] tasks is the promotion of Latino music," he adds. "Rock en español has the roots of each artist's country, which differentiates it from [English-language] rock. I mean, if you listen to Roxette, you would not know they were Swedish. The success of phenomena such as [Mexico's] Maná proves the point."

This year's main novelties are the inclusion of Argentina and the size of the concerts in Mexico. Estopa, Amaral, Bunbury, and Aterciopelados are scheduled to play the 100,000-capacity Festival Cervantino—one of Latin America's most important cultural events—Oct. 20 in Guanajuato. The

next day, there will be a concert in Mexico City's 200,000-capacity Zócalo main square featuring Estopa and other acts yet to be confirmed. A scheduled stop in São Paulo, Brazil, was dropped from the tour at the last minute due to organizational difficulties.

The new permanent kickoff date for Rock en Ñ is highly symbolic. Oct. 12 is Columbus Day, known as the Día de la Hispanidad in Spain and the Día de la Raza in Latin America. Rock en Ñ will start on the East and West coasts of the U.S. on the same day.

While Bunbury, Elefantes, and Jumbo play at New York's Town Hall Theater, an acoustic show featuring Amaral and Ely Guerra takes place in San Francisco. Other U.S. concerts follow in Anaheim, Calif. and Los Angeles, as well as another Mexican gig in Guadalajara. Puerto Rico welcomes Estopa and Bunbury, as well as a local act yet to be confirmed, Oct. 24 at San Juan's Anfiteatro Tito Puente.

Two concerts Oct. 26 in Buenos Aires' 2,500-capacity El Teatro will feature Bunbury, M-Clan, and Suárez, and Estopa and Auténticos Decadentes Oct. 27. The Argentine concerts are being sponsored by that country's culture ministry, while MIDEM Reed Organization is sponsoring the New York concerts and the Festival Cervantino is collaborating with the Guadalajara event. SGAE's Novaes says, "A big difference this year is the economical and promotional contribution from local institutions, as well as record labels in Spain and in Latin America. Without that, organizing Rock en Ñ would be more difficult."

#### ESTOPA EXPECTED TO SHINE

One act expected to reap important benefits from Rock en Ñ is Estopa, which is already doing well in some Latin markets despite little promotion. In Argentina, for example, Estopa has already gone gold (30,000 units) with its eponymous debut album on the back of one single, "Tu Calorro," according to BMG Spain international exploitation director Sonsoles Armendariz. "These will be Estopa's first public concerts in the Americas, and as a vehicle for promotion through live concerts, Rock en Ñ is perfect for a band like Estopa."

Estopa's debut album was released in March and April in Latin America and the U.S. In 1999, the then-unknown band, led by brothers David and José Manuel Muñoz, released the album in Spain, and it went on to sell more than 1.1 million units. The band, which is in talks to open for Mexico's Jaguares on a U.S. tour in November, is mixing its second album for release in November in Spain and in the Americas in January or February.

Overall, SGAE's Novaes says, things are looking good for the tour, especially considering it's only in its second year. "We're taking bands with an international vocation. This year we have added Argentina and Puerto Rico; next year I hope to be in other countries, such as Brazil, Peru, or Colombia."



by Lella Cobo

## Latin Notas

**LATIN GRAMMYS CANCELED:** On Sept. 10, as **Julio Iglesias** was feted as the Latin Academy of Recording Arts and Sciences' person of the year on the eve of the Latin Grammys, no one could have guessed what was to come.

Looking weary but grateful, Iglesias sat in the Grand Ballroom of the Beverly Hilton Hotel as a parade of artists—notably **Alejandro Sanz** and **Laura Pausini**—sang in his honor. Finally, he went onstage and invited the guest performers to sing along with him on "Crazy." Sanz didn't know the words. **Tommy Mottola**, who got up to stand alongside wife **Thalia**, did.



LOS TIGRES DEL NORTE

Iglesias was tired because he'd flown in from Spain and interrupted a concert tour to accept the night's honor. The change of venue, from Miami to Los Angeles, had added an extra five hours to his travel time. Less than an hour after the show was over, he left the Hilton to board a plane that would take him back to Spain for a concert the following day.

For him, as far as I know, life went on as planned. The other several thousand who remained stateside fell into a kind of time warp the minute the first airplane struck the World Trade Center.

At the Beverly Hilton Hotel—one of the event hubs—artists, managers, executives, and journalists milled uncertainly. When word came that the Grammys had been canceled, some—including **Carlos Ponce** and **Jon Secada**—made plans to drive to the East Coast rather than wait for flights to resume.

Everyone talked about the bigger tragedy, but the smaller setbacks were already adding up. The logistics of moving dozens of Spanish-based artists and entourage from Spain to Los Angeles (singer **Pau Donés**, from Jarabe de Palo, had his incoming L.A.-bound flight rerouted to Canada on Tuesday) and back again with nothing to show for it; the effects of a second cancellation of Grammy events; and, of course, the end result of not actually having the Grammys,

which will affect fourth-quarter sales, promotion, and psyche.

Thus, I have decided to give this space to some of the artists who lost the stage.

Pianist **Chucho Valdés**, nominated in the Latin jazz category, is now at work on a classical album featuring his own compositions set for release on Angel Records this fall. Stylistically, he says, their influence goes from "romantic to contemporary to impressionistic. I love Debussy."

In October, Valdés says, he'll play the U.S. and premiere some of his Afro-Cuban compositions, arranged for piano quartet (piano, bass, drums, and percussion) and orchestra with the **Buffalo Symphony Orchestra**.

**A.B. Quintanilla**, looking quite dapper with a green bandana round his head, has just finished producing an album for **Los Guardianes del Amor** on Fonovisa.

As of Monday night, his label future was uncertain, he said. "By the end of this week, we'll decide if we stay with EMI or Sony Latin for our Spanish releases and with Virgin and Columbia for our English releases."

**Los Tigres del Norte**, absent for last year's celebration, were here in full force, the favorites to pick up the Grammy for best Norteño album.

"We're finishing our U.S. tour at the end of this month, and then we go to Mexico," lead singer **Jorge Hernandez** said. Also scheduled is a Christmas concert for the U.S. Armed Forces in Korea. This would be the third year Los Tigres play for the military abroad; last year they performed in Germany, and the year before they played Japan.

Los Tigres are also preparing the release of *Homenaje Roquero a Los Tigres del Norte*, featuring a wide array of acts, from **Molotov** to **Café Tacuba**, performing their songs.

One of those guest artists was Grammy-nominee **Julietta Venegas**, who recorded "La Jaula de Oro." "It was such a natural thing to do, because I grew up with their music," said Venegas, who plans to release a new solo album next year and was looking very chic in a red silk pantsuit.

Her track had been produced by members of Café Tacuba and arranged by her. But she'd never actually met Los Tigres. That evening, she did.

There were hugs and kisses and a really sincere feeling of mutual admiration—some of the nicer, kinder moments during a dismal week.



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WEEK	LAST WEEK	2 WKS AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION	WEEKS ON			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION
							LAST WEEK	2 WKS AGO	WEEKS ON			
<b>NUMBER 1</b>							3 Weeks At Number 1					
1	1	1	4	<b>LOS TIGRES DEL NORTE</b> Fonovisa 6145 (8 98/12 98) *	<b>Uniendo Fronteras</b>	1	51	61	38	<b>VARIOUS ARTISTS</b> Lideres 950114 (8 98/14 98)	<b>Todo Exitos De Hip Hop</b>	28
2	4	3	5	<b>LOS ANGELES AZULES</b> Disa 727014 (8 98/13 98) *	<b>Historia Musical</b>	2	52	60	61	<b>INTOCABLE</b> EMI Latin 23730 (8 98/12 98) *	<b>Es Para Ti</b>	3
3	2	—	2	<b>THALIA</b> EMI Latin 34722 (8 98/14 98) *	<b>Thalia Con Banda-Grandes Exitos</b>	2	53	52	43	<b>JOAN SEBASTIAN</b> Musart 2280/Balboa (10 98/16 98) *	<b>Secreto De Amor</b>	5
4	3	2	11	<b>GRUPO BRYNDIS</b> Disa 727012 (8 98/13 98) *	<b>Historia Musical Romantica</b>	1	54	42	36	<b>SI SE</b> Luaka Bop 10003/Virgin (16 98 CD)	<b>Si Se</b>	35
5	6	5	28	<b>A.B. QUINTANILLA Y LOS KUMBIA KINGS</b> EMI Latin 29745 (9 98/14 98)	<b>Shhh!</b>	1	55	46	41	<b>BANDA MACHOS</b> WEA Mex 88304/WEA Latina (10 98/13 98)	<b>La Reunion</b>	15
6	5	4	63	<b>PAULINA RUBIO</b> Universal Latino 54319 (8 98/16 98) *	<b>Paulina</b>	1	56	62	56	<b>GUARDIANES DEL AMOR</b> Ariola 83144/BMG Latin (7 98/11 98)	<b>Lo Mejor De Guardianes Del Amor</b>	30
<b>GREATEST GAINER</b>												
7	19	31	3	<b>MELINA LEON</b> Sony Discos 84411 (10 98 EQ/17 98) *	<b>Corazon De Mujer</b>	7	57	59	55	<b>LOS ANGELES DE CHARLIE</b> Fonovisa 6096 (8 98/12 98) *	<b>Un Sueno</b>	7
8	7	7	30	<b>LUPILLO RIVERA</b> Sony Discos 84276 (8 98 EQ/13 98) *	<b>Despreciado</b>	1	58	64	58	<b>LOS CAMINANTES</b> Sony Discos 84224 (9 98 EQ/13 98)	<b>20 Exitazos-Nuestras Canciones</b>	58
9	10	11	7	<b>VICENTE FERNANDEZ</b> Sony Discos 84445 (10 98 EQ/15 98) *	<b>Mas Con El Numero Uno</b>	3	59	57	48	<b>LIBERACION</b> Disa 72899 (12 98/17 98)	<b>25 Aniv. Vol. I Y II</b>	30
10	8	6	42	<b>VICENTE FERNANDEZ</b> Sony Discos 84185 (9 98 EQ/15 98) *	<b>Historia De Un Idolo Vol. 1</b>	1	60	55	49	<b>VARIOUS ARTISTS</b> Sony Discos/WEA Latina 86679 (17 98 EQ CD)	<b>No. 1 Un Ano De Exitos</b>	4
11	9	—	2	<b>LOS ORIGINALES DE SAN JUAN</b> EMI Latin 3330 (8 98/12 98)	<b>Recado De Mi Madre</b>	9	61	47	46	<b>TIGRILLOS</b> WEA Mex 67412/WEA Latina (8 98/12 98)	<b>Que Lo Baile Bien</b>	23
12	11	8	15	<b>MARCO ANTONIO SOLIS</b> Fonovisa 0527 (10 98/16 98) *	<b>Mas De Mi Alma</b>	1	62	54	60	<b>CHAYANNE</b> Sony Discos 84058 (10 98 EQ/17 98) *	<b>Simplemente</b>	3
13	14	9	10	<b>PALOMO</b> Disa 720032 (6 98/10 98)	<b>Fuerza Musical</b>	9	63	68	75	<b>THE LATIN ALL STARS</b> St. Clair 6457 (4 98 CD)	<b>Hot Latin Dance Hits</b>	63
14	13	12	14	<b>CRISTIAN</b> Ariola 85324/BMG Latin (10 98/15 98) *	<b>Azul</b>	2	64	67	—	<b>THE LATIN ALL STARS</b> St. Clair 6458 (4 98 CD)	<b>Exitos Latinos</b>	64
15	12	10	9	<b>LOS TRI-O</b> Prisma/Ariola 78910/BMG Latin (15 98 CD)	<b>Siempre En Mi Mente</b>	7	65	72	71	<b>LUIS MIGUEL</b> WEA Latina 84573 (11 98/17 98)	<b>Vivo</b>	2
16	24	—	2	<b>JOAN SEBASTIAN</b> Musart 12624/Balboa (7 98/13 98)	<b>En Vivo: Desde La Plaza El Progreso De Guadalajara</b>	16	66	NEW	1	<b>HOT SHOT DEBUT</b>		
17	17	13	13	<b>PEPE AGUILAR</b> Musart 2409/Balboa (8 98/12 98)	<b>Lo Mejor De Nosotros</b>	10	67	NEW	65	<b>CHUY VEGA Y LOS NUEVOS CADETES</b> Univision 310001 (8 98/13 98)	<b>Una Pagina Mas: Lo Mejor De Los 70's Y 80's</b>	66
18	16	14	8	<b>OLGA TANON</b> WEA Latina 89180 (10 98/16 98) *	<b>Yo Por Ti</b>	4	68	71	54	<b>BANDA EL RECODO</b> Fonovisa 80769 (7 98/11 98) *	<b>Lo Mejor De Mi Vida</b>	4
19	15	18	17	<b>JACI VELASQUEZ</b> Sony Discos 84289 (10 98 EQ/16 98)	<b>Mi Corazon</b>	7	69	NEW	1	<b>LOS HURACANES DEL NORTE</b> Fonovisa 86130 (10 98/12 98)	<b>En Vivo</b>	38
20	28	23	25	<b>BANDA EL RECODO</b> Fonovisa 6102 (8 98/12 98) *	<b>Contigo Por Siempre...</b>	4	70	51	—	<b>BANDA EL RECODO</b> Fonovisa 86149 (8 98/12 98)	<b>Carta...A Lo Mejor De Mi Vida</b>	69
21	18	19	14	<b>MANU CHAO</b> Virgin 10321 (17 98 CD) *	<b>Proxima Estacion...Esperanza</b>	8	71	56	44	<b>FUERZA JUVENIL</b> BCI Music 1074 (10 98/13 98)	<b>Multiplicame</b>	51
22	26	24	24	<b>CONJUNTO PRIMAVERA</b> Fonovisa 6104 (8 98/12 98) *	<b>Ansia De Amar</b>	1	72	75	63	<b>HUEY DUNBAR</b> Sony Discos 84797 (10 98 EQ/17 98) *	<b>Yo Si Me Enamore</b>	12
23	29	22	5	<b>GRUPO EXTERMINADOR</b> Fonovisa 6139 (10 98/12 98)	<b>Reunion De Perrones</b>	22	73	65	51	<b>JUAN LUIS GUERRA 440</b> Karen 930237/Universal Latino (14 98/19 98) *	<b>Coleccion Romantica</b>	6
24	21	13	5	<b>LOS TEMERARIOS</b> Fonovisa 6148 (10 98/12 98)	<b>Joyas</b>	13	74	65	51	<b>CACHAITO LOPEZ</b> Nonesuch 79630/AG (17 98 CD)	<b>Cachaito</b>	28
25	20	16	9	<b>JAGUARES</b> RCA 86742/BMG Latin (10 98/14 98) *	<b>Cuando La Sangre Galopa</b>	1	75	63	53	<b>ANA GABRIEL</b> Sony Discos 84161 (20 98 EQ CD)	<b>30 Grandes Exitos</b>	31
26	22	15	12	<b>EL ORIGINAL DE LA SIERRA</b> Univision 976001 (7 98/13 98) *	<b>Homenaje A Chalino Sanchez</b>	1	76	63	53	<b>YAIRE</b> Lideres 950072 (8 98/12 98)	<b>Yaire</b>	36
27	23	20	20	<b>RICARDO MONTANER</b> WEA Latina 86621 (10 98/15 98)	<b>Sueno Repetido</b>	16						
28	25	66	5	<b>NYDIA</b> Hollywood 162282 (10 98/17 98)	<b>Nydia</b>	25						
<b>PACESETTER</b>												
29	70	—	2	<b>JUAN RIVERA</b> Sony Discos 84538 (8 98 EQ/13 98)	<b>El Abandonado</b>	29						
30	21	55	3	<b>AZUL AZUL</b> Sony Discos 84180 (10 98 EQ/16 98) *	<b>El Sapo</b>	3						
31	35	28	15	<b>INTOCABLE</b> EMI Latin 31472 (8 98/12 98)	<b>14 Grandes Exitos</b>	15						
32	34	29	52	<b>CHRISTINA AGUILERA</b> RCA 69323/BMG Latin (10 98/16 98)	<b>Mi Reflejo</b>	1						
33	39	39	96	<b>MARC ANTHONY</b> RMM 83580/Sony Discos (9 98 EQ/16 98)	<b>Desde Un Principio — From The Beginning</b>	1						
34	27	26	28	<b>RICKY MARTIN</b> Sony Discos 84300 (11 98 EQ/18 98)	<b>La Historia</b>	1						
35	36	34	24	<b>SELENA</b> EMI Latin 32119 (10 98/17 98)	<b>Live, The Last Concert—Houston, Texas February 26, 1995</b>	2						
36	33	37	4	<b>FRANKIE NEGRON</b> WEA Latina 89617/WEA Latina (10 98/15 98)	<b>Por Tu Placer</b>	33						
37	41	33	42	<b>VARIOUS ARTISTS</b> J&N 82754/Sony Discos (8 98 EQ/13 98)	<b>Bachatahits 2001</b>	7						
38	32	28	20	<b>GILBERTO SANTA ROSA</b> Sony Discos 84291 (10 98 EQ/17 98) *	<b>Intenso</b>	13						
39	50	47	77	<b>SHAKIRA</b> Sony Discos 83775 (10 98 EQ/16 98) *	<b>MTV Unplugged</b>	1						
40	31	25	40	<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b> Freddie 71815 (8 98/14 98)	<b>En Vivo...El Hombre Y Su Musica</b>	13						
41	48	62	4	<b>JUANES</b> Surco 159563/Universal Latino (16 98 CD)	<b>Fijate Bien</b>	41						
42	38	42	9	<b>JOSE ALFREDO JIMENEZ</b> Ariola 79005/BMG Latin (18 98 CD)	<b>Las 100 Clasicas Vol. 1</b>	38						
43	40	30	21	<b>LOS TUCANES DE TIJUANA</b> Universal Latino 950082/Lideres (14 98/21 98)	<b>32 Corridos Lideres-Solamente Exitos</b>	12						
44	43	27	21	<b>EL CHICHICUILOTE</b> Lideres 950054 (7 98/13 98)	<b>12 Chichicuilotazos Con Banda</b>	18						
45	49	32	18	<b>EL GENERAL</b> Mock & Roll 950102/Lideres (8 98/14 98)	<b>El General Is Back</b>	14						
46	58	52	17	<b>ROCIO DURCAL</b> Ariola 85478/BMG Latin (10 98/14 98)	<b>Entre Tangos Y Mariachi</b>	12						
47	37	45	72	<b>THALIA</b> EMI Latin 26232 (10 98/15 98) *	<b>Arrasando</b>	4						
48	53	50	8	<b>VARIOUS ARTISTS</b> Sony Discos 84457 (9 98 EQ/15 98)	<b>20 Exitazos Con La Dinastia</b>	43						
49	44	40	50	<b>GIPSY KINGS</b> Nonesuch 79541/AG (16 98/24 98)	<b>Volare! The Very Best Of The Gipsy Kings</b>	3						
50	45	59	9	<b>JOSE ALFREDO JIMENEZ</b> Ariola 79006/BMG Latin (18 98 CD)	<b>Las 100 Clasicas Vol. 2</b>	45						

Latin Pop Albums	Tropical/Salsa Albums	Regional Mexican Albums
A.B. Quintanilla Y Los Kumbia Kings SHHH! EMI Latin	Melina Leon CORAZON DE MUJER Sony Discos	Los Tigres Del Norte UNIENDO FRONTERAS Fonovisa
Paulina Rubio PAULINA Universal Latino	Olga Tanon YO POR TI WEA Latina	Los Angeles Azules HISTORIA MUSICAL Disa
Marc Anthony Solis MAS DE MI ALMA Fonovisa	Marc Anthony DESDE UN PRINCIPIO FROM THE BEGINNING RMM/Sony Discos	Thalia THALIA CON BANDA GRANDES EXITOS EMI Latin
Cristian AZUL Ariola/BMG Latin	Frankie Negron POR TU PLACER WEA Latina	Grupo Bryndis HISTORIA MUSICAL ROMANTICA Disa
Los Tri-o SIEMPRE EN MI MENTE Prisma/Ariola/BMG Latin	Various Artists BACHATAHITS 2001 J&N/Sony Discos	Lupillo Rivera DESPRECIADO Sony Discos
Jaci Velasquez MI CORAZON Sony Discos	Gilberto Santa Rosa INTENSO Sony Discos	Vicente Fernandez MAS CON EL NUMERO UNO Sony Discos
Manu Chao PROXIMA ESTACION ESPERANZA Virgin	El General EL GENERAL IS BACK Mock & Roll/Lideres	Vicente Fernandez HISTORIA DE UN IDOLO VOL. 1 Sony Discos
Jaguars CUANDO LA SANGRE GALOPA RCA/BMG Latin	Fuerza Juvenil MULTIPLICAME BCI Music	Los Originales De San Juan RECADO DE MI MADRE EMI Latin
Ricardo Montaner SUENO REPETIDO WEA Latina	Huey Dunbar YO SI ME ENAMORE Sony Discos	Palomo FUERZA MUSICAL Disa
Nydia NYDIA Hollywood	Juan Luis Guerra 440 COLECCION ROMANTICA Karen/Universal Latino	Joan Sebastian EN VIVO DESDE LA PLAZA EL PROGRESO DE GUADALAJARA Musart/Balboa
Azul Azul EL SAPO Sony Discos	Cachaito Lopez CACHAITO Nonesuch/AG	Pepe Aguilar LO MEJOR DE NOSOTROS Musart/Balboa
Christina Aguilera MI REFLEJO RCA/BMG Latin	Tito Rojas AUTENTICAMENTE EN VIVO M.P./Sony Discos	Banda El Recodo CONTIGO POR SIEMPRE Fonovisa
Ricky Martin LA HISTORIA Sony Discos	Son By Four SALSA HITS Sony Discos	Conjunto Primavera ANSIA DE AMAR Fonovisa
Selena LIVE, THE LAST CONCERT HOUSTON, TEXAS FEBRUARY 26, 1995 EMI Latin	Grupo Niche & Joe Arroyo LOS GIGANTES DE LA SALSA Lideres	Grupo Exterminador REUNION DE PERRONES Fonovisa
Shakira MTV UNPLUGGED Sony Discos	Various Artists MEREHNITS 2001 J&N/Sony Discos	Los Temerarios JOYAS Fonovisa
Juanes FIJATE BIEN Surco/Universal Latino	Various Artists SALSAHITS 2001 J&N/Sony Discos	El Original De La Sierra HOMENAJE A CHALINO SANCHEZ Univision
Rocio Durcal ENTRE TANGOS Y MARIACHI Ariola/BMG Latin	Victor Manuelle INSTINTO Y DESEO Sony Discos	Juan Rivera EL ABANDONADO Sony Discos
Thalia ARRASANDO EMI Latin	Celia Cruz CELIA CRUZ & FRIENDS A NIGHT OF SALSA RMM	Intocable 14 GRANDES EXITOS EMI Latin
Various Artists 20 EXITAZOS CON LA DINASTIA Sony Discos	Various Artists TODOS EXITOS DE BACHATA Lideres	Ramon Ayala Y Sus Bravos Del Norte EN VIVO EL HOMBRE Y SU MUSICA Freddie
Gipsy Kings VOLARE! THE VERY BEST OF THE GIPSY KINGS Nonesuch/AG	Carlos Vives EL AMOR DE MI TIERRA EMI Latin	Jose Alfredo Jimenez LAS 100 CLASICAS VOL. 1 Ariola/BMG Latin

Albums with the greatest sales gains this week. Recording Industry Association 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 (Dor). Certification of 200,000 units (Platinum). Certification of 400,000 units (Multi-Platinum). \* 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. © 2001, Billboard/BPI Communications, and SoundScan, Inc.



# Hot Latin Tracks

WEEKS ON CHART	LAST WEEK	2 WKS AGO	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION
				PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL	
<b>NUMBER 1/GREATEST GAINER</b> <small>1 Week At Number 1</small>						
1	4	3	11	<b>COMO OLVIDAR</b> H Galicia, M Tajada (J L Pilo, G Arenas)	<b>Dlga Tanon</b> WEA Latina	1
2	3	2	18	<b>AZUL</b> K Santander, A Munera, F Tobon (K Santander, G Santander)	<b>Cristian</b> Aniela/BMG Latin	1
3	2	4	18	<b>O ME VOY O TE VAS</b> M A Sols (M A Sols)	<b>Marco Antonio Solis</b> Fonovisa	2
4	5	5	16	<b>NO ME CONOCES AUN</b> Palomo (F Y Quezada, A Trigo)	<b>Palomo</b> Oisa	4
5	1	1	17	<b>COMO SE CURA UNA HERIDA</b> R Perez (R Perez, J L Pilo)	<b>Jaci Velasquez</b> Sony Discos	1
6	7	7	12	<b>ME VAS A EXTRANAR</b> P Aguilar (Fato)	<b>Pepe Aguilar</b> Musart/Balboa	5
7	8	6	12	<b>PUEDEN DECIR</b> A Jaen (O Alfano)	<b>Gilberto Santa Rosa</b> Sony Discos	6
8	6	8	15	<b>CON CADA BESO</b> S George (F Quintero, A Thomas)	<b>Huey Dunbar</b> Sony Discos	5
9	14	10	43	<b>ABRAZAME MUY FUERTE</b> E Magallanes (J Gabriel)	<b>Juan Gabriel</b> Aniela/BMG Latin	1
10	9	12	8	<b>NO VALE LA PENA</b> C Cabral, Junior (J Gabriel)	<b>Nydia Con Juan Gabriel</b> Hollywood	9
11	13	13	20	<b>YO NO SOY ESA MUJER</b> M Arcevedo (C De Walden, C Toro, Montoro, M Shepstone, R Stenmann)	<b>Paulina Rubio</b> Universal Latino	7
12	11	17	8	<b>CADA VEZ TE EXTRANO MAS</b> G Lizarraga, A Valenzuela, D Villalobos (M Lina)	<b>Banda El Recodo</b> Fonovisa	11
13	16	19	12	<b>MUERO</b> B Silvestri (A Larrinaga, T Mora, Arraga)	<b>Jerry Rivera</b> Aniela/BMG Latin	13
14	12	11	32	<b>DESPRECIADO</b> P Rivera (J Navarrete, Luriel)	<b>Lupillo Rivera</b> Sony Discos	11
15	22	34	3	<b>CORAZON DE MUJER</b> A Jaen, G Arenas (A Jaen, J L Morin, G Arenas)	<b>Melina Leon</b> Sony Discos	15
16	17	16	6	<b>MI FANTASIA</b> Los Tigres Del Norte (E Negrete)	<b>Los Tigres Del Norte</b> Fonovisa	16
17	15	18	10	<b>EL AYUDANTE</b> P Ramirez (M E Toscano)	<b>Vicente Fernandez</b> Sony Discos	15
18	10	9	17	<b>BESAME</b> B Silvestri (R Montaner, J L Chacn)	<b>Ricardo Montaner</b> WEA Latina	4
<b>HOT SHOT DEBUT</b>						
19	NEW		1	<b>HEROE</b> E Iglesias, C Paucar (E Iglesias)	<b>Enrique Iglesias</b> Interscope/Universal Latino	19
20	20	15	18	<b>LA GRAN NOCHE</b> G Felix (M Quintero, Lara)	<b>Los Tucanes De Tijuana</b> Universal Latino	12
21	19	21	14	<b>ME LIBERE</b> Not Listed (Not Listed)	<b>El Gran Combo</b> Combo	11
22	18	14	25	<b>NO TE PODIAS QUEDAR</b> J Guillen (R Gonzalez, Mora)	<b>Conjunto Primavera</b> Fonovisa	4
23	32	45	5	<b>DERECHO A LA VIDA</b> J Guillen (C Sanchez)	<b>Conjunto Primavera</b> Fonovisa	23
24	21	28	5	<b>LA CALANDRIA</b> Not Listed (Not Listed)	<b>Ramon Ayala Y Jody Farias</b> Fredora	21
25	25	27	6	<b>COMERTE A BESOS</b> S George (S George, J L Pilo)	<b>Frankie Negron</b> WEA Latina	25
26	23	25	4	<b>SI QUIERES</b> H Gutierrez, J Gutierrez (J Gabriel)	<b>Los Tri-O</b> Prisma/Aniela/BMG Latin	23
27	28	22	11	<b>AMORCITO MIO</b> J Sebastian (J Sebastian)	<b>Joan Sebastian</b> Musart/Balboa	19
28	31	31	6	<b>CONTESTAME</b> R Batan, M Blasco (Yaire)	<b>Yaire</b> Lideres	28
29	29	26	9	<b>SECRETO DE AMOR</b> A Villalona (J Sebastian)	<b>Angelito Villalona</b> Latino/Sony Discos	24
30	27	24	16	<b>COMO SE LO EXPLICO AL CORAZON</b> J M Lugo (H Rivera)	<b>Victor Manuelle</b> Sony Discos	13
31	33	20	13	<b>SOMBRAS... NADA MAS</b> B Silvestri (F Lomoto, J M Contursi)	<b>Rocio Durcal</b> Aniela/BMG Latin	16
32	41	47	6	<b>CARTAS MARCADAS</b> A Macias (C Monge)	<b>Cuisillos De Arturo Macias</b> Musart/Balboa	32
33	34	29	12	<b>DIME CORAZON</b> K Santander, B Ossa (A Gutierrez)	<b>Amaury Gutierrez</b> Universal Latino	24
34	24	23	11	<b>COMO OLVIDAR</b> T Torres (T Torres, J Glez)	<b>Tommy Torres</b> Sony Discos	15
35	38	40	5	<b>SERA PORQUE TE AMO</b> R Saez, Quinz (F Oa Silva, L O Forte)	<b>Tigrillos</b> WEA Mex/WEA Latina	35
36	NEW		1	<b>SUERTE</b> E Estefan Jr. (S Mebarak, R, G Estefan)	<b>Shakira</b> Epic/Sony Discos	36
37	39	41	4	<b>TU CONVENCILA</b> E Reyes, A Montalban (E Reyes, A Montalban)	<b>Ley Alejandro</b> Lideres	37
38	26	32	6	<b>SUERTE HE TENIDO</b> Not Listed (F Meza)	<b>Alegres De La Sierra</b> Infinity	26
39	36	35	25	<b>PERO NO ME AMA</b> J M Lugo, G Saez, Riva (R Monclova)	<b>Gilberto Santa Rosa</b> Sony Discos	7
40	NEW		1	<b>USTED SE ME LLEVO LA VIDA</b> Rey Nunez (Estefano, D Poveda)	<b>Alexandre Pires</b> Aniela/BMG Latin	40
41	43	44	5	<b>COMO LLEGO A TU AMOR</b> L Garcia (J L Pilo)	<b>Tito Nieves</b> WEA Latina/WEA Latina	41
42	44	—	2	<b>MAYONESA</b> A Casa, F Brito, J C Casares (A Casa, E Brito, J C Casares)	<b>Chocolate</b> Melody/Fonovisa	42
43	35	36	6	<b>QUISIERA</b> J L Guerra (J L Guerra)	<b>Juan Luis Guerra 440</b> Karen/Universal Latino	35
44	40	33	14	<b>POR AMAR ASI</b> M Casares (Alvar, L Rodriguez)	<b>Julio Preciado Y Su Banda Perla Del Pacifico</b> RCA/BMG Latin	18
45	46	—	5	<b>TU ERES AJENA</b> Not Listed (A Montero)	<b>Eddy Herrera</b> J&M/Sony Discos	34
46	NEW		5	<b>PENA DE AMOR</b> T Villalmy (J Cabreria)	<b>Puerto Rican Power</b> J&N/Sony Discos	28
47	NEW		1	<b>OH CUANTO TE AMO</b> L D Cabarcas (J Arel, C Carrera, K Pancel)	<b>Club 3D</b> Aselra	47
48	37	37	15	<b>TE HE PROMETIDO</b> G Prayin (L Dani)	<b>El Original De La Sierra</b> z	28
49	48	—	6	<b>LOCO</b> J M Elizondo, M A Zapata (M A Perez, J R Martinez, R Minoz)	<b>Pesado</b> WEA Mex/WEA Latina	42
50	47	—	2	<b>SOLEDAD</b> A Lizarraga (S Lizarraga)	<b>Banda El Limon</b> Fonovisa	47

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. A panel of 91 stations (32 Latin Pop, 16 Tropical/Salsa, 54 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. ©2001, Billboard/BPI Communications and SoundScan, Inc.

# Latin Pop Airplay

WEEKS ON CHART	LAST WEEK	TITLE	ARTIST	WEEKS ON CHART	LAST WEEK	TITLE	ARTIST
		Imprint/Promotion Label				Imprint/Promotion Label	
2	—	<b>AZUL</b>	CRISTIAN Aniela/BMG Latin	18	—	<b>SOMBRAS... NADA MAS</b>	ROCIO DURCAL Aniela/BMG Latin
2	4	<b>COMO OLVIDAR</b>	DLGA TANON WEA Latina	22	—	<b>SUERTE</b>	SHAKIRA Epic/Sony Discos
1	—	<b>COMO SE CURA UNA HERIDA</b>	JACI VELASQUEZ Sony Discos	23	—	<b>USTED SE ME LLEVO LA VIDA</b>	ALEXANDRE PIRES Aniela/BMG Latin
4	5	<b>YO NO SOY ESA MUJER</b>	PAULINA RUBIO Universal Latino	20	—	<b>QUISIERA</b>	JUAN LUIS GUERRA 440 Karen/Universal Latino
3	—	<b>BESAME</b>	RICARDO MONTANER WEA Latina	25	—	<b>OIME</b>	EDNITA NAZARIO Sony Discos
6	—	<b>O ME VOY O TE VAS</b>	MARCO ANTONIO SOLIS Fonovisa	22	—	<b>DOS CORAZONES, DOS HISTORIAS</b>	JULIO IGLESIAS Y ALEJANDRO FERNANDEZ Columbia/Sony Discos
7	7	<b>PUEDEN DECIR</b>	GILBERTO SANTA ROSA Sony Discos	27	—	<b>TIEMPO</b>	JARABE DE PALO EMI Latin
8	14	<b>CORAZON DE MUJER</b>	MELINA LEON Sony Discos	28	—	<b>VUELVE JUNTO A MI</b>	PABLO MONTERO Aniela/BMG Latin
9	38	<b>HEROE</b>	ENRIQUE IGLESIAS Interscope/Universal Latino	29	—	<b>RESUMIENDO</b>	RICARDO MONTANER WEA Latina
10	—	<b>ABRAZAME MUY FUERTE</b>	JUAN GABRIEL Aniela/BMG Latin	30	—	<b>A CARA O CRUZ (CON ORGANOS)</b>	RICARDO ARJONA Sony Discos
11	12	<b>ME VAS A EXTRANAR</b>	PEPE AGUILAR Musart/Balboa	31	—	<b>NAOA</b>	JUANES Surco/Universal Latino
8	—	<b>NO VALE LA PENA</b>	NYDIA CON JUAN GABRIEL Hollywood	25	—	<b>ARRASANDO</b>	THALIA EMI Latin
9	—	<b>CON CADA BESO</b>	HUEY DUNBAR Sony Discos	33	—	<b>MAYONESA</b>	CHOCOLATE Melody/Fonovisa
11	—	<b>SI QUIERES</b>	LOS TRI-O Prisma/Aniela/BMG Latin	34	—	<b>SIMPLEMENTE</b>	CHAYANNE Sony Discos
15	15	<b>CONTESTAME</b>	YAIRES Lideres	26	—	<b>HIT 'EM UP STYLE (OOPS!)</b>	BLU CANTRELL RedZone/Arista
16	—	<b>POR AMARTE ASI</b>	CRISTIAN Aniela/BMG Latin	36	—	<b>MENTIRA</b>	LA LEY WEA Latina
17	21	<b>MUERO</b>	JERRY RIVERA Aniela/BMG Latin	29	—	<b>POP</b>	N SYNC Jive
13	—	<b>COMO OLVIDAR</b>	TOMMY TORRES Sony Discos	34	—	<b>ME LIBERE</b>	EL GRAN COMBO Combo
19	17	<b>OIME CORAZON</b>	AMAURY GUTIERREZ Universal Latino	39	—	<b>COMO LLEGO A TU AMOR</b>	TITO NIEVES WEA Latina/WEA Latina
20	19	<b>TU CONVENCILA</b>	LEY ALEJANDRO Lideres	30	—	<b>CON EL ALMA ABIERTA</b>	NOELIA Fonovisa

# Tropical/Salsa Airplay

WEEKS ON CHART	LAST WEEK	TITLE	ARTIST	WEEKS ON CHART	LAST WEEK	TITLE	ARTIST
		Imprint/Promotion Label				Imprint/Promotion Label	
1	3	<b>COMO OLVIDAR</b>	DLGA TANON WEA Latina	9	—	<b>COMO SE CURA UNA HERIDA</b>	JACI VELASQUEZ Sony Discos
2	1	<b>ME LIBERE</b>	EL GRAN COMBO Combo	22	—	<b>LLORA ALMA MIA</b>	YOSKAR SARANTE J&N/Sony Discos
2	—	<b>PUEDEN DECIR</b>	GILBERTO SANTA ROSA Sony Discos	23	—	<b>LA REINA DE LA PISTA</b>	ORO SOLOO Sony Discos
4	7	<b>COMERTE A BESOS</b>	FRANKIE NEGRON WEA Latina	24	—	<b>CALLATE</b>	FULANITO Cutting
4	—	<b>CON CADA BESO</b>	HUEY DUNBAR Sony Discos	22	—	<b>POP</b>	N SYNC Jive
6	6	<b>SECRETO DE AMOR</b>	ANGELITO VILLALONA Latino/Sony Discos	25	—	<b>LA CHERCHA</b>	LOS TOROS BAND Universal Latino
7	8	<b>MUERO</b>	JERRY RIVERA Aniela/BMG Latin	27	—	<b>TIEMPO</b>	JARABE DE PALO EMI Latin
5	—	<b>COMO SE LO EXPLICO AL CORAZON</b>	VICTOR MANUELLE Sony Discos	28	—	<b>A CARA O CRUZ (CON ORGANOS)</b>	RICARDO ARJONA Sony Discos
9	16	<b>CORAZON DE MUJER</b>	MELINA LEON Sony Discos	28	—	<b>DIME</b>	EDNITA NAZARIO Sony Discos
10	—	<b>PERO NO ME AMA</b>	GILBERTO SANTA ROSA Sony Discos	30	—	<b>NAOA</b>	JUANES Surco/Universal Latino
11	13	<b>COMO LLEGO A TU AMOR</b>	TITO NIEVES WEA Latina/WEA Latina	31	—	<b>LIVE AT JIMMY'S</b>	ANGIE MARTINEZ FEAT. BIG PUN, CUBAN UNK, DOMINGO & SUKISS Elektra/VEG
12	14	<b>TU ERES AJENA</b>	EDDY HERRERA J&M/Sony Discos	19	—	<b>TU ME PROVOCAS</b>	TONNY TUN TUN Karen/Universal Latino
13	15	<b>OH CUANTO TE AMO</b>	CLUB 3D Aselra	27	—	<b>HIT 'EM UP STYLE (OOPS!)</b>	BLU CANTRELL RedZone/Arista
14	17	<b>PENA DE AMOR</b>	PUERTO RICAN POWER J&N/Sony Discos	34	—	<b>QUISIERA</b>	JUAN LUIS GUERRA 440 Karen/Universal Latino
11	—	<b>AZUL</b>	CRISTIAN Aniela/BMG Latin	35	—	<b>CELOS ME PROVOCA</b>	GRUPOMANIA Universal Latino
12	—	<b>BESAME</b>	RICARDO MONTANER WEA Latina	36	—	<b>LOCURAS TENGO DE TI</b>	DOMINIC Prestigio/Sony Discos
17	20	<b>SAL DE AQUI</b>	TONY VEGA Universal Latino	37	—	<b>O EL O YO</b>	LA NUEVA PATRULLA 15 VI
18	24	<b>UN AMOR ASI</b>	TITO NIEVES WEA Latina	31	—	<b>TENGO UN MAL PRESENTIMIENTO</b>	RABANES Crescent Moon/Sony Discos
19	21	<b>ME PASA IGUAL A MI</b>	MILES PENA Paracha/Platano	39	—	<b>FALLIN'</b>	ALICIA KEYS J
20	18	<b>YO NO SOY ESA MUJER</b>	PAULINA RUBIO Universal Latino	20	—	<b>SERIA FACIL</b>	LUIS FONSI Universal Latino

# Regional Mexican Airplay

WEEKS ON CHART	LAST WEEK	TITLE	ARTIST	WEEKS ON CHART	LAST WEEK	TITLE	ARTIST
		Imprint/Promotion Label				Imprint/Promotion Label	
1	1	<b>NO ME CONOCES AUN</b>	PALOMO Oisa	21	23	<b>LOCO</b>	PESADO WEA Mex/WEA Latina
2	2	<b>CAOA VEZ TE EXTRANO MAS</b>	BANDA EL RECODO Fonovisa	22	22	<b>SOLEDAD</b>	BANDA EL LIMON Fonovisa
3	3	<b>DESPRECIADO</b>	LUPILLO RIVERA Sony Discos	23	24	<b>Y YA DESPUES</b>	COSTUMBR Hollywood
4	5	<b>MI FANTASIA</b>	LOS TIGRES DEL NORTE Fonovisa	28	—	<b>DEJAME AMARTE</b>	INTOCABLE EMI Latin
5	4	<b>EL AYUDANTE</b>	VICENTE FERNANDEZ Sony Discos	25	25	<b>SUENO SU BOCA</b>	GRUPO MOJADO Fonovisa
6	7	<b>LA GRAN NOCHE</b>	LOS TUCANES DE TIJUANA Universal Latino	26	27	<b>NO VALE LA PENA</b>	NYDIA CON JUAN GABRIEL Hollywood
6	—	<b>NO TE PODIAS QUEDAR</b>	CONJUNTO PRIMAVERA Fonovisa	27	30	<b>POR EL AMOR DE UNA MUJER</b>	LA FIRMA CON RICKY MUNOZ Sony Discos
8	14	<b>DERECHO A LA VIDA</b>	CONJUNTO PRIMAVERA Fonovisa	21	—	<b>A PUNTO DE CAMELEO</b>	SDIOS DEL RITMO IM
8	—	<b>Y LLEGASTE TU</b>	BANDA EL RECODO Fonovisa	29	—	<b>AMOR A LA MEXICANA</b>	THALIA EMI Latin
10	10	<b>LA CALANDRIA</b>	RAMON AYALA Y JOEY FARIAS Fredora	30	38	<b>SHHH</b>	A B QUINTANILLA Y LOS KUMBIA KINGS EMI Latin
9	—	<b>O ME VOY O TE VAS</b>	MARCO ANTONIO SOLIS Fonovisa	31	—	<b>TU RECUERDO Y YO</b>	LUPILLO RIVERA Sony Discos
12	11	<b>ME VAS A EXTRANAR</b>	PEPE AGUILAR Musart/Balboa	25	—	<b>LA BOMBA</b>	AZUL AZUL Sony Discos
13	—	<b>AMAME</b>	ROGELIO MARTINEZ Discos Cisne	33	35	<b>NI HABLAR</b>	LOS HUMILDES RCA/BMG Latin
14	15	<b>AMORCITO MIO</b>	JOAN SEBASTIAN Musart/Balboa	29	—	<b>EL MALQUERIDO</b>	LOS HURACANES O'H NORT Fonovisa
15	20	<b>CARTAS MARCAOAS</b>	CUISILLOS DE ARTURO MACIAS Musart/Balboa	33	—	<b>DIMELO</b>	LOS TEMERARIOS Fonovisa
16	18	<b>SERA PORQUE TE AMO</b>	TIGRILLOS WEA Mex/WEA Latina	31	—	<b>POR BIEN DE LOS OOS</b>	POLO URIAS Y SU MAQUINA NORTEÑA Fonovisa
16	—	<b>Y SIGUES SIENOO TU</b>	ROGELIO MARTINEZ Discos Cisne	37	—	<b>AMOR DE NOVELA</b>	LOS ANGELES DE CHARLIE Fonovisa
12	—	<b>SUERTE HE TENIDO</b>	ALEGRES DE LA SIERRA Infinity	32	—	<b>AQUI ESTOY YO</b>	ROGELIO MARTINEZ Discos Cisne
19	—	<b>POR AMAR ASI</b>	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO RCA/BMG Latin	39	—	<b>LA NIÑA QUIERE CERVEZA</b>	GERMAN ROMAN Y SU BANDA REPUBLICA Oisa
17	—	<b>TE HE PROMETIDO</b>	EL ORIGINAL DE LA SIERRA z	40	—	<b>MAYONESA</b>	CHOCOLATE Melody/Fonovisa

The most popular singles and tracks compiled from a national sample of Broadcast Data Systems radio playlists.





# Telemundo Cable Targets 18-34 Latinos

BY JILL PESSLICK

LOS ANGELES—Recognizing that the 18- to 34-year-old Spanish-speaking U.S. audience is underserved by its TV viewing choices, Telemundo Cable is launching the mun2 entertainment network. While the original launch date of the network was slated for 7 p.m. ET Sept. 19, it has been postponed due to events in the U.S. this week.

Mun2, a reference to the Spanish word *mundos* (meaning "worlds"), will reach 2.8 million U.S. Hispanic households with its line-up of young-skewing, Spanish-language music-video programs, sports,

game and comedy shows, and dramatic series. On its inaugural air date, it will broadcast to 18 of the top 20 Hispanic markets—such as Miami, Los Angeles, New York, and Houston—through cable, direct-to-home, and low-power TV.

"It's so exciting because we're going to be launching something that is totally different than what is out there in Spanish-language TV," says Telemundo Cable president Manuel Abud. "It's one of those things that has a lot of magic in it."

The idea for mun2 began to be formulated when Telemundo Cable—which owns the news

and entertainment channel Telemundo Internacional and distributes the music-video channel Videorola in Mexico—acquired the largely female-oriented GEMS network in May 2000. Abud spearheaded heavy research efforts to determine what to do with the network and hit on the fact that young Hispanics are a growing population sector that also has increasing buying power.

"Interestingly enough," Abud explains, "what we wanted to do and what the advertisers wanted was pointing in the same direction. There's nobody really targeting that audience. We had a great platform to start with, and we went for it."

## América Latina...

**In Argentina:** Two years after her successful debut for Warner Music, singer Laura Miller has released an eponymous follow-up. It was produced by Kiko Cebrián and Oscar López and recorded in New York, Miami, and Los Angeles. First cut is "Dispara," which will be accompanied by a stunning video by the Agulla & Bacetti agency. Other songs include compositions by Claudia Brant and Coti Sorokin, two covers by legendary Argentine pop stars Juan Marcelo and Leonardo Fabio, and a surprising Spanish version of Elvis Presley's hit "Suspicious Minds" . . . On Sept. 13, powerful and immensely popular rock band La Renga will release a two-CD live album for Universal Music, produced by Divididos frontman Ricardo Mollo and recorded during the band's May 19 show at Huracán stadium. Guests include Mollo and local guitar hero Pappo Napolitano, who plays Neil Young's song "Hey Hey, My My." One week before hitting record stores and newsstands, a film on the band will start a run in local movie theaters. Slated for a later release date in DVD format, it includes footage of the same concert, plus glimpses of backstage activity and flashbacks to some of the band's landmark shows.

LEILA COBO

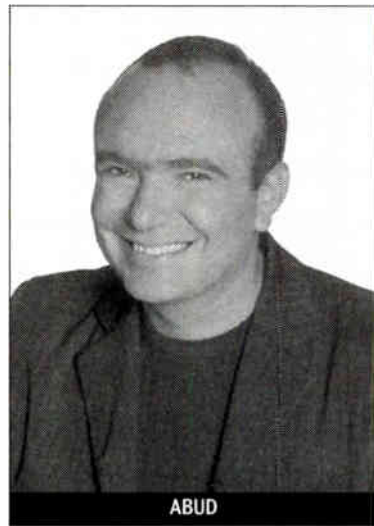
**In Brazil:** In an effort to boost sales during the current economic slump in Brazil, indie label Abril Music has opted to reduce CD prices. Since July, the company has also placed a limit on the price retailers can charge for albums. Abril was the leading record company in the country for that month, with nearly one-fourth of the market share, according to ABPD numbers . . . In other Abril news, the company has signed a handful of new artists. Among them are singer Gil (ex Banda Beijo), who will release his first solo album in November; former Capital Inicial member Kiko Zambianchi; and rocker Rita Lee.

LEILA COBO

**In Panama:** Actor/singer/politician Rubén Blades has been working on his new album, *Mundo*, at the Audio Arte studios in Costa Rica. The disc should be finished by mid-September. Like his previous album *Tiempos*, *Mundo* features Costa Rican band Editus as well as Brazilian vocal group Boca Livre, playing a mix of Arabic, Celtic, Brazilian, Afro-Cuban, and other Latin sounds. Tracks include a version of Pat Metheny's "Full Circle," traditional Irish song "Danny Boy," "Consideración" (an adaptation of Gilberto Gil's "Oriente"), and "Sólo las Estrellas Bastan," originally by rock group Son Miserales.

Panamanian *típico* group Samy and Sandra Sandoval have been making waves in Europe. The group played three sold-out shows (50,000 people attended the second concert) in the Belgian cities of Hoogstraten, Becklo, and Louve as part of the Festival Caribeño last month. The group, which only sings in Spanish, has released 10 albums that have sold an average of 30,000 copies apiece in Panama alone. The band will travel to Costa Rica, New York, and Washington, D.C., in September to promote its newest album, *Raices*, out on indie label G Productions.

ANASTACIO PUERTAS CAICEDO



ABUD

Mun2 specifically boasts an array of music programs that range in format and style. Jamz covers pop, rock, salsa, and



merengue through news reports, interviews, and music-video debuts, while *Música Si* will feature live performances from top Latin and U.S. musicians, alongside tour and record release updates.

Regional Mexican music is detailed on *Padrisimo*, and *rock en español* is covered on *Planeta Rock*. UpBeat rounds out mun2's musical programs with its weekly tour of world dance clubs.

The live-entertainment program *Fuzion* also covers the latest in music and film news, and the variety show *El Gordo de la Semana* will feature musical guests, celebrities, and humor.

Telemundo Cable is part of the Telemundo Communications Group, whose Telemundo network airs the annual Billboard Latin Music Awards.

## Jazz Notes™



by Steve Graybow

**BLUEBIRD TAKES FLIGHT:** When RCA Victor made significant cuts in its jazz roster last year, it seemed as though the label's celebrated history of embracing improvised music had come to a quick and uneventful close.



Fortunately, time has proven that conjecture wrong, as evidenced by recent releases by trumpeters **Tom Harrell** (*Paradise*, June 25) and **Dave Douglas** (*Witness*, Aug. 21), both of which wave the flag for BMG's reactivated Bluebird imprint. Originally launched in 1932, Bluebird became the recording home of such jazz artists as **Fats Waller** and **Coleman Hawkins**, as well as bluesmen **Lonnie Johnson** and **Huddie "Leadbelly" Ledbetter**. Its greatest success, however, came with the explosion of swing music that dominated American culture in the World War II era, when the label boasted recordings by bandleaders **Artie Shaw**, **Glenn Miller**, and **Erskine Hawkins**.

According to **David Weyner**, executive VP/GM of the newly formed RCA Victor Group, Bluebird's release schedule is expected to include approximately five to 10 new jazz releases a year, as well as a significant reissue campaign that launches Sept. 25 with the newly-minted First Editions series. The inaugural First Editions, classic dates that have been remastered and augmented with unreleased bonus tracks, are **Charles Mingus' Tijuana Moods**, **Carmen McRae's Carmen Sings Monk**, **Gil Scott-Heron's Free Will**, **Bing Crosby and Rosemary Clooney's Fancy Meeting You Here**, and **Coleman Hawkins' The Hawk in Hi-Fi**. On Oct. 9, Bluebird will release its most ambitious project to date, **Artie Shaw: Self Portrait**, a five-disc set produced with extensive input from the reclusive 91-year-old bandleader and including rare material from his personal collection.

Weyner, who as past president of PolyGram Classics and Jazz was instrumental in the careers of **Herbie Hancock**, **Shirley Horn**, and **Joe Henderson**, says that he plans to build Bluebird's current roster "back to an interesting, yet practical level" encompassing 10 or fewer artists. To that end, Weyner says that the label is "on the precipice of three very important new signings, one of which is

a well-known smooth jazz artist, and the other two who are musicians who sit between commercial fare and impressive straight-ahead musicianship."

Weyner is quick to stress that keeping the roster small and focusing intently on developing an audience for artists beyond their existing fan base will be the key to Bluebird's success. "We want to nurture a boutique label that can focus on the few, create some gems as far as releases, and work them aggressively," he says. "This is a challenging time at retail, and I don't think it does anyone, including the artist, a service to overextend yourself."

Bluebird releases will feature what Weyner describes as "very consumer-friendly packaging to attract interest from novices, and remastering and a historical spin that will appeal to purists. I believe that there is always an audience for both classic and new jazz beyond what is perceived to be the core," he says, adding that "with the right approach, you can always find a new audience for this music."

**NOTEWORTHY:** **Jeff Berlin's** latest, *In Harmony's Way*, is available exclusively on the bassist's Web site, [jeffberlinmusic.com](http://jeffberlinmusic.com). Guests include guitarist **Mike Stern**, saxophonist **David Leibman**, and vibraphonist **Gary Burton**. "Releasing the disc on the Internet is a way that a musician can take control of his art," says Berlin. "I have found that I am selling more discs over the Internet than I ever did in stores. Consumers are savvy, and when they want something, they know to go to a search engine and look around."

A seven-disc set of live **John Coltrane** recordings made in Europe during the saxophonist's 1961-1963 tours for impresario/producer Norman Granz will be released on Pablo/Fantasy Sept. 21, two days before what would have been Coltrane's 75th birthday. The set, titled *Live Trane*, contains over eight hours of music, more than half of which has never been released before. It features pianist **McCoy Tyner**, bassists **Reggie Workman** and **Jimmy Garrison**, and drummer **Elvin Jones**, as well as select tracks with saxophonist **Eric Dolphy**. Coltrane will also receive the retrospective treatment from Impulse!/Verve with the release of *Legacy* (Nov. 6), a four-disc set that boasts track selection by Coltrane's son, saxophonist **Ravi Coltrane**. Each disc focuses on a different aspect of Trane's career, touching upon live performances and his symbiotic musical relationship with drummer Jones.



## Man About Town Barone Heads For Fresh Fields

BY JIM BESSMAN

NEW YORK—He has been called New York City's musical "Man About Town" by *The New York Times*, but singer/songwriter Richard Barone, known also as the leader of acclaimed '80s pop-rock group the Bongos, sees himself as "sort of a post-punk Ed Sullivan."

Since his last album (1994's Mesa/Atlantic title *Clouds Over Eden*, not counting 1997's live set *Between Heaven and Cello*, released in Europe on Line), Barone has been most visible putting together such novel performance events as *The Downtown Messiah*—the annual Christmas presentation of Handel's *Messiah* that features various cutting-edge musicians—at Manhattan niterie the Bottom Line. He has also composed the film score to indie film *Next Year in Jerusalem* and served as musical director of the off-Broadway musical *Bright Lights Big City*.

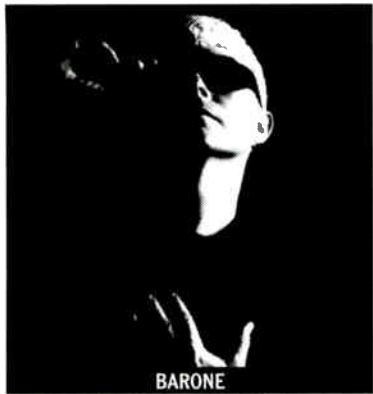
Additionally, Barone has produced such artists as the B-52's Fred Schneider and New York City anti-folk mainstay Lach, as well as the CDs resulting from the series of "Loser's Lounge" concert tributes to pop songwriters starring top local music luminaries.

Then, a year ago, he hosted a show at the Bottom Line based on the classic '60s rock TV show *Hullabaloo*. "It was a blast," Barone says. "One thing that made it interesting was that it was a variety-type show like we don't have anymore, where it's not just one type of music or performance."

Hence the Ed Sullivan self-reference, and Barone's idea to develop similar shows. The second installment of "Richard Barone Presents . . ." his current series at the Cutting Room nightclub, is scheduled for Oct. 13. The evening will feature multilingual blues-rock vocalist Lina Koutrakos, Lach, and Angry Elves, a rock group led by Jenni Muldaur. The three acts are all produced by Barone.

"I'm really fortunate to learn from the masters in terms of production," Barone says, singling out current songwriting collaborator Mike Thorne ('Til Tuesday, Bronski Beat) and Tony Visconti, the producer of David Bowie and T. Rex, who is producing Barone's next album and co-writing songs with him for it. "They share what they've learned, and then I bring what I've learned from my artist perspective."

Of his own new recording project, Barone—whose first solo album was 1987's *Cool Blue Halo*—says he's approaching it as if it were, in fact, his debut album.



BARONE

"That's why it's been so long since the last one," he says. "I deliberately wanted to break the album-tour-album-tour cycle. I could then do what I thought was really new: juxtaposing my post-punk background [and] my work with individualistic artists [from a different background] to get something new. That's where the interest is for me."

Barone originally wanted Visconti to work with the Bongos, but the producer was living in England at the time. He says that unlike his previous songwriting, his collaborations with Visconti are totally spontaneous.

"You don't know how meticulously demo-ed my albums usually are," Barone says. "Everything's always worked out and arranged—but this is the complete opposite. I go to Tony with just concepts and ideas for songs and nothing else written, and everything's completely from scratch. It's a whole new process, and it's so exciting for me, because as a writer, it opens up a new world of possibilities. I'd never have come up with half of what's happening

with this record [without] the collaborative experience—with Tony and other new people."

Barone, who has previously collaborated with the likes of Jules Shear and Jill Sobule, has also recently co-written for Marti Jones' new album and is working on tracks for the next release from Rolan Bolan, the son of the late T. Rex frontman Marc Bolan and soul singer/songwriter Gloria Jones. He's also busy on what will be the fourth *Downtown Messiah* at the Bottom Line.

"The idea was to take a piece of music that's been around over 250 years and keep it alive by bringing it down to the Village and making a personalized version by putting ourselves into it," Barone says. He adds that last year's *Messiah* featured a stunning rendition of "The People That Walked in Darkness" by David Johansen that was based on an old blues tune, "Old Dog Blue."

Barone, who is managed by Mike Masca of Big Hassle Management and published through his company Richard Barone Music (BMI), will also participate in the upcoming Loser's Lounge tribute to David Bowie, as well as a forthcoming album tribute to ELO's Jeff Lynne. Meanwhile, he recently left for Los Angeles to write songs with Paul Williams, having met him at a recent Loser's Lounge tribute to the legendary pop tunesmith.

"He saw me do his song 'Fill Your Heart'—which Bowie did on *Hunky Dory* and Tiny Tim did on his debut album—and said he'd like to write with me for my new album," Barone says. "It's the kind of collaboration every songwriter dreams of."



**Food for Thought.** Songwriters and music publishers from all over Music Row crowded into SESAC's Nashville headquarters recently for the company's biannual writer/publisher open house. Seen enjoying the Mexican food and drink, from left, are Bob Doyle, owner of Major Bob Music Publishing (and Garth Brooks' manager); Kyle T. Jones, SESAC's director of writer/publisher relations; and Major Bob Music Publishing's Scot Sherrod.

## Words & Music™

by Jim Bessman



**WHERE'S THE CARP?:** Graham Parker's latest album, *Deepcut to Nowhere*, is rightfully receiving excellent notices. But the Razor & Tie disc begs the question: What became of all the songs he wrote for *Carp Fishing on Valium*, his typically witty book of short stories published last year?

"As a matter of fact, two of the more sensible ones turned out so strong that they held their own independent of the stories and had to go on the album," Parker says, explaining that the album track "Blue Horizon" was written for the book's "The Sheld-duck of the Basingstoke Canal," while "Last Stop Is Nowhere" accompanied the story "Me and the Stones." Parker, whose semi-autobiographical story collection recounts his fictional alter ego's childhood and later emergence as a star on the English rock scene ("Me and the Stones" is about an audition for the Rolling Stones after Mick Jagger is tragically run over by a bus on Kings Road), performed these and other tunes penned for *Carp Fishing* during a brief club tour last summer, where he read excerpts from the stories and sang the corresponding songs.

"Those two songs, funnily enough, are where the title for the album comes from," Parker continues. "I grew up in the village of Deepcut—called 'Kernley' in the stories—and 'Blue Horizon' and 'The Sheld-duck' both have references to my childhood, which was a good one. Childhood to me is very important, and I had the idea that where one grows up is the real world and the rest is nowhere—as in 'Last Stop Is Nowhere.' So the two songs that were written for the book turned out to be the concept that the album hangs on."

Which begs another question: Does that mean it's a concept album? "I don't think so, other than a concept of the album title," Parker says with a laugh. "But 'Blue Horizon' really is important, and everything seems to lead up to and away from it."

Parker is now readying a U.S. tour with young rock band the Figgs, with whom he recorded the 1997 live double-disc set *The Last Rock N Roll Tour*.

Meanwhile, Universal U.K. has rereleased his classic first four albums *Howlin' Wind*, *Heat Treatment*, *Stick to Me*, and *Squeezing Out Sparks*, along with *That's When You Know*, a two-disc set of unre-

leased demos, and the entire *Live at Marble Arch* session from 1976.

Parker recently returned to Deepcut. "The joke now is that I went back and realized I should have titled the album 'Deepcut Is Nowhere,'" says the Ellisclan Ltd. (ASCAP) writer, who is administrated by Bug Music.

**BROTHER, CAN YOU SPARE A PROMO?:** The Harburg Foundation has a nifty new promo piece in *Brother, Can You Spare a Dime?—Eighteen Artists Across Seven Decades*, featuring 18 versions of



PARKER

the 1932 classic song by composer Jay Gorney and lyricist Yip Harburg. The disc spans 1932 renderings by Bing Crosby with the Lennie Hayton Orchestra and Rudy Vallee, as well as last year's cover by Tommy Hollis. Other noteworthy performers include Al Jolson (1939), the Weavers (1963), Judy Collins (1976), and Tom Waits (1992)—not to mention Harburg's own from 1970.

The sorrowful Depression-era anthem was written for the Broadway musical revue *Americana* and has clearly remained timely ever since. Harburg's son Ernie, president of the Harburg Foundation, says, "It was Yip's signature to be asking the great questions. He grew up when America had a dream, and what's great about these versions is that all but one of them doesn't skip over the verse."

Harburg explains that most singers skip the introductory verse, which starts out, "They used to tell me I was building a dream . . ." and go straight to the "Once I built a railroad . . ." chorus. "So they miss the great line at the end [of the verse], 'Why should I be standing in line just waiting for bread?'"



## Dreamhire Enters Miami Market

### New York Co. Hopes To Fill Void In Growing South Beach

BY CHRISTOPHER WALSH

NEW YORK—The recording industry's migration to Miami marches onward. The New York City-based Hit Factory's acquisition and renovation of the legendary Criteria Studios was an early indication of the effort to capitalize on the city's explosive growth, fueled by the booming Latin music industry. More recently, Los Angeles-based Record Plant announced plans to open a South Beach studio in 2002. Now, Dreamhire Pro Audio Rentals of New York, Nashville, and London has launched a satellite operation in South Beach.

Scott Kubrin, studio manager of South Beach Studios, is the Miami agent for Dreamhire. Kubrin relocated from the New York area some 18 months ago, after working at New York City's Battery Studios (Dreamhire and Battery Studios are divisions of the Zomba Recording Corp.), and later founded Blue Monster Network, a studio booking/referral agency.

Dreamhire is initially offering a Pro Tools 24 MIXplus system, the digital audio workstation that is coming to dominate professional recording, particularly in Miami. Additional rental equipment includes a Sony PCM 3348 digital multitrack recorder, Studer A827 analog multitrack recorder, Akai MPC3000 sampler/sequencer, and a Sony C800G microphone, all acquired at the request of area clients.

Kubrin's affiliation with South Beach Studios, Blue Monster Net-

*'This rig can roll into producers' rooms and they can edit, as opposed to, "Can you stop mixing so I can get in there and edit something?"'*

—SCOTT KUBRIN,  
DREAMHIRE

work, and Dreamhire dovetail neatly, he explains, as international awareness of the Miami recording scene continues to grow. "We're just feeling out what the needs of the studios in town are," he says. "Everybody's so accustomed to either calling another studio if they need a piece of gear, or in many cases, just settling for the fact that they can't get it. We're taking a different approach. I think initially, rental companies' history was to move into a town, invest a million dollars' worth of gear, and then see what happens.

"Dreamhire has such a stockpile of gear," he continues. "[The company] has the flexibility to sample pieces in town. We're making arrangements with different facilities. For example, [South Beach Studios] had a perfect space for a third room. Dreamhire called me, and I said, 'Instead of paying for storage, I'll build this room. Give

me a Pro Tools rig. It can stay there—maybe it will generate some income while it's in the facility—and we can put it out on rentals.' So we're forming relationships with other studios in town, saying, 'You don't have a 3348? That could pull in business for you.'"

The proliferation of Pro Tools in Miami—and everywhere else—should not in fact hinder Dreamhire's prospects in renting a system. South Beach Studios, Kubrin notes, is located in the Marlin Hotel, one among a sizable number of luxury hotels, and the portability of a Pro Tools system is another convenience the workstation offers.

"Pretty much every studio down here has Pro Tools now," Kubrin says, "which won't be a bad thing. Quite often, if the client is coming in to work on Pro Tools, they need a second rig in the live room so they can edit, or they want one in their hotel room. At South Beach Studios, we have Tom Lord-Alge mixing—he's in our main room 10 months out of the year. He slowly transferred to Pro Tools, and when his clients come in, they need another rig. We have a Studio B, a full-blown, beautiful Pro Tools suite, and often that serves the purpose of their Pro Tools needs.

"Tom works with the top producers in the world," Kubrin elaborates. "They're all working off Pro Tools. This rig can roll into his producers' rooms and they can edit, as opposed to, 'Can you stop mixing so I can get in there and edit something?'"

Dreamhire has also added a Sony PCM 3348HR tape machine at its Nashville location, which GM Jeff Altheide will transport to Florida via truck, as necessary.

Studios that have taken advantage of Dreamhire's expansion into South Florida include Criteria/Hit Factory, Bogart, South Beach, the Warehouse, Circle Sound, Crescent Moon, and Compass Point in the Bahamas. Clients that have rented from Dreamhire in Florida, to date, include DMX, P. Diddy, 'N Sync, 112, Michael Jackson, and the aforementioned Tom Lord-Alge.

"The scene is growing at a beautiful pace in Miami," Kubrin adds. "People keep leaning on the whole Latin music scene here, which is generating an incredible amount of business from South America, all different countries. But at the same time, I've had Missy Elliott in my Pro Tools room on and off for three months now. I think people are just generally looking at the whole situation. New York is a rough place to record. It's a great place, with the greatest studios in the world, but you can do the same thing for half the price in Miami and lie on the beach when you're taking breaks."

## Studio Monitor™

by Christopher Walsh



**AES POSTPONED:** The Audio Engineering Society's 111th Convention has been postponed as a result of the World Trade Center attack. The convention, originally slated to take place Sept. 21-24 at the Jacob Javits Center in New York City, has been rescheduled for Nov. 30-Dec. 3.

The following is the text of an official statement from Roger Furness, executive director of the Audio Engi-

**THANKS:** To Roger Furness and the AES for their quick and wise action. Let me second the latter thoughts of the statement. Having spent four years at a Wall Street brokerage house, I have little doubt that many of my former co-workers have been far more personally affected than I. At this time, I can only pray for their safety.

Further, I want to convey my deep appreciation for the many calls and e-mails received in the hours following last Tuesday's barbaric acts, from across the country and around the world. The people of the professional recording community are among the kindest I have known, and I am grateful for their friendship and concern. I trust I can share a few of their thoughts:

**Guillaume J. Schouker, Plus XXX Studios, Paris:** "We were really touched and horrified to see what happened in New York. What a crazy world we are living in! I hope all is going fine with you and that you didn't have any problems—yourself, your relatives, or anyone at *Billboard*. If there is anything I can do to help in some way, please feel free to call me anytime. My warm feelings are, I guess, the first help."

**Amy Leavell, Terminus Records, Atlanta:** "Just wanted to drop a note to all my friends up North who might have been in the city yesterday. I hope everyone is safe. Feel free to contact me if you need anything."

**Nicole Cochran, Nic of Time Communications, Los Angeles:** "I hope you are OK. My thoughts are with you and your beautiful city."

**Keith Hatschek, Hatschek & Associates, San Francisco:** "I hope you are OK and in one piece. Why does hate have such force?"

**Lydia Sherwood, Presto Public Relations, Tuscon, Ariz.:** "In the wake of this devastating tragedy, I hope that you and yours are well. I know how close you are to the scene, and I hope you haven't been personally affected by any loss of family or friends."

Lastly, I conferred with Mr. Furness briefly on the afternoon of Sept. 12 and again commend the AES for acting in the midst of such confusion. "Out of a very poor situation," Furness says, "we've managed to pull a satisfactory solution, which, from what we're hearing from exhibitors and attendees, they very much appreciate."

The AES Web site, aes.org, will be updated with further developments.

111<sup>th</sup>  
**AES**  
Convention

neering Society (AES): "In view of the tragic events that took place, there has been a lot of speculation as to whether the AES 111th Convention would proceed next week as planned.

"There were several factors to be taken into consideration and a necessity to have discussions with other parties. For this reason we did not make a hasty statement.

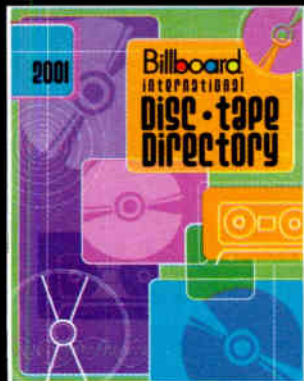
"We have just returned from the Javits Center, where we had a meeting with their top management. We learned that the New York City Mayor's Office of Emergency Management and the Federal Emergency Management Agency (FEMA) have taken over large portions of the Javits Center for use in coordinating emergency services. We also learned that FEMA will have complete control of these spaces and any others that they need, for an undetermined period. This obviously makes holding the event as planned impossible. However, we were able to reschedule the convention rather than just cancel it. Most of the people who contacted us hoped that this would be the solution.

"The new dates will be Friday, Nov. 30 to Monday, Dec. 3, with the same exhibit, demo, and conference space as would have been used next week.

"We at the Audio Engineering Society would like to thank those of you who took the time and trouble to inquire about the safety of the staff here in the New York office and to wish us well and give us your support. This was much appreciated.

"Lastly, at this sad time, we would like to spare a thought for those who have had their lives so much more severely disrupted than any of us. We were, and are, very sensitive to their feelings. Let us hope that we can look forward to better times ahead."

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# 111th AES To Get Student-Friendly

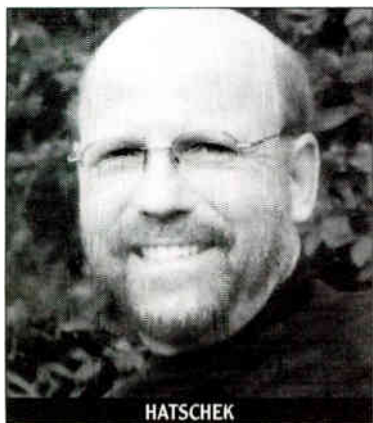
BY CHRISTOPHER WALSH

NEW YORK—At the upcoming 111th Audio Engineering Society Convention (Nov. 30-Dec. 3), AES student members from around the world will have the opportunity to learn first-hand about mentoring opportunities in the audio industry.

A panel titled "Building Your Career Via Mentoring" (and tentatively set for Nov. 30 from 4 to 5:30 p.m.) will be moderated by Keith Hatschek, president of marketing and public-relations agency Keith Hatschek & Associates and author of the recent book *How to Get a Job in the Music and Recording Industry*. The panel will discuss the benefits of mentor relationships and practical strategies to develop a network of industry contacts via mentors.

Panelists for "Building Your Career Via Mentoring" are Rhonda Wilson of Meridian Audio; Theresa Leonard, the Banff Centre; and Steve Davis, Crawford Audio.

Continuing to build on the theme of mentoring, during the afternoons of Saturday (Dec. 1) and Sunday (Dec. 2), the AES will offer student members the opportunity to participate in a one-



HATSCHEK

on-one mentor session with leading audio professionals from a variety of fields. Student sign-ups for these one-on-one sessions will be on a first come, first served basis until the available mentor appointments are filled.

"Amidst the general chaos that pervades most conventions," Hatschek says, "I'm pleased that a number of leading professionals have agreed to volunteer either as panelists for the Friday panel or the Saturday and Sunday one-on-one mentor sessions. Face time with top audio practitioners from

a variety of fields is the surest means for students to learn what skills and resources they will need to get their audio career rolling."

The panel on Friday is being presented by the AES Education Committee, in association with the AES Women in Audio Committee and the Society of Professional Audio Recording Services (SPARS). The Women in Audio Committee is coordinating the one-on-one mentoring sessions held Saturday and Sunday with assistance from Hatschek.

Hatschek adds, "Robin Gheesling, the vice chair of Women in Audio, is also doing tremendous work rounding up volunteer mentors."

The AES has a long history of focusing on education, and students are present in large numbers at the annual convention. Given the forces of continued consolidation in the music industry, the current, uncertain economic outlook, and the astonishing pace of technological advances in professional audio, the panels and mentoring sessions at this year's 111th AES Convention are especially important.



**Rockin' Grundman Mastering.** Michael Jackson's "You Rock My World" was mastered at Bernie Grundman Mastering in Hollywood, Calif. Pictured at the sessions, from left, are programmer/engineer Stuart Brawley, mastering engineer Brian "Big Bass" Gardner, Bea Swedien, and chief recording engineer/mix engineer Bruce Swedien. (Photo: David Goggin)



**Buffett At Emerald.** Jimmy Buffett recently visited Nashville's Emerald Entertainment Group recording, mixing, and mastering complex. Pictured during the session (in Studio Six) are, from left, producer Russ Titelman, engineer Dave O'Donnell, and Emerald assistant engineer Scott Kidd.



**Conway Plugs in Neve.** Conway Recording Studios in Hollywood, Calif., has installed a 72-channel Neve 88R analog console in Studio A. Pictured at the 88R board are, from left, Conway co-owner Buddy Brundo and studio manager Alyssa Romano.

SEPTEMBER 22 2001 **Billboard**

## Production Credits

### BILLBOARD'S NO. 1 SINGLES (SEPTEMBER 15, 2001)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE/MAXI-SINGLES	DANCE/CLUB PLAY
<b>TITLE</b> Artist/ Producer (Label)	<b>I'M REAL</b> Jennifer Lopez featuring Ja Rule/ Irv Gotti & 7 (Epic)	<b>WHERE THE PARTY AT</b> Jagged Edge featuring Nelly/ J. Dupri, B.M. Cox (So So Def/Columbia)	<b>I'M JUST TALKIN' ABOUT</b> TONIGHT Toby Keith/ J. Stroud, T. Keith (DreamWorks)	<b>WHERE THE PARTY AT</b> Jagged Edge featuring Nelly/ J. Dupri, B.M. Cox (So So Def/Columbia)	<b>I FEEL LOVED</b> Depeche Mode/ M. Bell (Mute/Warner Bros.)
<b>RECORDING STUDIO(S)</b> (Location) Engineer(s)	<b>RECORD PLANT</b> (Hollywood, CA) <b>CRACKHOUSE</b> (New York) Brian Springer, Milwaukee Buck	<b>SOUTHSIDE</b> (Atlanta, GA) Brian Frye	<b>OCEAN WAY</b> (Nashville) Julian King	<b>SOUTHSIDE</b> (Atlanta, GA) Brian Frye	<b>SOUND DESIGN</b> (Santa Barbara, CA) Gareth Jones
<b>CONSOLE(S)/ DAW(S)</b>	<b>SSL 9000 J/ Pro Tools</b>	<b>SSL 4064 G+</b>	<b>Custom Ocean Way Neve 8078</b>	<b>SSL 4064 G+</b>	<b>Neve Custom 8038, Mackie 32-8</b>
<b>RECORDER(S)</b>	<b>Pro Tools, Studer A800</b>	<b>Sony TCM 3348 HR</b>	<b>Sony 3348 HR</b>	<b>Sony TCM 3348 HR</b>	<b>Logic Audio/Pro Tools</b>
<b>RECORDING MEDIUM</b>	<b>Quantegy 499</b>	<b>BASF 931</b>	<b>Quantegy 467 1/2"</b>	<b>BASF 931</b>	<b>Logic Audio/Pro Tools</b>
<b>MIX DOWN STUDIO(S)</b> (Location) Engineer(s)	<b>RECORD PLANT</b> (Hollywood, CA) Brian Springer, Irv Gotti	<b>SOUTHSIDE</b> (Atlanta, GA) Phil Tan, Jermaine Dupri	<b>LOUD</b> (Nashville) Julian King	<b>SOUTHSIDE</b> (Atlanta, GA) Phil Tan, Jermaine Dupri	<b>SONY</b> (New York) Steve Fitzmaurice
<b>CONSOLE(S)/ DAW(S)</b>	<b>SSL 9000 J</b>	<b>SSL 4063 G+</b>	<b>Sony Oxford</b>	<b>SSL 4063 G+</b>	<b>Neve VR/Pro Tools</b>
<b>RECORDER(S)</b>	<b>Pro Tools, Ampex ATR 102 1/2"</b>	<b>Panasonic SV3800</b>	<b>Pro Tools</b>	<b>Panasonic SV3800</b>	<b>Studer A820</b>
<b>MIX DOWN MEDIUM</b>	<b>Quantegy 499</b>	<b>BASF DAT</b>	<b>Pro Tools</b>	<b>BASF DAT</b>	<b>BASF 900 1/2"</b>
<b>MASTERING</b> (Location) Engineer	<b>STERLING SOUND</b> (New York) Tom Coyne	<b>MARCUSSEN</b> (Hollywood, CA) Stephen Marcussen	<b>GEORGETOWN</b> (Nashville) Denny Purcell	<b>MARCUSSEN</b> (Hollywood, CA) Stephen Marcussen	<b>THE EXCHANGE</b> (London) Mike Marsh
<b>CD/CASSETTE MANUFACTURER</b>	<b>SONY</b>	<b>SONY</b>	<b>UNI</b>	<b>SONY</b>	<b>WEA</b>

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# Elliot Scheiner:

Producing  
Hit Music for  
33 1/3 Years

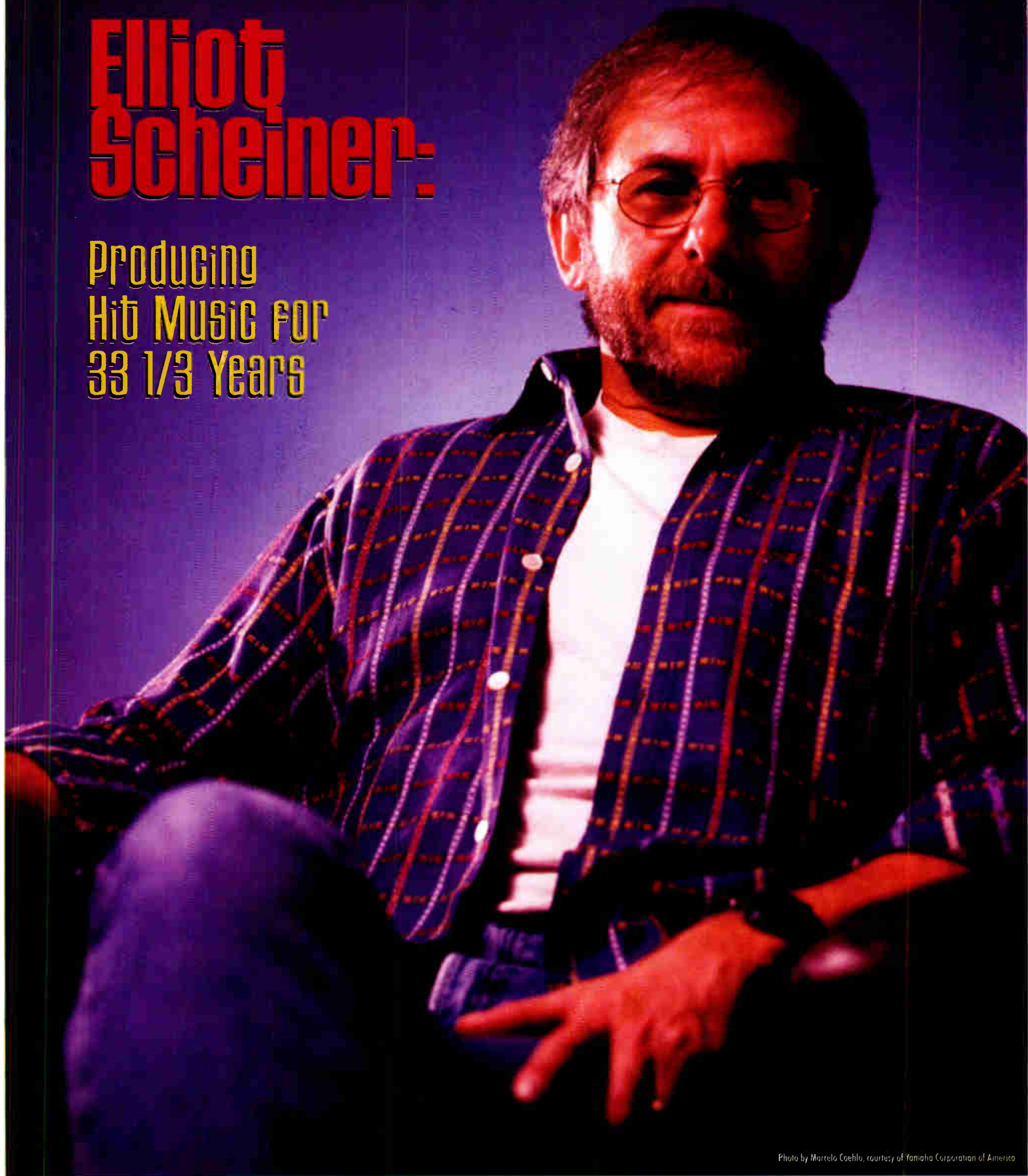


Photo by Marcelo Coelho, courtesy of Yamaha Corporation of America



## Still In The Mix

After more than three decades in the studio—from the early days of Van Morrison to Steely Dan’s Grammy-winning *Two Against Nature*—Elliot Scheiner continues to make hits.

BY CHRISTOPHER WALSH

In April 2001, listening intently to a lead vocal, transferred from 32-year-old reels of multitrack tape to hard-disk recorders and spirited to Presence Studios in Westport, Conn., Elliot Scheiner is carefully creating a 5.1-channel mix of *Moondance*, Van Morrison’s sublime masterpiece. Startling in its revelation, the songs that comprise *Moondance*, when heard from six discrete sources, sound as if Morrison and the players accompanying his muse are right there in Studio A.

It started in 1969, when the young Morrison was booked at New York’s A&R Studios to record the follow-up to his groundbreaking *Astral Weeks*. The engineers for this new project: Tony May, Shelly Yakus, Steve Freidman and Elliot Scheiner, who would also mix the album.

More than 30 years have passed, and Elliot Scheiner from Canarsie, Brooklyn—whose engineering chops have taken him from New York City to the world’s elite studios, from recording jingles to mixing musical statements that are indelibly stamped on the collective consciousness—is once again mixing Van Morrison’s unique rhythm-and-blues-by-way-of-Belfast recordings for Warner Bros. This time, however, he is deeply concentrating on the placement of instruments in a 5.1 array for release on the DVD Audio format, a new paradigm for which he is a strong advocate.

With the stereo release as a sole point of reference, hearing the 24-bit/96kHz audio from the hard-disk recorder, delivered through five speakers and a subwoofer, is an experience that approaches religious: Morrison’s soulful exaltations and the playful but spirited band around him are brought to life in a way heretofore unknown—except, of course, by those who were there at its recording.

### TAKING IT FROM THE TOP

In 1967, Scheiner began working at A&R, producer Phil Ramone’s storied facility and the site of countless recordings of rock’n’roll music’s classic era. With no prior experience, Scheiner was on his own, by his recollection, after four weeks of working at A&R’s various locations—112 West 48th St., which later moved further west to No. 322, and 799 7th Ave.

“The main facility was on West 48th Street,” Scheiner recalls, “right next to a bar where all the musicians hung out called Jim & Andy’s. A&R had a direct line from the lobby area down to the bar. You could just pick up a phone—if a guy didn’t show or got sick, you’d call: ‘Is there a sax player down there?’ There were always musicians there. It was great to hang there. And right next to Jim & Andy’s was the original Manny’s, in the old building.”

With all manner of projects booked at A&R—a brisk commercial music business, overflow from the major labels’ in-house studios and album projects for indie labels like Roulette—Scheiner gained the experience and exposure that would soon earn him the acclaim of the industry and a standing attained by only a select few. After recording *Moondance* and Morrison’s next album, the gospel-tinged *His Band and the Street Choir*, Scheiner’s projects became high in quantity and growing in stature.

Parallel to his rising fortunes, the industry itself was growing lavishly. Budgets for album projects soared as rock assumed its role as the dominant force in the indus-

try, and recording equipment offered more and more tracks, allowing open-ended opportunity to overdub to perfection.

“Even in the late ‘60s,” he recalls, “there were tons of overdubs going on, but they were machine overdubs. If you had a 4-track machine, and you put the drums on one [track], the bass on one and guitars on the other two, you’d make a very quick stereo mix of those four tracks



A winning team, clockwise from top left: engineer Roger Nichols, engineer Dave Russell, Scheiner, Walter Becker and Donald Fagen

over to another 4-track machine, then overdub on those two remaining tracks. The thought process that was put into it wasn’t that deep! You just got something that sounded good and said, ‘Let’s go.’ And that, really, was going to be the basis for the record; that became your main stereo. At the time, it seemed pretty natural, but, in comparison to the way we make records now, nobody in their right minds would consider doing that!”

### THAT ’70S DECADENCE

The ’70s, Scheiner recalls, were a wild and frantic time in which enormous amounts were spent on record production (and the excessive revelry that accompanied it). In addition to recording and/or mixing so much of the decade’s defining music—Steely Dan, the Eagles, *The Godfather* soundtrack, Olivia Newton-John, Jimmy Buffett—he also worked with heroes in various genres, such as the sessions with James Brown that produced “King Heroin.”

“Every approach to me is viable,” Scheiner states. “Every method of creating music is fine, if it gets the job done. James Brown was about as nice as anybody could be. Basically, he had two four-bar figures for this one song. He actually went in the studio while they were recording and told them when he wanted them to play that particular four-bar figure. He held up one finger, then two fingers.

The track came out great, but it was a different way of doing things. There were no charts: this wasn’t a rock’n’roll band with no charts, it was a big band with no charts! This was pretty different, but it was a really wonderful experience.”

Scheiner’s Steely Dan affiliation extended beyond 1980’s *Gauche*, including Fagen’s 1982 solo effort, *The Nightfly*, and, much later, *Two Against Nature*, which would earn him a fifth Grammy (his first was for *Aja*). In between, the now hugely in-demand engineer and producer was adding to a discography that resides in the pantheon of recording professionals. As a producer, he scored in 1986 with Bruce Hornsby’s debut, *The Way It Is*. Shortly before that, a propitious circumstance would lead to several watershed events.

“I was, and still am, managed by the Fitzgerald Hartley Company,” Scheiner explains, and so was Glenn Frey. “Glenn was on tour at the time, and had done this cut for *Miami Vice*, ‘You Belong to the City.’ I don’t think he was happy with the way the mix turned out. My manager called and said, ‘Glenn’s going to be in New York; can you mix this on Sunday?’ That was the beginning of the relationship, which proved enormous for me. It opened a lot of doors, and Glenn and I had a great relationship from that point on.”

Scheiner would go on to produce and engineer several of the ex-Eagles’ recordings. When the band reunited in the 1990s, the resulting *Hell Freezes Over* proved to be his introduction to a whole new direction in music mixing. Digital-technology company DTS, a pioneer in multichannel audio, was encoding CDs with 5.1 mixes of popular titles, and Scheiner got the call to create a 5.1 mix for the Eagles’ new album. Like the Eagles reunion itself, the multichannel release of *Hell Freezes Over* was an auspicious event, the first of a burgeoning list of multichannel mixes for Scheiner.

“When I heard the whole 5.1 concept for the first time, it blew my mind,” he recalls. “It wasn’t like quad; it was all very discrete. The thought of being able to create a new environment for music, a whole fresh, new approach, really energized me.”

### JOYS OF CONTINUED SUCCESS

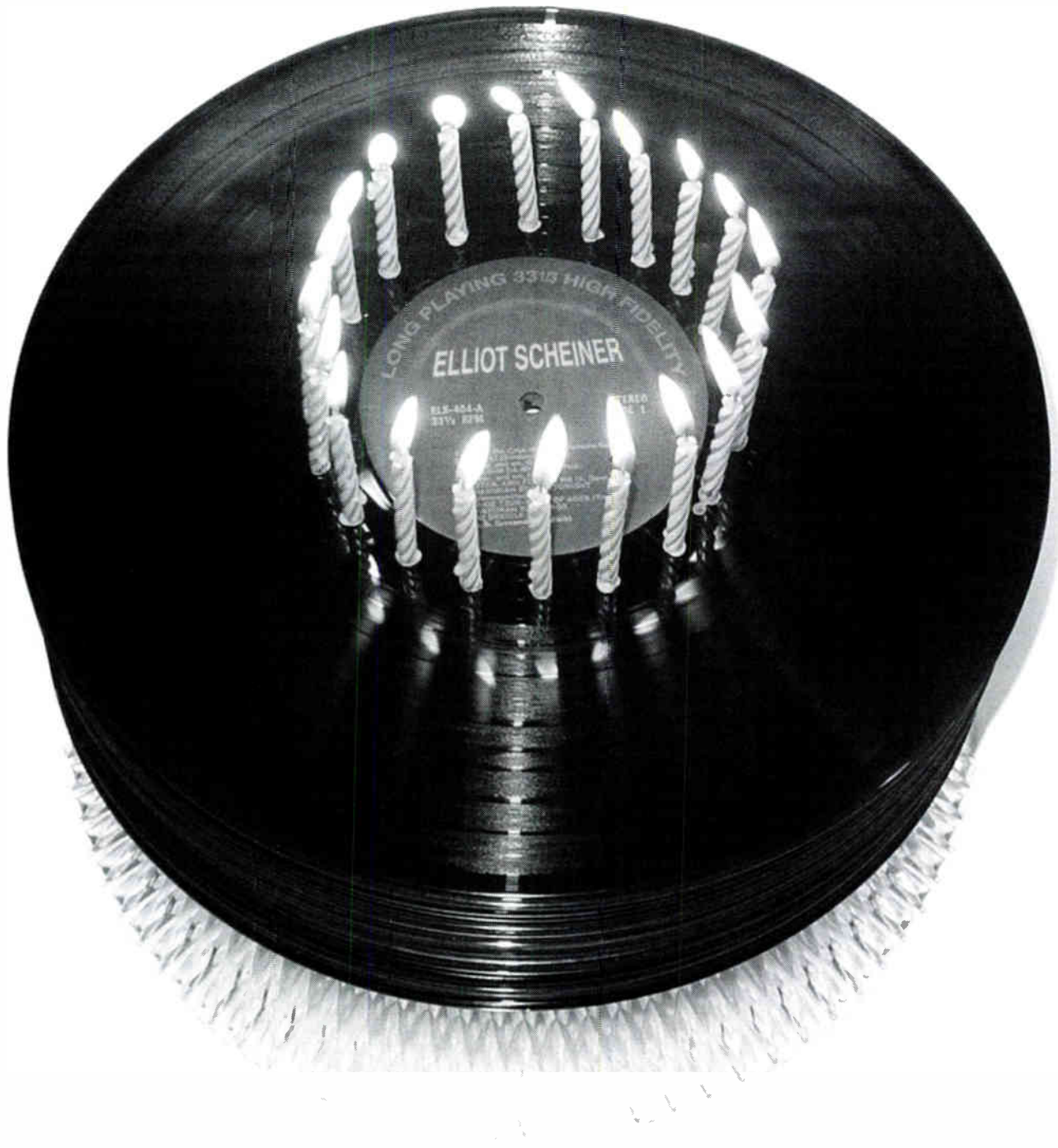
Scheiner’s work schedule now demonstrates a strong emphasis on Surround mixing. In addition to the 5.1 mixes he has created—the Eagles’ *Hotel California*, Sting’s *Brand New Day*, Fleetwood Mac’s *The Dance*, Steely Dan’s *Two Against Nature* and the aforementioned *Moondance*, among them—he is a consultant on DVD Audio to the Warner Music Group, to date the sole major to release titles in the format. Projects are not all catalog revisitations: In addition to *Two Against Nature*, he mixed R.E.M.’s *Reveal* in 5.1 at Record Plant in Hollywood prior to that album’s stereo release. Upcoming DVD Audio releases that will benefit from his expertise include, he confides, the Doobie Brothers’ *The Captain and Me* and Queen’s *A Night at the Opera*, featuring “Bohemian Rhapsody.” “That,” says Scheiner, “is truly going to be a mind-blower.”

While Scheiner’s work is ongoing, current projects provide a summary of a career marked by excellence, of both the sonic and creative varieties. His exquisite Surround mixes are obviously enticing to both the engineer and listener, while his résumé, punctuated throughout by music that stands up through the decades, is supplemented by everything from over-the-top rock’n’roll to polished jazz. In the latter category, Scheiner recently produced, recorded and mixed *Sing! Sing! Sing!* by the Grammy-winning New York Voices. Often working at Presence Studios in Connecticut and Capitol Studios in Hollywood (when he is on the West Coast), Scheiner also travels to Nashville to produce the audio for the Country Music Awards. On top of it all, he is an occasional guest speaker at Berklee College of Music in Boston. “Whenever they ask me,” he says, “I’m there in a heartbeat. It’s one of the best environments I’ve come across for learning our part of the industry—and music. I love that place!”

Finally, the modest Scheiner is fast to credit the Fitzgerald Hartley Company, the management firm that brought him together with Glenn Frey, as a contributor to the success he enjoys today. “I’ve been with them since 1981,” he notes. “They’ve been really wonderful for me. They’ve guided my career and been very influential, in terms of what I’ve done.” ■



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# Elliot Scheiner 33 1/3 Years

*Van Morrison, Steely Dan, Jimmy Buffett, the Eagles. An impressive career path, to say the least, and, for producer/engineer Elliot Scheiner, these are just a few of the highlights from 33 1/3 years in the world's elite recording studios, working with the top artists of our time. From the Guess Who to New York Voices, Scheiner has lent his considerable creativity to a wide swath of popular music, providing an integral element to much of the music we call classic. From Moondance to Two Against Nature and from LP to DVD Audio, Scheiner remains an artist in the vanguard, now playing a leading role in the evolution from stereo to 5.1 Surround Sound.*

**When did you know that you wanted to be in the music business?**

I knew pretty early on. My uncle, Chauncey Welsch, is, to this day, a trombone player, a studio player. He got me into music more than anybody else. He took me to a recording session when I was about 12 years old. I don't even remember what it was for—a jingle, I think. It was at the original A&R Studios. Phil [Ramone] was the engineer. I had no thoughts at that time, except that I was awestruck by what was going on.

I started playing drums, probably when I was about 11. I was playing drums in a bunch of local bands—trying to make it like everybody else—and just realized that it wasn't going to happen that way. So I wanted to do something else, and I thought becoming an engineer was something I could really get into. My uncle introduced me to Phil—I guess they were sort of tight, they saw each other all the time—but it wasn't until I was about 20 that I actually got into engineering.

**That seems an early age to make such a level-headed decision about a career, especially a career in the music business!**

I was pretty focused on the one thing, because I definitely didn't want to be playing in bands anymore. Back then, it was that routine of you make \$25 a night to play in a club from 9 in the evening to 3 or 4 in the morning. You couldn't even pay your bar tab! You've got to remember the time period it was too: The Vietnam War was happening. I was nervous about dropping out of school and getting into a full-time job, but it was what I really wanted to do.

**What music were you into as a kid? What got you interested in playing music?**

As a kid, believe it or not, jazz and swing. My uncle was a swing guy, so I was into a lot of the old big bands when I was very young. But, eventually, it was the Beatles that overcame everything. That was where my heart was, rock'n'roll.

**You started at A&R in 1967. Did you have any experience?**

No experience whatsoever. Nothing. It was great the way it worked back then. There were no freelance engineers;

*Continued on page 44*



## Q&A with Elliot Scheiner

The award-winning producer talks about where he started, the changing face of the industry and his work with 5.1 Surround

BY CHRISTOPHER WALSH





Elliot

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**We met, we fell in love as everybody else has. He is the ultimate professional, a great sound painter and a very cool guy.**

**—Phil Ramone, producer/engineer**

**When I think of Elliot, I notice that there are many aspects of my relationship with him. First and foremost is that he is a truthful and open person. I rely on him as a trusted friend. Elliot operates from intuition, and his boundless love of music, and his work personifies his clarity and integrity. The best of that work and the length of his productive career reflect his talent and the strength of his character.**

**As a studio owner, I always look forward to welcoming Elliot. I feel his warmth and enjoy his presence. And it is always a pleasure to have him working at one of our four facilities.**

**—Gary Belz, owner, House of Blues Studios**

**Elliot's gift for balance is like a superb conductor in front of an orchestra.**

**—David Paich, keyboardist for Toto**

**Q&A**

*Continued from page 42*

everybody was a staff guy. Working at a studio was very personal. It was like you were part of a team, and everybody took responsibility for everybody else, so you were always there to cover somebody else's ass.

I remember my very first working day after Phil had hired me. They assigned me to learn from another assistant, Danny Griffith. He was so good, he pretty much taught me everything about miking—where to place mikes for what instruments, what type of mikes to use. I needed that basic fundamental learning to go on and work for guys like Phil and the other engineers that were there.

They kept you with somebody until they thought you were qualified to set up a room, keep a take sheet, break down the room, operate the tape machine—just generally assist. And it wasn't a big learning curve. You learned how to mike instruments, how to clean up, how to keep paperwork and how to behave in a control room. But there wasn't an enormous amount of technology: The first room they brought me into had a 3-track console, a radio console that had been converted. The tape machines were 4-tracks. I'm pretty sure I was working by myself after about four weeks.

**Do you remember any of your initial sessions?**

It was mostly jingles. Early on, I would do voice-overs. They might have recorded the music for a jingle in the morning, and then in the afternoon, in a smaller announce/overdub booth, they'd put the announcer on. It was mostly that, at first.

One night, Phil got tied up. He was doing a Jimmy Smith date, and five minutes before [he was supposed to be at the studio] he called and said, "I can't be there, you'll have to do it." You get thrown from the frying pan into the fire, and you either came through or you didn't. I remember how scared I was when that phone call came in! I got the sweats, heat flashes. "Oh man, this could be the end of my career right here," I thought.

On my first record date, the artist was Susan Carter. She was very tight with the guys in Blood, Sweat & Tears. One of my high-school buddies was the trombone player in that band at the time. We had stayed in touch throughout, and he basically hired me to engineer the record. It was that whole "you have to know somebody" thing, and it was true at that time. But the great thing about it was, all the guys in that band. It was my first experience making

*Continued on page 46*

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— Elliot Scheiner

Elliot Scheiner is a Grammy Award-winning producer and engineer. Over the past few years, he has become involved in surround sound re-mixing. His most recent multi-channel projects include Steely Dan, The Eagles, John Fogerty, Toy Matinee and Fleetwood Mac.



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—Irving Azoff

I've worked with them all, and Elliot "Cleep-hus" Scheiner is the best. I really love the guy.  
—Steve Lukather, guitarist/singer for Toto

We first met Elliot in 1969 at A&R studios. We were cutting tracks with Jay and the Americans, which he was working on. Steely Dan's first tracking with Elliot was around 1975 or 1976, *The Royal Scam*. Over the years, we've worked with him on a number of our albums. Aside from *The Royal Scam*, he tracked and mixed *Aja*, *Gaucho*, Donald's solo album *The Nightfly* and *Two Against Nature*. He's done a lot of stuff for us, and he's wonderful to work with. He has a great and unwavering sense of what sounds good. He always gets the sound he wants. And, on top of that, his jeans always have a great fit!

—Walter Becker & Donald Fagen, Steely Dan

#### Q&A

Continued from page 44

a record, but I was making a record with a big-name band.

Amidst the big sessions at A&R, in came Van Morrison in 1969...

Yeah, Bert Berns signed him to Bang Records, and the first record had "Brown Eyed Girl" on it. I'm not sure how Van got to A&R. I don't know what the connection was, except that we used to do a fair amount of Warner Bros. work. When Van came to A&R, he had already recorded the title track somewhere else—"Moondance" was the only cut that wasn't recorded at A&R. He ended up working with four engineers at A&R: myself, Tony May (who did most of the tracking), Shelly Yakus and Steve Freidman. I think I did about three tracks, but I ended up mixing the entire record. By the time I started tracking with Van, we had developed some kind of relationship. So I ended up finishing it.

During the 5.1 mix of *Moondance*, you recalled the original sessions as being one of the more pleasant experiences of your life.

It was a great experience, the music was so wonderful. The vocal performances on "And It Stoned Me," "Into the Mystic" and "Crazy Love" are killer! Those vocals are so R&B-influenced, you could tell that's what he listened to.

I didn't know that much about Van at that time in my career, but he was a fairly well-known artist. There were so many name artists coming into the studio at that time. Generally, the attitude was, whoever booked you first, that's who you were working with. It wasn't a sense of developing a relationship, because you were employed by the studio, and the studio basically told you who you were working with. You'd go down before you left that day and get the schedule for the next day, and you had very little control. You ended up trying to establish relationships so that people would request you, so you determined your own destiny a little bit.

How did you come to work outside of New York?

I'd done some jingles outside of New York. I was actually being hired by advertising agencies to go elsewhere to record, but my first real project outside of the city was Steely Dan. I had done a Felix Cavaliere record that they heard, and I guess they really liked the sound of it. I got a call from [producer] Gary Katz, who I had known from

Continued on page 48

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All engineers should be measured against Elliot. I've known him for a long time. They just don't get any better.

And to top it off, he's a warmhearted guy. When I met my wife, and we decided to go to the Caribbean on vacation, Elliot asked, "Is this a special relationship?" And I said, "Yes." So he gave me the name of a place on St. Martin, and that started off my relationship with my wife.

When I won the Grammy for *Toto IV*, he was nominated as well. He came up to me and said, "If I had to lose to anybody, I'm glad it was you." And this year, when Elliot won his Grammy for engineering, he thanked me. He's a close, special friend.

—Al Schmitt, producer/engineer

#### Q&A

Continued from page 46

years before, and Walter Becker and Donald Fagen as well. We had all worked with Jay & the Americans—I was engineering those records—and Becker and Fagen were in the band. In fact, I think they did some arrangements on some of the records. That was our original connection. Then they split and went out to L.A. and became famous. Gary called me and asked me to do some tracking in L.A. with them. That was for *The Royal Scam*.



With son Matt

You also worked with them on *Gauche*, *Aja* and *Two Against Nature*. By the time of *The Royal Scam*, the business—and rock recording projects—had become such huge productions. Whereas the Van Morrison albums were 8-track sessions essentially recorded live, now you had 24-track machines at your disposal, and albums were taking months to complete.

You're right in that the whole thing was 8-track and we pretty much recorded live, whereas, as the multitracks started to get deeper and deeper, there was more room. Everything was becoming more sophisticated; there were more vocal booths, there was better isolation. So we were able to say, "We don't need to do this now" or "That's not good, we'll replace it." But I don't think everybody was taking that long. With Steely, it would take a year, but they were perfectionists. They didn't care how much money they spent; they didn't care how much money they made. At least that's the impression that was given. They were more concerned about the quality of their record. Whatever it took, that's what they were going to do.

That wasn't the case before. When I first started, I watched Phil make records live to 2-track. My first introduction to records with him was the Burt Bacharach stuff with Dionne Warwick. Those were 4-track dates, but they were live. Everybody was in the room. The entire rhythm

Continued on page 50

**CONGRATULATIONS ELLIOT**

**ON YOUR REMARKABLE  
ENGINEER ACHIEVEMENTS**

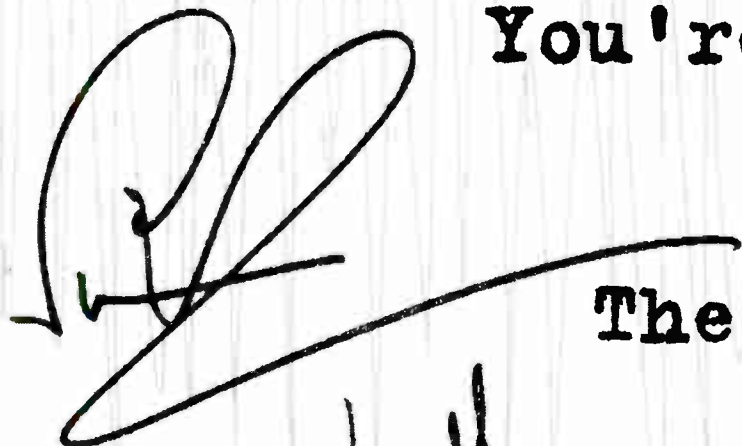
**You Are Amazing!**

**Lisa Roy & Csaba**

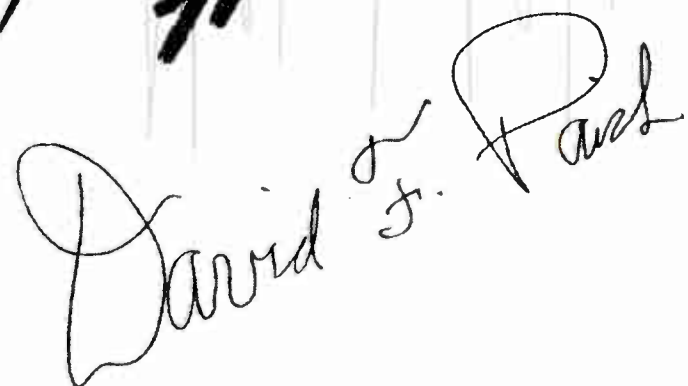


Dear E.

Thanks for Twiddlin' Our Knobs.  
You're the Greatest!



Love,  
The Boys of ToTo



Dear Ell's :

Aside from being a good friend, you are one of the greatest mixers I have had the pleasure of working with ... and that's during & after the mosaic period.

Love,

Tommy LiPuma  
The Verve Music Group



Congratulations

# EELS

You always make  
us all sound so good.

Thanks for  
Engineering history!

ED RAK and CLINTON  
RECORDING STUDIOS, INC.



## Elliot Scheiner

### 33 1/3 Years

Elliot is as extremely talented as he is lovely to work with—a perfectionist who makes it all look so easy!

—Olivia Newton-John

We met when doing Woodstock in 1994. There were a handful of engineers that recorded and mixed the broadcast. It was like being in a war together; it was intense. Most of the time, engineers and producers work on their own or with musicians; we never see each other. Working side by side with Elliot at Woodstock was really the best. Elliott, remember SES!

Everything he does has a certain integrity about it. He's always reaching to do the best that he can do. He's a real honest guy and not afraid to tell you what he thinks. You've got to love having friends like that. It's a profession where we can be very selfish because we've been on our own; it's either sink or swim. Elliot's never been that way. As one of the founders of the Music Producers Guild, Elliot was instrumental in making things work because he cares about other people.

—Ed Cherney, producer/engineer

#### Q&A

Continued from page 48

section would be on one channel, the strings and horns on another, Dionne on a third, and the backgrounds on a fourth. But that's what it was at that time, and everybody was in that state of mind where you knew everybody had to get it right. Or, if you didn't, you'd do an insert and edit it. But there wasn't much in the way of overdubs.

You also began to work with Jimmy Buffett around the time of *Aja*...

Literally, the morning after I won my first Grammy—for *Aja*—I got a message from my office that Norbert Putnam was looking for me. I didn't know too much about him, but I knew that he was a producer from Nashville. When I called him back, he said, "I'm producing a Jimmy Buffett record; we'd really like you to mix it." I said, "OK," and he asked what I charged. I said, "Gee, I don't know. I just won a Grammy..." Everything changed that day. Everything was a little better than it was the day before.

This was 1978, and *You Had to Be There*?

Yeah. Those were the extravagant days of record making. Norbert had said, "Jimmy and I want to mix it in England," for whatever reason, probably just to be in London. "We're going to take the QE2 over. Would you like to go with us, or would you prefer to take the Concorde?" Life back then was fairly decadent, in that respect. I remember, even when I was working with Steely, when they'd fly me out to L.A. to do records, I'd stay at the Beverly Hills Hotel. I would have a Mercedes to drive. Life was good!

How was the London mix experience?

It's funny, because it didn't take very long to mix the record. I mixed it at AIR. I think they showed up on the first day and wanted to hear what direction I'd taken this live record. Norbert and Jimmy said, "Great, just go ahead." I ended up mixing the record, and they came back at the end of it and said, "Is it done? Let's celebrate!" I remember going to some very, very elegant restaurant that night with Jimmy and Norbert and a bunch of other people. At the time, I hadn't even seen restaurants like that—you know, thousand-dollar bottles of wine, that's

Continued on page 52

## Congratulations Elliot on 33 1/3 yrs.

You're one of the best and  
we are proud to call you our friend.

All of us at



Congratulations Elliot!

You're the greatest...  
Thanks for letting us be  
a part of your success!!

We're looking forward  
to the next 33 1/3.

Gary and the crew





# A Friend The Coolest Talent

Love  
Phil and Karen

Congratulations Elliot on the many accomplishments  
throughout your successful career.



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# Elliot Scheiner

Thanks for making us sound so good for so many years.

Congratulations

Jimmy Buffett

And the Coral Reefer Band

## Elliot Scheiner 33 1/3 Years

Q&A

Continued from page 50

what was going on. That's what life was back then. It was a very, very great experience for me.

**In the '80s, the CD was introduced as a new consumer format. How else was the music business changing?**

Budgets became pretty important to a lot of artists. To this day, to the artists who sell enormous amounts of records, there are no budget restrictions. But, in the '70s, it seemed as if the budgets were higher. The record companies were taking more chances on younger, newer artists. They didn't seem to care about the money; they were more concerned about developing the artist, trying to establish a career for somebody who was going to sell a lot of records over the next 10 or 15 years.

**As the title suggests, *Hell Freezes Over* was a pretty big event. Along with the Eagles reunion, the Rolling Stones and Pink Floyd toured that summer, and throughout the decade a lot of classic bands went out on the road again.**

I have to believe that none of them felt it was over, and obviously it wasn't. All those bands play great and played great at the time. And people who had never seen them got a chance to.

***Hell Freezes Over* was also your introduction to 5.1 mixing, which is beginning to take off with music on DVD and Super Audio CD. How did you get interested in Surround Sound?**

My knowledge of Surround Sound was quad—that's all I'd known from the '70s. Then I got a call from Rory Kaplan at DTS to do *Hell Freezes Over* in 5.1. I said, "What's that?" It was a learning experience for me. Those guys [DTS] taught me what 5.1 was. I heard a couple of pieces that had been done by other guys; there were only two or three pieces available that I knew of at the time. So it was really an experiment to me, figuring out what this new arena was.

**Obviously, that had an impact—you've done quite a lot of Surround mixes of both catalog and new material. What was it like mixing R.E.M.'s *Reveal*, new tracks that you had not originally recorded?**

That was great. It's great to be able to work on a record that hadn't been released. I think the single had just been released when we were doing the 5.1, so there's no preconceived notions of how this should be. They were very open; nobody had any restrictions on me. They just said, "Go do it." They ended up loving it.

**By doing a 5.1 mix of something you had mixed originally in stereo, do you find that the options available are so great that you're initially at a loss?**

It's not that you're at a loss; you were there. I think it was "Crazy Love" [from *Moondance*] where I had done something completely different. I put the drums in the

**I first met and worked with Elliot on the Eagles' *Hell Freezes Over*. It was the first time somebody really understood live recording and how the music works for television. I've also worked closely with him about the onset of DVD Audio. Sometimes, you get someone who has interesting ideas, but they don't understand the technology. Or you get somebody who is so technical that they can sometimes lack the creativity. Elliot understands it all and has done a number of mixes that I think are quite wonderful.**

**He has worked with artists of every generation, from Fleetwood Mac to a recent project he did for me with R.E.M. While others pocket themselves in one genre, Elliot does not. He's that good!**

**Elliot is also a great friend, and it's nice to work with someone you really like.**

—John Beug, VP, creative services,  
Warner Bros. Records

Quotes compiled by Debbie Galante Block

rear speakers. I thought about doing that right from the onset, that this would be an interesting approach to have the drums in the rear and really just leave the front open for Van and the guitars. I was afraid to do that: Van wasn't there, and I was worried about how he might react. Not having Van there, I tried to be a little more conservative about it. But, on that one cut, I did step out and put the drums in the rear. That was the best thing on the record for me. I really loved that experience.

**Do you foresee everything eventually moving into this realm?**

I know that some of the Beatles cuts have been mixed in 5.1 [for the *Yellow Submarine* DVD], and Hendrix has been mixed in 5.1 [the *Isle of Wight* and *Berkeley* concerts from 1970, remixed by Eddie Kramer]. I would love to hear Zeppelin in 5.1. I don't think that's happened yet. There might be one Floyd record out in 5.1—I would think *The Wall* in 5.1 would be outstanding [*The Wall* is currently available on DVD Video]. Yeah, I have to believe that everything is going to go to 5.1. I saw a commercial on TV the other day for Lexus which was advertising and boasting about its "signature-designed 5.1 Surround system." And I think we all know once it's in there, it's over.

**Do you still play the drums?**

No, not anymore. I try and beat them a little bit when the kid's got his guitar out, but I don't really, really play. My love of music is as strong as it ever was, though, probably more so now. I can appreciate so much more from the years that I've spent making music. ■

Sincere Congratulations To Elliot Scheiner  
on 33 1/3 Extraordinary Years



STERLING SOUND



## Hard Times For Dutch Labels Consumer Spending Slumps, Copying On The Rise, Says NVPI

BY ROBERT HEEG

HILVERSUM, the Netherlands—Dutch music-industry labels body NVPI has published its figures for the first six months of 2001, and the news from the world's 12th-biggest music market is far from good.

The body, the Netherlands' affiliate of the International Federation of the Phonographic Industry, says that on average, Dutch consumers spent 10% less on recorded music in the first half of 2001 compared with the same period in 2000. Album sales were down 6% in unit terms, while CD-singles fared even worse, with a 20% drop. The singles slump continues last year's trend, but album sales had improved in the first six months of 2000, when they rose 8% compared with 1999.

On the whole, 2.7 million singles were sold during the period, against 3.4 million in 2000. Some 19.6 million albums were sold, against 20.8 million in 2000. According to NVPI, the total value of recorded music sales at retail prices was 522.5 million guilders (\$213 million), against



583 million guilders (\$238 million) in the first half of 2000.

Piracy, home copying, and illegal downloads have been identified by the body as the main culprits, but an NVPI spokesperson suggests there is also a product-based reason for the decline: "Considering album sales were up 8% last year, a drop isn't surprising. There were very strong releases during the same period last year: Marco Borsato, Kane, Doe Maar."

The NVPI believes the singles trend is more significant and structural. The spokesperson says, "Singles started to slump in the second half of 1999, coinciding with the introduction of CD-home copying equipment."

Voices within the Dutch retail industry however, say steep prices and a lack of good product are more threatening to music sales than piracy. They point to boy/girl band K-Otic, which emerged from the Dutch version of the internationally successful Popstars TV program and has sold over 220,000 albums and 175,000 singles within several weeks.

One Amsterdam retailer notes, "K-Otic sold really well in precisely the demographic that's supposed to do nothing but home-copying: teenagers. It undermines the copying theory." Yet the NVPI states: "Two to three illegal home manufacturers are arrested each week. It's hard to deny that this is a big problem."

Expectations for the remainder of 2001 are slightly better, with the traditionally strong fourth quarter still ahead. Furthermore, the NVPI hopes to see improved anti-copying systems on discs and an increase in legal download platforms. Online music sales were not yet included in this year's sales figures.

## Zomba Hands Ruiz-Davila New Scandinavian Role

BY KAI R. LOFTHUS

OSLO—Zomba Records is realigning its Scandinavian operations under one man: Kenneth Ruiz-Davila, who has been named GM for the region and managing director of Zomba's Swedish affiliate.

On Monday, Sept. 3, Ruiz-Davila traded his GM stripes at Zomba Records in Norway for the twin jobs, based in Stockholm. The Scandinavian GM role had become vacant the preceding week when the incumbent Magnus Bohman abruptly resigned (*Billboard Bulletin*, Sept. 5). The Swedish managing director role is a newly created post.

Zomba's London-based international record group managing director Stuart Watson describes Bohman's unexpected departure as "the surprise of our lives. We realized we had to move quite quickly, giving an internal promotion rather than bringing in someone from the outside. Record company teams in Sweden are very much team players, so we didn't want to rock the boat by bringing in an outsider."

Four-and-a-half years after leaving his position as an advertising sales representative at Sweden's now-defunct music trade journal *Topp 40* to launch Zomba in Sweden, Bohman says he needed "a real break," due to a loss of motivation.

He explains, "It just wouldn't have been fair to Zomba if I continued to have my focus elsewhere [other than on work performance]." Although he wants to take up to four months off, Bohman says he is already in talks with three media or music-related companies about new positions. He adds that he had been pondering his resignation for the past six months.

The arrival of Ruiz-Davila means that for the first time Zomba has united all its Scandinavian companies under one manager.

Bohman's responsibilities as Scandinavian GM had included overseeing the day-to-day running of Zomba's Swedish and Finnish operations. Zomba Europe's regional VP Bert Meyer, to whom Ruiz-Davila reports, oversaw Norway and Denmark.

Industry observers contend that Bohman took Zomba through an

enormously demanding period, especially in light of the successful joint venture deal with the Stockholm-based hit factory Cheiron, which closed its doors last December and forced Zomba to look for alternative ways to seek revenue.

Of Zomba's need to compensate for the Cheiron shutdown, Watson says, "We need to remain very focused and take a very serious and qualitative approach to TV marketing. In the near future, we can consider getting into local A&R, but right now it's about consolidation, getting more acts into Scandinavia, and treating it as a region."

If TV advertising is Zomba's primary strategy to sell more records in Scandinavia, then Ruiz-Davila is certainly the perfect man for his job. Before he joined Zomba in Oslo last year as marketing manager (later becoming GM), he was TV marketing manager at EMI Norway and was previously key account manager at Levi Strauss Norway.

Ruiz-Davila says, "With Zomba's global expansion strategy, which has seen the number of offices going from six or seven to over 20, we need to increase our focus on breaking more artists in the Scandinavian territories." He cites such emerging acts as the U.K.'s Jason Downs and U.S. group Nivea. He also expects to be focusing on Backstreet Boys' Oct. 22 release, *Greatest Hits—Chapter One*, and the new Britney Spears album, due Nov. 5.

Ruiz-Davila notes, "Although there are cultural differences between each country which require releases to be handled differently, there is obviously some synergy, in terms of [marketing and promotion] costs and timing."

"Sweden is a much more internationally-oriented market than Norway, with more marketing opportunities," he continues. "There are also several complex industry issues. So I'm going to start off by keeping my eyes and ears open."

Zomba in Scandinavia has a total of 16 staff, split between offices in Norway, Denmark, and Sweden. It has no office in Finland, where repertoire is licensed to EMI. Zomba has a sales and distribution arrangement through-out Scandinavia with Virgin.



RUIZ-DAVILA

## Fatality Forces Change At Oz's Big Day Out

BY CHRISTIE ELIEZER

SYDNEY—Promoter Creative Entertainment has initiated 12 changes in its security procedures for next year's Big Day Out touring festival. The changes come in the wake of the death of a teenage girl during the Sydney show of the January tour (*Billboard*, Feb. 10).

The moves include increasing security staffers from 430 to 500, handing out water and free sunblock on entry, and having a team of volunteers on hand to help monitor the crowd and distribute water. Audiences will be restricted to over-15s.

The major physical change for next January's event will see the installation of a D-shaped barricade in front of the two adjoining main stages. Alcohol and crowd-surfing will be banned within the 'D' area.

The barricade shape is designed to prevent an unmanageable crowd surge, thought to have been a factor in the death of Jessica Michalik Jan. 26 at the Sydney Showground venue. The 15-year-old was in the stage-front moshpit during Limp Bizkit's headlining performance when she suffered a heart attack. She died five days later in hospital. Bizkit later insisted that it had asked for more security barriers but that Creative Entertainment had refused. The band immediately pulled out of the tour—which continued for another three

*'Safety is a global issue—it is affecting festivals around the world.'*

—VIVIAN LEES,  
CREATIVE ENTERTAINMENT

dates—and returned to the U.S.

The teenager's death was the first fatality for Big Day Out, which began as a Sydney-only event in 1991 with a 9,000 strong audience and is now a six-stop tour—including a date in Auckland, New Zealand—drawing a total audience of 250,000. It is now recognized as a major marketing tool for record labels, in particular for launching new and alternative acts.

Organizers Ken West and Vivian Lees (partners in Creative Entertainment) had contemplated canceling the 2002 event. "We took the tragedy personally," Lees says. "Jessica was a perfect sample of our audience. She loved the festival, saved up for it all year, and went with her friends intending to have a good time. That she [died] at what was a fun event led to a lot of soul searching from us."

A survey of Big Day Out patrons on its bigdayout.au Web site regarding the

future of the festival drew 18,000 responses and an overwhelming vote that the festival should continue—with security changes. Creative Entertainment also consulted a British crowd-control analyst and organizers of Japanese and European festivals. Lees notes, "Safety is a global issue—it is affecting festivals around the world."

Higher ticket prices will offset the cost of upgraded security that some estimate to be as high as \$400,000. It's expected that the D-shaped barricade will have to be imported as it is not available here, and the coroner's inquest into Michalik's death, due mid-November, may recommend further measures.

Security initiatives are also of concern to promoters of other festivals, many of whom are about to announce their bills as Australia goes into its spring/summer tour season. The organizers of October's Livid Festival in Brisbane say the premiums for their public-liability insurance have increased eight-fold and suggest that may be related to the problems faced by Big Day Out.

Big Day Out's roster for 2002 will be announced in the first week of October. It is expected to eschew metal bands for more "fun" acts—Jamiroquai and Garbage are among the names so far suggested. There is also a possibility that the festival will include a stopover in Cape Town, South Africa.





JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
LAST WEEK	(Dempa Publications Inc.) 09/12/01	LAST WEEK	(CIN) 09/10/01	LAST WEEK	(Media Control) 09/12/01	LAST WEEK	(SNEP/FDP/Tire-Lve) 09/12/01
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	SPRIT DREAMS INSIDE—ANOTHER DREAM L'ARC EN CIEL KU/00N	1	MAMBO NO. 5 BOB THE BUILDER BBC	1	THERE MUST BE AN ANGEL NO ANGELS ZEITGEIST/POLYDOR/UNIVERSAL	1	IT'S RAINING MEN GERI HALLWELL EMI
2	ANOTHER WORLD GACKT NIPPON CROWN	2	STARLIGHT SUPERMEN LOVERS FEATURING MANI HOFFMAN INDEPENDIENTE	2	FALLIN' ALICIA KEYS J'ARIOLA	5	ME GUSTAS TU MANU CHAO VIRGIN
3	INFECTION CHIHIRO ONITSUKA TOSHIBA/EMI	3	TOO CLOSE BLUE INNOCENT/VIRGIN	7	CRYING AT THE DISCOTHEQUE ALCAZAR RCA	9	U REMIND ME USHER LAFACE/ARIELA
4	STRAWBERRY & LION SOPHIA TOY'S FACTORY	4	FOLLOW ME UNCLE KRACKER LAVA/ATLANTIC/EAST WEST	2	COUNTRY ROADS HERMES HOUSE BAND POLYDOR/UNIVERSAL	3	LE VENT NOUS PORTERA NOIR OESIR BARCLAY/UNIVERSAL
5	LOVE NAMIDAIRI AYA MATSUURA ZETIMA	5	LET'S DANCE FIVE RCA	3	IN THE AIR TONITE LIL' KIM FEATURING PHIL COLLINS WEA	4	LA VOIX DES SAGES YANNICK NOAH SAINT GEORGE/SONY
6	SECRET BASE ZONE SONY	6	TWENTY FOUR SEVEN ARTFUL OODGER FEATURING MELANIE BLATT FFR	5	BAD BOY FOR LIFE P. DIDDY & THE BAD BOY FAMILY ARIOLA	6	A MA PLACE AXEL BAUER & ZAZIE MERCURY/UNIVERSAL
7	YASASHI UTA MR. CHILDREN TOY'S FACTORY	7	LET ME BLOW YA MIND EVE FEATURING GWEN STEFANI INTERSCOPE	4	SOMEDAY O.J.'S AT WORK POLYDOR/UNIVERSAL	2	UP & DOWN—LEUR HYMNE LES LOFTEURS M5/INT/SONY
8	ITSUMO NANDODEMO YUUKI KIMURA TOKUMA	8	21 SECONDS SO SOLO CREW RELENTLESS/MINISTRY	6	FOLLOW ME UNCLE KRACKER LAVA/ATLANTIC/EAST WEST	7	TROP PEU DE TEMPS MUTTEA DELABEL/VIRGIN
9	DASENAI TEGAMI VE AVEX TRAX	9	TAKE ME HOME (A GIRL LIKE ME) SOPHIE ELLIS-BEXTOR POLYDOR	10	LET ME BLOW YA MIND EVE FEATURING GWEN STEFANI INTERSCOPE/UNIVERSAL	8	PRES DE MOI LORIE EGP/SONY
10	CAN'T FORGET YOUR LOVE MAI KURAKI GIZA STUDIO	10	STUCK IN THE MIDDLE WITH YOU LOUISE 1ST AVENUE/EMI	11	ETERNAL FLAME ATOMIC KITTEN VIRGIN	10	SO, I BEGIN GALLEON EGP/SONY
<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>	
11	BOUKENSYATACHI DO AS INFINITY AVEX TRAX	11	SMASH SUMTHIN' REDMAN FEATURING ADAM F. OEF JAM/POLYDOR	16	SCHWULE MADCHEN FETTES BRÖT JIVE/ZOMBA	11	FAMILY AFFAIR MARY J. BLIGE MCA/UNIVERSAL
12	POINT OF VIEW POINT CORNELIUS POLYSTAR	12	OUT OF CONTROL (BACK FOR MORE) DARUDE 16 INCH/NEO	21	ANOTHER CHANCE ROGER SANCHEZ DEFECTED/UNIVERSAL	28	SING TRAVIS INDEPENDIENTE/SONY
13	SUPER GODDESS HIROYUKI TAKAMI SONY	13	IT'S BEEN A WHILE STAIN'D ELEKTRA/EAST WEST	22	ALL RISE BLUE INNOCENT/VIRGIN	20	AIN'T IT FUNNY JENNIFER LOPEZ EPIC
14	I WILL GET YOUR KISS AKINORI NAKAGAWA TOKUMA	14	STOP YOUR CRYING SPIRITUALIZED SPACEMAN/RCA	35	PERFECT GENTLEMAN WYCLEF JEAN COLUMBIA	24	FIESTA R. KELLY JIVE/ZOMBA
15	LIGHT YOUR FIRE RIZE EPIC	15	SWEET BABY MACY GRAY FEATURING ERYKAH BADU EPIC	33	FRENCH KISSING SARAH CONNOR EPIC	30	J'Y CROIS ENCORE LARA FABIAN POLYDOR/UNIVERSAL
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	COCCO COCCO BEST ALBUM VICTOR	1	JAMIROQUAI A FUNK ODYSSEY SONY S2	1	HITS PUR—20 JAHRE EINE BAND ELECTROLA/EMI	1	JAMIROQUAI A FUNK ODYSSEY S.M.A.L.L./SONY
2	MARIYA TAKEUCHI BON APPETIT! WARNER MUSIC JAPAN	2	NELLY FURTADO WHO A NELY! DREAMWORKS/POLYDOR	2	JAMIROQUAI A FUNK ODYSSEY EPIC	2	BJÖRK VESPERTINE BARCLAY/UNIVERSAL
3	JAMIROQUAI A FUNK ODYSSEY EPIC	3	STAIN'D BREAK THE CYCLE ELEKTRA/EAST WEST	3	HIM DEEP SHADOWS & BRILLIANT HIGHLIGHTS RCA	3	MANU CHAO PROXIMA ESTACION ESPERANZA VIRGIN
4	THE HIGH LOWS HOTEL TIKI-POTO UNIVERSAL	4	SOPHIE ELLIS-BEXTOR READ MY LIPS POLYDOR	4	ALICIA KEYS SONGS IN A MINOR ARIOLA	4	LARA FABIAN NUE POLYDOR/UNIVERSAL
5	DA PUMP DA BEST REMIX OF DA PUMP AVEX TRAX	5	DAVID GRAY WHITE LADDER EAST WEST	5	SOUNDTRACK BRIDGET JONES'S DIARY MERCURY/UNIVERSAL	5	YANNICK NOAH YANNICK NOAH SAINT GEORGE/SONY
6	SHOGO HAMADA SAVE OUR SHIP SONY	6	THE STROKES IS THIS IT ROUGH TRADE	6	RAEMONN DREAM NO. 7 VIRGIN	6	DIDO NO ANGEL ARIOLA
7	MARIAH CAREY GLITTER SONY	7	SLIPKNOT IOWA ROADRUNNER	7	BJÖRK VESPERTINE POLYDOR/UNIVERSAL	7	SOUNDTRACK LE FABULEUX DESTIN D'AMELIE POULAIN LABELS/VIRGIN
8	MR. CHILDREN MR. CHILDREN 1992 1995 TOY'S FACTORY	8	FIVE KINGSIZE RCA	8	STAIN'D BREAK THE CYCLE ELEKTRA/EAST WEST	8	WALLEN A FORCE DE VIVRE ATMOSPHERIQUES/SONY
9	EVERY LITTLE THING SUPERB EUROBEAT PRESENTS EURO E. L. T. AVEX	9	EMBRACE IF YOU'VE NEVER BEEN HUT/VIRGIN	9	SCHILLER WELTREISE POLYDOR/UNIVERSAL	9	MARY J. BLIGE NO MORE DRAMA MCA/UNIVERSAL
10	ELVIS PRESLEY JUNICHIRO KOZUMI PRESENTS MY FAVORITE ELVIS FUN HOUSE	10	DIDO NO ANGEL CHEEKY/ARISTA	10	IN EXTREMO SUNDER OHNE ZUGEL MERCURY/UNIVERSAL	10	BRIGITTE FONTAINE KEKELAND VIRGIN

CANADA		SPAIN		AUSTRALIA		ITALY	
LAST WEEK	(SoundScan) 09/22/01	LAST WEEK	(AFYVE) 09/12/01	LAST WEEK	(ARIA) 09/10/01	LAST WEEK	(FIMI) 09/11/01
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	KNIVES OUT RADIOHEAD CAPITOL/EMI	1	LITTLE L JAMIROQUAI EPIC	4	CAN WE FIX IT BOB THE BUILDER UNIVERSAL	1	TRE PAROLE VALERIA ROSSI ARIOLA
2	THERE YOU'LL BE FAITH HILL HOLLYWOOD/WARNER	2	PA' TI NO ESTOY ROSANA MERCURY/UNIVERSAL	1	HANGING BY A MOMENT LIFEHOUSE DREAMWORKS/UNIVERSAL	3	XDONO TIZIANO FERRO EMI
3	ELEVATION UZ INTERSCOPE/UNIVERSAL	3	HIDDEN PLACE BJÖRK POLYDOR/UNIVERSAL	2	DON'T STOP MOVIN' S CLUB 7 POLYDOR/UNIVERSAL	4	INFINITO RAF CGO/EAST WEST
4	ELEVATION (IMPORT) UZ INTERSCOPE/UNIVERSAL	4	SAMB-ADAGIO SAFRI OJO POLYDOR/UNIVERSAL	3	RISE WIT ME NELLY FEAT. CITY SPUD FO'REEL/UNIVERSAL	5	BAILA (SEXY THING) ZUCCHERO FORNACIARI POLYDOR/UNIVERSAL
5	WHAT IT FEELS LIKE FOR A GIRL MADONNA MAVERICK/WARNER	5	ELEVATION UZ ISLAND/UNIVERSAL	5	ALL RISE BLUE EMI	6	IT TAKES A FOOL TO REMAIN SANE THE ARK VIRGIN
6	BOOTYLICIOUS DESTINY'S CHILD COLUMBIA/SONY	6	LADY MARMALADE CHRISTINA AGUILERA, LIL' KIM, MYA & PINK INTERSCOPE/UNIVERSAL	6	DROPS OF JUPITER (TELL ME) TRAIN COLUMBIA/SONY	7	ETERNITY/THE ROAD TO MANDALAY ROBBIE WILLIAMS EMI
7	POP (IMPORT) N SYNC JIVE/BMG	7	EL BAILE DEL GORILA MELODY EPIC	7	LET ME BLOW YA MIND EVE FEAT. GWEN STEFANI INTERSCOPE/UNIVERSAL	8	LITTLE L JAMIROQUAI EPIC
8	GLORYTIMES PORTISHEAD GO! DISCS/ISLAND/UNIVERSAL	8	KING GEORGE LAOY BARBUDA CHRYSALIS	8	U REMIND ME USHER LAFACE/BMG	9	LADY MARMALADE CHRISTINA AGUILERA, LIL' KIM, MYA & PINK INTERSCOPE/UNIVERSAL
9	FILL ME IN CRAIG DAVID WILDSTAR/ATLANTIC/WARNER	9	I FEEL LOVED DEPECHE MODE VIRGIN	9	TURN OFF THE LIGHT NELLY FURTADO DREAMWORKS/UNIVERSAL	10	ELEVATION UZ INTERSCOPE/UNIVERSAL
10	THE PYRAMID SONG RADIOHEAD CAPITOL/EMI	10	NINA PIENSA EN TI LOS CANOS PEP'S	10	OUT OF REACH GABRIELLE POLYDOR/UNIVERSAL	10	SING TRAVIS EPIC
<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>	
11	O CANADA DAVID FOSTER AND LARA FABIAN WARNER	11	WHAT I MEAN MODJO UNIVERSAL	14	DON'T MESS WITH THE RADIO NINEA JIVE/ZOMBA	11	DROPS OF JUPITER (TELL ME) TRAIN COLUMBIA
12	I'LL FLY WITH YOU (L'AMOUR TOUJOURS) GIGI D'AGOSTINO POPULARE/EMI	12	THE REAL LIFE RAVEN WAJZE BLANCO Y NEGRO	15	DEPEND ON ME NIKKI WEBSTER GOTHAM/BMG	12	STARLIGHT SUPERMEN LOVERS FEAT. MANI HOFFMAN VOGUE/BMG
13	LOVIN' EACH DAY RONAN KEATING POLYDOR/A&M/UNIVERSAL	13	MIAMI DJ SAMIN & FRIENDS VALE MUSIC	16	WHEN YOU'RE LOOKING LIKE THAT WESTLIFE RCA	13	BOYBAND VELVET EMI
14	SWEET BABY MACY GRAY EPIC/SONY	14	QUE IRONIA JENNIFER LOPEZ EPIC	26	ANOTHER CHANCE ROGER SANCHEZ DEFECTED/SONY	14	TI PRENDO E TI PORTO VIA VASCO ROSSI EMI
15	WHERE THE PARTY AT JAGGED EDGE WITH NELLY SO SO DEF/COLUMBIA/SONY	15		32	AIN'T IT FUNNY JENNIFER LOPEZ EPIC/SONY	15	UN'ESTATE FA DELTA VINCIGORDI BMG
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	SYSTEM OF A DOWN TOXICITY AMERICAN/COLUMBIA/SONY	1	MOJINOS ESCOZIOS LAS MARGARITAS SON FLORES OEL CAMPD ORO	1	JAMIROQUAI A FUNK ODYSSEY SONY	1	JAMIROQUAI A FUNK ODYSSEY EPIC
2	ALICIA KEYS SONGS IN A MINOR JIVE/BMG	2	BJÖRK VESPERTINE POLYDOR/UNIVERSAL	2	SOUNDTRACK BRIDGET JONES'S DIARY MERCURY/UNIVERSAL	2	BJÖRK VESPERTINE POLYDOR/UNIVERSAL
3	SLIPKNOT IOWA ROUNDER/UNIVERSAL	3	JAMIROQUAI A FUNK ODYSSEY EPIC	3	TRAIN DROPS OF JUPITER COLUMBIA/SONY	3	VASCO ROSSI STUPIOO EMI
4	DESTINY'S CHILD SURVIVOR COLUMBIA/SONY	4	LOS CANOS LOS CANOS PEP'S	4	KASEY CHAMBERS BARRICADES & BRICK WALLS EMI	4	883 UNO IN PIU' CGO/EAST WEST
5	MARY J. BLIGE NO MORE DRAMA MCA/UNIVERSAL	5	SOUNDTRACK BRIDGET JONES'S DIARY MERCURY/UNIVERSAL	10	NIKKI WEBSTER FOLLOW YOUR HEART GOTHAM/BMG	5	SLIPKNOT IOWA ROADRUNNER
6	ENYA A DAY WITHOUT RAIN WARNER UK/REPRISE	6	MELODY DE PATA NEGRA EPIC	5	SOUNDTRACK MOLIN ROUGE FMG	6	RAF IFERBOLE CGO/EAST WEST
7	M.C. MARIO MCMARIO.COM SONY	7	THALIA THALIA CON BANDA GRANDES EXITOS EMI/ODEON	7	NELLY FURTADO WHO A NELY! DREAMWORKS/UNIVERSAL	7	MANU CHAO PROXIMA ESTACION ESPERANZA VIRGIN
8	BIF NAKED PURGE LAVA/ATLANTIC/WARNER	8	MANU CHAO PROXIMA ESTACION ESPERANZA CHEWAKA/VIRGIN	8	NEW ORDER GET READY LONDON/WARNER	8	EDOARDO BENNATO AFFERRARE UNA STELLA WEA
9	BJÖRK VESPERTINE ELEKTRA/WARNER	9	LA OREJA DE VAN GOGH EL VIAJE DE COPPERPOT EPIC	9	SOUNDTRACK LONG WAY TO THE TOP UNIVERSAL	9	BOB MARLEY & THE WAILERS ONE LOVE - THE VERY BEST OF BOB MARLEY ISLAND/UNIVERSAL
10	SOUNDTRACK AMERICAN PIE 2 REPUBLIC/UNIVERSAL	10	HIM DEEP SHADOWS AND BRILLIANT HIGHLIGHTS RCA/BMG	10	CREED HUMAN CLAY EPIC/SONY	10	EROS RAMAZZOTTI STILELIBERO ARIOLA





# Global Music Pulse™

by Nigel Williamson

THIS WEEK		LAST WEEK		EUROCHART	
<p>(Stichting Mega Top 100) 09/10/01</p>					
<b>SINGLES</b>					
1	1	1	1	FALLIN'	ALICIA KEYS J/BMG
2	3	2	3	LET ME BLOW YA MIND	EVE FEATURING GWEN STEFANI INTERSCOPE/UNIVERSAL
3	2	4	4	MISS CALIFORNIA	DANTE THOMAS FEATURING PRAS ELEKTRA/WARNER
4	4	5	5	MY WAY	HERMAN BROOD ARIOLA/BMG
5	NEW	NEW	NEW	DROPS OF JUPITER (TELL ME)	TRAIN COLUMBIA
<b>ALBUMS</b>					
1	2	1	1	ALICIA KEYS	SONGS IN A MINOR J/BMG
2	1	2	2	K3	ALLE KLEUREN ARIOLA/BMG
3	4	3	3	MANU CHAO	PROXIMA ESTACION: ESPERANZA VIRGIN
4	3	4	4	TRAIN	DROPS OF JUPITER COLUMBIA
5	RE-ENTRY	RE-ENTRY	RE-ENTRY	SOUNDTRACK	BRIDGET JONES'S DIARY MERCURY/UNIVERSAL
<p>(Dempa Publications Inc.) 108/23/01</p>					
<b>SINGLES</b>					
1	1	1	1	LET ME BLOW YA MIND	EVE FEATURING GWEN STEFANI INTERSCOPE
2	2	2	2	FOLLOW ME	UNCLE KRACKER TOP DOG/LAVA/ATLANTIC
3	3	3	3	LADY MARMALADE	CHRISTINA AGUILERA, LL' KIM, MYA & PINK INTERSCOPE
4	4	4	4	IT'S RAINING MEN	GERI HALLIWELL EMI
5	5	5	5	THERE MUST BE AN ANGEL	NO ANGELS ZEITGEIST/POLYDOR
6	RE-ENTRY	RE-ENTRY	RE-ENTRY	U REMIND ME	USHER LAFACE/ARISTA
7	NEW	NEW	NEW	STARLIGHT	SOPHOMORE FEATURING MARI HOFFMAN VOEGELING/INDEPENDENT
8	7	6	6	ETERNAL FLAME	ATOMIC KITTEN INNOCENT/VIRGIN
9	NEW	NEW	NEW	ME GUSTAS TU	MANU CHAO VIRGIN
10	NEW	NEW	NEW	MAMBO NO.5	BOB THE BURDLER BBC
<b>HOT MOVER SINGLES</b>					
13	24	13	24	TURN OFF THE LIGHT	NELLY FURTADO DREAMWORKS
15	41	15	41	FALLIN'	ALICIA KEYS J
18	35	18	35	FAMILY AFFAIR	MARY J BLIGE MCA
22	39	22	39	CRYING IN THE DISCOTHEQUE	ALCAZAR ARIOLA
32	NEW	32	NEW	TWENTY FOUR SEVEN	ARTFUL DODGER FEATURING MELANIE BLATT FFR
<b>ALBUMS</b>					
1	NEW	1	NEW	JAMIROQUAI	A FUNK ODYSSEY SONY S2
2	1	2	1	BJÖRK	VESPERTINE ONE LITTLE INDIAN
3	3	3	3	SOUNDTRACK	BRIDGET JONES'S DIARY MERCURY
4	2	4	2	SLIPKNOT	IOWA ROADRUNNER
5	4	5	4	MANU CHAO	PROXIMA ESTACION: ESPERANZA VIRGIN
6	7	6	7	STAIN'D	BREAK THE CYCLE ELEKTRA
7	5	8	5	HIM	DEEP SHADOWS & BRILLIANT HIGHLIGHTS TERRIER/BMG
8	10	9	10	PUR	HITS PUR—20 JAHRE EIN BAND ELECTROLA
9	NEW	9	NEW	NELLY FURTADO	WHO A, NELLY! DREAMWORKS
10	8	10	8	GORILLAZ	GORILLAZ PARLOPHONE

THIS WEEK		LAST WEEK		NETHERLANDS	
<p>(Stichting Mega Top 100) 09/10/01</p>					
<b>SINGLES</b>					
1	1	1	1	FALLIN'	ALICIA KEYS J/BMG
2	3	2	3	LET ME BLOW YA MIND	EVE FEATURING GWEN STEFANI INTERSCOPE/UNIVERSAL
3	2	4	4	MISS CALIFORNIA	DANTE THOMAS FEATURING PRAS ELEKTRA/WARNER
4	4	5	5	MY WAY	HERMAN BROOD ARIOLA/BMG
5	NEW	NEW	NEW	DROPS OF JUPITER (TELL ME)	TRAIN COLUMBIA
<b>ALBUMS</b>					
1	2	1	1	ALICIA KEYS	SONGS IN A MINOR J/BMG
2	1	2	2	K3	ALLE KLEUREN ARIOLA/BMG
3	4	3	3	MANU CHAO	PROXIMA ESTACION: ESPERANZA VIRGIN
4	3	4	4	TRAIN	DROPS OF JUPITER COLUMBIA
5	RE-ENTRY	RE-ENTRY	RE-ENTRY	SOUNDTRACK	BRIDGET JONES'S DIARY MERCURY/UNIVERSAL

THIS WEEK		LAST WEEK		NORWAY	
<p>(Verdens Gang Norway) 09/11/01</p>					
<b>SINGLES</b>					
1	1	1	1	LET ME BLOW YA MIND	EVE FEATURING GWEN STEFANI INTERSCOPE/UNIVERSAL
2	2	2	2	PURPLE PILLS	D12 INTERSCOPE/UNIVERSAL
3	3	3	3	LADY MARMALADE	CHRISTINA AGUILERA, LL' KIM, MYA & PINK INTERSCOPE/UNIVERSAL
4	4	4	4	ALL RISE	BLUE VIRGIN
5	5	5	5	ANGEL	SHAGGY FEATURING RAYVON MCA/UNIVERSAL
<b>ALBUMS</b>					
1	NEW	1	NEW	MOTORPSYCHO	PHANEROZYME 1:20/SONY
2	NEW	2	NEW	ROYKSOPP	MELDOY AM VIRGIN
3	3	3	3	SOUNDTRACK	BRIDGET JONES'S DIARY MERCURY/UNIVERSAL
4	2	4	2	THE STROKES	IS THIS IT RCA/BMG
5	5	5	5	TOMAS LEDIN	FESTEN HAR BØRLJAT—ETT SAMLING 1972-2001 WARNER

THIS WEEK		LAST WEEK		SWEDEN	
<p>(GLF) 09/07/01</p>					
<b>SINGLES</b>					
1	NEW	1	NEW	FOLLOW ME	UNCLE KRACKER WARNER
2	1	2	1	THERE YOU'LL BE	FAITH HILL HOLLYWOOD/WARNER
3	NEW	3	NEW	ETERNAL FLAME	ATOMIC KITTEN VIRGIN
4	2	4	2	LADY MARMALADE	CHRISTINA AGUILERA, LL' KIM, MYA & PINK INTERSCOPE/UNIVERSAL
5	NEW	5	NEW	AIN'T IT FUNNY	JENNIFER LOPEZ EPIC/SONY
<b>ALBUMS</b>					
1	NEW	1	NEW	UNO	I DET OSYNLIGA METRONOME/WARNER
2	NEW	2	NEW	MARY J. BLIGE	NO MORE DRAMA MCA/UNIVERSAL
3	2	3	2	TOMAS LEDIN	FESTEN HAR BØRLJAT—ETT SAMLING 1972-2001 ANDERSON/WARNER
4	3	4	3	THE STROKES	IS THIS IT RCA/BMG
5	5	5	5	BENNY ANDERSSON	BENNY ANDERSSON'S ORKESTER MOND

THIS WEEK		LAST WEEK		NEW ZEALAND	
<p>(Record Publications Ltd.) 09/09/01</p>					
<b>SINGLES</b>					
1	2	1	2	ALL RISE	BLUE VIRGIN
2	3	2	3	OUT OF REACH	GABRIELLE UNIVERSAL
3	1	3	1	TURN OFF THE LIGHT	NELLY FURTADO UNIVERSAL
4	4	4	4	BOOTYLICIOUS	DESTINY'S CHILD SONY
5	NEW	5	NEW	DROPS OF JUPITER (TELL ME)	TRAIN COLUMBIA
<b>ALBUMS</b>					
1	3	1	3	ELVIS PRESLEY	THE 50 GREATEST HITS BMG
2	5	2	5	AMERICA	THE DEFINITIVE AMERICA WARNER
3	4	3	4	STAIN'D	BREAK THE CYCLE WARNER
4	1	4	1	SOUNDTRACK	BRIDGET JONES'S DIARY UNIVERSAL
5	2	5	2	SALMONELLA DUB	INSIDE THE DUB PLATES VIRGIN

THIS WEEK		LAST WEEK		DENMARK	
<p>(IFPI/Nielsen Marketing Research) 09/06/01</p>					
<b>SINGLES</b>					
1	2	1	2	DU KAN GORE HVAD DU VIL	CHRISTIAN SPIN/DELM
2	1	2	1	MISS CALIFORNIA	DANTE THOMAS FEATURING PRAS ELEKTRA/WARNER
3	NEW	3	NEW	ETERNITY/THE ROAD TO MANDALAY	ROBBIE WILLIAMS EMI
4	3	4	3	LADY MARMALADE	CHRISTINA AGUILERA, LL' KIM, MYA & PINK INTERSCOPE/UNIVERSAL
5	4	5	4	DADDY DJ	DADDY DJ SONY
<b>ALBUMS</b>					
1	NEW	1	NEW	BJÖRK	VESPERTINE ONE LITTLE INDIAN/UNIVERSAL
2	1	2	1	SOUNDTRACK	BRIDGET JONES'S DIARY MERCURY/UNIVERSAL
3	NEW	3	NEW	USHER	0701 LAFACE/ARISTA
4	4	4	4	THE MILLS BROTHERS	THE VERY BEST OF UNIVERSAL
5	RE-ENTRY	5	RE-ENTRY	D12	DEVIL'S NIGHT INTERSCOPE/UNIVERSAL

THIS WEEK		LAST WEEK		PORTUGAL	
<p>(Portugal/AFIP) 09/11/01</p>					
<b>SINGLES</b>					
1	3	1	3	LADY MARMALADE	CHRISTINA AGUILERA, LL' KIM, MYA & PINK INTERSCOPE/UNIVERSAL
2	2	2	2	THERE YOU'LL BE	FAITH HILL HOLLYWOOD/WARNER
3	NEW	3	NEW	IT WASN'T ME	SHAGGY FEATURING RICARDO TORRES/BUENA VISTA MCA/UNIVERSAL
4	1	4	1	ANGEL	SHAGGY FEATURING RAYVON MCA/UNIVERSAL
5	NEW	5	NEW	THANK YOU	DIDO ARISTA/BMG
<b>ALBUMS</b>					
1	2	1	2	CANTA BAHIA	MORANGO DO NORDESTE VIDISCO
2	1	3	1	SHAGGY	HOTSHOT MCA/UNIVERSAL
3	3	4	3	ADRIANA CALCANHOTO	PERFIL SONY LIVRE
4	4	5	4	SCORPIONS	ACUSTICA EAST WEST/WARNER
5	NEW	6	NEW	LARA FABIAN	LARA FABIAN EPIC/SONY

## 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
BJÖRK Vespertine (I)				7	2	9	2		2	
MARY J. BLIGE No More Drama (U)	5				9	5				
MANU CHAO Proxima Estacion: Esperanza (E)					3		8		7	3
JAMIROQUAI A Funk Odyssey (S)		3	1	2	1		3	1	1	10
ALICIA KEYS Songs In A Minor (B)	2			4		2				1
SLIPKNOT Iowa (I/U)			7			3			5	
SOUNDTRACK Bridget Jones's Diary (U)				5			5	2		5

THIS WEEK		LAST WEEK		ARGENTINA	
<p>(Dempa Publications Inc.) 08/31/01</p>					
<b>ALBUMS</b>					
1	2	1	2	LOS NOCHEROS	SENAL DE AMOR EMI
2	1	2	1	CHIQUITITAS	CHIQUITITAS VOL.7 SONY
3	4	3	4	ATAQUE 77	TRAPIS BMG
4	5	4	5	RICARDO MONTANER	SUENO REPETIDO WARNER
5	9	6	9	CHRISTIAN CASTRO	AZUL BMG
6	6	7	6	MANU CHAO	PROXIMA ESTACION: ESPERANZA EMI
7	10	8	10	DIDO	NO ANGEL ARISTA/BMG
8	18	9	18	CHRISTINA AGUILERA	MIRREFLEJO BMG
9	RE-ENTRY	10	RE-ENTRY	ESTOPA	ESTOPA ESTOPA
10	RE-ENTRY	11	RE-ENTRY	CHAYANNE	SIMPLEMENTE SONY

**MUSICAL PEN-PALS:** Andy Cox, a founder member of '80s favorites the Beat and Fine Young Cannibals, has formed the duo Cribabi with Japanese singer Yukari Fujiu. The duo's *Volume* was released Sept. 10 on Fidela (fidela.com), a label run by Cox and a handful of friends as a co-operative. Via a combination of new technology and old-fashioned communication, it was made with a total cost of only £500 (\$729). The duo played a series of U.K. dates in September and October, including an appearance at the In the City trade fest Oct. 1 in Manchester. "We had one weekend working together in London, then [Fujiu] went back to Tokyo," Cox says. "All the lyrics were basically [done] by e-mail, and the music was sent across the continents. She'd send over an idea on cassette then I'd spin it onto the computer. Do people still have pen-pals? It was a bit like that."

PAUL SEXTON

**HOT PIPES:** Bagpipe-playing used to be a man's job in Spain's northwestern Celtic corner of Galicia and Asturias. But in recent years, 25-year-old Susana Seivane has turned that around. She will become the first female Spanish bagpiper to tour the U.S. and Canada when she plays 15 mainly Celtic festival gigs Sept. 15-Oct. 8. The performances in Chicago, Detroit, New York, and Boston—among others—are in support of her second album, *Alma de Buxo* (Box Tree Soul), on Madrid indie label Boa Music. The album is distributed in the U.S. by Green Linnet. Seivane's father, Alvaro, and her 83-year-old grandfather, Xosé Manuel, both play and make bagpipes from box tree wood. Her father made her first instrument when she was four. "I'm very proud that U.S. Celtic music promoter Herschell Freeman wants to take me to play at North America's most prestigious Celtic festivals," Seivane says. "It will be great to show people that Spain has more than just flamenco music."

HOWELL LLEWELLYN

**LINDA TRIBUTE:** A recent spate of features in South Africa's print and electronic media on the life of Solomon Linda has refocused attention on the composer and why he died in poverty in 1962. Linda is the original composer of "Mbube," which he recorded in 1939 and which resurfaced as an international hit known variously as "Wimoweh" and "The Lion Sleeps Tonight." To funnel some funds back to his family (Linda's

three daughters live in Soweto), Gallo Music Group—which recorded the song 62 years ago—has released a CD containing the original recording by Solomon Linda's Original Evening Birds, as well as a cover version by Lady-smith Black Mambazo with Gcina Mhlope, Robert John, Mango Groove, Mahotella Queens, and the Elite Swingsters. All proceeds will go directly to Linda's family through the Solomon Linda Trust Fund.

DIANE COETZER

**CZECH RETHINK:** Plans to take the Czech Republic's "first lady of pop" Helena Vondrackova to a new, youthful audience in Poland (*Billboard*, Sept. 9) have been redrawn, thanks to the imminent arrival of her new Universal album, *2002*. Universal Czech Republic international product manager Veronika Hnykova tells *Billboard*, "Helena has a new and better album coming up, so Universal is now negotiating [its] release for Poland and Russia. After the success of *Vodopad*, Helena's regained loads of energy, and you can hear that on the new album." *2001* is out Oct. 1 in the Czech Republic and Slovakia; lead single "Nekde Jinde, Nekde Jindy" has already been serviced to radio.

MARK ADDRESS

**BLACK METAL:** Norwegian black-metal band Satyricon traveled from its home base in Norway to PUK Studios in Copenhagen to record its first album for EMI. It marks the first time a major label in Norway has entered the black-metal genre. Satyricon, which toured Europe with Pantera in 1999—in support of the group's *Rebel Extravaganza* album—is one of the first signings by managing director Nils Heldal, who joined the company in June from public top 40/alternative radio station P3. "Satyricon is among the best bands in the world playing this kind of dark and extreme music," Heldal says. "Black metal is an exciting genre that is in constant evolution." Satyricon's previous recordings were licensed from the Moonfog label to Playground Music Scandinavia. EMI holds distribution rights for Scandinavia for the as-yet-untitled upcoming album. Sigurd Wongraven, Satyricon lead vocalist/owner of Moonfog, says, "With *Rebel Extravaganza*, we were able to take black metal to a greater audience than other bands have managed. By signing with EMI, we hope to take a few more leaps."

KAI R. LOFTHUS



# Age And Youth Gain European Platinum Plaudits From IFPI

BY PAUL SEXTON

LONDON—August's platinum players in Europe have a creative span that reaches from classic to cutting edge—or, more specifically, from Bob Marley to Björk, from Lionel Richie to Linkin Park.

Such is the mixed bag of certifications from the International Federation of the Phonographic Industry (IFPI) for album sales of 1 million units or more across Europe. The seven nominated titles feature both long-established and latter-day heroes. Top performer of the month, turning quintuple platinum as it registered its five millionth European sale, was Eminem's *The Marshall Mathers LP* (Interscope), extending its shelf life into a second year. The album reached its first million during August 2000 after being released in late-May that year.

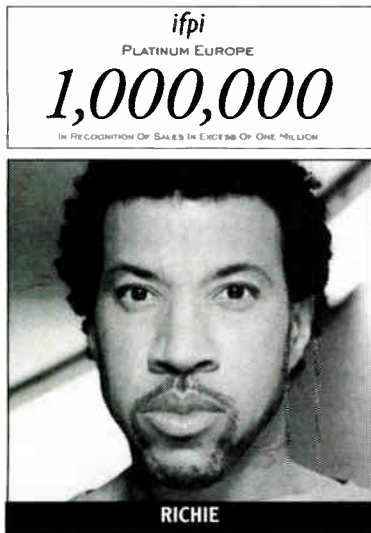
Among its total of five nominations, the Universal family also had August's second-biggest achiever, with a soundtrack album that's almost seven years old. It's the latest honor for MCA's *Pulp Fiction*, an album that went triple-platinum in the U.S. during a chart run of more than two years on The Billboard 200.

Warner Music International's entries in the platinum race came from leading names in acoustic and nu-rock styles. David Gray's *White Ladder* (IHT/East West) advanced to 2 million sales, shortly after a new TV campaign by the major helped the album to top the U.K. bestsellers for the first time in its 66th week on the official Chart Information Network listing here.

*White Ladder* is certified five-times platinum in Britain for shipments of 1.5 million units, while sales in Ireland—where it broke first—have now reached 300,000, according to IHT. It is an extraordinary figure for that market, representing 20-times platinum.

Linkin Park's *Hybrid Theory* (Warner Bros.) passed the 1 million mark in the latest IFPI rankings as the band prepared for a European tour starting Sept. 9 in Stockholm. The act is one of several U.S. nu-rockers—including Staind, Lifehouse, and Slipknot—to win mainstream acclaim in Europe. Much of Linkin Park's success has been in Germany and Austria, where *Hybrid Theory* has made it into the top 3.

While Björk enjoyed a No. 1 debut on the *Music & Media* European Top 100 Albums listing for the week ending Sept. 15 with her One Little Indian set *Vespertine* (distributed in some markets by Universal), there was a timely certification for 1 million European sales of its studio predecessor, *Homogenic*. And the popularity of reggae exemplar Bob Marley and the Wailers shows no sign of wan-



ing, with a Platinum Europe award for *One Love—The Best of Bob Marley*, released in May as the flagship of Universal Island's extensive Marley reissue program.

Also in August came a seven-figure certification for the ninth solo album by Lionel Richie. Recognition for last year's *Renaissance*

(Universal/Island) follows a 31-week run on the *Music & Media* Pan-European chart, compared with a No. 62 debut and peak on The Billboard 200 in April. The European certification and chart action for *Renaissance* in markets such as Germany, France, Holland, and the U.K. are a reward for Richie's increased concentration on European markets in recent years. Emphasizing his broad appeal, his live duties this month will include concerts in Catania (Italy) and Warsaw (Poland), before a Sept. 22 performance in Hollywood with Kermit the Frog at *Muppetfest*, the 25th-anniversary celebration of TV favorite *The Muppet Show*.

Richie says, "I was off the road for so long, and I get a lot of my inspiration for writing from the people I'm performing in front of. After I do one world tour, I'm very clear on what I have to do next. I've lived a lot of stories from people telling me how they met, how they broke up, or whatever the case may be, and those are great stories to take home."

## Sonopress Expands In Asia

BY NAZIR HUSAIN

SINGAPORE—Sonopress, one of the world's largest makers of CDs and DVDs, has boosted its presence in the Asia-Pacific region by opening a manufacturing plant in Singapore.

The company, a subsidiary of Bertelsmann's media services arm, Arvato, has invested some \$20 million in the plant's launch, and plans to invest a similar amount over the next two to three years to double its output. Sonopress Asia Pacific CEO/managing director Wesley Lau says, "With this new facility in Singapore, we will expand our coverage into the Southeast Asia region, as well as Australia."

Sonopress, which already has a plant in Hong Kong, hopes that

the Singapore facility at Woodlands will boost regional revenue from last year's \$40 million to between \$150 million and \$200 million over the next five years.

According to Arvato chief executive Uwe Swientek, "Our decision to set up a facility in Singapore is a sign of bigger things to come. The group is keen to engage our customers in the region more intensively by bringing our services closer to where their markets are."

Sonopress claims a 2% market share in the CD-replication business in Asia, a figure described by Swientek as "too small." The company hopes to garner 10% of the market by 2005. Sonopress customers include Microsoft, Disney, IBM, and Hewlett-Packard.



**Down by the Riverside.** HMV Media Group COO Brian McLaughlin (right) shares a joke with EMI Group chairman Eric Nicoli (left) and EMI Records Group U.K. and Eire president Tony Wadsworth (center) during EMI's annual sales conference at the Riverside complex in Hammersmith, west London on Sept. 4.

## NEWSLINE...



**PJ Harvey's** *Stories From the City, Stories From the Sea* (Universal/Island) won the 10th annual Technics Mercury Music Prize for the best U.K./Irish album of the year in a ceremony at London's Grosvenor House hotel Sept. 11. She is the first female artist to win the award. Her album was chosen from a shortlist of 12—reduced to 11 when the eponymous album by Parlophone act Gorillaz was withdrawn shortly after the initial list was announced—by a panel drawn from the U.K.'s music media. National broadcaster Channel 4 was due to air highlight of the gala, which featured performances by nominees Elbow, Ed Harcourt, Tom McRae, Goldfrapp, and Susheela Raman Sept. 11.

LARS BRANDLE

**Australia** has jailed its first music pirate. Issa Zayback, 44, was sentenced to three months in Melbourne Magistrates' Court after pleading guilty to four charges of selling bootlegged music CDs at his store in Heidelberg, Melbourne. Investigators who raided his store last June seized illicit recordings by Madonna, U2, Eric Clapton, AC/DC, and the Bee Gees. Magistrate Lisa Hannan told Zayback in court that she was imposing a sentence "severe enough to deter others." The custodial sentence was applauded by the Australian record industry's Music Piracy Investigation Unit, which in the past has criticized the lenient fines handed out to pirates.

CHRISTIE ELIEZER

**Germany's Federal Ministry of Justice** in Berlin has voiced its opposition to attempts by the record industry to incorporate anti-copying technology into CDs. The government is opposed to an across-the-board ban on copying, claiming that consumers must have the option of making a small number of copies of purchased CDs for personal use. The government aims to draft a law to this effect, although sources suggest this will not be implemented before next spring. Any proposed change would have to be coordinated with the European Commission. Peter Zombik, managing director of the German Phonographic Industry Assn., recently went on record to say that it is vital that reliable anti-copying mechanisms be introduced to CDs to safeguard artists' livelihoods.

WOLFGANG SPAHR

**Glastonbury Festival** organizer Michael Eavis confirms that Coldplay, Ash, Toploader, Reef, and Australian entertainer Rolf Harris will perform at the inaugural U.K. Farm Aid concert, set for Oct. 27 at the 50,000-capacity Cardiff Millennium Stadium in Wales. The one-day festival, unrelated to the U.S. event of the same name, aims to bring attention to, and raise money for, farmers whose livelihoods have been affected by the ongoing foot-and-mouth epidemic and other adverse conditions (*Billboard Bulletin*, May 29). Eavis projects that the event could raise £500,000 (\$722,000). Five or six more key acts will be unveiled in the coming weeks.

LARS BRANDLE

**The Avalanches**, the Australian dance act whose debut album, *Since I Left You* (Modular Records), is due for an October U.S. release through London-Sire, heads the nominations for the Australian Record Industry Assn. (ARIA) Awards, to be held Oct. 3 in Sydney. The act is up for awards in the album, record, group, new artist single, new artist album, and dance artist categories. Universal's Powderfinger is named in eight categories: album, record, rock album, group, video, cover art, and highest-selling local single and album. Kylie Minogue (Mushroom) and Something For Kate (Sony) earned six nods each.

CHRISTIE ELIEZER

**London-based** Chrysalis Group has warned that it expects to post a £9.6 million (\$14 million) loss for its financial year ending Aug. 31, mainly as a result of costs incurred by its new-media businesses. Following a review of that area, the company's board has decided to concentrate its online activities on sports site Rivals.net. In the past year, Chrysalis has shuttered Web radio project Puremix (*Billboard Bulletin*, Feb. 27); it is also understood to have written off its 35% stake in black music Web site Darkerthanblue. However, Chrysalis expects revenue in its radio business to increase 16.6% to £43.4 million (\$63.3 million). Chrysalis' annual financial results will be announced at the end of November.

LARS BRANDLE



## Geldof Comes Of 'Age' On Eagle's Wings

BY HUGH FIELDER

LONDON—"We have enough to do in the U.K. and the rest of the world without rushing into America," says Eagle Records managing director Lindsay Brown of the label's decision to hold back until January the release of Bob Geldof's new album in the U.S. It ships to the rest of the world Oct. 1.

"The fascinating thing about Bob is obviously his personality; we're working with Bob on the music. And the music has to speak for itself," continues London-based Brown, encapsulating Eagle's task.

For his part, Geldof calls Eagle "a company specifically interested in music and records as opposed to market share and the corporate world. I've been with PolyGram/Universal for most of my career, and they are great people and a great label. But for the records I am now making, I need a smaller company that can focus on the individual and his music."

The prime instigator of Band Aid and Live Aid in the '80s, Geldof's more recent exposure in the British press has been in his roles as a dot-com millionaire, a radio presenter, and a jilted husband: His wife, Paula Yates, left him for INXS vocalist Michael Hutchence, but died of a drug overdose some months after Hutchence's suicide.

Geldof's solo records since Live Aid never matched sales of those of his earlier band, the Boomtown Rats. But his first album since 1993's *The Happy Club*, titled *Sex, Age & Death*, is bound to attract media attention because of its references to his recent domestic tragedies—something Geldof has scrupulously avoided talking about.

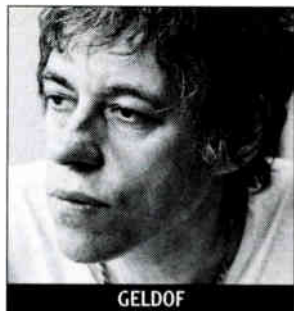
Eagle marketing manager Joe Munns says, "Every newspaper, magazine, TV, and radio station wants access to Bob, but we have been very selective in picking the media he talks to, so that it's solely about Bob Geldof as an artist, his music, and what influences him."

"At first, people couldn't get past the other elements in his life," Munns continues. "So [we've been saying], 'Listen to the record, read the lyrics, get into it, and then get back to us.' We sent out a lyric sheet with the promos because Bob wanted everyone to see the lyrics, not just a line or two out of context."

"The response from retail has been very supportive. People are coming back after living with the album for a while and saying, 'You know, this is a good record.' It's a singer/songwriter record, and that's the market we're aiming for."

Although there is no single planned—"There are no pop songs

on this album," Munns says—radio is being serviced with the opening track, "One for Me." Munns adds that some radio shows are being targeted with the tracks that are considered most suitable. National AC station BBC Radio 2 is broadcasting two one-hour specials around the time of the release—one on the Boomtown Rats, one on Geldof's solo years—and there will be an appearance on Parkinson, national TV channel BBC1's most prestigious chat show, four days ahead of the album launch.



GELDOF

Eagle approached Geldof, who was out of contract, after Brown heard that he was recording a self-financed album. "I talked with him about our philosophy of dealing with name artists on a more specialized basis than possibly the majors can do at the moment," Brown says.

"We reached agreement quite easily. It's a worldwide deal—so we can be in control of what happens."

Brown concedes that there will likely be imports into the U.S. market before Christmas but suggests, "It will help to create a buzz. Bob has a hardcore fan base in America, and we are already getting e-mails wanting to know what's going on. We'll be planning the promotion there very shortly for probably a mid-January release."

"We've already had interest from most of the major TV shows in America—and they haven't even heard the record yet," Brown continues. "That to me isn't right. They have to hear the record, because it's the record that he's going to be talking about. That's another reason why we don't want to go through all the pre-Christmas traffic with all the work we have to do out there."

BY LARRY LEBLANC

TORONTO—Canadian label True North Records is a prime example of a small, independent imprint, recognized not only for a superior artist roster but also as a brand name.

The international success of its premier act, Canadian singer/songwriter Bruce Cockburn, often overshadows the Toronto-based label's achievements—most notably, that it has flourished for 31 years, and is continually moving forward.

Since debuting with Cockburn's self-titled first album in 1970, True North has released 267 albums. Those include 93 of its own masters by pivotal Canadian acts such as Cockburn, Murray McLauchlan, Rough Trade, and Gregory Hoskins, plus a current roster of Stephen Fearing, Blackie & the Rodeo Kings, Garrity, and jazz guitarist Michael Occhipinti.

True North's owner Bernie Finkelstein has displayed an uncanny strategic intellect in helming his label—which operates with 8 staff—and its affiliates, Finkelstein Management, and True North Publishing Group. He has also always allowed his artists to be as creative as they need to be, evoking comparisons with heritage labels like Atlantic, Immediate, Elektra, or Verve.

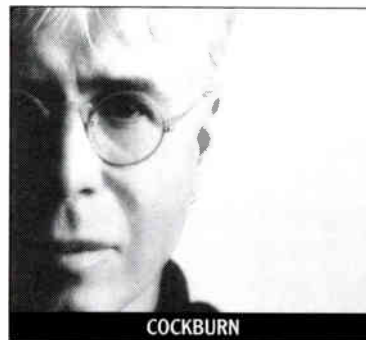
Finkelstein Management has managed Cockburn since 1971, and also handles Fearing and Blackie & the Rodeo Kings. True North Publishing Group administers Cockburn's songs, published by Golden Mountain Music, which he co-owns with Finkelstein. True North Publishing Group also oversees Mummy Dust Music and Middle Kingdom Music, both owned by Finkelstein, handling songs by Rough Trade, McLauchlan, Fearing, and Barney Bentall.

"I try to do what I love," Finkelstein says. "I admire great songwrit-

ers with a point of view who can perform—that's where I think my A&R strength is."

Cockburn says, "For someone like me, essentially an uncommercial songwriter, we've managed to make a pretty good go of it. [That's] thanks to Bernie's abilities to make and carry out plans and his ability to second-guess the future."

In August, True North inaugurated a U.S. distribution agreement



COCKBURN

with Cambridge, Mass.-based Rounder Records Group. The first release under the agreement is *Creation Dream: The Songs of Bruce Cockburn* by guitarist Occhipinti Oct. 9. Finkelstein says, "It was time for me to try having my own label in America."

Rounder Group president/CEO John Virant calls working with Finkelstein and Cockburn "a tremendous honor," adding, "Bruce has so much artistic integrity. Bernie has built up a great label and catalog."

In January, True North/Rounder will issue a 16-track Cockburn career compilation album—with two new tracks, "My Beat" and "Anything, Anytime, Anywhere." Some 18 of his albums will also be reissued there by True North/Rounder; a new studio album will follow in fall 2002.

The still-unnamed compilation

features such Cockburn favorites as "Tokyo," "Wondering Where the Lions Are," and "If I Had a Rocket Launcher." Finkelstein says, "These songs all resonate. Still, we're not calling it a greatest hits." Nevertheless, many of the songs have had considerable commercial radio airplay, particularly in the U.S.

In 1995, with only Cockburn and Fearing on its roster, Finkelstein began reshaping True North. He switched Canadian distribution from Sony Music Entertainment (Canada), which had handled the label from its origins, to MCA (now Universal) Canada. True North also moved into licensing of international product by picking up Canadian rights to U.K. label Cooking Vinyl.

Today, True North also handles Canadian distribution for Los Angeles-based Fuel 2000; Boston's Tone Cool Records; and Randy Bachman's Guitarchives label, which reissues catalog by jazz guitarist Lenny Breau and Bachman's the Guess Who.

"We went from being a boutique licensed label at Sony to being a full-line label at Universal," Finkelstein notes. "I didn't think I could do that at Sony. By adding new labels and artists, we then began to build up our staff. Then we turned our eyes back to Canada, most notably with Blackie & the Rodeo Kings."

Universal Canada CEO/president Randy Lennox says, "It's a joy being in business with Bernie. His survival instincts are uncanny, and his company is as contemporary as any label we have."

At 57, Finkelstein displays no signs of slowing down. "I take great comfort from people like [Atlantic producer] Jerry Wexler, who was making great records when he was 10 years older than me," he says. "I try not to get hung up on the fact that the years are going by."

## Emarcy Readies Czech Folk Act Cechomor For Export

BY MARK ANDRESS

PRAGUE—Universal Music aims to put Czech folk music under the global spotlight for the first time, with the worldwide release of Cechomor's fourth album *Promeny* (Transformations), scheduled for Oct. 22.

To give the folk band's album greater export appeal, Jaz Coleman, the flamboyant composer and founder of U.K. post-punk band Killing Joke, came to Prague to collaborate with the band and produce its album, which includes Coleman's symphonic arrangements played by members of the Czech Philharmonic orchestra.

The critically acclaimed album hit Czech shelves in May on the Venkow label, a division of the

Czech affiliate of Universal Music. By early September, it had sold 24,000 units, and the platinum (30,000-unit) mark is expected to be passed by the end of the month.

The album will be released worldwide on Universal's Emarcy Classics label, formed six months ago for locally signed classical crossover repertoire. All 63 countries in which Universal has a subsidiary, joint venture, or licensee have been sent the *Promeny* CD to see whether they wish to release the album.

"It's important to bring Czech folk music to the world as nobody knows what it sounds like," Coleman tells *Billboard*. "We're heading towards an MTV culture and I think folk music is the antidote needed to

stop the globalization of culture."

Cechomor has a huge and loyal following in the Czech Republic. It uses 18th and 19th-century Czech lyrics—which are often bloody and brutal. "What is interesting about Czech folk music is the Celtic tradition," Coleman says. "When I played Cechomor to [British violin virtuoso] Nigel Kennedy, he thought it was very Irish."

Coleman, 40, is noted for his symphonic arrangements of Pink Floyd, Led Zeppelin, and the Doors. Cechomor is a five-member band led by singer/violinist/guitarist Karel Holas and singer/guitarist/mandolin player Frantisek Cerny. The other members are Radek Paboril (accordion), Michal Pavlik (violin-cello, Czech bagpipes), and Radek

Klucka (percussion).

Coleman explains that Cechomor's sound has changed with his orchestral arrangements. "It's a fuller sound. It's making Cechomor great classical music. After all, the classical music of this country has its roots in folk," he says, referring particularly to composers like Leos Janacek and Antonin Dvorak.

One Czech Philharmonic player suggests that Coleman has managed to tap into the Czech soul with his arrangements, and Karel Novak, director of Prague independent music publisher and label G&B Music, says he is also impressed by Coleman's arrangements: "It really sounds as if Coleman had studied under Dvorak."



# Billboard®

## spotlights



# 30TH ANNIVERSARY

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# MERCHANTS & MARKETING

## Certs For 'N Sync, Aaliyah Carey, Keys Earn August RIAA Awards

BY JILL PESSERNICK

LOS ANGELES—'N Sync's latest Jive release, *Celebrity*, was simultaneously certified gold, platinum, and five times platinum, according to the August certifications issued by the Recording Industry Assn. of America (RIAA), while late R&B star Aaliyah's self-titled Blackground/Virgin album was certified gold and platinum.

Rock acts Staind and Linkin Park earned triple-platinum honors for their respective projects *Break the Cycle* (Flip/Elektra) and *Hybrid Theory* (Warner Bros.). Alan Jackson's *Everything I Love* (Arista Nashville) was certified triple-platinum, while his 2000 release, *When Somebody Loves You*, became his 10th platinum album. Jackson's catalog has now been certified for sales of 27 million units, and all his albums have reached platinum status or higher.

J new comer Alicia Keys' *Songs in A Minor* received a double-platinum award, as did Columbia artist Neil Diamond for *The Christmas Album*. Diamond earned a platinum honor for *Hot August Night II* and received his 36th gold album for his latest

project, *Three Chord Opera*.

With the certification of Pink Floyd's *A Collection of Great Dance Songs* (Columbia) for sales of 2 million units, the group has now reached cumulative sales of more than 70 million copies. Rock legends the Grateful Dead also picked up honors for their Warner Bros. projects *American Beauty* (double-platinum), *Europe '72* (platinum and double-platinum), *What a Long Strange Trip It's Been* (gold and platinum), and *Live Dead* (gold). The band has earned a total of 16 gold, six platinum, and four multi-platinum awards.

Mariah Carey received her 16th gold single as a solo artist and her 18th overall for "Loverboy." Her two collaborative golds were given to her duets with Whitney Houston ("When You Believe") and Luther Vandross ("Endless Love").

First-time multi-platinum awards were granted to Lifehouse, Vertical Horizon, and comedian Steve Martin, while new gold honorees included Blu Cantrell, Delirious?, Ibrahim Ferrer, Craig David, Mudvayne, Don Ho, Sam Kinison, Gorillaz, and Rascal Flatts.

## Sales Sag At Best Buy, Circuit City

BY MATTHEW BENZ  
and BRIAN GARRITY

NEW YORK—In the latest signal of ongoing struggles for the music industry in a soft economy, consumer electronics giants Best Buy and Circuit City are reporting flat to declining CD sales in their fiscal second-quarter financial results.

Mixed quarterly results from the two companies come amid persistent concerns about consumer spending rates in the current environment.

Best Buy reports that sales at its Musicland stores unit for the quarter that ended Sept. 1 declined 1% from the same period last year, to \$400 million. Comparable-store sales fell 0.4%. The retailer says that music sales improved from the preceding quarter but "remained modestly negative."

Partially offsetting declines in music product sales were DVD sales, which continued to "increase significantly," benefiting from the growing installed base of DVD hardware, as well as strong new releases.

For the year to date, Musicland's sales are down 4%, at \$780 million. Comp-store sales are down 3.3%.

### CIRCUIT CITY REPORTS

Rival Circuit City Stores reports superstore sales declined 19% to \$2.04 billion from \$2.51 billion in last year's second quarter.



Comparable store sales declined 9%—excluding the major-appliance category, from which the company completed its exit during the third quarter of the last fiscal year.

The company did not break out music results but acknowledged that it experienced "general softness" in most categories.

The announcements coincided with the Sept. 7 news that the August unemployment rate rose to 4.9% from 4.5% in July. This is seen as another sign that consumer spending, which has largely held up despite other signs of slowness, may start to wane.

But how severe a weakening economy will be on music retail is a matter of debate. While stocks of Circuit City, Best Buy, and Amazon.com have recently dipped in step with broader downturns on Wall Street, Hastings Entertainment, Trans World Entertainment, and Handleman Co. all have seen their stocks hold up fairly well.

Hastings and Handleman both recently reported improved sales vs. the year before.

Says Fahnstock & Co. analyst Barry Sosnick, "Music is well-positioned on a price-point basis to keep its position in consumers' shopping baskets in a bad economy."

Weekly certification updates can be found at [billboard.com](http://billboard.com).

## August Recording Industry Assn. of America Certifications

### MULTI-PLATINUM ALBUMS

**Dixie Chicks**, *Fly*, Monument/Sony Nashville, 9 million.  
**Third Eye Blind**, *Third Eye Blind*, Elektra, 6 million.  
**R. Kelly**, *12 Play*, Jive, 6 million.  
**'N Sync**, *Celebrity*, Jive, 5 million.  
**All 4 One**, *All 4 One*, Atlantic, 4 million.  
**Pink Floyd**, *A Momentary Lapse of Reason*, Columbia, 4 million.  
**Crosby, Stills & Nash**, *Crosby, Stills & Nash*, Atlantic, 4 million.  
**Def Leppard**, *Vault—Greatest Hits*, Mercury, 3 million.  
**Linkin Park**, *Hybrid Theory*, Warner Bros., 3 million.  
**Ja Rule**, *Rule 3:36*, Murder Inc., 3 million.  
**Staind**, *Break the Cycle*, Flip/Elektra, 3 million.  
**Brooks & Dunn**, *Greatest Hits*, Arista Nashville, 3 million.  
**Alan Jackson**, *Everything I Love*, Arista Nashville, 3 million.  
**Dave Matthews & Tim Reynolds**, *Live at Luther College*, RCA, 3 million.  
**Harry Chapin**, *Greatest Stories—Live*, Elektra, 2 million.  
**Jackson Browne**, *Hold Out*, Elektra, 2 million.  
**Steve Martin**, *A Wild & Crazy Guy*, Warner Bros., 2 million.  
**Grateful Dead**, *American Beauty*, Warner Bros., 2 million.  
**Pink Floyd**, *A Collection of Great Dance Songs*, Columbia, 2 million.  
**Vertical Horizon**, *Everything You Want*, RCA, 2 million.  
**Alicia Keys**, *Songs in A Minor*, J, 2 million.

**Neil Diamond**, *The Christmas Album*, Columbia, 2 million.  
**Lifehouse**, *No Name Face*, DreamWorks, 2 million.  
**Jennifer Lopez**, *J.Lo*, Epic, 2 million.  
**Brooks & Dunn**, *If You See Her*, Arista Nashville, 2 million.  
**Grateful Dead**, *Europe '72*, Warner Bros., 2 million.  
**Led Zeppelin**, *BBC Sessions*, Atlantic, 2 million.

### PLATINUM ALBUMS

**Grateful Dead**, *Europe '72*, Warner Bros., its sixth.  
**Grateful Dead**, *What a Long Strange Trip It's Been*, Warner Bros., its seventh.  
**Indigo Girls**, *1200 Carfeus*, Epic, their fourth.  
**Pam Tillis**, *Greatest Hits*, Arista Nashville, her third.  
**Jagged Edge**, *Jagged Little Thrill*, So So Def/Columbia, its second.  
**Neil Diamond**, *Hot August Night II*, Columbia, his 20th.  
**Bone Thugs-n-Harmony**, *The Collection: Volume One*, Epic, its fourth.  
**Trick Daddy**, *Thugs Are Us*, Slip-n-Slide/Atlantic, his second.  
**Pat Benatar**, *Best Shots*, Capitol, her seventh.  
**Bob Dylan**, *John Wesley Harding*, Columbia, his 12th.  
**Lou Rawls**, *Unmistakably Lou*, Epic, his second.  
**DJ Clue**, *The Professional*, Roc-a-Fella Records, his first.  
**Alan Jackson**, *When Somebody Loves You*, Arista Nashville, his 10th.

**Sum 41**, *All Killer No Filler*, Island, its first.  
**'N Sync**, *Celebrity*, Jive, its fourth.  
**Drowning Pool**, *Sinner*, Wind-Up, its first.  
**Donald Fagen**, *The Nightfly*, Warner Bros., its first.  
**Al Jarreau**, *Jarreau*, Warner Bros., his second.  
**LL Cool J**, *All World: Greatest Hits*, Def Jam, his seventh.  
**Blink-182**, *Take Off Your Pants and Jacket*, MCA, its third.  
**Roy Orbison**, *All Time Greatest Hits of Roy Orbison—Vol. 1*, Columbia, his second.  
**Aaliyah**, *Aaliyah*, Blackground/Virgin, her third.  
**Rush**, *Roll the Bones*, Atlantic, its 14th.  
**Bette Midler**, *Bette of Roses*, Atlantic, her sixth.  
**Wyclef Jean**, *The Eclectic: 2 Sides II a Book*, Columbia, his second.  
**Alien Ant Farm**, *Anthology*, DreamWorks, its first.  
**Gerald Levert**, *Private Line*, East West, his third.  
**Gerald Levert**, *Love & Consequences*, East West, his fourth.  
**Björk**, *Debut*, Elektra, her second.  
**Jackson Browne**, *Lawyers in Love*, Elektra, his seventh.  
**Björk**, *Post*, Elektra, her third.  
**Oasis**, *Definitely Maybe*, Epic, its third.

### GOLD ALBUMS

**Grateful Dead**, *What a Long Strange Trip It's Been*, Warner Bros., its 16th.  
**Delirious?**, *The Cutting Edge*, Sparrow, its first.  
**Jagged Edge**, *Jagged Little Thrill*, So So

Def/Columbia, its third.  
**Soundtrack**, *South Park: Bigger, Longer & Uncut*, Atlantic.  
**Gorillaz**, *Gorillaz*, Virgin, its first.  
**Tracy Lawrence**, *The Best of Tracy Lawrence*, Atlantic, his sixth.  
**Ibrahim Ferrer**, *Buena Vista Social Club Presents Ibrahim Ferrer*, Nonesuch/Atlantic, his first.  
**Aaliyah**, *Aaliyah*, Blackground/Virgin, her third.  
**Tyrese**, *2000 Watts*, RCA, his second.  
**Rascal Flatts**, *Rascal Flatts*, Lyric Street, their first.  
**Depeche Mode**, *Exciter*, Reprise/Warner Bros., its 10th.  
**Craig David**, *Born to Do It*, Wildstar/Atlantic, his first.  
**Mudvayne**, *L.D. 50*, No Name/Epic, its first.  
**Foxy Brown**, *Broken Silence*, Def Jam, her third.  
**'N Sync**, *Celebrity*, Jive, its fourth.  
**James Ingram**, *The Power of Great Music*, Qwest, his second.  
**Don Ho**, *Don Ho's Greatest Hits*, Reprise, his first.  
**Arlo Guthrie**, *The Best of Arlo Guthrie*, Warner Bros., his second.  
**Grateful Dead**, *Live Dead*, Warner Bros., its 17th.  
**Al Jarreau**, *Look to the Rainbow*, Warner Bros., his seventh.  
**Neil Diamond**, *Three Chord Opera*, Columbia, his 36th.  
**Blink-182**, *Take Off Your Pants and Jacket*, MCA, its fourth.  
**Joni Mitchell**, *Clouds*, Reprise, her ninth.  
**Van Morrison**, *Astral Weeks*, Warner

Bros., his seventh.  
**Gordon Lightfoot**, *Gord's Gold, Vol. 2*, Warner Bros., his sixth.  
**Sam Kinison**, *Have You Seen Me Lately?*, Warner Bros., his first.  
**Harry Chapin**, *Heads & Tales*, Elektra, his fourth.  
**Soundtrack**, *American Pie 2*, Universal.  
**Blu Cantrell**, *So Blu*, Arista, her first.  
**Björk**, *Homogenic*, Elektra, her third.

### GOLD SINGLES

**Mariah Carey**, "Loverboy," Virgin, her 16th.

### LATIN CERTIFICATIONS

### MULTI-PLATINUM ALBUMS

**Cristian**, *Mi Vida Sin Tu Amor*, BMG U.S. Latin, 400,000.

### PLATINUM ALBUMS

**Cristian**, *Azul*, BMG U.S. Latin, his second.  
**A.B. Quintanilla**, *Shhh!*, EMI Latin, his second.

### GOLD ALBUMS

**Banda Machos**, *La Reunion*, WEA Latin, their third.  
**Cristian**, *Azul*, BMG U.S. Latin, his second.  
**Huey Dunbar**, *To Si Me Enamore*, Sony Discos, his first.  
**Frankie Ruiz**, *Nacimiento y Recuerdo*, Universal Music Latino, his first.  
**A.B. Quintanilla**, *Shhh!*, EMI Latin, his second.



# Putumayo Guides Parents Through 'Playground'

BY MOIRA McCORMICK

CHICAGO—To attract more consumers to its children's audio offerings, Putumayo World Music is targeting education-minded parents with a strategy the label has long used with schools and libraries.

Purveyors of children's entertainment often market their products to educational institutions through curriculum packets. These may include a CD (or video) along with materials for teachers to help make students' listening/viewing experiences more enlightening: pertinent information related to the recording, suggested classroom tie-in activities, etc., as well as playful and creative elements like coloring sheets.

Now, Putumayo has developed a curriculum guide aimed at the living room rather than the classroom.

Dan Storper, founder/CEO of the New York-City based label—an offshoot of the exotic Putumayo clothing line founded by Storper in 1975—says the first such product, designed for the label's premier children's release will be the re-release of the 1999 compilation *World Playground*, to be issued in November. (That collection has already sold more than 100,000 units worldwide since its release; it contains Manu Chao's international hit "Bongo Bong.") According to Storper, a regular teachers' curriculum guide is cur-

rently available for *World Playground*, "and it's been very successful." The item retails for \$69.95.

Creating an item specifically for consumers—repackaging and relabeling it as an activity guide for parents—involved a substantial price reduction as well. The upcoming *World Playground Multicultural Activity Guide* is \$19.99.



Storper says the initial idea for a curriculum guide of any kind came from New York City schoolteacher Emi Gittleman, who now heads Putumayo's education and outreach division. "She was using our world music CDs to teach kids about other cultures," he says, "and she proposed doing a curriculum package."

The package's main components are a 24-page "kids' passport" and 52-page activity book/curriculum guide. The book contains information about each country covered, along with pictures that can be colored, cut out, and pasted into the passport. "Let's say the country is Senegal," Storper says. "There's a picture of its flag and a shot of people playing native instruments.

You learn about its capital, languages, music, landmarks, climate, food, sports, clothing, recreation, holidays—even what words that kids use for animal sounds there."

Putumayo's teachers' guide contains the CD, 25 passports, the activity book, and a world map; the \$19.99 consumer version encompasses the CD (set in a sleeve in the activity book, without Putumayo's Digipak), and one passport.

Storper expects *World Playground Multicultural Activity Guide* to fare best at "bookstores and independent record stores."

Borders Books & Music, which carries Putumayo's recordings, expects to use the consumer curriculum guide as part of its semiannual Teachers Appreciation promotions, according to Drew Waller, national events specialist for multimedia at the 360-store Borders. Waller says Borders expects the new Putumayo product to appeal strongly to "parents who are home schoolers"—hence the strategy of including it in the Teachers Appreciation weekends, which involve "giveaways and discounted merchandise" to teachers and home schoolers.

Putumayo will advertise the new guide in regional parents' publications around the country, as well as in educator-targeted magazines, with the bulk of ads scheduled for the fourth quarter.

# Retail Track

by Ed Christman

**THE PRICE IS RIGHT?** When the new Jay-Z album came out Sept. 11, it became a flash point in the record label's steady and ever ongoing march to raise music prices. The album, titled *The Blueprint*, carries a \$19.98 list price, which is being viewed by some as the new superstar pricing level, especially since Jay-Z's label, the Island Def Jam Group, is planning to follow that up by releasing *DMX* and *Ja Rule* albums at that price.

Usually, when a label is breaking through a pricing barrier, the strategy they employ goes something like this: First, they pick an album that is longer than normal, or a soundtrack, or a superstar artist album posing as a soundtrack, and price the set \$1 higher than the current superstar price tier, and when reporters call them on it or retailers complain, they say that this is a one-off with a special reason why it is \$1 higher and in no way should the label be viewed as attempting to raise the price bar.

Then, when a second label prices an ordinary superstar album at the new level, and acknowledges it as a superstar price increase, the first label cries foul, saying they were first to establish that level.

This is not the first attempt to put single disc albums at the \$19.98 price point. In 1994, Atlantic Records priced the *Jimmy Page/Robert Plant No Quarter* album and a Three Tenors concert set at that level. At the time, label sales executives took pains to label the hikes as one-offs that fell under the category of "event pricing." They were not, they insisted, part of a new superstar pricing tier. Not surprisingly, Island Def Jam began its assault on the \$19.98 price point last month with the *Rush Hour 2* soundtrack.

**Bob Higgins**, chairman/CEO of Trans World Entertainment, labels the \$19.98 price point as the "wrong way" for the industry to go, especially now. He points out that the economy is not strong, and that the industry is suffering from a CD-burning problem. Too many people think it's right to steal music for free via CD burning, he says, complaining that a price increase will only give those people more incentive to burn CDs.

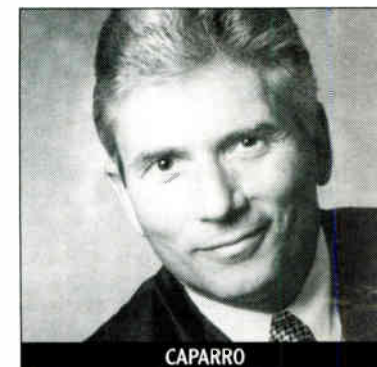
**Jim Caparro**, chairman of Island Def Jam, owns up to the price increase and says he is not surprised that retailers are not happy with the move. "They felt that labels were wrong, too, back when superstar pricing went from \$16.98 to \$17.98 and, then again, when it went from \$17.98 to \$18.98, and yet those price increases worked," Caparro says. "Don't get me wrong—I am not making light of the retailers' feelings on the issue."

But, he adds, the "reality of bringing superstar artists to market makes

a price increase critical."

He notes that today many complain that the record labels are too short term in their thinking, chasing hits instead of trying to establish careers for their artists. In order to do the latter, you have to be long-term in your marketing, which often means going three singles deep on an album. If you issue three singles, that means making three videos, and in today's urban music world, that becomes an expensive proposition, according to Caparro.

"The reality of remaining focused on a long-term view and not just going for one hit and getting out means that the economic model had to change" in order for labels to realize a profit, Caparro argues. By raising pricing, labels can afford to take the long-term



CAPARRO

view. Similarly, when Island Def Jam prices developing artists at \$12.98, it is also taking a long-term view and tries to make sure those artists "have traction" before raising them to a higher price point.

In addition to the \$19.98 price point, the Jay-Z album has another unusual distinction. It is one of the few superstar albums that has had its street date moved up, instead of moved back, as so often frustratingly occurs when waiting for highly anticipated album.

The reason the Jay-Z album came out a week early was in order to steal sales from bootleggers. According to Caparro, even though the label used every precaution to protect the music, a copy of the album somehow fell into the hands of bootleggers and, according to industry sources, is being flagrantly sold in quantities all over the East Coast.

Caparro applauds the Recording Industry Assn. of America and the New York City police, who made a number of big arrests on bootleggers. But despite those efforts, Caparro still decided it would be better to speed up delivery of the legitimate album to the market.

In order to accommodate the earlier release date, Caparro says, the label staff and Universal Music and Video Distribution "went through a herculean effort to move advertising so it reflects street date."

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## Declarations Of Independents™



by Chris Morris

**THIS IS WEIRD:** There are certain things you never expect to see, no matter how strange the music business gets. But we recently received word of what is likely to be the most unusual album to be issued this year. And, of course, only an indie would dare issue it.

On Oct. 30, Denver-based Animal World Recordings will release *Better Than the Beatles*, a tribute album devoted to the music of the Shaggs.

Those who aren't regular readers of this column may require some background here. The Shaggs were the Fremont, N.H., sisters **Dorothy, Betty, and Helen Wiggin**, who, at the urging of their father, **Austin**, recorded a single album of their own arhythmic, uncertainly performed compositions, *Philosophy of the World*, in 1969.

The privately pressed album was rediscovered in the '70s by hipsters like **Frank Zappa** (who actually declared that the Shaggs were "better than the Beatles"); its oddball reputation was spread by an LP reissue on Rounder. In 1999, "outsider music" specialist and DJ **Irwin Chusid** (*Declarations of Independents*, *Billboard*, May 27, 2000) secured a CD reissue of *Philosophy of the World* on RCA, of all places. (The whole amazing story of the Shaggs is told in full in **Susan Orlean's** "Meet the Shaggs," a wonderful *New Yorker* story anthologized in *Da Capo Best Music Writing 2000*.)

Interest in the Shaggs' music has continued to grow (they were featured in a June *New York Times* story about outsider music), so the time is right for their resolutely bizarre music to receive a full-blown homage. *Better Than the Beatles*, which will include liner notes by Chusid and cult pop artist **R. Stevie Moore** (who also contributes a track), will feature renditions of such Shaggs "classics" as "Who Are Parents" and "My Pal Foot Foot" by indie rock acts like **Thinking Fellers Union Local 282, Danielson Famile, Bauer, Joost Visser**, and Animal World's **Furtips**.

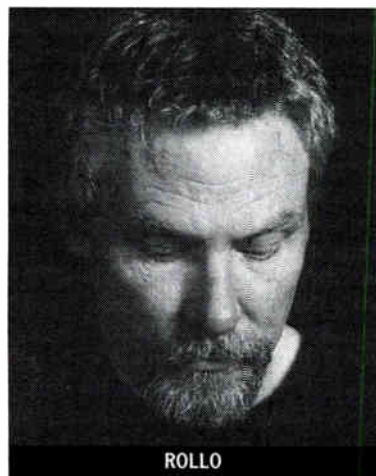
It doesn't get much weirder than this.

Also on the outsider music front, Hoboken, N.J.-based Bar/None Records will release *Innocence & Despair* by another Chusid fave, the **Langley Schools Music Project**, Oct. 9. Recorded in the late '70s in a Canadian high-school gym, the album features elementary-school children offering primitive, naive versions of hits by **the Beatles, Wings, the Beach Boys, David Bowie, Neil Diamond, the Eagles, Barry Manilow**, and others.

**FLAG WAVING:** For years, many Captain Beefheart fans have probably

wondered, "Whatever happened to **Zoot Horn Rollo**?" Wonder no more: The great **Magic Band** guitarist has released his first solo album, *We Saw a Bozo Under the Sea*, on his own ZHR label.

Rollo (real name **Bill Harkleroad**) played fractured lead on such great '60s and '70s Beefheart albums as *Trout Mask Replica* and *Clear Spot*. He hasn't been heard from, except for



ROLLO

a single cut on an anthology, since the dissolution of his post-Beefheart unit **Mallard** in 1977—though he wrote a 1998 book, *Lunar Notes*, about what he now calls "the Beefheart Vietnam experience."

He kept busy teaching guitar and managing the Face the Music retail store in Eugene, Ore. With the growth of the Internet, he became interested in cutting an album and distributing it himself.

His resolve was increased by the interest of noted drummer/vibraphonist **Gregg Bendian**. Rollo says, "He read *Lunar Notes*, did some detective work, found out where I was, and wrote me a long letter . . . He said he would be interested in doing some of the project."

Bendian and a group of Oregon musicians back Rollo tastefully on *Bozo*. The album reflects a variety of musical interests, including '70s fusion. "Early fusion I love, before it had that 'fuzak,' **Chick Corea** thing," Rollo says. The album also betrays the inspiration of jazz composer **Thelonious Monk**, whose shuffling rhythms and angular melodies inform several Rollo originals. Of course, several tracks—especially those in which Bendian's vibes stand in for the Magic Band's marimbas—bear the unmistakable imprint of Beefheart.

Rollo is distributing the album through his own Web site, [zoothornrollo.com](http://zoothornrollo.com), but is also seeking wider retail distribution; he can be contacted via e-mail at [zoot@zoothornrollo.com](mailto:zoot@zoothornrollo.com).

## In The Works

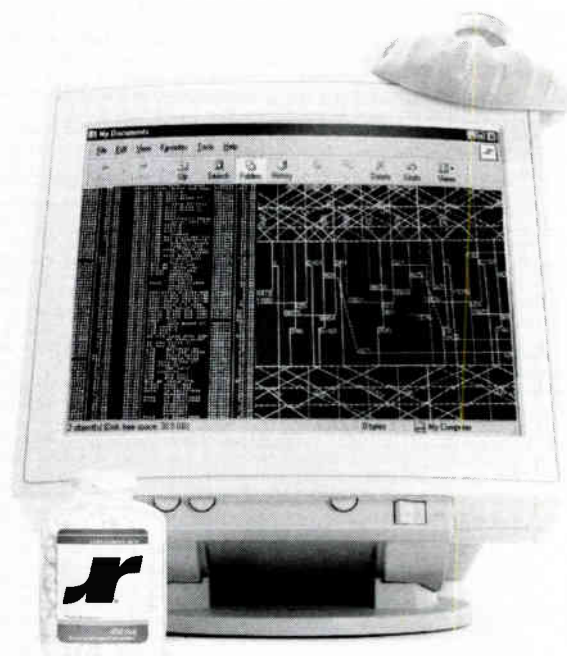
- MTS Inc., parent of Tower Records, has had its debt ratings downgraded by agency Standard & Poor's. The move affects the company's corporate credit and senior secured bank loans. The downgrades—which follow similar actions in June by another rating agency, Moody's Investors Service—are based on the company's "heavy debt repayment requirements" and its need to secure additional financing by Oct. 1 to satisfy the requirements of its bank loans. The agency says the outlook for MTS' ratings is "negative," as the company's "financial flexibility is very limited." A Tower representative says MTS is "on target" with its payday schedule and in compliance with its bank and bond covenants.

- The National Assn. of Recording Merchandisers and the Blues Music Assn. will release their previously announced promotional sampler, *Get the Blues!*, Sept. 18. Priced at \$1.98, the CD will be distributed exclusively by Ryko Distribution. The 18-track disc will contain cuts by Stevie Ray Vaughan, Robert Cray, Delbert McClinton, Shemekia Copeland, Keb' Mo', Koko Taylor, and others. Participating labels include Rykodisc, Alligator, Epic, Blind Pig, and Fat Possum.

- A California woman has filed suit against three companies that manufacture and sell CDs encoded to block unlimited copying and playback on standard computer audio software, including portable MP3 players. The suit, filed by consumer Karen DeLise in the Superior Court of the State of California in the County of Marin, involves the CD *Charley Pride—A Tribute to Jim Reeves*. The complaint alleges that Denver-based Fahrenheit Entertainment, Nashville-based Music City Records, and Phoenix-based digital-content security provider SunComm offered consumers an "impaired" product with "misleading advertising" that ultimately resulted in an "invasion of [their] privacy." DeLise's attorney, Ira Rothken, says labels that incorporate technology safeguards must provide consumers with warnings to that affect, including notice that accessing downloads requires relinquishing personal identification information. "You have to give consumers material information related to the choice as to whether to buy the CD," he says. "Fahrenheit failed to do that." Fahrenheit CEO Peter Trimarco says the packaging on the *Pride* CD gives adequate notice about the safeguard technology used, type of online player required (Windows Media), and instructions for downloading. "All we're doing is keeping the honest person honest by restricting the number of downloads," Trimarco says. "They also get a free track for going through the process of registering. It's pretty straightforward and generous."

**New-release listings can be found at [billboard.com](http://billboard.com).**

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## Domain Lexicon Adds '.mu,' '.mp3'

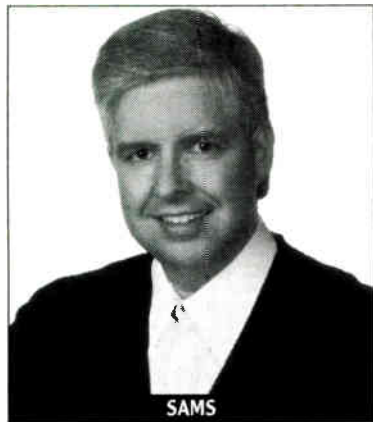
BY CHRIS MOLANPHY

NEW YORK—With Internet domain names ending in ".com" becoming increasingly hard to come by as the Web expands, some artists and labels—looking to have greater control over their brands online—are registering their names with newly created alternative domain tags, including such music-oriented suffixes as ".mu" and ".mp3."

SamsDirect Internet, an Agoura Hills, Calif.-based seller of Internet addresses, says that several major record companies—including EMI, Universal, and Sony—have quietly registered thousands of ".mu" domains and that dozens of artist domains—janetjackson.mu, garthbrooks.mu, limpbizkit.mu—have been registered by management or other representatives. Such major radio stations as KROQ-FM Los Angeles have signed on. And a number of fan sites, such as aerosmith.mu, are popping up.

New.net, another Internet domain name seller, is making inroads with the ".mp3" tag. The company recently

signed a deal with MP3.com to offer thousands of ".mp3" handles to acts that post their music on the Web; they can register through MP3.com for an



SAMS

"artistname.mp3" address.

Companies marketing music-related domains say the value of an alternative address, in a world dominated by ".com", is differentiation.

For its part, SamsDirect—which is focusing all its efforts on music, as it exclusively markets the emerging ".mu" domain—says some labels are using ".mu" to plan niche, grass-roots campaigns centered on "underground" Web sites. "They can use a dot-mu to let fans have a meeting place to see and hear messages about a group that don't smack of commercialism," says David Sams, CEO of SamsDirect. "Dot-com usually means, 'Here's the release, here's the tour dates.' This is more viral marketing."

Others are using their ".mu" as their primary site, including former Spice Girl Victoria Beckham (aka "Posh Spice"), who worked with EMI to grab victoriabeckham.mu and is taking an active role on the site.

"A number of the artists are getting dot-mu sites because years ago they did not get their dot-com," Sams says. "It went to the fan club or the label."

### A NEED FOR ALTERNATIVES

The companies marketing alternative domains say ".com" has lost its meaning. Created in the late '80s to denote "commercial" Internet sites, the suffix became so popular in the '90s that private individuals began claiming addresses.

Other major suffixes, such as ".org" and ".net"—called "top-level domains" (TLDs) and accessible to any Web browser—also had their identities muddled. New TLDs cannot be created without the blessing of an Internet standards group known as ICANN. But companies like SamsDirect have discovered ways to market little-used TLDs into more common Web handles.

ICANN originally gave out two-letter TLDs to every country worldwide, big (e.g., ".uk" for the United Kingdom) and small. Among the smallest is the African island Mauritius, which was given ".mu"; the administrator of

Mauritius' domain approached SamsDirect in 2000 to market it.

Sams and his wife had already helped pioneer the concept of alternative domains with ".cc", the handle of the Cokoeling Islands. Officially marketed by SamsDirect as a ".com" alternative, the suffix took off when Clear Channel Communications signed up hundreds of its radio stations for ".cc" addresses. SamsDirect followed that with ".tv," the handle of the island of Tivatu that has since been marketed to TV broadcasters.

Sams says that among niche domains, ".mu" has the widest potential appeal: "This domain is going to be more valuable the more focused it is—if we don't just throw it out there like dot-com and dot-org were."

Trademark disputes have also been more carefully handled in the ".mu" world, with individuals warned at sign-up of SamsDirect's anti-cyber-squatting policies and the company offering to hand over a domain to trademark holders with paperwork proving their rights to a name—something 'N Sync's lawyers did recently when a fan grabbed nsync.mu.

The standard price is \$50 per year to register a ".mu" address, but in a promotion, SamsDirect is charging \$4.95 for individuals for a one-year trial. Sams says this has proved popular with music fans, particularly at colleges.

Some companies have developed an option to marketing pre-existing domains or waiting for ICANN to create new ones. New.net has created several dozen niche-focused domain extensions—including ".arts," ".video," and ".mp3"—that are not official TLDs.

Steve Chadima, New.net chief marketing officer, says, "We saw a marketing opportunity and picked names with cachet, some with purposefully narrow appeal."

Under New.net's deal with MP3.com, domain registry is \$35 per year, the same as for a ".com" address. New.net hosts the addresses on its own servers and has agreements with Internet service providers (ISP) to program their services to instantly recognize the new suffixes. (AOL and Microsoft remain holdouts among the major ISPs, Chadima says.) Web surfers whose ISPs don't recognize the specialized addresses can download a plug-in that retrofits their browser to accept the secondary suffixes.

Even a top-level domain like ".mu" faces an awareness challenge. SamsDirect plans to announce a major marketing partnership in September and is putting all its advertising dollars behind a branding campaign to launch right after Christmas.

"People once said no one would accept 888 as an alternative to 1-800," Sams says. "These suffixes are like a zip code—it's important, but it's not the name of a city. What makes these suffixes valuable is the significance they bring."

## Sites+ Sounds

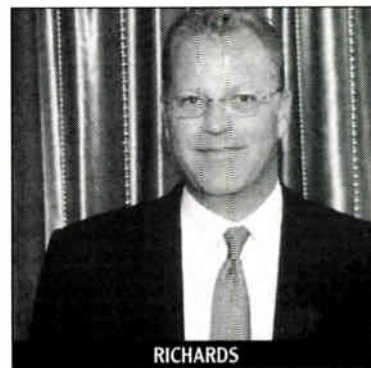
by Brian Garrity



**A NEW DAY FOR MP3.COM:** The changing of the guard continues at online music portal MP3.com.

In recent weeks Vivendi Universal has completed its acquisition of the company (in the pre-Napster days its chief copyright infringement enemy); site founder and industry whipping boy **Michael Robertson** has surrendered control of the operation—bowing out in the wake of the sale to take a special "advisory" role to Vivendi chairman **Jean-Marie Messier** and a reported senior post at software developer Lindows; and company president **Robin Richards** has assumed Robertson's role in the top spot, taking on the title of chairman/CEO.

But the changes don't end there. The company—which once billed itself as a maverick destination for unsigned artists and those interested in operating outside of the traditional major-label notions of music consumption, marketing and distribution—is sud-



RICHARDS

denly a key tool for the industry establishment in creating a presence for itself online.

MP3.com's technology infrastructure is powering the Pressplay subscription service being developed by sister division Universal Music Group and Sony Music. And the site, which claims more than 2.8 million monthly visitors, is also positioning itself as a leading channel for the major labels to promote its artists, as well as for the parent companies of the labels to plug other media properties like films and games. Richards tells Sites+Sounds that the company's ultimate goal is to become the destination to which consumers come to visit all their media.

"In the very near future, people will go to their provider of choice and say, 'This is where my media lives,'" he says. "And media means music and video and games. This can all be transported through the Internet."

That begins with music, he says: "We want [consumers] to park their music library here; and we want them to be available to taste the promotions the

labels want them to hear."

That strategy puts the company's controversial locker business, My.MP3.com, front and center. But lockers are still a concept waiting to come into their own. My.MP3 has been the subject of a number of copyright infringement lawsuits from the industry for the better part of a year. What's more, the majority of consumers are yet to embrace the technology. Subscribers to the My.MP3 service, which offers access to a limited number of albums, is limited.

Richards says with content licenses from all five major labels and Zomba now in place, the biggest hurdle to the locker offering going mainstream remains publishing licenses.

"The No. 1 issue for music is solving the publishing access to do locker services," he says. "If that's not solved, you can forget about legitimate service on the Internet; all you are going to have is illegitimate services."

As for pricing for the service, which currently totals \$50 a year, Richards admits that he doesn't know if that's the level consumers will ultimately be willing to spend on such a feature.

"I don't know the right price point this early in the game," he says. "I think we're going to have to play with price points. There's still a lot of tinkering around with this stuff that's necessary."

But look for some type of bundling of the locker service with the Pressplay subscription offering, when that ultimately becomes available.

"My.MP3 is a service offering that requires content to be involved with it," Richards says. "The more world-class content, the more robust these offerings are going to be."

In the meantime, Richards plans for MP3.com to become "more and more of an impact in the promotion of artists"—both unsigned and signed. "When you look at our top 40 chart, there isn't a major label that hasn't given us music to promote."

What's more, he points out that the majors are spending significant dollars on direct marketing through MP3.com's multimedia e-mail product. The e-mails target fans of specific genres located in specific markets and features artist photos, downloads, song clips, links to the band and/or label site, touring dates, and on-sale dates.

Meanwhile, look for increased ties between MP3.com and Universal Music Group online music hub GetMusic.

Richards says, "Do I expect increased ties with GetMusic? Yeah. I think we have to keep growing. We have to give music enthusiasts everything they want to see."

### TRAFFIC TICKER

#### Top Online Retail Sites

##### Unique Visitors (in 000s)

###### TOTAL VISITORS AT WORK & HOME

1. amazon.com	18,229
2. bmgmusic.com	6,347
3. barnesandnoble.com	4,877
4. cdnow.com	4,694
5. columbiahouse.com	3,921
6. buy.com	2,668
7. walmart.com	2,313
8. bestbuy.com	2,216
9. towerrecords.com	512
10. samgoody.com	247

###### HOUSEHOLD INCOME \$15,000-\$39,900/YEAR

1. amazon.com	4,387
2. bmgmusic.com	1,907
3. columbiahouse.com	1,219
4. cdnow.com	1,199
5. barnesandnoble.com	1,031
6. walmart.com	797
7. buy.com	542
8. bestbuy.com	512
9. towerrecords.com	124
10. samgoody.com	76

###### HOUSEHOLD INCOME \$40,000-\$75,000/YEAR

1. amazon.com	6,702
2. bmgmusic.com	2,672
3. barnesandnoble.com	1,858
4. cdnow.com	1,742
5. columbiahouse.com	1,483
6. buy.com	1,000
7. walmart.com	996
8. bestbuy.com	860
9. towerrecords.com	138
10. samgoody.com	45

Source: Media Metrix, March 2001. Sites categorized by Billboard. Media Metrix defines unique visitors as the actual number of users who visited each site, without duplication, once in a given month. Approximately 60,000 individuals throughout the U.S. participate in the Media Metrix sample.





# SHOP AROUND!

**INSIDE:** OUR EDITORS PICK THE MUST-STOCK INVENTORY FOR A SUCCESSFUL SELLING SEASON: UPCOMING ALBUMS • BOXED-SET REISSUES • KIDS' VIDEO AND MORE!



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## The History Of Holiday Salesmanship

*How L. Frank Baum and other master merchants conquered economic uncertainty by creating the seasonal consumer calendar. What lessons do their accomplishments have to teach today's music retailers?* **BY RICHARD HENDERSON**

It seems that each day's newspaper brings a more sobering assessment of the U.S. economy than the day before. Large-scale manufacturers and entrenched brand names thought to be bullet-proof have posted mammoth losses and laid off workers in the tens of thousands. The grand pooh-bahs of fiscal fortune-telling warn that the trend toward a slowing American economy has yet to run its full course. All of which surely is dispiriting news for record retailers headed toward the 2001 holiday season.

Certainly, this is not the first Christmas ushered in with grim economic tidings. Looking back 100 years, one discovers that the very concept of the holiday shopping season was devised, as the 20th century began, in response to a sluggish marketplace. The early years of the mechanical age saw an overabundance of manufactured goods, giving rise to fears of a glut in the marketplace and concurrent depression.

The onus fell to the captains of late-19th and early 20th-century industry to provide incentives for otherwise hesitant consumers to purchase mass-produced goods. Retail innovators such as John Wanamaker (whose flagship store



existed in the Manhattan building that Billboard currently calls home) achieved this through innovations in advertising (daily newspapers replaced the smaller type reserved for ads with woodcut graphics and began to change ads on a daily basis) and the creation of the department store, a grand new locus for consumption which replaced specialty stores.

The confluence of several inventions (light bulbs, plate glass) emerging during this era abetted the newly created "spectacle of shopping." The availability of cast iron enabled the construction of huge retail palaces with higher ceilings and expanded display areas. Glass display cases and picture windows exerted a hitherto unknown allure on passersby, increasing consumption. Edna Ferber wrote in 1911 that the store window was "a work of art; a destroyer of contentment." A new occupation, the window trimmer, was invented to further entice shoppers into the grand new edifices of commerce such as New York's Macy's, Chicago's Marshall Fields or the J.L. Hudson Co. of Detroit. L. Frank Baum, the well-known children's author, was (among the many roles he would take on during his eventful life) a

*Continued on page 64*



# Irresistible Music: Fourth-Quarter Offerings You Can't Refuse

New Releases Due From Elton, Madonna, Britney, Jagger, Korn And More

BY JILL PESSELNICK

From purest pop to hardest rock, from the newest of the new to the most recognized in history, 2001's album releases thus far have lured a wide range of music fans into retail stores. Made-on-TV pop acts O-Town and Eden's Crush secured top-10 chart positions, as did *Now 5's* selection of singles. The latest projects from rock acts Tool and Weezer attracted a multitude of fans, while Tim McGraw and Lonestar offered up cool country CDs. And the phenomenal success of the Beatles' *1* proved that long-established acts can have staying power.

The fourth quarter will likely attract a similar mixture of old and new music lovers, with albums expected from Britney Spears, Elton John, Mick Jagger and Korn and debut projects from acts such as Invertigo. Additionally, a slew of best-of projects from Madonna, Reba McEntire, Smashing Pumpkins and Barenaked Ladies is sure to spark many interests.

## TOP POP

A full serving of pop releases will tempt the palate this fall. Some selections include Joy Enriquez's eponymously titled project, which is due Sept. 25 on Arista. *Forum*, by the Australian band Invertigo, will be available Oct. 30 on Atlantic, while Jewel's *This Way* is also slated for Atlantic on Nov. 13. On Oct. 2, Columbia releases a Marc Anthony project and a Billy Joel album. The label also offers a disc from Tony Bennett on Nov. 6.

Michael Jackson's *Invincible* set is slated for an Oct. 30 release on Epic. Natalie Merchant's new album, *Motherland*, is due Nov. 6 on Elektra. Laura Dawn's *Believer* will be available Oct. 9 on Elektra. Pop vocalist Josh Groban's debut album will be released in late October or early November on 143 Records. Interscope/



Geffen/A&M (IGA) presents Suzanne Vega's *Songs in Red and Gray* on Sept. 25. A new Smash Mouth album is also expected on that date from IGA.



Jive offers Jive Jones' *Me, Myself & I* on Sept. 25, and a new Britney Spears album is expected from the label Nov. 6. Leona Naess' *I Tried to Rock You But You Only Roll* will be available Oct. 9 on MCA.



The label will also release the Cranberries' *Wake Up and Smell the Coffee* (Oct. 23) and Eagle Eye Cherry's *Present Future* (Oct. 30). A greatest-hits project from Barenaked Ladies will be released in November on Reprise. On Oct. 23, Sub Pop releases *Trembling Blue Stars' Alive to Every Smile*.



Universal will also issue Elton John's *Songs From the West Coast* on Oct. 2. A Madonna greatest-hits album on Warner Bros. is due in late October or November. The label will also offer the Goo Goo Dolls' *Gutterflowers* and a Cher project in November. RCA drops Natalie Imbruglia's *White Lilies Island* Nov. 6.

Pop compilation albums will include *Totally Hits 4* (Arista), set to be released Sept. 25. On the same date, Carole King's new *Love Makes the World* drops, on Rockingdale Records. Buddha offers *Entertainment Weekly's* greatest-hits series, covering 1975-1989, on Oct. 9. *Universal Smash Hits* will also be available Oct. 16, and *Now 8* on Virgin will be released Nov. 20.

## ROCK TILL YOU DROP

If you want a rockin' good time, look for Kittie's *Oracle* (Artemis) this October; look, too, for the label to release Cindy Bullens' *Neverland* (Artemis) on Sept. 25. Atlantic will offer *Golden State* by Bush (Oct. 23) and a Kid Rock project (Nov. 6). Former Iron Maiden member Bruce Dickinson, a CMC artist, will have a

greatest-hits project on Sept. 25. *Cuttin' Heads* by 2001 Billboard Century Award honoree John Mellencamp will be available Oct. 23 on Columbia. A Pressure 4-5 album on DreamWorks will be released Oct. 9, and Elektra's Oysterhead project, *The Grand Pecking Order*, hits stores Oct. 2.



An Ozzy Osbourne album is expected Oct. 16 on Epic. Other Epic projects include Incubus' *Morning View* (Oct. 23) and a new album from Korn (Nov. 20). Bad Religion's *The Process* will hit stores Oct. 23 on Epitaph. Extasy offers projects by Abandoned Pools (Sept. 25) and sub.bionic (Oct. 23).



A new Breeders album, tentatively titled *Title TK*, is expected this fall on 4AD. Hollywood releases the Suicide Machines' *Steal This Record* on Sept. 25. Transmatic's eponymously titled project will be available Sept. 25 on Immortal, and the label also offers *Subject to Change* by Switched in October. J-Bird will present the Rembrandts' *Lost Together* on Oct. 2. Matador act Aerogramme will release a set on Oct. 9. Oneside Zero asks *Is This Room Getting Smaller?* Sept. 25 on Maverick.

Nettwerk act Sense Field comes to you *Tonight and Forever* on Sept. 25. *The Clarks Live* will be available Sept. 25 on Razor & Tie. Universal will offer an Angela Ammons eponymously titled project on Sept. 25, a Stroke 9 album on Oct. 9 and the Flaw project, *Through the Eyes*, on Oct. 30. A new Lit album will be available on RCA Oct. 9, as will Noogie's *Remote Controller* (Trauma). Virgin releases Lenny Kravitz's *Lenny* (Oct. 23), a solo Mick Jagger disc (Nov. 6) and a Smashing Pumpkins hits compilation (Nov. 6). A new Creed disc will be available Nov. 20 on Wind-up.

DreamWorks presents the soundtrack to MTV's *Tough Enough*, featuring a variety of rock acts, on Sept. 25. A various-artists collection honoring Sun Records, *Good Rockin' Tonight*, will be released Oct. 2 on London/

Continued on page 69

## HOLIDAY SALESMANSHIP

Continued from page 63

pioneer of window-display design. In 1898 he founded the National Association of Window Trimmers and later started *The Show Window*, a monthly trade magazine, prior to his writing *The Wizard of Oz*.

Billboard's editor-in-chief Timothy White, in his historical essay "100 Years of Wish Making" (Dec. 11, 1999), described other newly concocted enhancements to the retail experience of the day, such as the painted billboard, which provided a much-expanded canvas for artists such as Maxfield Parrish. The recently developed electric light bulb began to illuminate these beckoning images as well as the now-roomy plate-glass department store windows. As White noted, "Not until the advent of the wish-making Internet would the display of wares be so freely shared yet so efficiently confined."

The impact of these turn-of-the-century innovations in retail-



From left: RED's Becker, ADA's Allen, Newbury's Dreese and Tower's Solomon

ing and marketing have lasted, though, to the present day. Creating incentive for customers to shop during the holidays, as pioneered by the likes of Baum and Wanamaker, has become an ingrained part of the business. Judging from the comments of present-day record-retailing and distribution executives canvassed for this article, the old strategies still work fine, even in the Inter-

net age. Though faced with disheartening economic portents, most went on record as endorsing time-honored seasonal marketing techniques, with some questioning the perceived notion of a more austere Christmas shopping season.

"I think much of the industry is captive to finding the next *Backstreet Boys* in order to drive that traffic into those departments where people will make multiple purchases. That's always been the trick: how to get that Titanic soundtrack type of item. Consumers don't go into departments and buy that one thing. They may walk out with three CDs or buy a holiday disc or comparable item."

—Mike Dreese, Newbury Comics

net age. Though faced with disheartening economic portents, most went on record as endorsing time-honored seasonal marketing techniques, with some questioning the perceived notion of a more austere Christmas shopping season.

"Nothing ever truly changes," observes Russ Solomon, chairman of Sacramento, Calif.-based Tower Records Group. "You don't reinvent the wheel. You do the same thing all the time: You advertise the good stuff, and you advertise it as much as you can. You try to use the promotional techniques that have worked in the past, maybe try some new ones that might work for you. There's no magic to the process.

"I'm not sure the economy is in a slump exactly," Solomon con-

tinues. "We're in the music business. We're not asking people to buy cars or other high-ticket items. We're talking about a \$15 or \$20 item. Basically, you're driven by the hits. If you've got really good items to sell that will capture people's imaginations, that consumers will want, then you simply promote those and get people to come in the store. The market moves at Christmas-time, anyhow. Everybody's out there buying stuff. You try to get as much attention as you can for your store, and, hopefully, customers will come in—if you're talking about hits—all over the place. I don't think that the market being slow right now is terribly significant."

Alan Becker, senior VP, product development, of Manhattan's RED Distribution, concurs, saying, "We are always trying to place the right record in the right account at the right time in order to maximize market activity and turn those opportunities into sales at the counter. The key for

RED always is preparation. We're always monitoring what is working and what is not. As someone said to me, 'We're always trying to outsmart the competition, not outspend the competition.' During an economic downturn, I think we're forced to focus even more sharply. We may look at a shorter window of activity than in the past for, let's say, genre programs or seasonal programs.

We're looking for more opportunities to drive sales, be it a tie-in to a festival or a genre program with several strong new releases."

As an example of the latter, Becker cites new, end-of-the-year jazz releases from breaking artist Jane Monheit and veteran Herbie Hancock. "The program will have the title 'T.G.I. Jazz.'" Becker notes, adding, "We're very much focussed on retailers who've worked well with jazz programs in the past, such as amazon.com, J&R, Transworld, possibly Barnes & Noble. We're doing a value-added sampler that will be given away with sale-priced merchandise, and we'll bring together some of our emerging titles to correspond with that."

Continued on page 68



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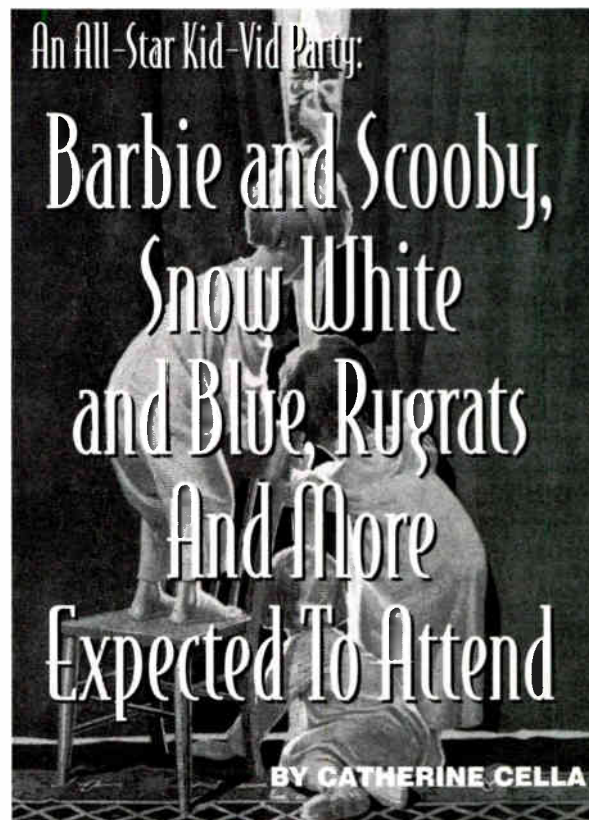


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Home video is hosting its annual fourth-quarter holiday bash, with children's favorites headlining the guest list.

Not wanting to be late to the dance, most attendees arrive in October. *Barbie in the Nutcracker* (Artisan) stars the pink lady in her first feature film. Playing the dual role of Clara and the Sugarplum Princess, Barbie is CGI-animated to choreography by Peter Martins.

Disney debuts *Snow White and the Seven Dwarfs* on DVD Oct. 9, fully restored, on two discs and with a mine-full of extras. *Dumbo* celebrates his 60th with a DVD debut, also digitally restored and with



with kid interactivity in games and art projects. The other has filmmaker commentary, as well as info on the tech of *Shrek*. That other green guy emerges Nov. 20 from Universal, in *Dr. Seuss' How the Grinch Stole Christmas*. Both VHS and DVD of the Jim Carrey flick will be available in a gift set, the latter including a pop-up play set.

Three dogs, two bears, a mouse and an Elmo round out the November guest list. Paramount unleashes two *Blue's Clues*: *Blue's Big News*, all about Mr. Salt and Mrs. Pepper's baby Spice. Clifford makes his DVD debut in *Clifford Saves the Day* from Artisan. And *Spot's Magical Christmas* ap-



Barbie



Snow White



Grinch

VHS available in a gift set.

*Rugrats: Decade in Diapers* (Paramount) is likewise set for release on DVD, after an August VHS release. A Scooby treat arrives Oct. 9 in the new mystery movie *Scooby-Doo and the Cyber Chase* (Warner DVD/VHS). Bonuses on the VHS include tips for the Sony video game, and the DVD sports a new music video and virtual detective game.

Fox bows *Dr. Doolittle 2* on VHS/DVD Oct. 23, following its Christmas promotion of the original 1967 film, along with dozens of other film classics. *Digimon 7* hits stores Oct. 16. Fox's "Double Pack Promotion" pairs holiday classics (such as *It's a Wonderful Life* with *Miracle on 34th Street*, VHS), as well as modern classics (such as *Home Alone 1* and *2*, VHS/DVD).

Other kids' favorites making the October party are Elmo (*The Best of Elmo*, Sony Wonder), Madeline (*Madeline at the North Pole*, two Christmas stories from DIC), Franklin (*Franklin's Magic Christmas*, USA), Michael Jordan (*Ultimate Jordan*, USA), Jackie Chan (*Jackie Chan's Adventures*, Columbia-TriStar), VeggieTales (*The Toy That Saved Christmas*, Big Idea), Bob the Builder (*Bob's*



Shrek

*White Christmas*, HIT), *Prancer*, starring Sam Elliott, from MGM, and educational fun from Pioneer (*Miffy*) and Baby School (*So Smart! Colors*, with a free CD-ROM).

A newcomer with promise is Image's first in a series of "Thumbation" spoofs, *Thumb Wars*. Created by Steve Oedekirk, writer of *The Nutty Professor* and *Ace Ventura*, the half-hour film will be priced under \$10 for VHS and DVD. Finally, Corbin Bernsen and Connie Selleca star in *I Saw Mommy Kissing Santa Claus* (PPI, Oct. 16).

**GREEN NOVEMBER**

*Shrek* brings big fun to the dance on a two-disc DVD Nov. 2. The year's top film will feature an extended ending, animated menus and *Shrek's ReVoice Studio*, a DVD-ROM program allowing viewers to voice their favorite characters. One DVD is loaded

pears Nov. 30 (Disney).

Bear in the Big Blue House (Columbia-TriStar) gets physical in *Potty Time* and *Visiting the Doctor* DVDs. And Little Bear spurs creativity in the new *Let's Play a Game* (Paramount).

*Mickey's Magical Christmas: Snowed In at the House of Mouse*, premiering on VHS/DVD Nov. 6, has a house-full of Disney characters making the best of being stranded. *Elmo's World: Wild Wild West* gallops to DVD that same day from Sony Wonder.

**DECEMBER DEEP FREEZE**

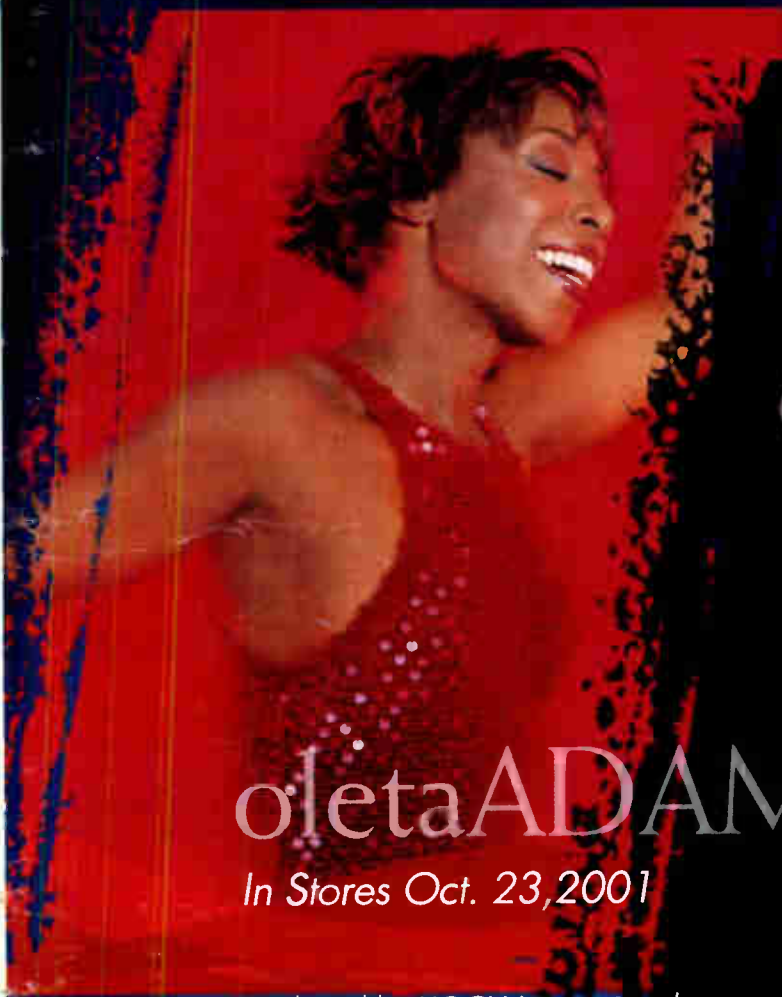
*Beethoven's Fourth*, starring Judge Reinhold and Julia Sweeney, bow-wows on Dec. 4 from Universal. Debuting the same day is *Walt Disney Treasures*, in four DVD volumes: *Mickey Mouse in Living Color*, *Silly Symphonies*, *Davy Crockett* and *Disneyland USA*.

Also out Dec. 4 is *Land Before Time: The Big Freeze*, eighth in the Universal animated franchise. With two new dinosaur characters, three new songs and a story filled with as many lessons as adventures, this *Freeze* is sure to warm the hearts of young and old this holiday season. ■



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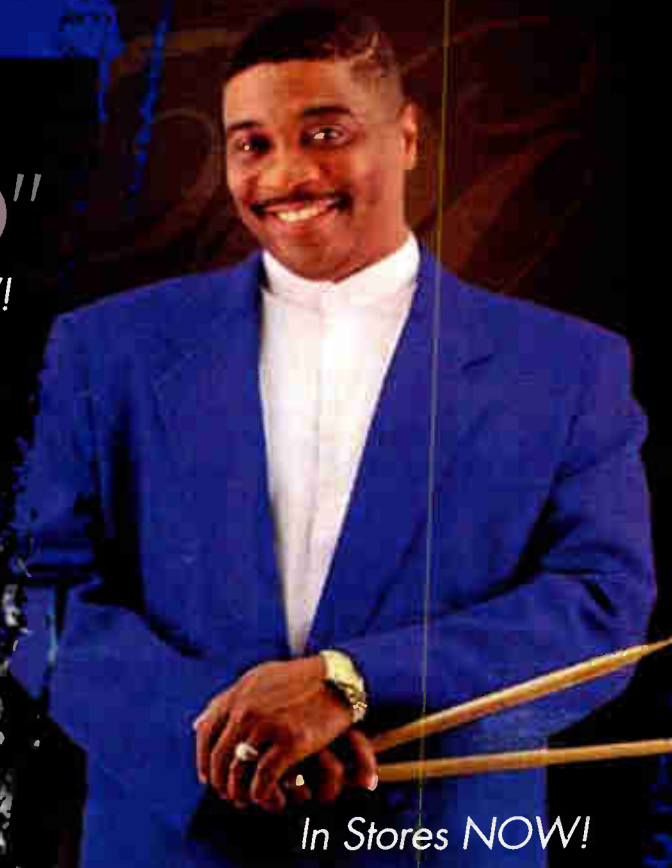
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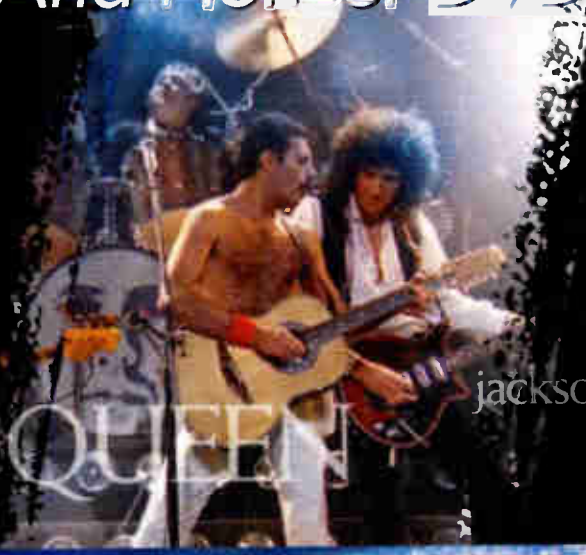
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might be for the higher-ticket items." He adds, "We're somewhat recession-proof from that

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**UPDATE**

**Events Calendar**

**SEPTEMBER**

Sept. 15, **Georgia Music Hall of Fame Awards Show**, Thomas Murphy Ballroom, Georgia World Congress Center, Atlanta, Ga. 770-491-9494.

Sept. 15, **USC 47th Annual Entertainment Law Institute—The Going Rate: Entertainment Economics by Numbers**, Bovard Auditorium, USC campus, Los Angeles. 213-740-2582.

Sept. 16, **Racquet Rumble: The 10th Anniversary Entertainment Industry Tennis Open**, benefiting the Neil Bogart Memorial Fund, Riviera Tennis Club, Pacific Palisades, Calif. 310-358-4970.

Sept. 16, **16th Annual Musicians' Picnic**, Rancho San Antonio, Chatsworth, Calif. 818-508-6874.

Sept. 20, **Composing for the Features: Music and Film**, presented by the New York Chapter of the Recording Academy, Walter Reade Theater, New York. 212-245-5440.

Sept. 20, **How to Manage Your Copyrights Outside the U.S.**, presented by the Assn. of Independent Music Publishers, Dillon's, New York City. 212-758-6157.

Sept. 20, **The Buyer's Market Panel**, presented by the International Radio and Television Society Foundation, Waldorf-Astoria, New York City. 212-867-6650, ext. 306.

Sept. 20, **Composing for Features: Music & Film**, presented by ASCAP, Walter Reade Theater, New York. 212-245-5440.

Sept. 21-23, **Music Business Adelaide**, Adelaide, Australia. 61-8-8463-5483.

Sept. 23, **12th Annual HAL Tribute to Heroes and Legends**, Beverly Hills Hotel, Los Angeles. 310-274-1609.

Sept. 25, **39th Songwriter Showcase**, presented by the Songwriters Hall of Fame, Makor, New York City. 212-957-9230.

Sept. 25, **Fall Music Law Review**, presented by the California Copyright Conference, Sportsman's Lodge, Studio City, Calif. 818-848-6783.

Sept. 25, **Record Industry Marketing Panel Discussion**, presented by the Miami Music Authority, Café Nostalgia, Miami Beach. 305-273-6303.

Sept. 25-30, **National Assn. of Black-Owned Broadcasters' 25th Annual Fall Broadcast Management Conference**, Monarch Hotel, Washington, D.C. 202-463-8970.

Sept. 26, **Real Stores Panel—Radio Play**, presented by ASCAP, ASCAP building, New York City. 212-621-6243.

Sept. 27-29, **Atlanta Urban Music and Entertainment Conference**, America Mart, Atlanta. 770-908-6102.

Sept. 29, **Start and Run Your Own Record Label**, presented by Revenge Productions, New Yorker Hotel, New

York City. 212-688-3504.

**OCTOBER**

Oct. 1-7, **International Bluegrass Music Assn. World of Bluegrass Trade Show**, Galt House Hotel, Louisville, Ky. 270-684-9025.

Oct. 3, **15th Annual ARIA Music Awards**, Capitol Theatre, Sydney. 612-9267-7996.

Oct. 3, **BMI Urban Music Awards**, Loews Miami Beach Hotel, Miami.

**Good Works**

**SPITFIRE TOUR:** The nonprofit Spitfire tour, with its roster of musicians, actors, and activists, is currently hitting college campuses across the country. The tour, which is now in its fourth year and ends late-November, addresses such issues as environmental activism, presidential politics, and human rights by way of film, speeches, musical performances, and discussions. This year, participants include **Woody Harrelson**, environmental activist **Julia "Butterfly" Hill**, **Krist Novoselic**, formerly of Nirvana, **Jill Sobule**, and musician **Mojo Nixon**. Contact: **Nick Baily** at 718-522-7171, ext. 36.

**CATALINA JAZZ:** Narada Jazz is releasing the *Catalina Island Nights* disc Sept. 25 in commemoration of the 15th anniversary of the Catalina Island JazzTrax festival. The CD features such smooth jazz artists as **Peter White**, **Richard Elliot**, **Keiko Matsui**, and **Grover Washington Jr.** A portion of the sales proceeds will be donated to the Elizabeth Glaser Pediatric Aids Foundation. Contact: **John Gardner** at 414-961-8350.

**BENEFIT SHOWS:** Boston will host several shows to benefit local bass player **Richard Gates** Sept. 28-Oct. 4. Gates, who played with

**Life Lines**

**BIRTHS**

Girl, **Annabella Caroline**, to **Jackie and Blake Chancey**, Sept. 3 in Nashville. Father is senior VP of A&R for Sony Music Nashville.

Girl, **Brianna Rhea**, to **Rhonda and Trace Adkins**, Sept. 4 in Nashville. Father is a country recording artist.

Girl, **Sidonia Mae**, to **Adrienne Stone and Paul Gibilisco**, Aug. 4 in Los Angeles. Mother is a journalist/screenwriter. Father is a cameraman.

404-261-5151.

Oct. 4, **12th Annual Pioneer Awards**, presented by the Rhythm and Blues Foundation, Apollo Theatre, New York City. 323-653-1588.

Oct. 4-6, **Billboard/Airplay Monitor Radio Seminar and Awards**, Eden Roc Hotel, Miami Beach. 646-654-4660.

Oct. 5, 12, 19, 26-28, **Black/Friday Music & Film Festival**, El Rey Theatre, Los Angeles. 323-298-0875.

Oct. 10, **The First Amendment and**

**Paula Cole**, **Dar Williams**, and **Ron Sexsmith**, suffers from familial dilated cardiomyopathy, a heart-muscle disease. The "Duct Tape Won't Do" series kicks off at the Somerville Theatre with **Suzanne Vega**, **Patty Larkin**, and **Jonatha Brooke**. Shows on Sept. 29, Oct. 3, and Oct. 4 at other local venues feature a variety of bands and solo artists. Contact: **Ellen Guirleo** at 781-643-7121.

**AUCTION NEWS:** A recent auction on Yahoo! for a pair of tickets to the 44th Annual Grammy Awards and a 43rd Annual Grammy Awards jacket raised \$3,850 for MusiCares, an organization that supports the health and welfare concerns of the music community. Yahoo! will sponsor the Celebrity Signature Wireless Phone Auction Oct. 1-Oct. 10 to benefit the National Coalition Against Domestic Violence (NCADV) and Call to Protect. Site visitors will be able to bid on wireless phones designed and autographed by such celebrities as **Faith Hill**, **Trisha Yearwood**, **Alanis Morissette**, **Enrique Iglesias**, **Dylan McDermott**, and **Charlize Theron**. The NCADV provides a national network of programs serving battered women and their children, while Call to Protect provides victims of abuse with access to emergency help through wireless phones. Contact: **Gloria Friedmann** at 212-453-2244.

**the Arts**, presented by California Lawyers for the Arts, Ken Edwards Center, Santa Monica. 310-998-5590.

Oct. 10-14, **Nashville New Music Conference**, various venues, Nashville. 615-269-5454.

Oct. 11, **2001 Spirit of Life Gala Honoring Edgar Bronfman Jr.**, presented by the Music and Entertainment Industry for City of Hope, Universal Studios, Los Angeles. 213-241-7268.

Oct. 13, **Third Annual Eyeball Music Video Showcase**, 40 Watt Club, Athens, Ga. 706-227-6090.

Oct. 17-20, **A2A: Access to Amsterdam International Music Conference and Showcase**, Golden Tulip Amsterdam Centre, Amsterdam. 512-236-0969.

Oct. 18, **Third Annual Ritmo Latino Awards**, Shrine Auditorium, Los Angeles. 562-425-5815.

Oct. 25, **Making Waves: The 50 Greatest Women in Radio and Television**, Tavern on the Green, New York City. 415-546-9608.

Oct. 29-30, **Webnoize 2001**, Century Plaza Hotel, Los Angeles. 617-763-0400.

Oct. 31-Nov. 2, **Billboard Music Video Conference and Awards**, Beverly Hilton Hotel, Los Angeles. 646-654-4660.

**NOVEMBER**

Nov. 3, **2001 Music Business Seminar**, presented by California Lawyers for the Arts, Loyola Law School, Los Angeles. 310-998-5590.

Nov. 5, **Music Row Celebrity Bowling Bash**, presented by the T.J. Martell Foundation, Hermitage Lanes, Hermitage, Tenn. 615-256-2002.

Nov. 5, **Sprint Music Row Celebrity Golf Tournament**, presented by the T.J. Martell Foundation, Governor's Club, Brentwood, Tenn. 615-256-2002.

Nov. 5-6, **What Teens Want: Marketing to a New Generation**, Universal Hilton, Los Angeles. 646-654-4660.

Nov. 6, **BMI 49th Annual Country**

**Awards**, BMI Nashville office. 615-401-2000.

Nov. 7, **MAP Awards**, presented by the Musicians' Assistance Program, Regent Beverly Wilshire Hotel, Los Angeles. 310-559-9334, ext. 162.

Nov. 9-11, **Cosmicbeach Electronic Music Festival**, Montego Bay, Jamaica. 305-945-0700.

Nov. 11, **Bogart Backstage: On Tour for a Cure**, presented by the Neil Bogart Memorial Fund, Barker Hangar, Santa Monica, Calif. 310-358-4970.

Nov. 11-13, **13th Annual EPM Entertainment Marketing Conference**, Universal City Hilton & Towers, Los Angeles. 212-941-0099.

Nov. 13, **Billboard/Prudential Music & Money Symposium**, St. Regis, New York City. 646-654-4660.

Nov. 14, **Real Stories Panel—Women in the Business**, presented by ASCAP, ASCAP building, New York City. 212-621-6243.

Nov. 15, **Seventh Annual PricewaterhouseCoopers Global Entertainment, Media & Communications Summit**, Waldorf-Astoria Hotel, New York City. 646-394-2413.

**DECEMBER**

Dec. 2, **Second Annual My VH1 Music Awards**, Shrine Auditorium, Los Angeles. 212-258-7800.

Dec. 4, **12th Annual Billboard Music Awards**, MGM Grand Hotel, Las Vegas. 646-654-4660.

Dec. 4, **Recording Academy New York Heroes Awards**, Roosevelt Hotel, New York. 212-245-5440.

**JANUARY**

Jan. 9-12, **29th Annual International Assn. for Jazz Education Conference**, Long Beach Convention Center and Hyatt Regency Hotel, Long Beach, Calif. 785-776-8744.

*Submit items for Lifelines, Good Works, and Calendar to Jill Pesselnick, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or to jpesselnick@billboard.com.*



**Cockburn Inks With Rounder.** Veteran singer/songwriter Bruce Cockburn has signed a multi-album record contract with Cambridge, Mass.-based Rounder Records. In addition, a number of his early releases will be reissued through Rounder via a deal with his original Canadian label True North, as well as a new *Best Of* in early 2002, which will include two new tracks. Rounder has also entered into a distribution pact with True North, which is headed by Bernie Finkelstein, Cockburn's longtime manager. Cockburn, center, celebrates the deal with Finkelstein, left, and John Virant, president/CEO of Rounder Records Group.



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World Radio History



**Reissue Beat**

# A Spate Of Special Boxes: Creedence, Quincy, Miles And More

BY CHRIS MORRIS

Elaborate boxed sets devoted to such diverse artists as jazz singer Billie Holiday, country blues artist Charley Patton and San Francisco rock group the Grateful Dead will lead an outpouring of catalog releases for the 2001 holiday season.

Columbia/Legacy's *Lady Day: The Complete Billie Holiday on Columbia (1933-1944)*, due Oct. 2, will survey the vocalist's most famous performances, cut with a succession of great small bands that included such personnel as Lester Young, Teddy Wilson, Ben Webster and Benny Goodman. The elegantly designed 10-CD package will include a career survey by jazz critic Gary Giddins and track-by-track annotation by the set's co-producer, Michael Brooks.

Revenant Records, celebrated for such opulent boxed collections as the Captain Beefheart set *Grow Fins* and the previously unheard fourth volume of Harry Smith's *Anthology of American Folk Music*, will issue its lavish Patton retrospective, *Screamin' and Hollerin' the Blues*, on Oct. 23. In addition to collecting the Mississippi singer-guitarist's complete 1929-34 works, the box—designed to resemble an album of 78 rpm discs—will contain performances by a host of Patton contemporaries, plus the late John Fahey's complete 1970 book on the bluesman and a 128-page collection of new writing on Patton.

**DEAD REBORN**

The highlight of Rhino Records' fourth-quarter schedule is *The Golden Road*, a 12-CD compilation of the Grateful Dead's complete recordings for Warner Bros. Records. Scheduled for Oct. 16, this Deadhead's delight brings together such psychedelic magnum opuses as *Anthem of the Sun* and *Live Dead*, plus later roots-oriented albums like the bestsellers *Workingman's Dead* and *American Beauty*. The collection will include a new two-disc set, *Birth of the Dead*, featuring previously unreleased recordings from



the band's pre-Warner days. Annotators will include Dead expert Blair Jackson; the group's longtime spokesman Dennis McNally; former Capitol Records president and Deadhead supreme, Hale Milgrim; and "chemist to the stars" Owsley Stanley.

**SOULFUL DAYS, ROCK 'N' ROLL NIGHTS**

The Four Tops will receive a long-overdue salute on Sept. 25, when Hip-O's four-CD set *Forever* hits stores. The great Motown vocal group's 43-year career will be considered in an 85-track retrospective that will include all the 'Tops' big hits, 10 previously unreleased songs and rare and unreleased cuts and mixes. Rhino will also ride the soul train with its Oct. 16 release *Can You Dig It?: The '70s Soul Experience*, a six-CD compilation devoted to R&B's funkier epoch. Another Rhino package sure to interest black music fans is *Q: The Musical Biography of Quincy Jones*; the four-CD collection, due Oct. 2, will take in the masterful, multi-talented musician-producer-arranger's work in jazz, pop and R&B.

On Sept. 18, Rhino takes a comprehensive look at the history of African-American music with the six-CD box *Say It Loud! A Celebration of Black Music in America*. The collection surveys eight decades and contains 110 tracks; the giants of jazz, blues, soul, gospel and hip-hop are featured.

Fantasy will fete Creedence Clearwater Revival with its Oct. 29 collection *The Creedence Box*. In addition to containing the hit-making group's seven original studio albums and two concert sets in remastered form, the six-CD box will include a newly compiled disc of rarities by such pre-Creedence units as the Blue Velvets and the Golliwogs.

**LIVE VELVET**

A prominent folk twosome received an homage on Sept. 11, when Vanguard issued a four-CD compilation devoted to Canadian vocalists Ian & Sylvia Tyson.

An early-October set that will probably have Yuletide legs is the Polydor/UME collection *The Velvet Underground Bootleg Series, Volume 1: The Quine Tapes*. The three-CD set collects various 1969 live performances by the band captured in San Francisco and St. Louis by guitarist and VU fan Robert Quine. The set is highlighted by a trio of fierce extended performances of the band's signature epic, "Sister Ray."

MCA plans a four-CD set devoted to the grease-painted hard rockers Kiss in November. The 80-track collection, which will include close to 20 rarities, will span the group's entire career; it will include the band's early sessions as Wicked Lester, demos of such hits as "Strutter" and "Deuce," and 1973 live recordings.

On Sept. 25, Cat Stevens gets his due with the release of MCA's *On the Road to Find Out*. The singer-songwriter's entire career is considered on this 79-track compilation, which will include a bevy of unreleased tracks and rarities, including recent work by Stevens as Yusuf Islam.

While EMI has no major boxed sets on its schedule for the end of the year, it is reissuing its entire six-CD Blondie catalog (originally on Chrysalis) in digitally remastered and upgraded packages. Each album—*Blondie*, *Plastic Letters*, *Parallel Lines*, *Eat to the Beat*,

*Continued on page 70*

# R&B and Hip-Hop Offerings

BY MARCI KENON

**OCTOBER**

**Arista**  
Q-Tip, *Kamaal The Abstract*  
Cee-Lo, *Untitled*  
Big Gipp, *Untitled*

**Bad Boy/Arista**  
Faith Evans, *Faithfully*  
G-Dep, *Child of the Ghetto*

**Columbia**  
Mary Mary, *Untitled*, Oct. 16  
Blaque, *Untitled*, Oct. 30  
Nas, *Untitled*, Oct. 30

**Def Jam**  
Ja Rule, *Pain Is Love*, (Murder Inc./Def Jam), Oct. 2  
Christina Milian, *Christina Milian*, Oct. 9  
Scarface, *Untitled*, Oct. 23

**Dog Day**  
Black C of RBL & Taydatay of 11/5, *Prime Factorz*, Oct. 2  
Various Artists, *Lowtown Presents Big Thangz Soldados*, Oct. 2  
Various Artists, *Downtime*, Oct. 23

**Elektra**  
Dakota Moon, *A Place to Land*  
Knoc-turn'al, *Knocs Landin'*  
Rell, *The Remedy*, Oct. 2  
Nicole, *Electric Blue*, Oct. 9

**Epic**  
Rhona, *Rhona* (Darkchild/Epic)  
Various Artists, *Red Star Sounds Volume 1*  
*Soul Searchin'* (Red Star/Epic), Oct. 9  
Various Artists, *Vinyl Exams 2*  
*The Subway Ride*, Oct. 16  
Ruff Endz, *Untitled*, Oct. 30

**J Records**  
Busta Rhymes, *Genesis*  
Angie Stone, *Mahogany Soul*  
R.L., *R.L.ements*

**Jive**  
Petey Pablo, *Diary of a Sinner* (1st Entry), Oct. 23  
Too Short, *Chase the Cat*, Oct. 23

**Koch**  
Cadillac Todd, *The Great White Pimp* (In The Paint/Koch), Oct. 9  
Lil' Keke, *Untitled* (In The Paint/Koch), Oct. 9  
La Chat, *Untitled*, (Hypnotize/In The Paint/Koch), Oct. 23  
The Outlawz featuring Tupac, *Untitled* (KELA/In The Paint/Koch), Oct. 23  
Onyx, *Untitled* (KELA/Koch), Oct. 30

**Laface/Arista**  
Toni Braxton, *Untitled*

**Loud/Columbia**  
Various Artists, *Southern Compilation*, Oct. 2

Various Artists, *Stimulated Vol. 1*, Oct. 2  
Raekwon, *Untitled*, Oct. 23  
dead prez, *Untitled*, Oct. 30  
Mobb Deep, *Untitled*, Oct. 30

**MCA**  
Wiz Dinero, *The Cartel's Hitman*, Oct. 2  
E-Dub, *The Prezident*, Oct. 16  
Nucci Rey O, *American 21 (That's The Ball Game)*, Oct. 16

**Motown**  
Benzino, *The Benzino Project*  
Journalist, *Untitled*

**No Limit/Priority**  
C-Murder, *C-P-3.com*, Oct. 9

**Priority**  
Athena Cage, *The Art of the Woman*, Oct. 9  
Ras Kass, *Van Gogh*, Oct. 23

**Rawkus Entertainment**  
Black Jack Johnson, *Untitled*  
Cocoa Brovaz, *Still Shinin'*  
Pharoahe Monch, *Untitled*

**RCA**  
Carlito, *The Fame Game*, Oct. 23  
(Big Dog/RCA)

**Rockboy/Select**  
Ike Dirty, *Untitled*

**Slip-N-Slide/Atlantic**  
Greg Street, *6 O'Clock Vol. 1*

**So So Def/Columbia**  
Jermaine Dupri, *Instructions*, Oct. 2

**TVT**  
Naughty By Nature, *Family Tree*, Oct. 30

**Universal**  
Ms. Toi, *That Girl*, Oct. 9; SPM, *Never Change*, Oct. 9; Miracle, *Keep It Country*, Oct. 16; Mack 10, *Bangers Ball*, Oct. 30; Warren G, *Return of the Regulator*, Oct. 30; Boyz II Men, *Greatest Hits Vol. 1*, Oct. 30

**Warner Bros.**  
Eric Benet, *Better & Better*, Oct. 30

**NOVEMBER**  
**Arista**  
Pink, *Untitled*

**Atlantic**  
Brandy, *Untitled*, Nov. 13

**Bad Boy/Arista**  
Various Artists, *Sean "Puffy" Combs & Hezekiah Walker Present... Thank You*

**Cash Money/Universal**  
Hot Boys, *Let 'Em Burn*, Nov. 20

**Columbia**  
Cypress Hill, *Untitled*, Nov. 6

**Def Jam**  
Musiq Soulchild, *Untitled*; Ludacris, *Word of Mouth*, Nov. 6; Cadillac Tah, *Untitled*, Nov. 6; Montell Jordan, *Untitled*, Nov. 13; Nov. 13; Kelly Price, *Untitled*, Nov. 20; DMX, *The Great Depression*, Nov. 20

**Elektra**  
Nate Dogg, *Untitled*; Yolanda Adams, *Untitled*

**Epic**  
B2K, *B2K Is Hot*, Nov. 6; Glenn Lewis, *Untitled*, Nov. 6; Ghostface Killah, *Bulletproof Wallets*, Nov. 13; Jill Scott, *Untitled* (Hidden Beach/Epic), Nov. 13

**JCOR**  
8Ball, *Almost Famous*, Nov. 20

**Laface/Arista**  
Donell Jones, *Untitled*; TLC, *Untitled*

**Loud/Columbia**  
Funkmaster Flex, *Pitbulls*, Nov. 6

**Motown**  
Sharissa, *Sharissa*

**Priority**  
Snoop Dogg, *Death Row's Greatest Hits*, Nov. 6

**Slip-N-Slide/Atlantic**  
Trina, *Untitled*

**So So Def/Columbia**  
Lil' Bow Wow, *Untitled*, Nov. 13; Various Artists, *Anniversary*, Nov. 20

**DECEMBER**

**Arista**  
Latrell, *Untitled* (Nu America/Arista)

**Atlantic**  
Fat Joe, *Jealous Ones Still Envy (J.O.S.E.)* (Terror Squad/Atlantic), Dec. 4

**Def Jam**  
Noreaga, *Untitled*, Dec. 4  
Various Artists, *How High*, soundtrack, Dec. 11  
Various Artists, *Hip-Hop Hits Vol. 5*, Dec. 18

**Laface/Arista**  
OutKast, *Untitled*

**Loud/Columbia**  
Xzibit, *Untitled*, Dec. 11

**RCA**  
Cherokee, *Soul Parade*, Dec. 4 (Trip Entertainment/RCA)

**HOLIDAY SALESMANSHIP**

*Continued from page 64*

**HOLIDAY DESTINATION**

"I don't think there's any magic bullet that works [for Christmas record shopping]," says Mike Dreese, CEO of Boston-headquartered retail chain Newbury Comics. "Unless you're like a Newbury Comics and create more of a super-destination sense with your customers, I think much of the industry is captive to finding the next Backstreet Boys in order to drive that traffic into those departments where people will make multiple purchases. That's always been the trick: how to get that *Titanic* soundtrack type of item. Consumers don't go into depart-

ments and buy that one thing. They may walk out with three CDs or buy a holiday disc or comparable item that has a huge margin associated with it. You can take a holiday midline disc that costs you \$7 and get \$14 for it. That's a lot of margin to the industry."

Dreese acknowledges a current lack of consumer confidence, reflecting, "I anticipate a very poor holiday season. I think the other shoe has yet to drop in terms of consumer comfort. Our experience, both in the very early '80s and in the '91-'92 slow periods, is that it's times like these that we tend to absorb market share, due to competitive failure. It's back to the expression 'Retail is detail,' and if you're executing



well, you have a huge opportunity to expand your volume. In [the Boston] market, we just had Tower Records close a 50,000-sq.-ft. store, a half-block from our No. 1 store. There's a lot of competitive failure during lean times."

### TOO MANY DISCS

Taking issue with the thought that the record industry is unaffected by a faltering holiday marketplace, Dreese points out, "If you look at SoundScan and you've got a 3% decline in unit volume, that has a big impact. There's nobody out there who signed a 10-year lease three years ago who anticipated that occurring." Dreese notes the extent to which the industry has built out in his New England market, observing that there are vastly greater numbers of outlets now than a year ago, owing to the penetration of mass merchants.

"The way I put it to my staff is to ask, 'How many compact discs are physically located in the state of Massachusetts today versus a year ago?' The answer is, of course, that there's more of them, but that's against a backdrop of declining sales," he says. "There's a problem there in terms of turn ratios on inventory. [Newbury's] business is being driven by used CDs and DVDs; the latter is still running up over 250% from a year ago. There's an enormous consumer interest in that product, so we've expanded our offerings very significantly. If it wasn't for DVDs, the major specialist chains would be in very deep trouble right now."

"To be honest," opines Andy Allen, president of Manhattan-based distributor ADA, "I would bluntly offer the thought that most of our labels aren't doing anything differently [to attract consumers during the holidays] than they would do ordinarily, which is to put out good quality music and maximize the opportunities presented to them. As an indie, you have to take what's there. We've got a smart group of people looking to maximize those opportunities, but programs are more expensive this year than they have been in the past. It's going to cause some of the labels to reevaluate opportunities in a way that they may not have had to in the past, because they're being priced out of listening stations and display opportunities and that sort of thing. I don't know that there's a structured plan in place to do anything more than that."

Allen reflects that "It has been my experience in the past that, if you've got a good record and are aggressively marketing it—which usually, these days, means a street price of \$12 to \$15, depending on the list—that [a slow economy] is not generally felt as much as it might be for the higher-ticket items." He adds, "We're somewhat recession-proof from that

standpoint. The greater concerns revolve around what's happening with file-sharing services and the CD-R sales: these are the bigger issues right now. If we have a good record and we're selling it for 13 bucks, I don't think that's a big problem in terms of a holiday gift purchase. I doubt, based on the expenses behind the marketing of records, that anyone has any intentions, at this point, of trying to do anything at a lower price point [for the Christmas season]. Frankly, it's hard enough to make money at the price points we already have."

The gulf between John Wanamaker's concerns with keeping his department-store windows lit during evening hours and the current threat posed by CD burners seems broader than 100 years. Yet merchants, then as now, seek that glittering item that will lure customers to their retail emporia. As illustrated by the latter comment of ADA's Allen, there is an unbreakable bond between today's digitally abetted record industry and the fledgling retail arena of a century ago: the need to keep one's eye on the bottom line. ■

### IRRESISTIBLE MUSIC

*Continued from page 64*

Sire. The project will include tracks by Live, Kid Rock and matchbox twenty. Warner Bros. issues New Order's *Get Ready* Oct. 16. And, finally, while there's no official release date yet, Maverick has an Alanis Morissette project planned for October.

### WILD WORLD OF COUNTRY

Fourth-quarter country releases that will make customers kick their heels include the Ark 21

project *All the Way to Here* by John Berry (Oct. 2). Capitol Nashville is expected to offer a new Garth Brooks album this fall, and Chris LeDoux's *After the Storm* (Sept. 25) and Trace Adkins' *Chrome* (Oct. 9) will also be available. A Mike Walker album from DreamWorks Nashville hits stores Sept. 25, while Epitaph issues Merle Haggard's *Roots, Vol. 1* on Oct. 9.

A Hank Williams tribute album will be released Sept. 25 on Lost Highway, and Lyric Street will issue a Brian McComas album on

*Continued on page 70*

# THE FINAL WORD ON HIP-HOP'S BIGGEST STORY IS ABOUT TO BE RELEASED.

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—XXL MAGAZINE

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**AUGUST 28, 2001**      **SEPTEMBER 25, 2001**

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# SHOP AROUND!

Fourth-Quarter Retail Buyer's Guide

## REISSUES BEAT

Continued from page 68

*Autoamerican* and *The Hunter*—will include new liner notes by original producers Richard Gottelher and Mike Chapman and will contain previously unreleased tracks.

## MO' MILES, SHAW 'NUFF

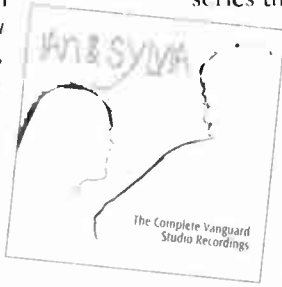
On Oct. 23, Columbia/Legacy continues its award-winning series devoted to the work of Miles Davis with *The Complete In a Silent Way Sessions*, a three-CD boxed set that pulls together the various sessions that culminated in the trumpeter's groundbreaking 1969 electric album, which served as a compass point for all the fusion albums that followed.

RCA Bluebird has a couple of swing packages to get Lindy hoppers bopping. On Oct. 9, the

label will begin the beguine with Artie Shaw's *Anthology*, a five-CD box that will survey the clarinetist/bandleader's entire career (and will include selections from Shaw's own private collection). And, if you're still in the mood, Glenn Miller's *Complete Army Air Force Band Recordings* will be released on the same day, as a four-CD box. On Sept. 25, RCA Bluebird is also re-releasing its highly praised four-CD box of Louis Armstrong's complete RCA recordings.

## ROOTS OF OUR RAISING

On Oct. 16, Chris Blackwell's Palm Pictures will deliver *American Roots Music*, a four-CD boxed companion to the four-hour PBS series that bows Oct. 29. The set is a broad survey of American folk, country, blues, gospel, Western swing, bluegrass, zydeco, Cajun, Tejano and Native American music, and will feature tracks by such titans as Jimmie Rodgers, the Carter Family, B.B. King, Muddy Waters, Bill Monroe, Hank Williams, Clifton Chenier and Flaco Jimenez. Rounder Records will release its own four-CD *American Roots Music Collection* on Oct. 9. ■



## IRRESISTIBLE MUSIC

Continued from page 69

Oct. 23, MCA Nashville will present Chely Wright's *Never Love You Enough* (Sept. 25) and Reba McEntire's *Greatest Hits Vol. III: I'm a Survivor* (Oct. 23). On Oct. 30, Monument releases Joe Dillie's *In Another World* and Jeffrey Steele's *Tip Your Hat*. Nov. 13 sees the Island release of Shelby Lynne's *Love, Shelby*.

RCA Nashville will offer George Jones' *The Rock: Stone Cold Country 2001* (Oct. 2) and Clint Black's greatest hits (Oct. 30). On Oct. 9, Beachwood Sparks' *Once We Were Trees* (Sub Pop) will hit stores. A Pat Green project will be available Oct. 16 on Universal. Warner Bros. releases Chad Brock's *III* on Sept. 25, a Tracy Lawrence project on Oct. 23 and Kasey Chambers' country-rock *Barricades & Brickwalls* in early November.

## LATIN LUXURIES

Hot Latin beats will be provided this fall with releases such as BMG U.S. Latin's *Aroma de Mujer* by Giselle on Oct. 2 and projects by Diego Torres and Raul Di Blasio, both due Oct. 23. A salsa album from Marc Anthony will be available Oct. 2 on Columbia. EMI Latin releases a Carlos

Ponce project in late September and a Carlos Vive disc in October. Shakira will return with an Epic project on Oct. 2. Hollywood's Gipsyland album is also due out Oct. 23, while Luaka Bop offers *Cybertropic Chilango Power* by Los de Abajo on Oct. 9.

## SHALL WE DANCE?

Shake your groove thing with Kid Loco's *Kill Your Darlings*, due Oct. 2 on Atlantic. DreamWorks releases a Regency Buck album on Oct. 30. *Trance Xperience Vol. 3* will be available Oct. 23 on Jellybean. An eponymously titled New Deal project will be released Sept. 25 on Jive. In October, Moonshine presents Tall Paul's *Mixed Live* and Slipmatt's *Speed Limit 140BPM*. A BT remix album will be available Oct. 9 on Nettwerk. Strictly Rhythm presents *Live With Jonathan Peters* on Oct. 23. V2's various-artists album, *History of House According to 3rd St.*, will be released Sept. 25.

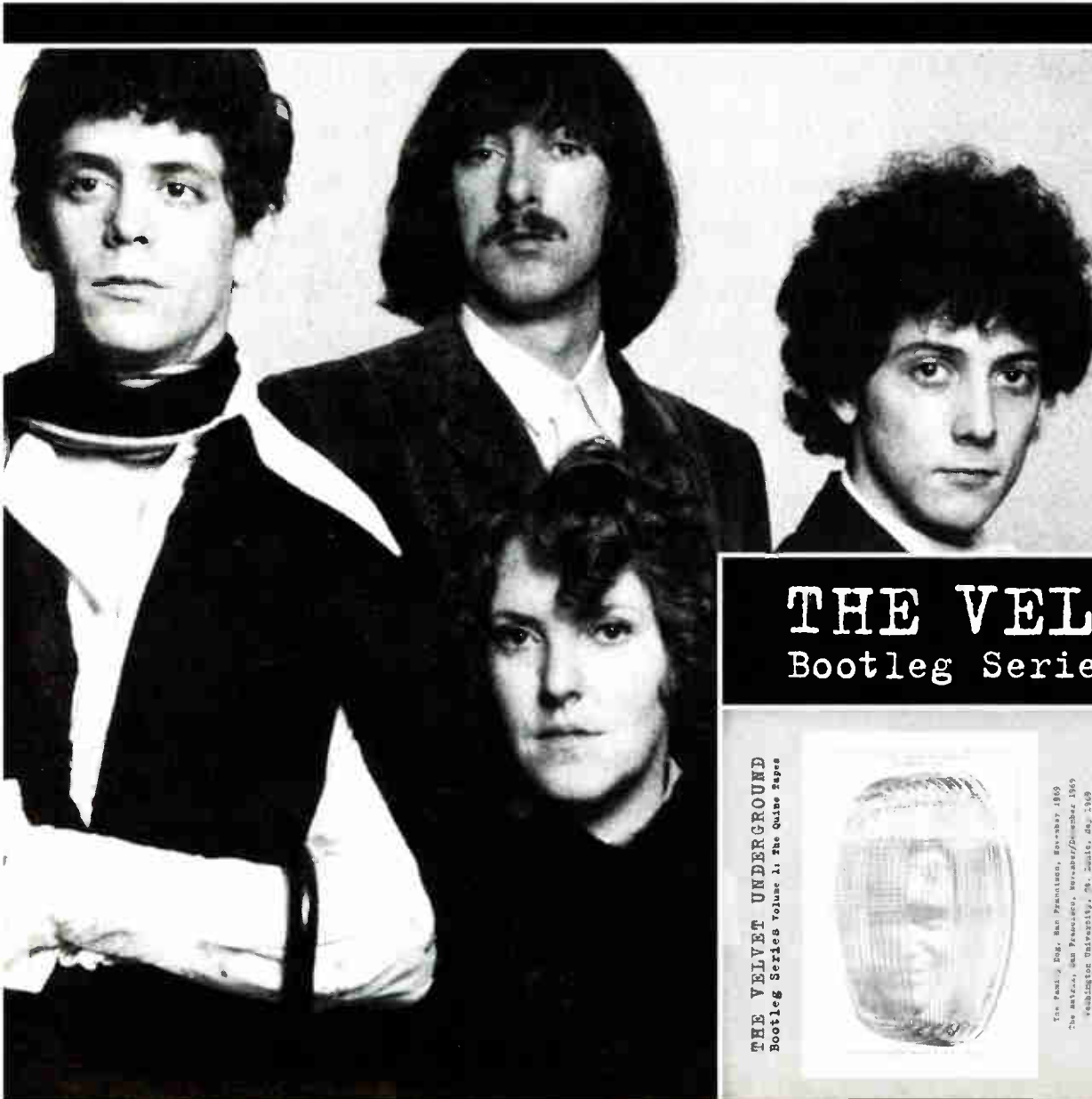
## ALL THAT JAZZ, ALL THOSE BLUES

Such mood-setting jazz albums as Cyrus Chestnut's *Soul Food* (Atlantic, Oct. 16) are set to be released this fall. Blue Note offers *Songs From the Analog Playground* by Charlie Hunter on Sept. 25,

along with Dr. John's *Creole Moon* (Oct. 9), Bebo Valdés' *Al Arte Del Sabor* (Oct. 23) and Ronny Jordan's *Off the Record* (Nov. 6). A project by Alex Bugnon will be in stores Oct. 23 on Narada Jazz. The blare of a horn or the strumming of a guitar might attract consumers to some of these blues and folk releases. Bullseye Blues & Jazz issues the various-artists compilation *Rhythm Room Blues*, consisting of live recordings at the Rhythm Room in Phoenix, on Oct. 2. The folk project *If I Had a Song—The Songs of Pete Seeger Vol. II*, featuring artists such as Arlo Guthrie and Joan Baez, will be available on Red House Oct. 9. Also on that date, Shanachie releases Debi Smith's *Redbird*.

## AROUND THE WORLD

A sampling of world-music fare will sprinkle the fourth quarter. A various-artists compilation, *Desert Roses & Arabian Rhythms Vol. II*, will be available Oct. 2 on Ark 21. Anoushka Shankar's third album is expected Oct. 23 on EMI Classics. The Celtic Fiddle Festival's *Rendezvous* is scheduled for an October release on Green Linnet, while Higher Octave presents Otmar Liebert's *Surrender to Love, Best of Vol. II* and the Moroccan Spirit album in Octo-



The time-honored tradition of a fan taping a live concert of a favorite band takes an unusual twist with the three-CD set *The Velvet Underground Bootleg Series, Volume 1: The Quine Tapes*. Robert Quine was not only a fan of one of rock's most influential and legendary bands when he recorded the group in 1969 but the guitarist later became a founder of punk pioneers Richard Hell & The Voidoids and from 1981-1985 recorded and toured with Velvet Underground leader Lou Reed.

An informed listener, in 1969 Quine became a friend of the band while making these recordings; he later took his original cassette tapes and transferred the best performances onto reel-to-reel tape. Those four hours of choice reel-to-reel tape transfers comprise the digitally compiled and remastered *The Quine Tapes*.

# THE VELVET UNDERGROUND

## Bootleg Series, Volume 1: The Quine Tapes



THE VELVET UNDERGROUND  
Bootleg Series Volume 1: The Quine Tapes

The Velvet Underground, San Francisco, November 1969  
The artists, from left, Bob Dylan, John Cale, Sterling M. Mcauliffe, and  
The Velvet Underground, Washington University, St. Louis, Mo., 1969

This historic set features 23 digitally restored and remastered tracks (4 hours of music) on 3 compact discs; all but one of the tracks are previously unreleased.

*The Velvet Underground Bootleg Series, Volume 1: The Quine Tapes*, as the title suggests, is the first release in a series of rare Velvet Underground recordings. The series will present many more rare, historic concerts of this legendary band.

AVAILABLE OCTOBER 16

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ber. Femi Kuti's *Fight to Win* will be released Oct. 16 on MCA. *Music From the Coffee Lands 2* (Oct. 9) and *Calypso* (Nov. 13) will be available on Putumayo. Real World releases the various-artists disc *Spirit of Africa* on Oct. 23. Oct. 9 will bring several Klezmat-ics projects on Rounder. Smithsonian Folkways will release *Afro-Cuban Sacred Music From the Countryside* (Sept. 25) and two volumes of traditional music from Peru (Oct. 23).

#### HOLIDAY CHEER

When it comes time to filling those stockings, look for Mannheim Steamroller's *Christmas Extraordinaire* (American Gramophone, Oct. 30). On Sept. 25, Capitol offers *Dave Koz & Friends: Smooth Christmas* while RCA issues John Denver's (previously unreleased 1996) *Christmas Concert*. A Destiny's Child holiday project is set for an Oct. 30 release on Columbia, while a



Barbra Streisand album is also on tap for the label Nov. 6. Epic will ready a teen-pop Christmas compilation for a Nov. 13 release. Jive will offer Newsong's *The Christmas Shoes* on Nov. 23.

Irish musicians Dolores Keane, Ariy McGlynn and Liam O'Flynn contribute to *To Shorten the Winter: An Irish Christmas With Tommy Sands*, available Oct. 2 on Green Linnet. The various-artists album *Satan Claus*, featuring hard-rock and nu-metal artists, will be released November on Immortal. An MCA Nashville various-artists compilation, *Christmas Cookies*, hits stores Oct. 16, as will the label's Michael McDonald holiday project. B.B. King's *Christmas* on MCA will be released Nov. 6. On Oct. 23, Narada Jazz offers *A Warren Hill Christmas: A Christmas Celtic Sojourn* will be in stores Oct. 9 from Rounder. On Word, an English and Spanish version of Jaci Velasquez's *Christmas* will be available this fall. ■

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GRAB LIFE BY THE HORNS





# Picture This™

by Eileen Fitzpatrick



**STOP, THIEF:** Consumers have embraced the DVD-Video format faster than any other entertainment product in history, and according to retailers and studios, they're stealing it in record numbers as well.

At the DVD Entertainment 2001 summit held recently in Los Angeles, Buena Vista Home Entertainment VP of brand marketing **Gordon Ho** said that, based on his company's research, the retail shrinkage rate for DVD has reached 5%, the highest for any product: "We're implementing an anti-theft display and making our packaging bigger to guard against sweeping." Sweeping is when a thief grabs an armload of product and makes a mad dash for the exit.

## BIG APPLE ANIME FEST

Although there are no data available for DVD shrinkage rates from the National Assn. of Recording Merchandisers (NARM), preliminary findings from the trade organization's annual retail security survey indicate that the shrinkage rate for prerecorded music is 1.7%. According to the report, gift-item shrinkage ranks the highest, at 2.9%.

Consumers who steal aren't the only culprits: Employee theft of all products ranks as the top concern among retailers, according to the NARM survey.

Some stores get hit harder than others, according to a panel of retailers at the DVD confab. Best Buy senior buyer **Dusty Bowling** said DVD theft is less than one-half of 1% at the chain. But according to Borders Books & Music and Warehouse Entertainment, more DVDs are stolen than any other product in the stores.

In addition to sweeping, consumers are cutting open DVD packages, stealing the disc, and placing the empty box back on the shelf. Borders executive VP **Len Cosimano** said, "The industry really needs to make a different type of box to prevent someone from slicing the side of the box open and slipping out the discs."

Warehouse Entertainment VP **Paul Ramaker** said the chain puts security tags on the DVD box, but it's not curtailing shoplifting of the discs: "It's just too easy to open a DVD package. At least with audio product, the packaging makes it harder to open up in the store."

While creating a theft-proof box

seems to be a solution, it's not as easy as it sounds. "Stealing discs out of the box is a real problem," said Artisan Home Entertainment president of sales and marketing **Jeff Fink**. "But how do you create something to prevent a thief from sliding it out of the box and at the same time make it easy for the customer who buys it to get it out of the box? You have to satisfy both the retailer and the consumer."

**JOINING THE ANIME FEST:** The first-ever Big Apple Anime Fest has lined up Virgin Megastores as a sponsor and venue for celebrity appearances.

During the event, scheduled for Oct. 26-28 in New York City, the store's Times Square location will host autograph sessions with celebrity anime directors and producers. More than 15 noted anime creators, including directors **Rintaro** and **Katsuhiro Otomo**, are scheduled to appear.

Virgin will also run promotions at all three of its New York City-area locations in conjunction with the festival. The chain also has stores in New York's Union Square and in Westbury, N.Y.

Rintaro has directed episodes of *Astro Boy* and *X: The Movie*, and Otomo directed the anime classic *Akira*. Recently, the pair collaborated on the new feature *Metropolis*, which will debut at the festival's opening night. The TriStar Pictures film will open in theaters Nov. 9.

In related news, Columbia TriStar Home Entertainment will release the WB Saturday animated program *Jackie Chan Adventures* on VHS/DVD Oct. 23.

The \$19.95 DVD will feature three episodes from the series: "The Power Within," "The Day of the Dragon," and "The Search for the Talisman." The VHS, priced at \$12.95, will only contain "Power Within" and "Day of the Dragon."

The cartoon, which debuted last year, was the top-ranked new cartoon last year among kids between the ages of 2 and 11, according to *TV Guide*.

**'WONKA' WIDE:** Internet chat rooms have been highly critical of Warner Home Video's pan-and-scan-only version of the new 30th anniversary DVD edition of *Willy Wonka & the Chocolate Factory* that was released Aug. 28.

Maybe it's just a coincidence, but Warner has announced that a widescreen version of the DVD will be released Nov. 13 at the identical price of \$24.98. Warner declined to comment on the reason for the delayed widescreen release.

# Foreign, Classic Titles Thrive At NYC's International Film & Video Center

BY JIM BESSMAN

NEW YORK—If you're strolling down New York City's First Avenue in search of a video store, you're liable to miss the little white storefront at 54th Street that is International Film & Video Center (IFVC). Unless, of course, you're a fan of its eclectic mix of classic and foreign films not available at the nearby Blockbuster.

Specializing in product ranging from the films of Jean-Luc Godard and Akira Kurosawa to American classics from Preston Sturges and Howard Hawks, IFVC has thrived for nearly 20 years by feeding movie fans, both near and far, with a steady diet of films that are outside the mainstream.

"I have a great network of customers, from universities and film companies to film buffs from around the world," IFVC owner Bahman Maghsoudlou says. "I've had a Blockbuster next to me for the last five years, but they only carry new releases and send customers who ask for special films to us. For the industry to ultimately survive, it needs both the megastores and the micro-stores like us."

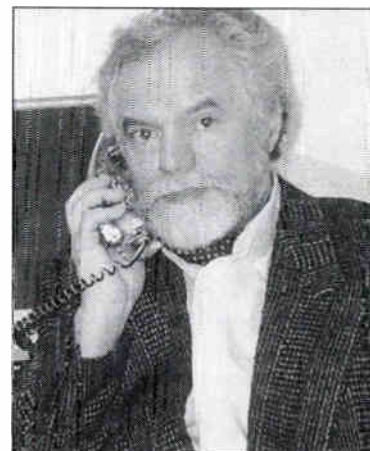
What also separates IFVC from the competition is Maghsoudlou. An Iranian expatriate and film scholar who founded the store in 1983, he's as sophisticated as his video inventory. Currently, he's completing two books—*Subjective Camera in Hitchcock's Films* and *Analysis of Iranian Cinema After the Revolution*—and has produced the films *Surviving Paradise* and the upcoming *The Last Train*, based on the life of Tolstoy. In between writing and filmmaking, Maghsoudlou is a lecturer and international film festival adviser and jurist.

## DON'T KILL VHS PREMATURELY

Sitting in his tiny second floor office, perched over IFVC's 20,000-title inventory, the outspoken Maghsoudlou has some strong opinions about how a small independent dealer like himself can survive as the business continues to change.

The key to the future is the DVD-Video format, he says, but that's only if he and other video retailers can outlive the tricky transition from tape to disc: "It will take time to change over from VHS machines to DVD players, and Hollywood is making a mistake in rendering VHS obsolete so fast. It can continue to be a great revenue-maker without damaging DVD's growth."

While he recognizes the appeal of DVD over tape, Maghsoudlou points out that 90% of U.S. households still own a VCR. "It will be



*'I've had Blockbuster next to me for five years, but they send customers who ask for special films to us. For the industry to survive, it needs both the megastores and the micro-stores like us.'*

—BAHMAN MAGHSOUDLOU, IFVC

very difficult to replace VHS customers with DVD customers, and retailers are suffering because they have to buy the same movie in two different forms." As a result, he says, retail purchasing budgets are shrinking, which forces stores to

offer smaller selections.

Maghsoudlou, who believes VHS will be a viable format for the next 10 years, also suggests that studios drop their strict policies on regional coding of DVD hardware and software until it becomes the dominant format in the marketplace. Regional coding blocks access to a DVD in certain international territories. Customers, however, can purchase various players that circumvent the codes.

## PROFITABLE SALES

While many indie dealers mainly deal in the rental business, Maghsoudlou estimates that between 75% and 80% of IFVC's revenue comes from video sales. The store also sells more than 5,000 out-of-print titles, which significantly contributes to its bottom line.

Additionally, the store recently launched a Web site, ifvc.com, to further extend its reach beyond 54th Street. The site allows customers to buy and rent videos and DVDs via e-mail, as well as get information on new releases from IFVC's extensive database.

A substantial number of out-of-town patrons has also discovered the store through favorable mentions in the *Leonard Maltin Movie & Video Guide* books and such publications as *The New York Times* and *Entertainment Weekly*.

"Hollywood needs to move fast to change the pessimistic view that a lot of retailers will go out of business in the next few years," he says. "That's a very dangerous notion for Hollywood to be part of."



**Coming Attractions.** Artisan Home Entertainment executives and stars from the company's upcoming release schedule celebrate at a retailer event held at the Hard Rock Hotel in Las Vegas. Pictured, from left, are Vincent Pastore (*Made*), Artisan president of sales and marketing Jeff Fink, Artisan president Steven Beeks, comedian Kenny Kerr, Artisan Family Home Entertainment president Glenn Ross, Artisan VP of marketing Hosea Belcher, and, in front, Alisha Klass (*Center of the World*).



SEPTEMBER 22 2001 **Billboard** Top VHS Sales™

Compiled from a national sample of retail store and rackjobber reports collected, copied, and provided by VideoScan.

LAST WEEK	WKS. ON CH.	TITLE Label/Distributing Label & Number	PRINCIPAL PERFORMERS	YEAR OF RELEASE	RATING	PRICE
		<b>NUMBER 1</b> 2 Weeks At Number 1				
1	2	<b>POKEMON 3 - THE MOVIE</b> Warner Home Video 21251	<b>Ikue Ootani Veronica Taylor</b>	2001	G	22.99
2	4	<b>RECESS: SCHOOL'S OUT</b> Walt Disney Home Video/Buena Vista Home Entertainment 12737	Animated	2001	G	24.99
3		<b>SEE SPOT RUN</b> Warner Home Video 21250	<b>David Arquette</b>	2001	PG	22.96
4		<b>WILLY WONKA &amp; THE CHOCOLATE FACTORY: 30TH ANNIVERSARY EDITION</b> Warner Home Video 18981	<b>Gene Wilder</b>	1971	G	22.96
5		<b>BARNEY: LET'S GO TO THE ZOO</b> Barney Home Video/Lyrick Studios 2025	<b>Barney</b>	2001	NR	14.95
6	3	<b>SCOOBY DOO: SPOOKIEST TALES</b> Turner Home Entertainment/Warner Home Video 1759	<b>Scooby Doo</b>	2001	NR	14.95
7		<b>DBZ: DESCENT (UNEDITED)</b> FUNimation 293	Animated	2001	NR	19.95
8		<b>DBZ: BATTLE ROYAL (UNEDITED)</b> FUNimation 295	Animated	2001	NR	19.95
9	4	<b>THE BOOK OF POOH: STORIES FROM THE HEART</b> Walt Disney Home Video/Buena Vista Home Entertainment 22477	Animated	2001	G	24.99
10		<b>DBZ: DESCENT (EDITED)</b> FUNimation 294	Animated	2001	NR	14.95
11		<b>DBZ: BATTLE ROYAL (EDITED)</b> FUNimation 296	Animated	2001	NR	14.95
12	5	<b>RUGRATS: ALL GROWED UP</b> Nickelodeon Video/Paramount Home Video 839413	Animated	2001	NR	12.95
13		<b>FINDING FORRESTER</b> Columbia TriStar Home Video	<b>Sean Connery Robert Brown</b>	2000	PG-13	14.95
14	20	<b>DR. LITTLE</b> FoxVideo 2762	<b>Eddie Murphy</b>	1998	PG-13	9.98
15		<b>INDEPENDENCE DAY</b> FoxVideo 4118	<b>Will Smith Jeff Goldblum</b>	1996	PG-13	9.98
16		<b>THE NUTTY PROFESSOR</b> Universal Studios Home Video 82594	<b>Eddie Murphy</b>	1996	PG-13	9.98
17	7	<b>THE EMPEROR'S NEW GROOVE</b> Walt Disney Home Video/Buena Vista Home Entertainment 21638	Animated	2000	G	26.99
18	6	<b>BRING IT ON</b> Universal Studios Home Video 87173	<b>Kirsten Dunst</b>	2000	PG-13	14.98
19		<b>BILLY MADISON</b> Universal Studios Home Video 82395	<b>Adam Sandler</b>	1995	PG-13	9.98
20		<b>FATHER OF THE BRIDE</b> Touchstone Home Video 1335	<b>Steve Martin</b>	1991	PG	9.99
21	8	<b>COYOTE UGLY</b> Touchstone Home Video/Buena Vista Home Entertainment 21794	<b>Piper Perabo Adam Garcia</b>	2000	PG-13	14.99
22	14	<b>POWER RANGERS: IN 3-D</b> FoxVideo 2001849	Various Artists	2001	NR	14.98
23		<b>JUNGLE BOOK: MOWGLI COMES TO THE JUNGLE</b>	Animated	1990	NR	5.99
24	9	<b>SHIRLEY TEMPLE GIFT SET</b> FoxVideo 2000342	<b>Shirley Temple</b>	2001	NR	39.98
25		<b>BILLY ELLIOT</b> Universal Studios Home Video 88653	<b>Jamie Bell Julie Walters</b>	2000	G	14.98
26		<b>TRUE LIES</b> FoxVideo 2001833	<b>Arnold Schwarzenegger Jamie Lee Curtis</b>	1994	R	9.98
27		<b>HEIDI</b> Twentieth Century-Fox/FoxVideo 8571	<b>Shirley Temple</b>	1937	NR	14.98
28		<b>CURLY TOP</b> FoxVideo 8569	<b>Shirley Temple</b>	1935	G	14.98
29		<b>BLACK DOG</b> Universal Studios Home Video 83662	<b>Patrick Swayze Randy Travis</b>	1999	PG-13	9.98
30	13	<b>BIG DADDY</b> Columbia TriStar Home Video 03892	<b>Adam Sandler</b>	1999	PG-13	9.95
31		<b>REBECAA OF SUNNYBROOK FUN FARM</b> FoxVideo 8578	<b>Shirley Temple</b>	1937	G	14.98
32	10	<b>THE LITTLE BEAR MOVIE</b> Paramount Home Video 061513	Animated	2001	G	24.95
33	11	<b>PLANET OF THE APES</b> FoxVideo 4105467	<b>Charlton Heston Roddy McDowell</b>	1968	G	14.98
34		<b>KISS THE GIRLS</b> Paramount Home Video 331883	<b>Morgan Freeman Ashley Judd</b>	1997	R	9.95
35		<b>ALMOST FAMOUS</b> DreamWorks Home Entertainment 87817	<b>Billy Crudup Kate Hudson</b>	2000	R	14.99
36		<b>THE LEGEND OF BAGGER VANCE</b> DreamWorks Home Entertainment 86396	<b>Matt Damon Will Smith</b>	2001	PG-13	14.99
37	15	<b>STEPMOM</b> Columbia TriStar Home Video 02700	<b>Julia Roberts Susan Sarandon</b>	1999	PG-13	9.95
38	36	<b>BATMAN: THE MOVIE</b> FoxVideo 2002274	<b>Adam West Burt Ward</b>	1966	NR	9.98
39	40	<b>HALF BAKED</b> Universal Studios Home Video 83586	<b>Dave Chappelle Harland Williams</b>	1998	R	9.98
40	25	<b>BOB THE BUILDER: PETS IN A PICKLE</b> Lyrick Studios 24102	Animated	2001	NR	14.99

● 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. ◆ IRMA 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. IRMA 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. ©2001, Billboard/BPI Communications.

SEPTEMBER 22 2001 **Billboard** Top DVD Sales™

Compiled from a national sample of retail store and rackjobber reports collected, copied, and provided by VideoScan.

LAST WEEK	WKS. ON	TITLE Label/Distributing Label & Number	PRINCIPAL PERFORMERS	RATING	PRICE
		<b>NUMBER 1</b> 2 Weeks At Number 1			
1	2	<b>Hannibal</b> MGM Home Entertainment 1002321	<b>Anthony Hopkins Julianne Moore</b>	R	29.98
2		<b>Forrest Gump (Special Edition)</b> Paramount Home Video 156444	<b>Tom Hanks</b>	PG-13	29.99
3		<b>Exit Wounds</b> Warner Home Video 21069	<b>Steven Seagal DMX</b>	R	24.98
4		<b>Willy Wonka &amp; The Chocolate Factory: 30th Anniversary Edition</b> Warner Home Video 18981	<b>Gene Wilder</b>	G	24.98
5		<b>Joe Dirt</b> Columbia TriStar Home Video 6161	<b>David Spade</b>	R	24.95
6	4	<b>Enemy At The Gates</b> Paramount Home Video 338624	<b>Jude Law Joseph Fiennes</b>	R	29.99
7	3	<b>The Goonies</b> Warner Home Video 11474	<b>Sean Astin Josh Brolin</b>	PG	24.98
8	2	<b>The Silence Of The Lambs (Widescreen)</b> MGM Home Entertainment 1002321	<b>Jodie Foster Anthony Hopkins</b>	R	24.98
9	6	<b>15 Minutes</b> New Line Home Video/Warner Home Video 5166	<b>Robert De Niro Edward Burns</b>	R	26.98
10		<b>See Spot Run</b> Warner Family Entertainment/Warner Home Video 21250	<b>David Arquette</b>	R	24.98
11	8	<b>The Mexican</b> DreamWorks Home Entertainment 87822	<b>Julia Roberts Brad Pitt</b>	R	26.99
12	9	<b>Chocolat</b> Miramax Home Entertainment/Buena Vista Home Entertainment 21682	<b>Juliette Binoche Johnny Depp</b>	PG-13	29.99
13	11	<b>Crouching Tiger, Hidden Dragon</b> Columbia TriStar Home Video 05990	<b>Chow Yun-Fat Michelle Yeoh</b>	PG-13	27.96
14		<b>Blood - Last Vampire</b> Manga Entertainment 4077	Animated	R	24.95
15	10	<b>3000 Miles To Graceland</b> Warner Home Video 21188	<b>Kevin Costner Kurt Russell</b>	R	19.98
16	5	<b>The Silence Of The Lambs (Pan &amp; Scan)</b> MGM Home Entertainment 1002335	<b>Jodie Foster Anthony Hopkins</b>	R	24.98
17	14	<b>The Family Man</b> Universal Studios Home Video 20941	<b>Nicolas Cage</b>	PG-13	26.98
18	7	<b>Pokemon 3 - The Movie</b> Warner Home Video 1221251	<b>Ikue Ootani Veronica Taylor</b>	G	24.98
19		<b>Gandhi (Special Edition)</b> Columbia TriStar Home Video 3297	<b>Ben Kingsley</b>	PG	24.95
20	16	<b>Rush Hour</b> New Line Home Video/Warner Home Video 4717	<b>Jackie Chan Chris Tucker</b>	PG-13	19.98
21	15	<b>The Brothers</b> Columbia TriStar Home Video 06394	<b>Morris Chestnut D.L. Hughley</b>	R	24.95
22	19	<b>O Brother, Where Art Thou?</b> Touchstone Home Video/Buena Vista Home Entertainment 21654	<b>George Clooney</b>	PG-13	29.99
23	21	<b>Cast Away</b> FoxVideo 2001790	<b>Tom Hanks Helen Hunt</b>	PG	29.98
24	13	<b>American Pie-Ultimate Edition (Unrated Version)</b> Universal Studios Home Video 21455	<b>Jason Biggs Alyson Hannigan</b>	NR	29.98
25	18	<b>Snatch</b> Columbia TriStar Home Video 6253	<b>Benicio Del Toro Brad Pitt</b>	R	27.96

SEPTEMBER 22 2001 **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.

LAST WEEK	WKS. ON	TITLE Label/Distributing Label & Number	PRINCIPAL PERFORMERS	RATING
		<b>NUMBER 1</b> 2 Weeks At Number 1		
1	2	<b>Hannibal</b> MGM Home Entertainment 1002318	<b>Anthony Hopkins Julianne Moore</b>	R
2		<b>Joe Dirt</b> Columbia TriStar Home Video 05726	<b>David Spade</b>	PG-13
3		<b>Exit Wounds</b> Warner Home Video 21069	<b>Steven Seagal DMX</b>	R
4	2	<b>The Mexican</b> DreamWorks Home Entertainment 87821	<b>Julia Roberts Brad Pitt</b>	R
5	3	<b>15 Minutes</b> New Line Home Video/Warner Home Video 1342	<b>Robert De Niro Edward Burns</b>	R
6	5	<b>The Family Man</b> Universal Studios Home Video 86035	<b>Nicolas Cage</b>	PG-13
7	4	<b>Enemy At The Gates</b> Paramount Home Video 338623	<b>Jude Law Joseph Fiennes</b>	R
8	6	<b>Chocolat</b> Miramax Home Entertainment/Buena Vista Home Entertainment 21757	<b>Juliette Binoche Johnny Depp</b>	PG-13
9	11	<b>Cast Away</b> FoxVideo 2001751	<b>Tom Hanks Helen Hunt</b>	PG
10	10	<b>Unbreakable</b> Touchstone Home Video/Buena Vista Home Entertainment 42930	<b>Bruce Willis Samuel L. Jackson</b>	PG-13
11	9	<b>O Brother, Where Art Thou?</b> Touchstone Home Video/Buena Vista Home Entertainment 21654	<b>George Clooney</b>	PG-13
12		<b>See Spot Run</b> Warner Family Entertainment/Warner Home Video 21250	<b>David Arquette</b>	PG
13	8	<b>The Wedding Planner</b> Columbia TriStar Home Video 05718	<b>Jennifer Lopez Matthew McConaughey</b>	PG-13
14	7	<b>3000 Miles To Graceland</b> Warner Home Video 21188	<b>Kevin Costner Kurt Russell</b>	R
15	12	<b>Down To Earth</b> Paramount Home Video 337783	<b>Chris Rock</b>	PG
16	13	<b>Save The Last Dance</b> Paramount Home Video 334553	<b>Julia Stiles</b>	PG-13
17	19	<b>Traffic</b> USA Home Entertainment 601813	<b>Michael Douglas Benicio Del Toro</b>	R
18	17	<b>Proof Of Life</b> Warner Home Video 19045	<b>Meg Ryan Russell Crowe</b>	R
19		<b>Sweet November</b> Warner Home Video 18997	<b>Keanu Reeves Charlize Theron</b>	PG-13
20		<b>Thirteen Days</b> New Line Home Video/Warner Home Video 5200	<b>Kevin Costner</b>	PG-13

◆ IRMA 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. IRMA 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. ©2001, Billboard/BPI Communications.



WEEK	LAST WEEK	WEEKS ON CHART	TITLE Label/Distributing Label & Number	YEAR OF RELEASE	PRICE
			<b>NUMBER 1</b> 1 Week At Number 1		
1	NEW		<b>BARNEY: LET'S GO TO THE ZOO</b> Barney Home Video/Lynck Studios 2035	2001	14.95
2	1	2	<b>SCOOBY DOO: SPOOKIEST TALES</b> Turner Home Entertainment/Warner Home Video 1759	2001	14.95
3	2	7	<b>THE BOOK OF POOH: STORIES FROM THE HEART</b> Walt Disney Home Video/Buena Vista Home Entertainment 22477	2001	24.99
4	3	4	<b>RUGRATS: ALL GROWED UP</b> Nickelodeon Video/Paramount Home Video 839413	2001	12.95
5	5	9	<b>POWER RANGERS: IN 3-D</b> FoxVideo 2001849	2001	14.98
6	NEW		<b>JUNGLE BOOK: MOWGLI COMES TO THE JUNGLE</b>	1990	5.99
7	4	4	<b>THE LITTLE BEAR MOVIE</b> Paramount Home Video 061513	2001	24.95
8	7	4	<b>BOB THE BUILDER: PETS IN A PICKLE</b> Lynck Studios 24102	2001	14.99
9	8	15	<b>BLUE'S CLUES: PLAYTIME WITH PERIWINKLE</b> Nickelodeon Video/Paramount Home Video 069943	2001	9.95
10	13	2	<b>DORA THE EXPLORER: TO THE RESCUE</b> Nickelodeon Video/Paramount Home Video 874442	2001	12.95
11	NEW		<b>DISNEY'S SING ALONG: FRIEND LIKE ME</b> Walt Disney Home Video/Buena Vista Home Entertainment 1730	2001	9.99
12	4	4	<b>YOU'RE INVITED TO VACATION PARTIES</b> Dualstar Video/Warner Home Video 56537	2001	14.95
13	14	13	<b>DORA THE EXPLORER: WISH ON A STAR</b> Nickelodeon Video/Paramount Home Video 874673	2001	12.95
14	6	14	<b>ELMO'S WORLD: BIRTHDAYS, GAMES, &amp; MORE</b> Sony Wonder 54057	2000	9.98
15	15	15	<b>BOB THE BUILDER: CAN WE FIX IT?</b> Lynck Studios 24101	2001	14.99
16	12	4	<b>YOU'RE INVITED TO FAVORITE PARTIES</b> Dualstar Video/Warner Home Video 56534	2001	14.95
17	20	6	<b>CLIFFORD TRIES HIS BEST</b> Artsan Home Entertainment 12031	2001	12.98
18	NEW		<b>DISNEY'S SING ALONG: HUNCHBACK OF NOTRE DAME</b> Walt Disney Home Video 7648	2001	9.99
19	11	6	<b>THOMAS THE TANK ENGINE: THE BEST OF PERCY WITH TOY</b> Anchor Bay Entertainment 1252	2001	14.98
20	16	21	<b>LADY AND THE TRAMP II: SCAMP'S ADVENTURE</b> Walt Disney Home Video/Buena Vista Home Entertainment 21226	2001	26.99
21	10	15	<b>BOB THE BUILDER: TO THE RESCUE!</b> Lynck Studios 24100	2001	14.99
22	18	13	<b>DORA THE EXPLORER: SWING INTO ACTION!</b> Nickelodeon Video/Paramount Home Video 874433	2001	12.95
23	19	6	<b>CLIFFORD'S SCHOOLHOUSE</b> Artsan Home Entertainment 12032	2001	12.98
24	NEW		<b>POWER RANGERS: WHITE RANGER</b> FoxVideo 2001860	2001	9.98
25	RE-ENTRY		<b>MIGHTY MOUSE AND FRIENDS</b> Diamond D Entertainment 13900	2001	3.99

WEEK	LAST WEEK	WEEKS ON CHART	TITLE Program Supplier & Number	PRICE
			<b>NUMBER 1</b> 4 Weeks At Number 1	
1	5	14	<b>NASCAR RACERS: START YOUR ENGINES</b> FoxVideo 2000296	5.78
2	2	7	<b>NBA: 2001 NBA FINALS CHAMPIONSHIP</b> USA Home Entertainment 60194	19.95
3	3	5	<b>WWF: BEST OF RAW-VOL 3</b> Sony Music Entertainment 286	19.98
4	6	18	<b>WWF: WRESTLEMANIA X-SEVEN</b> World Wrestling Federation Home Video 269	19.95
5	1	10	<b>WWF: LITA-IT JUST FEELS RIGHT</b> World Wrestling Federation Home Video 279	14.95
6	NEW		<b>WWF: INVASION 2001</b> Sony Music Entertainment 273	19.95
7	4	8	<b>NHL OFFICIAL 2001 STANLEY CUP CHAMPIONSHIP</b> USA Home Entertainment 60023	14.98
8	8	10	<b>CAR RACE: NASCAR VIDEO VOL 1</b> Warner Home Video 1843	9.95
9	7	6	<b>WWF: KING OF THE RING</b> Sony Music Entertainment 272	19.98
10	9	16	<b>BALL ABOVE ALL</b> Ventura Distribution 0803	14.98
11	RE-ENTRY		<b>OAN MARINO: CHAMPION</b> USA Home Entertainment 10157	14.95
12	1	10	<b>FUTURE KINGS OF THE RING</b> Backyard Video 71000	19.95
13	17	10	<b>CAR RACE: NASCAR VIDEO VOL 2</b> Warner Home Video 2153	9.95
14	10	41	<b>TONY HAWK: SKATEBOARDING TRICK TIPS-VOL 1</b> Redline Entertainment 77002	15.95
15	18	22	<b>WWF: DIVAS IN HEAVENISM</b> World Wrestling Federation Home Video 281	14.95
16	15	10	<b>WWF: JUDGMENT DAY</b> World Wrestling Federation Home Video 271	19.95
17	16	13	<b>GOLF DIGEST: PLAY GAME RIGHT</b> Global Fusion 50810	9.98
18	13	4	<b>ECW: HARDCORE HISTORY</b> Pioneer Entertainment 71681	19.98
19	12	31	<b>MICHAEL JORDAN TO THE MAX</b> FoxVideo 2001286	14.98
20	19	22	<b>WWF: BEST OF RAW-VOL 2</b> World Wrestling Federation Home Video 280	14.95

WEEK	LAST WEEK	WEEKS ON CHART	TITLE Program Supplier & Number	PRICE
			<b>NUMBER 1</b> 3 Weeks At Number 1	
1	2	17	<b>DENISE AUSTIN: POWER YOGA PLUS</b> Artsan Home Entertainment 11754	14.98
2	3	21	<b>BASIC YOGA FOR DUMMIES</b> Anchor Bay Entertainment 11586	9.99
3	1	51	<b>DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES</b> Artsan Home Entertainment 10152	14.98
4	4	147	<b>TOTAL YOGA</b> Living Arts 1080	9.98
5	6	78	<b>YOGA CONDITIONING FOR WEIGHT LOSS</b> Living Arts 1203	14.98
6	5	132	<b>THE CRUNCH: TAE BOXING WORKOUTS</b> Anchor Bay Entertainment 10813	14.98
7	7	359	<b>YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS</b> Living Arts 1088	14.98
8	9	24	<b>PILATES: BEGINNING MAT WORKOUT</b> Living Arts 1231	14.98
9	8	86	<b>YOGA FOR BEGINNERS COLLECTION</b> Living Arts 1070	17.98
10	10	36	<b>DENISE AUSTIN: BLAST OFF TEN POUNDS</b> Artsan Home Entertainment 10154	14.98
11	11	123	<b>YOGA FOR BEGINNERS: ABS YOGA</b> Living Arts 1075	9.98
12	13	140	<b>BILLY BLANKS: TAE-BO WORKOUT</b> Ventura Distribution 2274	39.95
13	14	5	<b>COUNTRY LINE DANCE WORKOUT</b> Brentwood Home Video 618	7.99
14	12	71	<b>YOGA FOR BEGINNERS: STRESS RELIEF</b> Living Arts 1077	9.98
15	15	5	<b>THE METHOD PILATES: PRECISION TONING</b> Parade Video 572	12.98
16	15	7	<b>BREATHRU CORE CONDITIONING PILATES</b> Anchor Bay Entertainment 11896	9.99
17	17	4	<b>KATHY SMITH: FAT BURNING BREAKTHROUGH</b> Sony Wonder 55425	14.98
18	18	1	<b>METHOD-ALL IN ONE</b> Parade Video 906	12.98
19	19	9	<b>POWER YOGA 2-PACK: STRENGTH AND STAMINA</b> Living Arts 0037	17.98
20	16	13	<b>QUICK FIX: TIGHT ABS</b> Parade Video 1115	9.98

# HOME VIDEO

## Few Takers For New DVD Format

BY DEBBIE GALANTE BLOK

NEW YORK—At a time when every entertainment company wants to be on the cutting edge, not every DVD-Video advancement is being embraced. While it would seem that DVD-18 would be a welcome addition, studios have been slow to utilize the product. Conversely, some are heralding the arrival of the DVD-14.

The advantage of a DVD-18 disc is it can hold about eight hours of programming, double the capacity of the widely used DVD-9 disc. In many cases, a DVD-18 would eliminate the need for multi-disc releases, but few suppliers are using the super-capacity disc.

A factor holding back DVD-18 is consumers' "perception that two discs are better than one," says WEA Advanced Media Operations (WAMO) VP of advanced media sales Pierre Loubet.

Technicolor VP of research and development John Town says, "Multi-disc sets with nice packaging seem to be a fairly successful trend in the industry." In addition, consumers are more willing to pay a premium price for a multi-disc title.

Another complaint about DVD-18 is the disc must be flipped during playback. While there are plans to introduce DVD players that automatically flip the disc, none have hit the market.

To date, only a few titles have been duplicated on DVD-18 discs. Even fewer companies will use the technology this year. According to the DVD Release Report, of the 1,673 new releases scheduled for release this year, only two will be on DVD-18 discs.

### SONOPRESS GOES FOR DVD-18

Regardless of poor market acceptance, Bertelsmann subsidiary Sonopress, based in Germany, says it will begin producing DVD-18 discs this year. While it expects to attract Europe-based companies, it also hopes to sell the disc to U.S. companies (*Billboard*, Aug. 11).

Meanwhile, U.S. duplicators are looking at a variety of other disc formats they hope will appeal to their studio customers. WAMO, for instance, recently made an deal with Constellation 3D to co-develop a fluorescent multilayer disc that can hold approximately 12 hours of programming.

WAMO is also marketing a new DVD-14 disc that holds about six hours of programming. The disc basically bonds a DVD-5, which holds about 2 hours and 20 minutes of programming, with a DVD-9.

MGM Home Entertainment executive VP of marketing Blake Thomas says, "In order to [have both versions], we need more space than a DVD-5 or a DVD-9, but we don't need an 18. DVD-14s will likely be routine for us." MGM will release several DVD-14 discs this fourth quarter.

WEEK	LAST WEEK	WKS ON CHRT	TITLE Label / Distributing Label & Number	PRINCIPAL PERFORMERS	TAPE/DVD PRICE
			<b>NUMBER 1</b> 3 Weeks At Number 1		
1	1	3	<b>THE VIDEOS: 1994-2001</b> BMG Video 65012	Dave Matthews Band	19.95/24.97
2	2	4	<b>LONDON HOME COMING</b> Sony Music Video/Chordant Dist. Group 4403	Bill & Gloria Gathier And Their Homecoming Friends	29.95/21.97
3	3	9	<b>AARON'S PARTY... LIVE IN CONCERT!</b> Jive/Zomba Video 41749	Aaron Carter	14.95/19.97
4	5	38	<b>THE UP IN SMOKE TOUR</b> Eagle Vision/Red Distribution 30001	Various Artists	19.95/23.97
5	8	39	<b>BRITNEY IN HAWAII: LIVE &amp; MORE</b> Jive/Zomba Video 41704	Britney Spears	19.95/24.97
6	9	286	<b>HELL FREEZES OVER</b> Geffen Home Video/Universal Music & Video Dist. 39548	Eagles	24.95/24.99
7	14	105	<b>HISTORY ON FILM: VOLUME II</b> Epic Music Video/Sony Music Entertainment 50138	Michael Jackson	14.95/19.97
8	11	39	<b>SALIVAL</b> Tool Dissection/Volcano/Zomba Video 31159	Tool	24.98/29.98
9	10	95	<b>LISTENER SUPPORTED</b> BMG Video 65005	Dave Matthews Band	19.95/24.97
10	12	46	<b>LIVE AT MADISON SQUARE GARDEN</b> Jive/Zomba Video 41739	'N Sync	19.95/24.97
11	4	22	<b>ON BROADWAY</b> Spring House Video/Chordant Dist. Group 44403	Mark Lowry	29.95 VHS
12	15	19	<b>TOURING BAND 2000</b> Epic Music Video/Sony Music Entertainment 54010	Pearl Jam	19.95/24.97
13	16	8	<b>LEWD CRUED &amp; TATTOOED</b> Beyond Music/Universal Music & Video Dist. 578133	Motley Crue	19.98/24.98
14	17	283	<b>LIVE FROM AUSTIN, TEXAS</b> Epic Music Video/Sony Music Entertainment 50137	Stevie Ray Vaughan And Double Trouble	14.95/19.97
15	19	3	<b>LIVE IN SAN FRANCISCO</b> Epic Music Video/Sony Music Entertainment 54068	Joe Satriani	14.95/24.97
16	18	90	<b>LIVE CONCERT HOME VIDEO</b> Epic Music Video/Sony Music Entertainment 50114	Sade	14.95/24.97
17	6	21	<b>I DO BELIEVE</b> Spring House Video/Chordant Dist. Group 44426	Galther Vocal Band	29.95 VHS
18	20	31	<b>MAKING THE TOUR</b> Jive/Zomba Video 41726	'N Sync	19.95/24.97
19	24	52	<b>SUPERNATURAL LIVE</b> Arista Records Inc./BMG Video 15750	Santana	19.95/24.97
20	25	80	<b>DEATH ROW UNCUT</b> Death Row/Ventura Distribution 66200 2Pac/Snoop Doggy Dogg		19.98/19.95
21	29	208	<b>THE DANCE</b> Warner Reprise Video 38486	Fleetwood Mac	19.95/24.97
22	26	8	<b>PLAY THE DVD</b> V2/BMG Video 27100	Moby	24.98 DVD
23	21	2	<b>MUSIC BANK: THE VIDEOS</b> Columbia Music Video/Sony Music Entertainment 50208	Alice In Chains	14.98/19.98
24	31	29	<b>ALL THE WAY... A DECADE OF SONG</b> Epic Music Video/Sony Music Entertainment 50229	Celine Dion	19.95/24.97
25	30	15	<b>MY REFLECTION</b> Image Entertainment 578	Christina Aguilera	14.98/19.99
26	28	55	<b>AARON'S PARTY (COME GET IT) — THE VIDEO</b> Jive/Zomba Video 41721	Aaron Carter	9.95/14.97
27	27	11	<b>ENCORE</b> Spring House Video/Chordant Dist. Group 44432	Old Friends Quartet	29.95 VHS
28	23	4	<b>HIDDEN PLACE</b> Elektra Entertainment 40228	Bjork	9.97 DVD
29	RE-ENTRY		<b>ONE NIGHT ONLY: LIVE</b> Eagle Rock Entertainment/Image Entertainment 5474	Bee Gees	19.98/24.99
30	40	38	<b>CRUSH TOUR LIVE</b> Island Video/Universal Music & Video Dist. 53331	Bon Jovi	19.95/24.97
31	39	102	<b>LIVE AT THE BEACON THEATRE</b> Columbia Music Video/Sony Music Entertainment 50171	James Taylor	14.95/24.97
32	34	52	<b>THE VIDEO COLLECTION 92-99</b> Warner Reprise Video 38506	Madonna	19.95/24.97
33	38	11	<b>REBEL MUSIC: THE BOB MARLEY STORY</b> Palm Pictures 2037	Bob Marley	14.95/24.95
34	36	29	<b>BATTLE OF MEXICO CITY</b> Epic Music Video/Sony Music Entertainment 50213	Rage Against The Machine	14.95/19.97
35	33	5	<b>TP-2.COM: THE VIDEOS</b> Jive/Zomba Video 41748	R. Kelly	15.98/19.98
36	RE-ENTRY		<b>TIMELESS-LIVE IN CONCERT</b> Columbia Music Video/Sony Music Entertainment 54020	Barbra Streisand	19.95/29.97
37	RE-ENTRY		<b>DIG</b> Epic Music Video/Sony Music Entertainment 79548	Mudvayne	9.97 DVD
38	RE-ENTRY		<b>BRAND NEW DAY-LIVE FROM THE U.N.</b> A&M Video/Universal Music & Video Dist. 53283	Sting	19.95/24.97
39	37	92	<b>S &amp; M</b> Elektra Entertainment 40218	Metallica	19.95/34.97
40	RE-ENTRY		<b>THE VELVET ROPE TOUR-LIVE IN CONCERT</b> Eagle Rock Entertainment/Image Entertainment 5517	Janet Jackson	19.98/24.99

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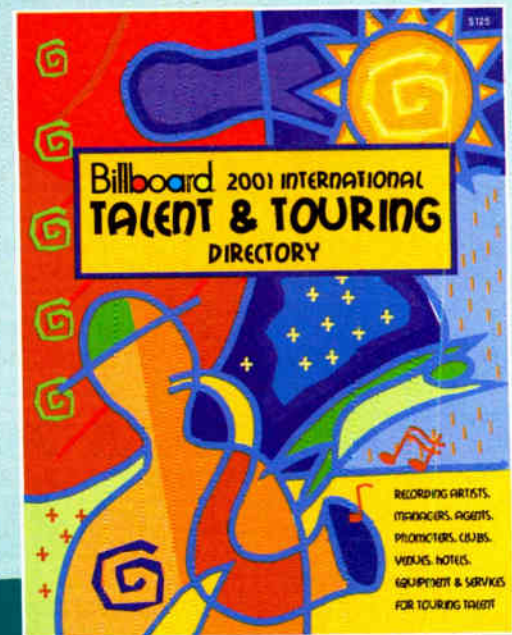
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## Events Calendar

### SEPTEMBER

Sept. 15, **Georgia Music Hall of Fame Awards Show**, Thomas Murphy Ballroom, Georgia World Congress Center, Atlanta, Ga. 770-491-9494.

Sept. 15, **USC 47th Annual Entertainment Law Institute—The Going Rate: Entertainment Economics by Numbers**, Bovard Auditorium, USC campus, Los Angeles. 213-740-2582.

Sept. 16, **Racquet Rumble: The 10th Anniversary Entertainment Industry Tennis Open**, benefiting the Neil Bogart Memorial Fund, Riviera Tennis Club, Pacific Palisades, Calif. 310-358-4970.

Sept. 16, **16th Annual Musicians' Picnic**, Rancho San Antonio, Chatsworth, Calif. 818-508-6874.

Sept. 20, **Composing for the Features: Music and Film**, presented by the New York Chapter of the Recording Academy, Walter Reade Theater, New York. 212-245-5440.

Sept. 20, **How to Manage Your Copyrights Outside the U.S.**, presented by the Assn. of Independent Music Publishers, Dillon's, New York City. 212-758-6157.

Sept. 20, **The Buyer's Market Panel**, presented by the International Radio and Television Society Foundation, Waldorf-Astoria, New York City. 212-867-6650, ext. 306.

Sept. 20, **Composing for Features: Music & Film**, presented by ASCAP, Walter Reade Theater, New York. 212-245-5440.

Sept. 21-23, **Music Business Adelaide**, Adelaide, Australia. 61-8-8463-5483.

Sept. 23, **12th Annual HAL Tribute to Heroes and Legends**, Beverly Hills Hotel, Los Angeles. 310-274-1609.

Sept. 25, **39th Songwriter Showcase**, presented by the Songwriters Hall of Fame, Makor, New York City. 212-957-9230.

Sept. 25, **Fall Music Law Review**, presented by the California Copyright Conference, Sportsman's Lodge, Studio City, Calif. 818-848-6783.

Sept. 25, **Record Industry Marketing Panel Discussion**, presented by the Miami Music Authority, Café Nostalgia, Miami Beach. 305-273-6303.

Sept. 25-30, **National Assn. of Black-Owned Broadcasters' 25th Annual Fall Broadcast Management Conference**, Monarch Hotel, Washington, D.C. 202-463-8970.

Sept. 26, **Real Stores Panel—Radio Play**, presented by ASCAP, ASCAP building, New York City. 212-621-6243.

Sept. 27-29, **Atlanta Urban Music and Entertainment Conference**, America Mart, Atlanta. 770-908-6102.

Sept. 29, **Start and Run Your Own Record Label**, presented by Revenge Productions, New Yorker Hotel, New

York City. 212-688-3504.

### OCTOBER

Oct. 1-7, **International Bluegrass Music Assn. World of Bluegrass Trade Show**, Galt House Hotel, Louisville, Ky. 270-684-9025.

Oct. 3, **15th Annual ARIA Music Awards**, Capitol Theatre, Sydney. 612-9267-7996.

Oct. 3, **BMI Urban Music Awards**, Loews Miami Beach Hotel, Miami.

## Good Works

**SPITFIRE TOUR:** The nonprofit Spitfire tour, with its roster of musicians, actors, and activists, is currently hitting college campuses across the country. The tour, which is now in its fourth year and ends late-November, addresses such issues as environmental activism, presidential politics, and human rights by way of film, speeches, musical performances, and discussions. This year, participants include **Woody Harrelson**, environmental activist **Julia "Butterfly" Hill**, **Krist Novoselic**, formerly of Nirvana, **Jill Sobule**, and musician **Mojo Nixon**. Contact: **Nick Baily** at 718-522-7171, ext. 36.

**CATALINA JAZZ:** Narada Jazz is releasing the *Catalina Island Nights* disc Sept. 25 in commemoration of the 15th anniversary of the Catalina Island JazzTrax festival. The CD features such smooth jazz artists as **Peter White**, **Richard Elliot**, **Keiko Matsui**, and **Grover Washington Jr.** A portion of the sales proceeds will be donated to the Elizabeth Glaser Pediatric Aids Foundation. Contact: **John Gardner** at 414-961-8350.

**BENEFIT SHOWS:** Boston will host several shows to benefit local bass player **Richard Gates** Sept. 28-Oct. 4. Gates, who played with

## Life Lines

### BIRTHS

Girl, **Annabella Caroline**, to **Jackie** and **Blake Chancey**, Sept. 3 in Nashville. Father is senior VP of A&R for Sony Music Nashville.

Girl, **Brianna Rhea**, to **Rhonda** and **Trace Adkins**, Sept. 4 in Nashville. Father is a country recording artist.

Girl, **Sidonia Mae**, to **Adrienne Stone** and **Paul Gibilisco**, Aug. 4 in Los Angeles. Mother is a journalist/screenwriter. Father is a cameraman.

404-261-5151.

Oct. 4, **12th Annual Pioneer Awards**, presented by the Rhythm and Blues Foundation, Apollo Theatre, New York City. 323-653-1588.

Oct. 4-6, **Billboard/Airplay Monitor Radio Seminar and Awards**, Eden Roc Hotel, Miami Beach. 646-654-4660.

Oct. 5, 12, 19, 26-28, **Black/Friday Music & Film Festival**, El Rey Theatre, Los Angeles. 323-298-0875.

Oct. 10, **The First Amendment and**

**Paula Cole**, **Dar Williams**, and **Ron Sexsmith**, suffers from familial dilated cardiomyopathy, a heart-muscle disease. The "Duct Tape Won't Do" series kicks off at the Somerville Theatre with **Suzanne Vega**, **Patty Larkin**, and **Jonatha Brooke**. Shows on Sept. 29, Oct. 3, and Oct. 4 at other local venues feature a variety of bands and solo artists. Contact: **Ellen Guirleo** at 781-643-7121.

**AUCTION NEWS:** A recent auction on Yahoo! for a pair of tickets to the 44th Annual Grammy Awards and a 43rd Annual Grammy Awards jacket raised \$3,850 for MusiCares, an organization that supports the health and welfare concerns of the music community. Yahoo! will sponsor the Celebrity Signature Wireless Phone Auction Oct. 1-Oct. 10 to benefit the National Coalition Against Domestic Violence (NCADV) and Call to Protect. Site visitors will be able to bid on wireless phones designed and autographed by such celebrities as **Faith Hill**, **Trisha Yearwood**, **Alanis Morissette**, **Enrique Iglesias**, **Dylan McDermott**, and **Charlize Theron**. The NCADV provides a national network of programs serving battered women and their children, while Call to Protect provides victims of abuse with access to emergency help through wireless phones. Contact: **Gloria Friedmann** at 212-453-2244.

**the Arts**, presented by California Lawyers for the Arts, Ken Edwards Center, Santa Monica. 310-998-5590.

Oct. 10-14, **Nashville New Music Conference**, various venues, Nashville. 615-269-5454.

Oct. 11, **2001 Spirit of Life Gala Honoring Edgar Bronfman Jr.**, presented by the Music and Entertainment Industry for City of Hope, Universal Studios, Los Angeles. 213-241-7268.

Oct. 13, **Third Annual Eyeball Music Video Showcase**, 40 Watt Club, Athens, Ga. 706-227-6090.

Oct. 17-20, **A2A: Access to Amsterdam International Music Conference and Showcase**, Golden Tulip Amsterdam Centre, Amsterdam. 512-236-0969.

Oct. 18, **Third Annual Ritmo Latino Awards**, Shrine Auditorium, Los Angeles. 562-425-5815.

Oct. 25, **Making Waves: The 50 Greatest Women in Radio and Television**, Tavern on the Green, New York City. 415-546-9608.

Oct. 29-30, **Webnoize 2001**, Century Plaza Hotel, Los Angeles. 617-763-0400.

Oct. 31-Nov. 2, **Billboard Music Video Conference and Awards**, Beverly Hilton Hotel, Los Angeles. 646-654-4660.

### NOVEMBER

Nov. 3, **2001 Music Business Seminar**, presented by California Lawyers for the Arts, Loyola Law School, Los Angeles. 310-998-5590.

Nov. 5, **Music Row Celebrity Bowling Bash**, presented by the T.J. Martell Foundation, Hermitage Lanes, Hermitage, Tenn. 615-256-2002.

Nov. 5, **Sprint Music Row Celebrity Golf Tournament**, presented by the T.J. Martell Foundation, Governor's Club, Brentwood, Tenn. 615-256-2002.

Nov. 5-6, **What Teens Want: Marketing to a New Generation**, Universal Hilton, Los Angeles. 646-654-4660.

Nov. 6, **BMI 49th Annual Country**

**Awards**, BMI Nashville office. 615-401-2000.

Nov. 7, **MAP Awards**, presented by the Musicians' Assistance Program, Regent Beverly Wilshire Hotel, Los Angeles. 310-559-9334, ext. 162.

Nov. 9-11, **Cosmicbeach Electronic Music Festival**, Montego Bay, Jamaica. 305-945-0700.

Nov. 11, **Bogart Backstage: On Tour for a Cure**, presented by the Neil Bogart Memorial Fund, Barker Hangar, Santa Monica, Calif. 310-358-4970.

Nov. 11-13, **13th Annual EPM Entertainment Marketing Conference**, Universal City Hilton & Towers, Los Angeles. 212-941-0099.

Nov. 13, **Billboard/Prudential Music & Money Symposium**, St. Regis, New York City. 646-654-4660.

Nov. 14, **Real Stories Panel—Women in the Business**, presented by ASCAP, ASCAP building, New York City. 212-621-6243.

Nov. 15, **Seventh Annual PricewaterhouseCoopers Global Entertainment, Media & Communications Summit**, Waldorf-Astoria Hotel, New York City. 646-394-2413.

### DECEMBER

Dec. 2, **Second Annual My VH1 Music Awards**, Shrine Auditorium, Los Angeles. 212-258-7800.

Dec. 4, **12th Annual Billboard Music Awards**, MGM Grand Hotel, Las Vegas. 646-654-4660.

Dec. 4, **Recording Academy New York Heroes Awards**, Roosevelt Hotel, New York. 212-245-5440.

### JANUARY

Jan. 9-12, **29th Annual International Assn. for Jazz Education Conference**, Long Beach Convention Center and Hyatt Regency Hotel, Long Beach, Calif. 785-776-8744.

*Submit items for Lifelines, Good Works, and Calendar to Jill Pesselnick, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or to [jpesselnick@billboard.com](mailto:jpesselnick@billboard.com).*



**Cockburn Inks With Rounder.** Veteran singer/songwriter Bruce Cockburn has signed a multi-album record contract with Cambridge, Mass.-based Rounder Records. In addition, a number of his early releases will be reissued through Rounder via a deal with his original Canadian label True North, as well as a new *Best Of* in early 2002, which will include two new tracks. Rounder has also entered into a distribution pact with True North, which is headed by Bernie Finkelstein, Cockburn's longtime manager. Cockburn, center, celebrates the deal with Finkelstein, left, and John Virant, president/CEO of Rounder Records Group.



# PROGRAMMING

## Adult Top 40 Welcomes Back Females

*Dido And Nelly Furtado's Success Have Set The Stage For A Revival*

BY MARC SCHIFFMAN

*Airplay Monitor*

NEW YORK—It seems that female singer/songwriters lost their sway at adult top 40 and modern AC just as Lilith Fair folded its henna-tattoo tent. But after the reign of such male-led bands as Train, Matchbox Twenty, and Incubus, the debut successes of Dido and Nelly Furtado may have set the stage for at least a limited revival of the female voice at adult top 40 radio.



MASCARO

"One thing we've been looking for is female artists to break up the male midtempo rock bands," says KFMB-FM (Star 100.7) San Diego VP/GM/PD Tracy Johnson. "It's given us an incentive to look for songs to keep the variety up."

That's good news for Atlantic VP of AC promotion Mary Conroy, who, with a new Jewel album on the horizon, was looking at the adult top 40 chart a few months ago, "wondering if I was looking at a rock chart or alternative chart. It certainly seems like the door's more open than it was a year ago."

Conroy sees a format that is "trying to appeal to an upper-demo woman in some part of the listening audience but playing so many unfamiliar guys that the passion wasn't there, because they didn't know who they

were listening to. Balance is the key."

WPLJ New York City music director Tony Mascaro says that after listeners had tired of Sheryl Crow, Alanis Morissette, Jewel, and Melissa Etheridge, "a lot of stations ended up resting those. In their place, we've seen all these male rock bands hit, and it's been great and really helped the format. I don't know if we've used it up, but we've saturated that, and we need the females. Now with the success of the Didos and Nelly Furtados, it's nice to see these up-and-coming artists. There's really a yearning at this format for female artists."

Arista VP of adult formats Etoile Zisselman says Dido's album was released just after the Lilith boom dissipated, so it came out at "the wrong time—people were so burnt. It was slow, and it was a tough record. We worked it for a year and a half." What Zisselman found fascinating was "Here With Me" hit the top 20 and then went away. The label had moved on to "Don't Think of Me" when "Here With Me" started re-searching, Zisselman says, "and the record came back on the chart. That never happens. I think we really turned everyone around."

But WMWX Philadelphia (Mix 95.7) PD Chris Ebbott doesn't think radio was closed off to female artists. "I never was," he says. "Maybe others said that sound is over, but to me the sound wasn't over—there just weren't any hits being made by those artists."

Once Dido re-established the female success story, Mascaro says that "people were even quicker to say, 'Dido worked—let's go with the Nelly.'"

Even with more female artists in the wings, no one expects to be giving away tickets for a new Lilith Fair tour next summer. KFMB's Johnson says, "The whole Lilith female-artists

phenomenon was a real movement in music and really defined what pop music was at that time. I don't see that happening again, but there will always be a place for very well-written songs performed by females with powerful voices and emotion."

Just as the Lilith phenomenon led to oversaturation and the overwhelming supply of current male bands has made the listener look for more female acts, the trick is to play some of the latest female-artist



JOHNSON

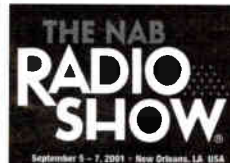
releases without burning out listeners on the music again. Johnson says, "Radio always tends to overreact to a trend, and we overdose our listeners with songs that aren't as good as they should be, because they fit a certain style or sound."

Mascaro says, "The best of both worlds would be to have the balance in there. A hit's a hit. If you play 15 male records in a row that are hits, you're still providing good music, but over time, people detect that the balance and texture isn't there. While we still yearn for these female artists, let's not just change the sound of the format just because we think we need them."

*Marc Schiffman is managing editor of Airplay Monitor's rock and top 40 editions.*

## NEWSLINE...

NEW ORLEANS—The central topics of this year's National Assn. of Broadcasters Radio Show, held Sept. 5-7 in New Orleans, could be boiled down to three Cs: convergence, content, and consolidation. The call to be aware of convergence was led by *Wall Street Journal* columnist/keynoter Walter Mossberg. Brandishing a new digital phone that will allow users to make calls, send and receive e-mail and instant messages, surf the Web, and likely stream content in the near future, Mossberg remarked, "If you don't think that's going to compete with you, you're making a mistake."



Mossberg also warned broadcasters that the subscription music services that record labels are setting up are "going to compete with you." Napster, he said, showed that the consumer wanted individual songs from individual artists. "The song is the unit of exchange in the music business," he said. His analogy was that while

the record business has sold Coke in 64 oz. bottles for years, the consumer is saying he'd actually prefer more in 8 oz. cans.

The next day, Recording Industry Assn. of America president/CEO Hilary Rosen addressed the issue of compulsory licenses for performance rights of streamed content. "No one should expect the record industry to invest in new artists for people to use [to make money] via [their] many media, while we're stuck selling physical goods in a store," she said. She also said that "broadcasters should compensate copyright holders and performers for the work you're using." When one audience member pointed out that radio already drives upward of 80% of record sales and took exception to the record industry wanting radio to pay to stream the product that they're helping to sell, Rosen responded that with consumers getting music everywhere, that model "ain't happening anymore."

The programming panel found Emmis VP of programming Rick Cummings, Citadel VP of programming Ken Benson, and Entercom VP of programming Pat Paxton agreeing that consolidation has created a more conservative programming atmosphere. Cummings said, "There is some truth to the complaint that radio has become cookie-cutter. Being publicly held creates a conservatism in terms of being creative. And remember, we are a mass-appeal medium, we cannot customize radio for everyone." Radio One president/CEO Alfred Liggins took things even further during the Group Executive Super Session, saying that there were people who got carried away during the economic boom, upping their spot load to as high as 20 minutes per hour. With advertising growth slowed, Liggins said, "this is an opportune time to reduce commercial loads [and make that your station's selling point]."

Consolidation issues dominate every Radio Show, and this year was no different. Some observers predicted that radio ownership might get down to merely a handful of companies, perhaps following the European model of only two or three owners per country. Liggins said he tells his people, "If you didn't like the last four to five years of consolidation, stick around—you're not going to like the next four to five years any better."

DANA HALL, MARC SCHIFFMAN, & PHYLLIS STARK

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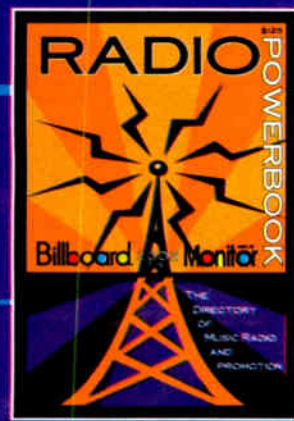
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**THE 2002  
RADIO POWER BOOK**





# MUSIC VIDEO

## The Eye™



by Carla Hay

**VMAs BEHIND THE SCENES:** The 2001 MTV Video Music Awards (VMAs) show was by no means the best one ever, but at least it was an improvement over last year's blunder-ridden, humor-starved show.

The overall artist performances at this year's program—held Sept. 6 at New York City's Metropolitan Opera House—were also stronger than at last year's show, with standout performances given by U2 (winner of MTV's annual Video Vanguard award) and Alicia Keys, who won the award for best new artist in a video for her "Fallin'" clip. Britney Spears' sex-kitten-in-a-jungle posing didn't quite live up to the advance hype.

But the most talked-about stage performance came from someone who didn't even sing: Michael Jackson's surprise dance appearance during 'N Sync's rendition of "Pop" was a show-stopper; it elicited a standing ovation.

In fact, dancing seems to have been the winning common denominator in the show's most-honored videos: Fatboy Slim's "Weapon of Choice" (six awards), 'N Sync's "Pop" (four prizes), and two-time winner "Lady Marmalade" from Christina Aguilera, Lil' Kim, Mya & Pink (Billboard, Sept. 15).

The ratings numbers seem to bear out the notion that viewers thought this year's VMAs show was better than the previous one. According to Nielsen Media Research, the first-run telecast of the program earned a 10.6 household rating among MTV's target audience of 12- to 34-year-olds and a 6.6 rating for the overall audience. The show averaged about 7 million U.S. households, making it the highest-rated cable entertainment program so far this year and the second-highest-rated VMA show in MTV history. Last year's VMAs scored an 8.7 rating among the same 12- to 34 demographic.

MTV's highest-rated VMAs was the 1999 show, which garnered an 11.2 household rating, representing about 8.2 million U.S. households.

Backstage at the awards show, director Spike Jonze—who helmed the "Weapon of Choice" clip, which won best direction in a video—said it was fairly easy to get Christopher Walken, who has extensive background in musical theater, to star in it: "I wrote Christopher Walken a letter asking him to do it, and he called me soon after and said yes." Jonze—who thanked Walken

and Norman Cook (aka Fatboy Slim) for the video being a success—also mentioned that he's currently busy editing his next feature film, *Adaptation*, which is due out next year.

'N Sync chatted about the upcoming film *On the Line*, starring group members Lance Bass and Joey Fatone. The soundtrack will feature songs from the group members. Vocalist Justin Timberlake said 'N Sync's enormous success "is still kind of a blur to us."

Look for the award-winning Aguilera to move from the sound that made her famous. The singer, who is currently working on her next album, said backstage, "I can't really do straight pop anymore. I have to do something else. There's going to be a lot more soul on the next album. It's almost like therapy because it's so personal."

Dance/electronic artist Moby, who won the best male video award for "South Side," said he thinks the video wouldn't have been played as much on MTV if Gwen Stefani hadn't been in

it. He added, "Who wants to look at me on television? She's gorgeous and glamorous, and I'm just a little insignificant bald guy. I really didn't expect to win."

The artist added that his next album is due out next year and that he was happy with the camaraderie on the Area: One tour, the North American festival trek he organized this year. "We're going to do the tour again next year. It'll be called, not surprisingly, Area: Two."

Piano-playing singer Keys said that although there was a bidding war to sign her to a record deal, she's happy with the choice she made with Clive Davis and his J Records: "Mr. Davis was very supportive from day one. A lot of people try to fit you inside some kind box or formula, but he never did that to me." The artist, who recently completed the video for "A Woman's Worth," added that she will do a European tour before the end of the year.

There was no official MTV after-party this year, but one of the hottest after-parties was the bash thrown at the Russian Tea Room. Guests included David Bowie, Snoop Dogg, Backstreet Boys, No Doubt, members of Limp Bizkit, Nelly Furtado, Staind, and Mary J. Blige, who told *Billboard* that she is "at peace" in her life, which is reflected in her new album, *No More Drama*.

**MTV 2001**  
videomusic awards

SEPTEMBER 22  
2001

Billboard

Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
"New Ons" are reported by the networks (not by BDS) for the week ahead

For week ending  
SEPTEMBER 9, 2001



Continuous programming  
1234 W. Street, NE, Washington, D.C. 20018



Continuous programming  
2806 Dryland Drive, Nashville, TN 37214



Continuous programming  
1515 Broadway, New York, NY 10036



Continuous programming  
1515 Broadway, New York, NY 10036

1	JAY-Z, Izzo (H.O.V.A.)
2	JA RULE, Living It Up
3	PETEY PABLO, Raise Up
4	GINUWINE, Differences
5	JAGGED EDGE, Where The Party At
6	JAOAKISS, Knock Yourself Out
7	JENNIFER LOPEZ, I'm Real
8	OMK, We Right Here
9	JUVENILE, Set It Off
10	CITY HIGH, Caramel
11	MAXWELL, Lifetime
12	P. DIDDY, BLACK ROB & MARK CURRY, Bad Boy For Life
13	LIL RASCALS, Hardball
14	THE ISLEY BROTHERS, Contagious
15	TRICK DADDY, I'm A Thug
16	MARY J. BLIGE, Family Affair
17	FABOLOUS, Ya'll Can't Deny It
18	MISSY ELLIOTT, One Minute Man
19	LUDACRIS, Area Codes
20	PROPHET JONES, Lifetime
21	ALICIA KEYS, Fallin'
22	ORUNKEN MASTER, 50 Playaz Deep
23	MUSIQ, Girl Next Door
24	REOMAN, Smash Sumthin'
25	BRIAN MCKNIGHT, Love Of My Life
26	NELLY, Battered Up
27	BUBBA SPAROOK, Ugly
28	ST. LUNATICS, Summer In The City
29	TANK, Slowly
30	MARIAH CAREY, Never Too Far
31	JERMAINE DUPRI, Ballin' Out Of Control
32	COO COO CAL, My Projects
33	RZA AS BOBBY DIGITAL, The Rhumba
34	JILL SCOTT, The Way
35	MYSTIC, The Life
36	BENZINO, Bootiee
37	JANHEIM, Just In Case
38	LIL' ROMEO, The Gries
39	MARY J. BLIGE, Real Love
40	BAFFYFACE, What If
41	T.L., I'm Serious
42	AFROMAN, Because I Got High
43	LIL BOW WOW, Ghetto Girls
44	MARY J. BLIGE, I'm Goin' Down
45	MARY J. BLIGE, Not Gon' Cry
46	MARY J. BLIGE, Everything
47	MARY J. BLIGE, Your Child
48	LIL' MO, Gangsta (Love 4 The Streets)
49	112, Peaches & Cream
50	FLIPMODE SQUAD & VIOL, What It Is

**NEW ONS**  
No New Ons This Week

1	CAROLYN DAWN JOHNSON, Complicated
2	BILLY GILMAN, Elisabeth
3	TRACE ADKINS, I'm Tryin'
4	TOBY KEITH, I'm Just Talkin' About Tonight
5	LONESTAR, I'm Already There
6	BROOKS & DUNN, Only In America
7	CHELY WRIGHT, Never Love You Enough
8	ALAN JACKSON, It's Alright To Be A Redneck
9	BRAD PAISLEY, Wrapped Around
10	TRISHA YEARWOOD, I Would've Loved You Anyway
11	DOLLY PARTON, Shine
12	KEITH URBAN, Where The Blacktop Ends
13	TRICKY KEITH, I Wanna Talk About Me
14	TRICK PONY, On A Night Like This
15	CYNTHI THOMPSON, What I Really Meant To Say
16	MONTGOMERY GENTRY, Cold One Comin' On
17	MARTINA MCBRIDE, When God Feels' Women Get The Blast
18	BLAKE SHELTON, Austin
19	GARY ALLAN, Man Of Me
20	CHARLIE ROBINSON, Right Man For The Job
21	JAMIE O'NEAL, When I Think About Angels
22	JESSICA ANDREWS, Hopelessly, Hopelessly
23	MARK WELLS, Loving Every Minute
24	CHRIS CAGLE, Laredo
25	TOBY KEITH, How Do You Like Me Now
26	ALISON KRAUSS, The Lucky One
27	MARK MCGUINN, That's A Plan
28	TRAVIS TRITT, Love Of A Woman
29	PATTY LOVELESS, The Boys Are Back In Town
30	BROOKS & DUNN, Ain't Nothing 'Bout You
31	NICKEL CREEK, When You Come Back Down
32	TRAVIS TRITT, It's A Great Day To Be Alive
33	GARY ALLAN, Right Where I Need To Be
34	SOGGY BOTTOM BOYS, I Am A Man Of Constant Sorrow
35	DIXIE CHICKS, Cowboy Take Me Away
36	JEFFREY STEELE, Somethin' In The Water
37	JESSICA ANDREWS, Who I Am
38	FAITH HILL, The Way You Love Me
39	LEANN RIMES, I Need You
40	KENNY CHESNEY, Don't Happen Twice
41	RADNEY FOSTER, Texas In 1880
42	JO DEE MESSINA, Burn
43	LEE ANN WORMACK, I Hope You Dance
44	FAITH HILL, There You'll Be
45	DIAMOND RIO, One More Day
46	DARRYL WORLEY, Second Wind
47	SARA EVANS, I Could Not Ask For More
48	GEORGE STRAIT, Write This Down
49	LEE ANN WORMACK, Why They Call It Falling
50	SARA EVANS, Born To Fly

**NEW ONS**  
No New Ons This Week

1	CHRISTINA AGUILERA, LIL' KIM, MYA & PINK, Lady Marmalade
2	JENNIFER LOPEZ, I'm Real
3	ALICIA KEYS, Fallin'
4	JAY-Z, Izzo (H.O.V.A.)
5	P. DIDDY, BLACK ROB & MARK CURRY, Bad Boy For Life
6	PUDDLE OF MUDD, Control
7	FATBOY SLIM, Weapon Of Choice
8	'N SYNC, Pop
9	BLU CANTRELL, Hi! Em Up Style
10	ALIEN ANT FARM, Smooth Criminal
11	SONILLAZ, Clint Eastwood
12	ELTON JOHN, I Want Love
13	U2, Stuck In A Moment You Can't Get Out Of
14	SUM 41, Fat Lip
15	STAINED, Fade
16	EVE, Let Me Blow Ya Mind
17	JAGGED EDGE, Where The Party At
18	R. KELLY, Feelin' On Yo Booty
19	MARY J. BLIGE, Family Affair
20	MISSY ELLIOTT, Get Ur Freak On
21	P.D.D., Alive
22	EMINEM, Stan
23	WISEGUYS, Start The Commobon
24	LUDACRIS, Area Codes
25	LINCOLN PARK, Crawling
26	FABOLOUS, Ya'll Can't Deny It
27	MISSY ELLIOTT, One Minute Man
28	DROWNING POOL, Bodies
29	JA RULE, Living It Up
30	JANET, All For You
31	MACY GRAY, Sweet Baby
32	DREAM, This Is Me
33	DESTINY'S CHILD, Survivor
34	MARIAH CAREY, Never Too Far
35	SYSTEM OF A DOWN, Chop Suey
36	MICHELLE BRANCH, Everywhere
37	DIXIE, We Right Here
38	JANET, Someone To Call My Lover
39	NELLY, Ride Wit Me
40	GINUWINE, Differences
41	MANDY MOORE, Crush
42	NICKELBACK, How You Remind Me
43	BUBBA SPAROOK, Ugly
44	NELLY FURTADO, Turn Off The Light
45	TRICK DADDY, I'm A Thug
46	LFO, Every Other Time
47	CAKE, Short Skirt/Long Jacket
48	LIMP BIZKIT, Boiler
49	DESTINY'S CHILD, Independent Women Pt. I
50	U2, Elevation

**NEW ONS**  
No New Ons This Week

1	DAVE MATTHEWS BAND, The Space Between
2	STAINED, It's Been Awhile
3	SUGAR RAY, When It's Over
4	ALICIA KEYS, Fallin'
5	JANET, Someone To Call My Lover
6	TRAIN, Drops Of Jupiter
7	MACY GRAY, Sweet Baby
8	NELLY FURTADO, Turn Off The Light
9	MARIAH CAREY, Never Too Far
10	WISEGUYS, Start The Commobon
11	FIVE FOR FIGHTING, Superman
12	JENNIFER LOPEZ, I'm Real
13	ELTON JOHN, I Want Love
14	MELISSA ETHERIDGE, I Want To Be In Love
15	BARENAKED LADIES, Falling For The First Time
16	FUEL, Bad Day
17	JOHN MELLENCAMP, Peaceful World
18	STEVE NICKS, Sorcerer
19	ALIEN ANT FARM, Smooth Criminal
20	EVERCLEAR, Rock Star
21	FUEL, Hemorrhage (In My Hands)
22	BLU CANTRELL, Hi! Em Up Style
23	TRAVIS, Side
24	OIDO, Hunter
25	INCUBUS, Drive
26	R.E.M., All The Way To Reno
27	STEEL DRAGON, We All Die Young
28	U2, Elevation
29	FATBOY SLIM, Weapon Of Choice
30	CRAIG DAVID, Fill Me In
31	CAKE, Short Skirt/Long Jacket
32	MICHELLE BRANCH, Everywhere
33	WEEZER, Island In The Sun
34	AFRO CELY SOUND SYSTEM, When You're Falling
35	U2, Stuck In A Moment You Can't Get Out Of
36	LENNY KRAVITZ, Again
37	MATCHBOX TWENTY, If You're Gone
38	LIFEHOUSE, Hanging By A Moment
39	MATCHBOX TWENTY, Bent
40	THE BLACK CROWES, Soul Singing
41	MOBY, South Side
42	SMASH MOUTH, I'm A Believer
43	TRAIN, Meet Virginia
44	3 DODDS DOWN, Be Like That
45	BRIAN MCKNIGHT, Love Of My Life
46	MADONNA, Don't Tell Me
47	GOO GOO DOLLS, Slide
48	JAMIROQUAI, Little L
49	SANTANA, Smooth
50	JANET, All For You

**NEW ONS**  
No New Ons This Week

## The Clip List

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING SEPTEMBER 22, 2001

<p>Continuous programming 200 Jericho Quadrangle, Jericho, NY 11753</p> <p>FAITHLESS, Muhammad Ali MARIAH CAREY, Never Too Far EVERCLEAR, Rock Star TORI AMOS, Strange Little Girl JERMAINE DUPRI, Ballin' Out Of Control PERRY FARRELL, Song Yet To Be Sung P.D.D., Alive THE ATARIS, Teenage Riot BEULAH, Gene Autry BILAL, Fast Lane LONG BEACH DUB ALLSTARS, Sunny Hours MR. CHEEKS, Lights, Camera, Action! CITY HIGH, Caramel LIL RASCALS, Hardball LENNON, Brake Of Your Car THE BOUNCING SOULS, Gone BUTTHOLE SURFERS, The Shame Of Life LIL' MO, Gangsta (Love 4 The Streets) SYSTEM OF A DOWN, Chop Suey AFROMAN, Because I Got High (NEW) STAINED, Fade (NEW) TRAVIS, Side (NEW) JA RULE, Living It Up (NEW) RADIOHEAD, Knives Out (NEW) MARY J. BLIGE, Family Affair (NEW) SEVEN CHANNELS, Breathe (NEW) ROBB ROY, Happy (NEW)</p>	<p>Continuous programming 1515 Broadway, New York, NY 10036</p> <p>MAXWELL, Lifetime LONG BEACH DUB ALLSTARS, Sunny Hours WEEZER, Island In The Sun</p> <p>Continuous programming 299 Queen St West, Toronto, Ontario M5V2Z5</p> <p>SLIPKNOT, Left Behind (NEW) LIL' WAYNE, Shine (NEW) SWOLLEN MEMBERS, Take It Back (NEW) AARON CARTER, Not Too Young, Not Too Old (NEW) GDB, No Regrets (NEW) GRDDVE ARMADA, Superstynin' (NEW) SERIAL JDE, Completely (NEW) LIVE, Simple Creed (NEW) COPYRIGHT, Into The Light (NEW) JAY-Z, Izzo (H.O.V.A.) (NEW) THE WISEGUYS, Start The Commobon (NEW) AFROMAN, Because I Got High 'N SYNC, Pop SHAGGY, Luv Me, Luv Me STAINED, Fade DESTINY'S CHILD, Bootylicious CAKE, Short Skirt/Long Jacket JANET, Someone To Call My Lover SUGAR JONES, How Much Longer USHER, U Remind Me ALICIA KEYS, Fallin' NELLY, Battered Up CRAIG DAVID, Fill Me In SHAGGY, Freaky Girl BLINK-182, The Rock Show D12, Purple Hills BLU CANTRELL, Hi! Em Up Style (Doopt) SUGAR RAY, When It's Over BABY BLUE SOUNDCREW, Love 'Em All DAVID USHER, Alone In The Universe</p>	<p>Continuous programming 1111 Lincoln Rd, Miami Beach, FL 33139</p> <p>CHRISTINA AGUILERA, LIL' KIM, MYA &amp; PINK, Lady Marmalade LINKIN PARK, Crawling BLINK-182, The Rock Show U2, Elevation ALEJANDRO SANZ, Una Noche WESTLIFE, Uptown Girl DEPECHE MODE, I Feel Loved BACKSTREET BOYS, More Than That JESSICA SIMPSON, Irresponsible 'N SYNC, Pop JAMIROQUAI, Little L GENITALICA, Chiquitita GORILLAZ, Clint Eastwood MORBO, Hoy DESTINY'S CHILD, Bootylicious DIDD, Thank You MOENIA, Llegaste A Mi LA LEY, Muntira EL GRAN SILENCIO, Circulo De Amor LIMP BIZKIT, Boiler</p> <p>2 hours weekly 3800 Main St, Philadelphia, PA 19127</p> <p>DESTINY'S CHILD, Bootylicious JAGGED EDGE, Where The Party At VIOLATOR, What It Is FABOLOUS, Can't Deny It ALICIA KEYS, Fallin' D12, Purple Hills THE ISLEY BROTHERS, Contagious P. DIDDY, BLACK ROB &amp; MARK CURRY, Bad Boy For Life MARY J. BLIGE, Family Affair BEANIE SIGEL, Beanie (Mac B****) NELLY, Battered Up REDMAN, Smash Sumthin' DUTCH &amp; SPADE, If You Want It LIL' WAYNE, Shine MELKY SEDECK, Kity Kat World</p>	<p>5 hours weekly 223-225 Washington St, Newark, NJ 07102</p> <p>JOHN MELLENCAMP, Peaceful World R.E.M., All The Way To Reno U2, Elevation RADIOHEAD, Knives Out STEVE NICKS, Every Day MELISSA ETHERIDGE, I Want To Be In Love FAITH HILL, There You'll Be DESTINY'S CHILD, Bootylicious JENNIFER LOPEZ, I'm Real THE CORRS, All The Love In The World BARENAKED LADIES, Falling For The First Time BJORK, Hidden Place NELLY FURTADO, Turn Off The Light STATIC-X, Black &amp; White WEEZER, Island In The Sun SPACEHOG, At Least I Got Love ALICIA KEYS, Fallin' FAITH EVANS, You NIKKI COSTA, Like A Feather</p> <p>15 hours weekly 10227 E 14th St, Oakland, CA 94603</p> <p>JENNIFER LOPEZ, I'm Real DREAM, This Is Me ALIEN ANT FARM, Smooth Criminal MARY J. BLIGE, Family Affair MANDY MOORE, Crush CRAIG DAVID, Fill Me In NELLY, Battered Up NELLY FURTADO, Turn Off The Light LIL BOW WOW, Ghetto Girls MAXWELL, Lifetime LINKIN PARK, Crawling KURUPT, It's Over VIOLATOR, What It Is DESTINY'S CHILD, Bootylicious USHER, U Remind Me</p>
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# BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

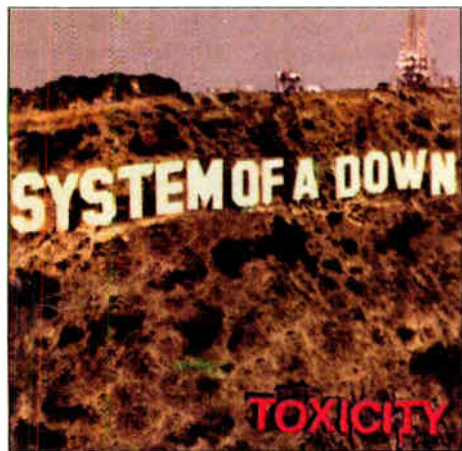
## Over The Counter™



by Geoff Mayfield

**UP FROM DOWN:** Reminiscent of last week's launch by **Slipknot**, another crunchy rock band, **System of a Down**, shows huge growth with a sophomore release, as its *Toxicity* bows at No. 1 on The Billboard 200 with 222,000 units. Both bands have followed the blueprint that labels hope for when they sign new rock acts: Field a first album that sells steadily for a period of time and builds a fan base for subsequent albums.

While Slipknot's latest, *Iowa*, sold more when it opened at No. 3 (255,000 units), the



swell of System's following is no less impressive. While the first Slipknot album peaked at No. 51 during a 77-week chart run, the first System album rose no higher than No. 124 during its 33 chart weeks. And, of the two, System's freshman album is currently hotter, bulleting 23-13 on Top Pop Catalog Albums (up 10.5%) with 8,000 units. *Slipknot* bubbles under that chart with 4,000.

Slipknot's latest, following a pattern typical of big, hard-rock albums, has a steep second-week decline of 65.5% (No. 12).

**SEEN:** Have you heard or read any praise for MTV's 2001 Video Music Awards? Not to worry. The show targets a younger age bracket than that of most music and TV critics—and the label folk who grudgingly attend—thus piling up strong ratings despite the grumbles. The Sept. 6 special drew an average of 7 million households, making it the second-largest awards show audience in MTV history and 2001's most-watched cable-only show.

The most conspicuous beneficiary is **Alicia Keys**, who jumps 4-2 with the big chart's Greatest Gainer award on a 13% increase. But she's not the only post-show winner. Also garnering double-digit percentage increases are **Staind** (13-6, up 12.6%), **Linkin Park** (11-7, up 11%), and **U2** (104-78, up 19%). **Mudvayne**, which won a trophy but did not play, re-enters at No. 151 (up 23.6%), after falling off the chart last week.

Other performers who gain are **Jennifer Lopez** (16-11), **Nelly Furtado** (38-31), **Missy**

**"Misdemeanor" Elliott** (49-38), and **Britney Spears** (172-140). **City High** is the only one of the three acts that played MTV's pre-awards special to see an increase (84-73).

Of the Video Music Awards beneficiaries, the only ones who showed any upward momentum on last week's charts were Keys, Staind, and Furtado. Keys' recent spurt could also be attributed to her appearance on *Soul Train's* Lady of Soul awards, which aired in syndication Sept. 1-9, although one of that show's big winners, **Jill Scott**, drifts to a 12% decline (No. 56).

**DIPS:** Last week's chart topper, by the late **Aaliyah** (No. 3), sees a 47.5% slide, but her latest album still sells more in the wake of her death than it likely otherwise would have. At 160,500 units, the only frames in which it sold more were last week's and its first.

Of last week's five top 10 bows, **Puddle of Mudd** (No. 17) has the smallest second-week slide, down 38.6%. The others have steeper drops, including **Mary J. Blige** (No. 5, down 50%), **Brian McKnight** (down 48%), and **Toby Keith** (down 46.5%).

**THE FLOW OF THINGS:** With the music industry gearing up for the fourth quarter's crucial holiday selling drive, album sales to date trail last year's pace by 1.2%, compared with the 2.7% deficit we saw on July 28—the day 'N Sync's *Celebrity* came to market. The improvement is due to the release schedule—ironic, because that's also the factor that stymied numbers in the first half of the year.

From the end of March and into the summer, music stores had a tough act to follow this year. That same time frame in 2000 brought epic opening weeks for albums by 'N Sync (2.4 million units), **Eminem** (1.76 million), and **Britney Spears** (1.3 million). While the first half of last year included those and other handsome sellers, the pace slowed to a trickle during the summer months.

For the seventh consecutive week, album sales are ahead of those of the same week in 2000, a streak that can mostly be attributed to this summer's hotter release slate. Comparing August 2000 with August 2001, more albums—59—bowed on The Billboard 200 during that month last summer. This year, we saw 51. But this year's crop included 11 top 10 bows—more than we saw in the three previous years' Augusts.

Only three new titles reached the top 10 in August last year. In August 1999, eight of the chart's 53 new entries started in the top 10, while in 1998, seven of 54 did so during that month.

Of course, 'N Sync's aforementioned *Celebrity* went a long way to fill 2001's gap, when it pounded through 1.9 million in its first week. Now at No. 9 (96,000 units), it has sold almost 3.1 million copies to date.

## Singles Minded™



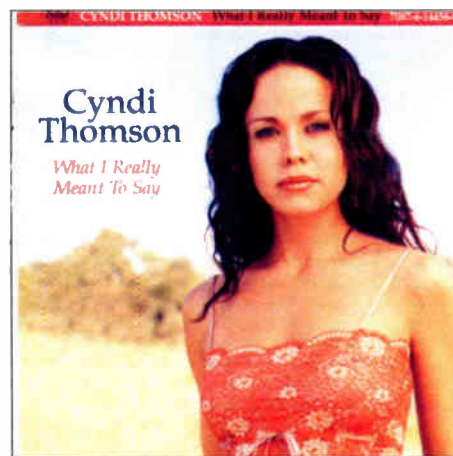
by Silvio Pietroluongo, Minal Patel, Wade Jessen

**FOREWORD:** In light of the unspeakable horrors that we all witnessed on TV Sept. 11, and which played out on the streets of the proud city where this magazine is published, it is hard to get worked up about which album or single sold more than another or which songs lead at radio. Thus, we were stunned when, just a couple of hours after the World Trade Center's towers collapsed, a visitor to *Billboard.com* sent an e-mail to one of our columnists that read: "I heard about the terrorism this morning. Will the charts be updated this Thursday as usual?" It is difficult to comprehend some people's priorities.

Yet, thanks not only to the technologies that drive SoundScan and Broadcast Data Systems, but also to the diligence of the understandably distracted professionals who staff those companies and the *Billboard* charts department, we were indeed able to compile fresh charts.

Terrorism wins if our lives become completely disrupted, so we press on. But, mindful of the life-changing events that rattled our production week, we will always remember that the charts in this issue's pages are stained with tears.

**SAY IT LOUD:** **Cyndi Thomson** makes a triumphant first appearance on Hot Country Singles & Tracks, as "What I Really Meant to Say"



climbs 3-1 with a 397-spin gain. Thomson continues a successful year for new talent in Nashville: She is the third artist in 2001 to hit No. 1 with a first charting single. The others were **Jamie O'Neal** with "There Is No Arizona" in February and **Blake Shelton** only a few weeks ago with "Austin." This is quite an improvement on 2000, when no there were no such instances.

The 24-year-old Georgia native, who also cowrote the track, adds to what has been a grand bounce-back year for Capitol Records Nashville. After going more than 2½ years without a No. 1 prior to **Keith Urban** reaching the summit in February with "But for the Grace of God," the

label now scores its second No. 1 within a seven-month span.

Coming up strongly in the near distance is **Alan Jackson's** "Where I Come From," which earns the Greatest Gainer/Airplay award for the second straight week—with a 569-spin increase—and jumps 7-4. That places "From" about 700 plays away from "Say" and probably two weeks away from giving Jackson yet another country No. 1.

**STEADY:** "I'm Real" by **Jennifer Lopez Featuring Ja Rule** remains at No. 1 on The Billboard Hot 100 for a third consecutive week, while "Where the Party At" by **Jagged Edge With Nelly** rules Hot R&B/Hip-Hop Singles & Tracks for a second week.

The release of a 12-inch vinyl single for "Real" provides Lopez with some breathing room on the Hot 100 over "Fallin'," which continues to show gains in airplay (up 1.5 million listeners). "Real" scans 2,000 units and outranks "Fallin'" by 250 total chart points. Without any sales points at all, "Real" would have still prevailed by a margin of 50 points. The No. 3 record, "Party," earns the Greatest Gainer/Sales award for a second straight week, but a loss in audience of 7.5 million precludes it from being a serious threat for No. 1 on next week's Hot 100.

On the Hot R&B/Hip-Hop Singles & Tracks chart, **Ginuwine** is making a strong bid for No. 1. "Differences" moves 6-3 as the Greatest Gainer/Airplay award winner, a designation the song also earns at No. 14 on the Hot 100. "Differences" gains 8.5 million listeners at R&B radio (10 million overall) and moves 5-1 on Hot R&B/Hip-Hop Airplay. It is Ginuwine's first No. 1 on the radio chart since "So Anxious" spent eight weeks at the top beginning in August 1999. With Jagged Edge's "Party" losing both audience and sales, "Differences" could leapfrog "Real"—which holds at No. 2—and take control of Hot R&B/Hip-Hop Singles & Tracks.

**PETE'S SAKE:** Five weeks after debuting at No. 2 on Hot Rap Singles, **Petey Pablo's** "Raise Up" (Jive) advanced to No. 1 last issue and holds the pole position again this week. Moving 5-3 on Hot R&B/Hip-Hop Singles Sales, Pablo moves more than 3,000 pieces at core R&B stores. Increased airplay raises the track 38-31 in its 10th week on Hot R&B/Hip-Hop Airplay, gaining an additional 1.3 million in audience. With sales and radio gains, "Raise Up" bullets at No. 19 on Hot R&B/Hip-Hop Singles & Tracks but cannot rise to a higher rank in this tightly congested area of the chart.

This column's Foreword was contributed by *Billboard* director of charts **Geoff Mayfield**.



THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION	THIS WEEK			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION
							LAST WEEK	2 WKS. AGO	WEEKS ON			
<b>NUMBER 1/HOT SHOT DEBUT</b> 1 Week At Number 1							50	54	50	<b>TIM MCGRAW</b> ▲ Curb 78711 (12/98/18/98)	Set This Circus Down	2
<b>1</b>	<b>NEW</b>	<b>1</b>		<b>SYSTEM OF A DOWN</b> American/Columbia 62240 (12/98/18/98)	Toxicity	1	51	47	61	<b>INDIA.ARIE</b> ● Motown 013770/Universal (12/98/18/98)	Acoustic Soul	10
<b>GREATEST GAINER</b>							52	57	48	<b>WEEZER</b> ▲ Geffen 493045/Interscope (12/98/18/98)	Weezer	4
<b>2</b>	4	4	11	<b>ALICIA KEYS</b> ▲ J 20002 (11/98/17/98)	Songs In A Minor	1	27	—	2	<b>KRAYZIE BONE</b> Ruthless/Loud/Columbia 85784 CRG (12/98/18/98)	Thug On Da Line	27
<b>3</b>	1	19	8	<b>AALIYAH</b> ▲ Blackground 10402 (12/98/18/98)	Aaliyah	1	54	50	36	<b>ST. LUNATICS</b> ▲ Fo' Real 014119/Universal (12/98/18/98)	Free City	3
<b>4</b>	6	3	6	<b>VARIOUS ARTISTS</b> ▲ Epic 85965 (12/98/18/98)	Now 7	1	58	52	9	<b>DREAM STREET</b> Jive 18154 (11/98/17/98)	Dream Street	37
<b>5</b>	2	—	2	<b>MARY J. BLIGE</b> MCA 111618 (12/98/18/98)	No More Drama	2	56	56	75	<b>JILL SCOTT</b> ▲ Hidden Beach/EPIC (12/98/18/98)	Who Is Jill Scott? Words And Sounds Vol. 1	17
<b>6</b>	13	9	16	<b>STAIN'D</b> ▲ Fip/Elektra 62626/EEG (12/98/18/98)	Break The Cycle	1	57	51	44	<b>LUTHER VANDROSS</b> ● J 20007 (12/98/18/98)	Luther Vandross	6
<b>7</b>	11	7	46	<b>LINKIN PARK</b> ▲ Warner Bros. 47755 (12/98/18/98)	[Hybrid Theory]	7	51	52	43	<b>DAVE MATTHEWS BAND</b> ▲ RCA 67588 (11/98/18/98)	Everyday	1
<b>8</b>	5	1	3	<b>MAXWELL</b> Columbia 67136 (12/98/18/98)	Now	1	59	60	53	<b>FUEL</b> ▲ MCA 111618 (12/98/18/98)	Something Like Human	17
<b>9</b>	12	5	7	<b>'N SYNC</b> ▲ Jive 41758/2000 (12/98/18/98)	Celebrity	1				<b>PACESETTER</b>		
<b>10</b>	14	—	2	<b>AFROMAN</b> Universal 014979 (12/98/18/98)	The Good Times	10	50	93	102	<b>FIVE FOR FIGHTING</b> Aware/Columbia 63758 CRG (12/98/18/98)	America Town	60
<b>11</b>	16	10	33	<b>JENNIFER LOPEZ</b> ▲ Epic 85965 (12/98/18/98)	J.Lo	1	61	66	51	<b>ALISON KRAUSS &amp; UNION STATION</b> Rounder 610495/IDJMG (11/98/17/98)	New Favorite	35
<b>12</b>	3	—	2	<b>SLIPKNOT</b> Roadrunner 618564/IDJMG (12/98/18/98)	Iowa	3	62	64	60	<b>LIL' ROMEO</b> Soulja 50158/Priority (11/98/17/98)	Lil' Romeo	6
<b>13</b>	7	—	2	<b>BRIAN MCKNIGHT</b> Motown 014743/Universal (12/98/18/98)	Superhero	7	63	61	63	<b>VARIOUS ARTISTS</b> ▲ Interscope 450071/Time-Life (18/98/CD)	Songs 4 Worship -- Shout To The Lord	51
<b>14</b>	21	16	12	<b>GORILLAZ</b> ● Parlophone 22146/Virgin (12/98/18/98)	Gorillaz	14	64	72	72	<b>LONESTAR</b> ● BNA 67011/RIG (12/98/18/98)	I'm Already There	9
<b>15</b>	8	2	3	<b>JUVENILE</b> Cash Money 80213/Universal (12/98/18/98)	Project English	2	65	69	54	<b>SOUNDTRACK</b> ▲ Interscope 493035 (12/98/18/98)	Moulin Rouge	3
<b>16</b>	17	12	37	<b>SOUNDTRACK</b> ▲ Mercury (Nashville) 170069 (11/98/18/98)	O Brother, Where Art Thou?	11	66	68	55	<b>112</b> ▲ Bad Boy 73039/Arista (12/98/18/98)	Part III	2
<b>17</b>	10	—	2	<b>PUDDLE OF MUDD</b> Flawless/Geffen 493074/Interscope (12/98/18/98)	Come Clean	10	67	63	47	<b>CAKE</b> Columbia 62132/CRG (11/98/17/98)	Comfort Eagle	13
<b>18</b>	18	11	27	<b>ALIEN ANT FARM</b> ▲ New Noise/DreamWorks 450293/Interscope (11/98/17/98)	ANTHology	11	68	67	59	<b>TOOL</b> ▲ Tool D/Asst./on Volcano 31160/Zomba (12/98/18/98)	Lateralus	1
<b>19</b>	15	6	5	<b>THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS</b> ▲ DreamWorks 450291/Interscope (12/98/18/98)	Eternal	3	69	65	57	<b>UNCLE KRACKER</b> ▲ Top Dog/Java/Atlantic 83279/AG (12/98/18/98)	Double Wide	7
<b>20</b>	26	20	42	<b>ENYA</b> ▲ Reprise 47426/Warner Bros. (12/98/18/98)	A Day Without Rain	17	70	53	27	<b>ADEMA</b> Arista 14696 (11/98/17/98)	Adema	27
<b>21</b>	9	—	2	<b>TOBY KEITH</b> DreamWorks (Nashville) 450297/Interscope (12/98/18/98)	Pull My Chain	9	71	71	56	<b>SOUNDTRACK</b> Walt Disney 860731 (11/98/CD)	The Princess Diaries	41
<b>22</b>	20	8	5	<b>USHER</b> Arista 14715 (12/98/18/98)	8701	4	72	74	58	<b>VARIOUS ARTISTS</b> ▲ Sony Zomba/Universal/FM 18663/Epic (12/98/18/98)	Now 6	1
<b>23</b>	25	15	14	<b>DROWNING POOL</b> ▲ Wind up 13065 (12/98/18/98)	Sinner	14	73	84	79	<b>CITY HIGH</b> ● Booga Basement 490890/Interscope (11/98/17/98)	City High	34
<b>24</b>	23	14	5	<b>JADAKISS</b> Ruff Ryders 491011/Interscope (12/98/18/98)	Kiss Tha Game Goodbye	5	74	75	67	<b>SHAGGY</b> ▲ MCA 112096 (11/98/17/98)	Hotshot	1
<b>25</b>	22	13	6	<b>SOUNDTRACK</b> ● Republic 014494/Universal (12/98/18/98)	American Pie 2	7	75	62	45	<b>FOXY BROWN</b> ● Def Jam 548834/IDJMG (12/98/18/98)	Broken Silence	5
<b>26</b>	29	23	19	<b>DESTINY'S CHILD</b> ▲ Columbia 61063 (12/98/18/98)	Survivor	1	76	78	62	<b>LIFEHOUSE</b> ▲ DreamWorks 450231/Interscope (11/98/17/98)	No Name Face	6
<b>27</b>	30	22	18	<b>SUM 41</b> ▲ Island 548662/IDJMG (12/98/18/98)	All Killer No Filler	13	77	86	77	<b>EVE</b> ▲ Ruff Ryders 490485/Interscope (12/98/18/98)	Scorpion	4
<b>28</b>	19	—	2	<b>BJORK</b> Elektra 62653/EEG (12/98/18/98)	Vespertine	19	78	104	108	<b>U2</b> ▲ Interscope 524653 (12/98/18/98)	All That You Can't Leave Behind	3
<b>29</b>	36	26	24	<b>TRAIN</b> ▲ Aware/Columbia 69588 CRG (11/98/17/98)	Drops Of Jupiter	6	79	77	68	<b>SOUNDTRACK</b> ● DreamWorks 450305/Interscope (12/98/18/98)	Shrek	28
<b>30</b>	28	17	12	<b>D12</b> ▲ Shady 498577/Interscope (12/98/18/98)	Devil's Night	1	80	76	69	<b>LEE ANN WOMACK</b> ▲ MCA 112096 (11/98/17/98)	I Hope You Dance	16
<b>31</b>	38	38	37	<b>NELLY FURTADO</b> ▲ DreamWorks 450211/Interscope (11/98/17/98)	Whoa, Nelly!	26	81	83	81	<b>KENNY CHESNEY</b> ▲ BNA 67178/RIG (11/98/17/98)	Greatest Hits	13
<b>32</b>	31	18	5	<b>AARON CARTER</b> Jive 41186/2000 (12/98/18/98)	Oh Aaron	7	82	70	49	<b>SOUNDTRACK</b> ● Def Jam 588216/IDJMG (12/98/18/98)	Rush Hour 2	11
<b>33</b>	39	32	72	<b>DISTURBED</b> ▲ Giant 24738/Warner Bros. (11/98/17/98)	The Sickness	29	83	89	87	<b>JA RULE</b> ▲ Murder Inc./Def Jam 542934/IDJMG (12/98/18/98)	Rule 3:36	1
<b>34</b>	33	21	6	<b>BLU CANTRELL</b> ● RedZone 14703/Arista (11/98/17/98)	So Blu	8	84	91	90	<b>MICHELLE BRANCH</b> Maverick 47985/Warner Bros. (11/98/17/98)	The Spirit Room	84
<b>35</b>	34	25	9	<b>P. DIDDY &amp; THE BAD BOY FAMILY</b> Bad Boy 73045/Arista (12/98/18/98)	The Saga Continues...	2	85	82	70	<b>SOUNDTRACK</b> ▲ Hollywood 162288 (18/98/CD)	Save The Last Dance	3
<b>36</b>	35	24	11	<b>JAGGED EDGE</b> ▲ So So Def/Columbia 69646/CRG (12/98/18/98)	Jagged Little Thrill	3	86	116	101	<b>JIMMY EAT WORLD</b> DreamWorks 450334/Interscope (12/98/18/98)	Bleed American	54
<b>37</b>	37	35	25	<b>TRICK DADDY</b> ▲ Slip-N-Slide/Atlantic 83432/AG (11/98/17/98)	Thugs Are Us	4	87	98	86	<b>DIDO</b> ▲ Arista 19025 (11/98/17/98)	No Angel	4
<b>38</b>	41	33	20	<b>JANET</b> ▲ Virgin 10144 (12/98/18/98)	All For You	1	88	81	74	<b>JAHEIM</b> ● Divine Mall 47452/Warner Bros. (11/98/17/98)	[Ghetto Love]	9
<b>39</b>	48	41	17	<b>MISSY "MISDEMEANOR" ELLIOTT</b> ▲ The Gold Mind/Elektra 62639/EEG (12/98/18/98)	Miss E...So Addictive	2	89	80	122	<b>MADONNA</b> ▲ Maverick 47598/Warner Bros. (12/98/18/98)	Music	1
<b>40</b>	24	—	2	<b>RZA AS BOBBY DIGITAL</b> Wu Tangu In The Paint 8182/Kelco (11/98/17/98)	Digital Bullet	24	90	94	76	<b>SUGAR RAY</b> ● Lava/Atlantic 83414/AG (12/98/18/98)	Sugar Ray	6
<b>41</b>	43	42	23	<b>GINUWINE</b> ● Epic 69622 (12/98/18/98)	The Life	3	91	90	65	<b>NEIL DIAMOND</b> ● Columbia 85500/CRG (12/98/18/98)	Three Chord Opera	15
<b>42</b>	32	28	5	<b>SOUNDTRACK</b> Universal 014713 (11/98/18/98)	Jay And Silent Bob Strike Back	28	92	96	85	<b>INCUBUS</b> ▲ Immortal 63652/Epic (12/98/18/98)	Make Yourself	47
<b>43</b>	45	39	8	<b>CRAIG DAVID</b> ● Wildstar/Atlantic 88081/AG (11/98/17/98)	Born To Do It	11	93	107	97	<b>DAVID GRAY</b> ▲ ATO 69351/RCA (11/98/17/98)	White Ladder	35
<b>44</b>	49	40	63	<b>NELLY</b> ▲ Fo' Real 157743/Universal (12/98/18/98)	Country Grammar	1	94	87	78	<b>O-TOWN</b> ▲ J 20000 (11/98/17/98)	O-Town	5
<b>45</b>	44	30	58	<b>SOUNDTRACK</b> ▲ Curb 78703 (11/98/17/98)	Coyote Ugly	10	95	99	89	<b>TIM MCGRAW</b> ▲ Curb 77978 (12/98/18/98)	Greatest Hits	4
<b>46</b>	42	31	13	<b>BLINK-182</b> ▲ MCA 112627 (12/98/18/98)	Take Off Your Pants And Jacket	1	96	95	92	<b>BLAKE SHELTON</b> Warner Bros. (Nashville) 24731/WRN (11/98/17/98)	Blake Shelton	45
<b>47</b>	40	29	6	<b>SNOOP DOGG PRESENTS THA EASTSIDAZ</b> TVT 2230 (10/98/17/98)	Duces 'N Trayz—The Old Fashioned Way	4	97	73	37	<b>VARIOUS ARTISTS</b> Olive/No Name 85950/Epic (12/98/18/98)	Ozzfest 2001: The Second Millennium	25
<b>48</b>	55	46	47	<b>LIMP BIZKIT</b> ▲ Fip 494750/Interscope (12/98/18/98)	Chocolate Starfish And The Hot Dog Flavored Water	1	98	88	64	<b>SOUNDTRACK</b> ● Murder Inc./Def Jam 548832/IDJMG (12/98/18/98)	The Fast And The Furious	7
<b>49</b>	46	34	4	<b>VARIOUS ARTISTS</b> Def Jam 586229/IDJMG (12/98/18/98)	The Source Hip-Hop Music Awards 2001	28	99	85	66	<b>BILAL</b> Mayo 493008/Interscope (12/98/18/98)	1st Born Second	31



THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST			TITLE	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST			TITLE	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL							IMPRINT & NUMBER/DISTRIBUTING LABEL				
100	79	—	2	<b>BROTHA LYNCH HUNG &amp; C-BO</b>		<b>Blocc Movement</b>	79	151	RE-ENTRY	33			<b>MUDVAYNE</b>		<b>LD. 50</b>	85	
101	101	119	6	<b>CYNDI THOMSON</b>		<b>My World</b>	81	152	147	110	11		<b>BEANIE SIGEL</b>		<b>The Reason</b>	5	
102	108	82	6	<b>PRINCE</b>		<b>The Very Best Of Prince</b>	66	153	140	103	14		<b>RUSSELL WATSON</b>		<b>The Voice</b>	90	
103	92	80	6	<b>THE CRYSTAL METHOD</b>		<b>Tweekend</b>	32	154	167	152	19		<b>STEVIE NICKS</b>		<b>Trouble In Shangri-La</b>	5	
104	103	95	24	<b>SALIVA</b>		<b>Every Six Seconds</b>	56	155	159	165	88		<b>TOBY KEITH</b>		<b>How Do You Like Me Now?!</b>	56	
105	121	115	11	<b>LFO</b>		<b>Life Is Good</b>	75	156	151	134	28		<b>JESSICA ANDREWS</b>		<b>Who I Am</b>	22	
106	114	98	11	<b>VARIOUS ARTISTS</b>		<b>Totally Dance</b>	34	157	160	137	16		<b>TYRESE</b>		<b>2000 Watts</b>	10	
107	100	88	9	<b>MELISSA ETHERIDGE</b>		<b>Skin</b>	9	158	137	71	3		<b>CHRISTINA AGUILERA</b>		<b>Just Be Free</b>	71	
108	128	109	43	<b>THE BEATLES</b>		<b>1</b>	1	159	162	153	96		<b>FAITH HILL</b>		<b>Breathe</b>	1	
109	105	91	50	<b>AARON CARTER</b>		<b>Aaron's Party (Come Get It)</b>	4	160	153	142	50		<b>LIL BOW WOW</b>		<b>Beware Of Dog</b>	8	
110	110	99	47	<b>LUDACRIS</b>		<b>Back For The First Time</b>	4	161	154	133	33		<b>DREAM</b>		<b>It Was All A Dream</b>	6	
111	113	106	83	<b>3 DOORS DOWN</b>		<b>The Better Life</b>	7	162	161	192	53		<b>MARY MARY</b>		<b>Thankful</b>	59	
112	106	112	44	<b>R. KELLY</b>		<b>tp-2.com</b>	1	163	174	147	17		<b>SOUNDTRACK</b>		<b>Josie &amp; The Pussycats</b>	16	
113	109	105	102	<b>CRED</b>		<b>Human Clay</b>	1	164	152	93	3		<b>MARK WILLS</b>		<b>Loving Every Minute</b>	93	
114	111	104	68	<b>MATCHBOX TWENTY</b>		<b>Mad Season</b>	3	165	199	—	2		<b>VARIOUS ARTISTS</b>		<b>The Prayer Of Jabez: Music... A Worship Experience</b>	165	
115	102	96	16	<b>LIL JON &amp; THE EAST SIDE BOYZ</b>		<b>Put Yo Hood Up</b>	43	166	RE-ENTRY	4			<b>LOS ANGELES AZULES</b>		<b>Historia Musical</b>	161	
116	120	117	106	<b>DIXIE CHICKS</b>		<b>Fly</b>	1	167	180	—	2		<b>THALIA</b>		<b>Thalia Con Banda-Grandes Exitos</b>	167	
117	97	73	7	<b>VARIOUS ARTISTS</b>		<b>Violator The Album V2.0</b>	10	168	166	144	24		<b>2PAC</b>		<b>Until The End Of Time</b>	1	
118	117	120	48	<b>SARA EVANS</b>		<b>Born To Fly</b>	55	169	183	154	28		<b>A*TEENS</b>		<b>Teen Spirit</b>	50	
119	22	113	43	<b>SADE</b>		<b>Lovers Rock</b>	3	170	193	161	24		<b>BILLY IDOL</b>		<b>Greatest Hits</b>	74	
120	35	149	30	<b>ALAN JACKSON</b>		<b>When Somebody Loves You</b>	15	171	176	185	3		<b>SOUNDTRACK</b>		<b>Spongebob Squarepants Original Theme Highlights</b>	171	
121	126	124	7	<b>SOUNDTRACK</b>		<b>Down From The Mountain</b>	102	172	143	126	12		<b>DAVE NAVARRO</b>		<b>Trust No One</b>	61	
122	125	123	45	<b>GODSMACK</b>		<b>Awake</b>	5	173	184	148	77		<b>'N SYNC</b>		<b>No Strings Attached</b>	1	
123	136	136	21	<b>BROOKS &amp; DUNN</b>		<b>Steers &amp; Stripes</b>	4	174	177	160	5		<b>TOYA</b>		<b>Toya</b>	109	
124	146	138	46	<b>LENNY KRAVITZ</b>		<b>Greatest Hits</b>	2	175	170	158	40		<b>3LW</b>		<b>3LW</b>	29	
125	129	118	12	<b>MANDY MOORE</b>		<b>Mandy Moore</b>	35	176	165	132	16		<b>BOB MARLEY AND THE WAILERS</b>		<b>One Love: The Very Best Of Bob Marley And The Wailers</b>	60	
126	115	84	8	<b>KURUPT</b>		<b>Space Boogie: Smoke Odyssey</b>	10	177	186	174	21		<b>NICKEL CREEK</b>		<b>Nickel Creek</b>	142	
127	124	94	6	<b>GANGSTA BOO</b>		<b>Both Worlds, *69</b>	29	178	196	183	45		<b>OUTKAST</b>		<b>Stankonia</b>	2	
128	132	83	3	<b>VARIOUS ARTISTS</b>		<b>Non Stop '90s Rock</b>	83	179	191	156	27		<b>AEROSMITH</b>		<b>Just Push Play</b>	2	
129	142	143	48	<b>TRAVIS TRITT</b>		<b>Down The Road I Go</b>	51	180	NEW	1			<b>SOUNDTRACK</b>		<b>Rock Star</b>	180	
130	150	135	5	<b>CAROLYN DAWN JOHNSON</b>		<b>Room With A View</b>	87	181	163	130	28		<b>EVE 6</b>		<b>Horrorscope</b>	34	
131	119	125	3	<b>FFH</b>		<b>Have I Ever Told You</b>	119	182	188	150	11		<b>LIL' MO</b>		<b>Based On A True Story</b>	14	
132	131	107	14	<b>RADIOHEAD</b>		<b>Amnesiac</b>	2	183	RE-ENTRY	13			<b>SOUNDTRACK</b>		<b>Exit Wounds — The Album</b>	8	
133	139	114	30	<b>TANTRIC</b>		<b>Tantric</b>	71	184	189	166	42		<b>BACKSTREET BOYS</b>		<b>Black &amp; Blue</b>	1	
134	155	157	15	<b>TRICK PONY</b>		<b>Trick Pony</b>	91	185	130	—	2		<b>BUTTHOLE SURFERS</b>		<b>Weird Revolution</b>	130	
135	127	100	6	<b>THA DOGG POUND</b>		<b>Death Row Presents: Tha Dogg Pound 2002</b>	36	186	179	145	16		<b>REDMAN</b>		<b>Malpractice</b>	4	
136	133	111	4	<b>K.D. LANG</b>		<b>Live By Request</b>	94	187	144	131	7		<b>CORMEGA</b>		<b>The Realness</b>	111	
137	145	129	49	<b>DONNIE MCCLURKIN</b>		<b>Live In London And More...</b>	69	188	182	176	12		<b>CECE WINANS</b>		<b>CeCe Winans</b>	116	
138	169	146	39	<b>COLDPLAY</b>		<b>Parachutes</b>	51	189	RE-ENTRY	42			<b>VARIOUS ARTISTS</b>		<b>Now 5</b>	2	
139	156	151	11	<b>PETE YORN</b>		<b>Music For The Morning After</b>	139	190	185	179	41		<b>RASCAL FLATTS</b>		<b>Rascal Flatts</b>	122	
140	172	159	69	<b>BRITNEY SPEARS</b>		<b>Oops!...I Did It Again</b>	1	191	171	127	5		<b>PHILLY'S MOST WANTED</b>		<b>Get Down Or Lay Down</b>	69	
141	112	—	2	<b>ALICE IN CHAINS</b>		<b>Greatest Hits</b>	112	192	187	—	17		<b>POINT OF GRACE</b>		<b>Free To Fly</b>	20	
142	NEW	—	1	<b>THE DOOBIE BROTHERS</b>		<b>Greatest Hits</b>	142	193	197	164	16		<b>SOUNDTRACK</b>		<b>Pearl Harbor</b>	14	
143	149	140	8	<b>THE WISEGUYS</b>		<b>The Antidote</b>	133	194	200	171	10		<b>GRUPO BRYNDIS</b>		<b>Historia Musical Romantica</b>	152	
144	123	—	2	<b>NICOLE C. MULLEN</b>		<b>Talk About It</b>	123	195	RE-ENTRY	67			<b>EMINEM</b>		<b>The Marshall Mathers LP</b>	1	
145	168	181	14	<b>NICKELBACK</b>		<b>The State</b>	130	196	194	193	6		<b>VARIOUS ARTISTS</b>		<b>I Could Sing Of Your Love Forever 2</b>	164	
146	57	155	14	<b>TRISHA YEARWOOD</b>		<b>Inside Out</b>	29	197	173	128	7		<b>JIMMY COZIER</b>		<b>Jimmy Cozier</b>	63	
147	181	—	17	<b>DAFT PUNK</b>		<b>Discovery</b>	44	198	175	141	8		<b>BAD AZZ</b>		<b>Personal Business</b>	59	
148	134	116	3	<b>LOS TIGRES DEL NORTE</b>		<b>Uniendo Fronteras</b>	116	199	RE-ENTRY	24			<b>JAMIE O'NEAL</b>		<b>Shiver</b>	125	
149	138	121	14	<b>JESSICA SIMPSON</b>		<b>Irresistible</b>	6	200	198	184	19		<b>MONTGOMERY GENTRY</b>		<b>Carrying On</b>	49	
150	148	139	8	<b>WILLA FORD</b>		<b>Willa Was Here</b>	56										

● 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) ◆ RIAA certification for net shipment of 20 million units (Multi-Platinum) ◆ RIAA certification for net shipment of 50 million units (Diamond) ◆ RIAA certification for net shipment of 100 million units (Diamond) ◆ RIAA certification for net shipment of 200 million units (Diamond) ◆ RIAA certification for net shipment of 500 million units (Diamond) ◆ RIAA certification for net shipment of 1 billion units (Diamond) ◆ RIAA certification for net shipment of 2 billion units (Diamond) ◆ RIAA certification for net shipment of 5 billion units (Diamond) ◆ RIAA certification for net shipment of 10 billion units (Diamond) ◆ RIAA certification for net shipment of 20 billion units (Diamond) ◆ RIAA certification for net shipment of 50 billion units (Diamond) ◆ RIAA certification for net 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SEPTEMBER 22 2001 **Billboard** Top Blues Albums™

THIS WEEK	LAST WEEK	WKS. ON	ARTIST Imprint & Number/Distributing Label	TITLE
1	1	17	<b>BUDDY GUY</b> Silvertone 4175/Zomba •	Sweet Tea
2	2	65	<b>B.B. KING &amp; ERIC CLAPTON</b> ▲ Duck/Reprise 47612/Warner Bros	Riding With The King
3	3	3	<b>VARIOUS ARTISTS</b> Alligator 11213	Alligator Records 30th Anniversary Collection
4	9	2	<b>TOMMY CASTRO BAND</b> 33rd Street 310B	Guilty Of Love
5	5	27	<b>DELBERT MCCLINTON</b> New West 8024	Nothing Personal
6	4	6	<b>THE WORD</b> ropeadope 53046/AG	The Word
7	8	21	<b>VARIOUS ARTISTS</b> UTV 56176	Pure Blues
8	7	17	<b>ROBERT CRAY</b> Rykodisc 10611/Rykco Palm	Shoulda Been Home
9	6	96	<b>JOHNNIE TAYLOR</b> Malaco 7497	Gotta Get The Groove Back
10	11	20	<b>MARCIA BALL</b> Alligator 4879	Presumed Innocent
11	10	13	<b>VARIOUS ARTISTS</b> Vanguard 79562	Avalon Blues - A Tribute To The Music Of Mississippi John Hurt
12	13	26	<b>JOHN HAMMOND</b> Pointblank 50764/Virgin •	Wicked Grin
13	12	32	<b>ETTA JAMES</b> Chess 112498/MCA	Love Songs
14	15	98	<b>KENNY WAYNE SHEPHERD BAND</b> ● Garr/Reprise 21772/Warner Bros	Live On
15	RE-ENTRY		<b>KELLY JOE PHELPS</b> Rykodisc 10612	Sky Like A Broken Clock

SEPTEMBER 22 2001 **Billboard** Top Reggae Albums™

THIS WEEK	LAST WEEK	WKS. ON	ARTIST Imprint & Number/Distributing Label	TITLE
1	1	16	<b>BOB MARLEY AND THE WAILERS</b> Tuff Gong/Island 542935/UTV	One Love: The Very Best Of Bob Marley And The Wailers
2	2	16	<b>VARIOUS ARTISTS</b> VP 1029*	Reggae Gold 2001
3	4	42	<b>UB40</b> Virgin 50525	The Very Best Of UB40
4	3	8	<b>MR. VEGAS</b> GreenSleeves 263 •	Damn Right
5	5	95	<b>BOB MARLEY</b> ● Tuff Gong/Island 546404/IDJMG	Chant Down Babylon
6	6	61	<b>BEENIE MAN</b> Shocking Vibes/VP 490937/Virgin	Art And Life
7	7	13	<b>VARIOUS ARTISTS</b> Madacy 1507	Reggae Rocks: Tide Is High
8	12	6	<b>VARIOUS ARTISTS</b> Quiet Storm 1012	Roots Music III: The Jamaican Experience
9	8	17	<b>BUJU BANTON</b> Hip O 541332/Universal	Ultimate Collection
10	10	18	<b>VARIOUS ARTISTS</b> JamDown 40045	Dancehall Xplosion 2001
11	15	5	<b>SHABBA RANKS</b> Epic 61423	Greatest Hits
12	RE-ENTRY		<b>KY-MANI MARLEY</b> Artists Only 67	Many More Roads
13	9	18	<b>VARIOUS ARTISTS</b> JamDown 40046	Reggae Xplosion 2001
14	13	2	<b>VARIOUS ARTISTS</b> VP 1630*	Soca Gold 2001
15	11	34	<b>JIMMY CLIFF</b> Hip O 546727/Universal	Jimmy Cliff — Ultimate Collection

SEPTEMBER 22 2001 **Billboard** Top World Albums™

THIS WEEK	LAST WEEK	WKS. ON	ARTIST Imprint & Number/Distributing Label	TITLE
1	1	12	<b>AFRO CELT SOUND SYSTEM</b> Real World/Narada 10184/Virgin •	Volume 3: Further In Time
2	2	59	<b>BAHA MEN</b> ▲ S-Curve 751052/Artemis •	Who Let The Dogs Out
3	4	14	<b>CESARIA EVORA</b> Windham Hill 11590/RCA •	Sao Vicente
4	5	71	<b>BEBEL GILBERTO</b> Zingiboom 1026/Six Degrees •	Tanto Tempo
5	9	5	<b>HABIB KOITE &amp; BAMADA</b> Putumayo 192	Baro
6	7	27	<b>ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT</b> Music Matters 9020 •	The Irish Tenors: Ellis Island
7	8	53	<b>GIPSY KINGS</b> Nonesuch 79541/AG	Volare! The Very Best Of The Gipsy Kings
8	NEW		<b>SOUNDTRACK</b> Narada 10386/Virgin	Tortilla Soup
9	11	4	<b>VARIOUS ARTISTS</b> Etherean Entertainment 77906	Celtic Dawn
10	12	11	<b>VARIOUS ARTISTS</b> Putumayo 189	Arabic Groove
11	3	61	<b>CIRQUE DU SOLEIL</b> RCA Victor 63559	Dralion
12	RE-ENTRY		<b>SOUNDTRACK</b> Sony Classical 89279	Woman On Top
13	13	15	<b>CACHAITO LOPEZ</b> Nonesuch 79630/AG	Cachaito
14	14	19	<b>RAVIN</b> Wagram 77961/George V	Buddha-Bar III
15	10	11	<b>BAABA MAAL</b> Palm 2067/Rykco	Mi Yeewnii-Missing You

SEPTEMBER 22 2001 **Billboard** Top Contemporary Christian Albums™

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST Imprint & Number/Distributing Label	TITLE
1	1	1	29	<b>VARIOUS ARTISTS</b> ▲ Integrity 61001/Time Life	Songs 4 Worship — Shout To The Lord
2	2	2	3	<b>FFH</b> Essential 10620/Provident	Have I Ever Told You
3	5	3	55	<b>DONNIE MCCLURKIN</b> ● Verity 43150/Provident •	Live In London And More...
4	3	—	2	<b>NICOLE C. MULLEN</b> Word 6127 •	Talk About It
5	7	6	67	<b>MARY MARY</b> ● C2/Columbia 7602/Word	Thankful
6	11	—	2	<b>VARIOUS ARTISTS</b> Forefront 4274/Chordant	<b>\$</b> <b>GREATEST GAINER</b> <b>\$</b> The Prayer Of Jabez: Music... A Worship Experience
7	8	5	12	<b>CECE WINANS</b> Wellspring Gospel/Sparrow 1826/Chordant	CeCe Winans
8	9	8	19	<b>POINT OF GRACE</b> Word 6112	Free To Fly
9	10	7	6	<b>VARIOUS ARTISTS</b> Worship Together/Sparrow 0314/Chordant	I Could Sing Of Your Love Forever 2
10	4	—	2	<b>SKILLET</b> Ardent 2507/Chordant •	Alien Youth
11	6	—	2	<b>RELIENT K</b> Gotee 2842/Chordant •	The Anatomy Of The Tongue In Cheek
12	14	10	25	<b>VARIOUS ARTISTS</b> Integrity/Maranatha/Vineyard 1955/Word	WOW Worship Green: Today's 30 Most Powerful Worship Songs
13	15	21	25	<b>YOLANDA ADAMS</b> Elektra 62629/Chordant	The Experience
14	13	11	16	<b>AVALON</b> Sparrow 1796/Chordant	Oxygen
15	17	13	61	<b>THIRD DAY</b> ● Essential 10670/Provident	Offerings: A Worship Album
16	16	9	45	<b>VARIOUS ARTISTS</b> ▲ Sparrow 1779/Chordant	WOW-2001: The Year's 30 Top Christian Artists And Hits
17	22	18	4	<b>JUMP 5</b> Sparrow 1787/Chordant •	Jump 5
18	21	12	68	<b>PLUS ONE</b> ● 149 Atlantic 83329/Chordant	The Promise
19	20	14	4	<b>MERCYME</b> INO 8133/Word •	Almost There
20	12	—	2	<b>KEVIN MAX</b> Forefront 5290/Chordant •	Stereotype Be
21	24	22	26	<b>PHILLIPS, CRAIG AND DEAN</b> Sparrow 1820/Chordant	Let My Words Be Few
22	26	37	99	<b>YOLANDA ADAMS</b> ▲ Elektra 62439/Chordant •	Mountain High...Valley Low
23	29	20	39	<b>VARIOUS ARTISTS</b> Maranatha/Corinthian 1226/Pamplin	Top 25 Praise Songs
24	25	17	46	<b>KURT CARR &amp; THE KURT CARR SINGERS</b> Gospo Centric 4261/Provident •	Awesome Wonder
25	32	25	8	<b>DEZ</b> Destiny 7702 •	Sing For Me
26	RE-ENTRY		15	<b>RANDY TRAVIS</b> Atlantic 83417/Chordant	Inspirational Journey
27	33	24	22	<b>SONIC FLOOD</b> Gotee 2827/Chordant •	Sonicpraise
28	36	29	56	<b>ZOEGIRL</b> Sparrow 51734/Chordant •	Zoegirl
29	38	34	3	<b>BLESSED</b> Ultimate 102	Journey For The Heart
30	27	35	10	<b>TAIT</b> Forefront 5283/Chordant	Empty
31	18	4	4	<b>BILL &amp; GLORIA GAITHER AND THEIR HOMECOMING FRIENDS</b> Spring House 2317/Chordant	London Homecoming
32	RE-ENTRY		7	<b>WOMEN OF FAITH</b> Integrity 1876/Word	Boundless Love
33	37	26	66	<b>VARIOUS ARTISTS</b> ● Worship Together 0282/Chordant	I Could Sing Of Your Love Forever: 25 Modern Worship Songs
34	34	28	13	<b>SELAH</b> Curb 78713/Chordant	Press On
35	23	—	32	<b>GAITHER VOCAL BAND</b> Spring Hill 1009/Chordant	I Do Believe
36	35	23	46	<b>NEWSBOYS</b> Sparrow 1787/Chordant	Shine: The Hits
37	RE-ENTRY		22	<b>BISHOP T.D. JAKES &amp; THE POTTER'S HOUSE MASS CHOIR</b> Dexterly Sounds/EMI Gospel 0303/Chordant	The Storm Is Over
38	19	—	42	<b>MARK SCHULTZ</b> Myrrh 7002/Word •	Mark Schultz
39	RE-ENTRY		41	<b>DC TALK</b> Forefront 5274/Chordant	Intermission: The Greatest Hits
40	RE-ENTRY		53	<b>STACIE ORRICO</b> Forefront 5253/Chordant •	Genuine

SEPTEMBER 22 2001 **Billboard** Top Gospel Albums™

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST Imprint & Number/Distributing Label	TITLE
1	1	1	56	<b>DONNIE MCCLURKIN</b> ● Verity 43150/Zomba •	Live In London And More...
2	2	3	71	<b>MARY MARY</b> ● C2/Columbia 63740/CRG	Thankful
3	3	2	12	<b>CECE WINANS</b> Wellspring Gospel 51826/Sparrow	CeCe Winans
4	4	10	25	<b>YOLANDA ADAMS</b> Elektra 62629/EEG	The Experience
5	5	6	5	<b>RICHARD SMALLWOOD WITH VISION</b> Verity 43172/Zomba •	Persuaded--Live In D.C.
6	6	5	5	<b>TRAMAINÉ HAWKINS</b> Gospo Centric 70036 •	Still Tramaine
7	7	9	31	<b>VARIOUS ARTISTS</b> ● EMI/Word/Verity 43163/Zomba	WOW Gospel 2001: The Year's 30 Top Gospel Artists And Songs
8	9	16	103	<b>YOLANDA ADAMS</b> ▲ Elektra 62439/EEG •	Mountain High...Valley Low
9	8	5	11	<b>KURT CARR &amp; THE KURT CARR SINGERS</b> Gospo Centric 4267/Interscope •	Awesome Wonder
10	11	11	9	<b>DEZ</b> Destiny 7702 •	Sing For Me
11	12	15	5	<b>BLESSED</b> Ultimate 102	Journey For The Heart
12	15	13	5	<b>PASTOR WOODROW HAYDEN AND SHILOH</b> JDI 1261/Damante Servant	I Know It Was The Blood
13	10	12	3	<b>SOUNDTRACK</b> New Spirit 3510/Tyscot	Tae-Bo Inspirational: Walk By Faith...Not By Sight
14	13	7	26	<b>BISHOP T.D. JAKES &amp; THE POTTER'S HOUSE MASS CHOIR</b> Dexterly Sounds 20303/EMI Gospel	The Storm Is Over
15	14	18	9	<b>DOUG &amp; MELVIN WILLIAMS</b> Blackberry 1831/Malaco	Duets
16	19	20	22	<b>REV. CLAY EVANS AND THE AACR MASS CHOIR</b> Meek 4014	Constantly
17	22	22	21	<b>DR. ED MONTGOMERY PRESENTS ALC</b> Ablife 6101	<b>\$</b> <b>GREATEST GAINER</b> <b>\$</b> I Still Believe
18	17	17	12	<b>REGINA</b> Real Deal 70627/Dreheus	It Ain't Over
19	16	14	33	<b>MOSES TYSON, JR.</b> World Class Gospel 50007/Alpine	Music
20	24	26	19	<b>ESTHER SMITH</b> DoRohn 73850	You Love Me...Still
21	18	19	17	<b>JAMES HALL &amp; WORSHIP AND PRAISE</b> Destiny 7707 •	We Are At War
22	21	25	17	<b>GABRIEL HARDEMAN DELEGATION</b> Crystal Rose 20957	To The Chief Musician
23	23	40	5	<b>LIZ MCCOMB</b> Crystal Rose 20965	Liz McComb
24	20	21	13	<b>ELDER JIMMY HICKS AND THE VOICES OF INTEGRITY</b> Amen 1503	Turn It Around
25	27	30	47	<b>THE NEW LIFE COMMUNITY CHORUS FEATURING JOHN P. KEE</b> ● Verity 43139/Zomba •	Not Guilty...The Experience
26	30	27	100	<b>CECE WINANS</b> ● Wellspring Gospel 51711/Sparrow	Alabaster Box
27	26	36	3	<b>JAMES GREAR &amp; COMPANY</b> Born Again 1035/Diamante Servant	What Will Your Life Say
28	28	24	23	<b>SOUNDTRACK</b> Gospo Centric 70035/Zomba	Kingdom Come
29	32	29	20	<b>THE BLIND BOYS OF ALABAMA</b> Real World 50918 •	Spirit Of The Century
30	31	28	78	<b>FRED HAMMOND &amp; RADICAL FOR CHRIST</b> ● Verity 43148/Zomba	Purpose By Design
31	33	—	2	<b>VARIOUS ARTISTS</b> Verity 43173/Zomba	Verity Presents The Gospel Greats Vol. 7: Live
32	29	35	27	<b>APOSTLE THOMAS ISIAH BUTLER</b> Nine 233/Sound Of Gospel	Special Kind Of Love
33	25	31	27	<b>OSCAR A. HAYES &amp; ABUNDANT LIFE FELLOWSHIP</b> Nine 232/Sound Of Gospel	Choir Music: Volume One—Live In New Orleans
34	34	33	46	<b>LEE WILLIAMS AND THE SPIRITUAL QC'S</b> MCG 7018 •	Good Time
35	39	—	94	<b>YOLANDA ADAMS</b> Verity 43144/Zomba	The Best Of Yolanda Adams
36	37	29	25	<b>LFT CHURCH CHOIR/HEZEKIAH WALKER</b> Verity 43137/Zomba •	Love Is Live!
37	38	32	27	<b>VARIOUS ARTISTS</b> F Hammond/Verity 43154/Zomba	Fred Hammond Presents: "In Case You Missed It...And Then Some"
38	35	4	6	<b>BEVERLY CRAWFORD</b> Dexterly Sounds 20320/EMI Gospel •	Beverly
39	36	38	13	<b>VARIOUS ARTISTS</b> New Haven 28019	Gospel's Top 20 Songs Of The Century
40	RE-ENTRY		6	<b>BEN TANKARD</b> Verity 43168/Zomba	Song Of Solomon

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 multiple 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 (Dro) 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. © 2001, Billboard/BPI Communications, and SoundScan.

Top selling albums compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by **SoundScan**



SEPTEMBER 22  
2001

Billboard®

# Heatseekers

LAST WEEK	2 WKS. AGO	WKS. ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	LAST WEEK	2 WKS. AGO	WKS. ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	7	5	<b>PETE YORN</b> Columbia 62216/CRG (12.98 EQ CD)	<b>MUSIC FOR THE MORNING AFTER</b>	26	NEW	1	<b>ORBITAL</b> FFRR 40678/London-Sire (17.98 CD)	<b>THE ALTOGETHER</b>
2	6	4	<b>THE WISEGUYS</b> Ideal/Mammoth 810015/Hollywood (14.98 CD)	<b>THE ANTIDOTE</b>	27	26	19	<b>CHRIS CAGLE</b> Capitol (Nashville) 24170 (10.98/17.98)	<b>PLAY IT LOUD</b>
3	2	—	<b>NICOLE C. MULLEN</b> Word 85822/Epic (11.98 EQ/17.98)	<b>TALK ABOUT IT</b>	28	35	22	<b>ATB/GEORGE ACOSTA</b> Ultra 1061 (19.98 CD)	<b>TRANCE NATION AMERICA TWO</b>
4	9	11	<b>NICKELBACK</b> Roadrunner 618586 (11.98/17.98)	<b>THE STATE</b>	29	30	17	<b>NEW FOUND GLORY</b> Drive thru 112338/MCA (8.98/12.98)	<b>NEW FOUND GLORY</b>
5	3	2	<b>LOS TIGRES DEL NORTE</b> Fonovisa 6145 (8.98/12.98)	<b>UNIENDO FRONTERAS</b>	30	39	34	<b>GOOD CHARLOTTE</b> Daylight 61452/Epic (11.98 EQ/17.98)	<b>GOOD CHARLOTTE</b>
6	19	12	<b>LOS ANGELES AZULES</b> Disa 727014 (8.98/13.98)	<b>HISTORIA MUSICAL</b>	31	32	16	<b>GILLIAN WELCH</b> Acomy 0102 (18.98 CD)	<b>TIME (THE REVELATOR)</b>
7	12	—	<b>THALIA</b> EMI Latin 34722 (8.98/14.98)	<b>THALIA CON BANDA-GRANDES EXITOS</b>	32	31	20	<b>AFRO CELT SOUND SYSTEM</b> Real World/Narada 10184/Virgin (17.98 CD)	<b>VOLUME 3: FURTHER IN TIME</b>
8	10	6	<b>TOYA</b> Arista 14697 (11.98/17.98)	<b>TOYA</b>	33	22	14	<b>DA BEATMINERZ</b> Rawkus 261687/Priority (10.98/16.98)	<b>BRACE 4 IMPAK</b>
9	14	9	<b>NICKEL CREEK</b> Sugar Hill 3909 (16.98 CD)	<b>NICKEL CREEK</b>	34	43	37	<b>PAULINA RUBIO</b> Universal Latino 543319 (9.98/16.98)	<b>PAULINA</b>
10	5	3	<b>CORMEGA</b> Legal Hustle 92037/Landspeed (11.98/18.98)	<b>THE REALNESS</b>	35	11	—	<b>STEREOLAB</b> Elektra 62676/EEG (18.98 CD)	<b>SOUND-DUST</b>
11	13	10	<b>RASCAL FLATTS</b> Lyrz/Time Warner 16901/Hollywood (11.98/17.98)	<b>RASCAL FLATTS</b>	36	47	43	<b>PHIL VASSAR</b> Arista Nashville 18891/RLG (10.98/16.98)	<b>PHIL VASSAR</b>
12	17	8	<b>GRUPO BRYNDIS</b> Disa 727017 (8.98/13.98)	<b>HISTORIA MUSICAL ROMANTICA</b>	37	28	26	<b>KEITH URBAN</b> Capitol (Nashville) 97991 (10.98/16.98)	<b>KEITH URBAN</b>
13	21	15	<b>JAMIE O'NEAL</b> Mercury (Nashville) 170132 (11.98/17.98)	<b>SHIVER</b>	38	24	48	<b>THREE MO' TENORS</b> RCA Victor 63827 (12.98/18.98)	<b>THREE MO' TENORS</b>
14	18	21	<b>METHRONE</b> Claytown 2010 (11.98/17.98)	<b>PICTURE ME</b>	39	44	33	<b>RICHARD SMALLWOOD WITH VISION</b> Verity 43172/Zomba (10.98/16.98)	<b>PERSUADED—LIVE IN D.C.</b>
15	NEW ENTRY	20	<b>BOND</b> MBD 467091/Decca (17.98 CD)	<b>BORN</b>	40	NEW	1	<b>MELINA LEON</b> Sony Discos 84411 (10.98 EQ/17.98)	<b>CORAZON DE MUJER</b>
16	33	13	<b>PRIMER 55</b> Island 586183/IDJMG (12.98 CD)	<b>(THE) NEW RELEASE</b>	41	25	—	<b>GANGSTA BLAC</b> In The Paint 8193/Koch (12.98/18.98)	<b>DOWN SOUTH FLAVA</b>
17	1	—	<b>AMERICAN HEAD CHARGE</b> American 856327/IDJMG (12.98 CD)	<b>THE WAR OF ART</b>	42	50	42	<b>LUPILLO RIVERA</b> Sony Discos 84276 (8.98 EQ/13.98)	<b>DESPRECIADO</b>
18	16	7	<b>MYSTIC</b> Groove/Vibe/UCDR 860936/Interscope (8.98/12.98)	<b>CUTS FOR LUCK AND SCARS FOR FREEDOM</b>	43	41	—	<b>JUMP 5</b> Sparrow 51878 (16.98 CD)	<b>JUMP 5</b>
19	29	28	<b>NIKKA COSTA</b> Cineba Sound 10096/Virgin (12.98/17.98)	<b>EVERYBODY GOT THEIR SOMETHING</b>	44	48	31	<b>TRAMAIN HAWKINS</b> Gospel Centric 70036 (11.98/17.98)	<b>STILL TRAMAIN</b>
20	36	—	<b>PAUL OAKENFOLD</b> Perfecto 05/Mushroom (19.98 CD)	<b>IBIZA</b>	45	NEW ENTRY	4	<b>VICENTE FERNANDEZ</b> Sone Discos 84445 (10.98 EQ/15.98)	<b>MAS CON EL NUMERO UNO</b>
21	4	—	<b>SKILLET</b> Ardent 72507 (16.98 CD)	<b>ALIEN YOUTH</b>	46	40	39	<b>MERCYME</b> IND World 85725/Epic (16.98 EQ CD)	<b>ALMOST THERE</b>
22	38	27	<b>THE CALLING</b> RCA 67585 (13.98 CD)	<b>CAMINO PALMERO</b>	47	NEW ENTRY	10	<b>RES</b> MCA 112310 (8.98/12.98)	<b>HOW I DO</b>
23	23	18	<b>DARUDE</b> Groovicious 106/Strictly Rhythm (17.98 CD)	<b>BEFORE THE STORM</b>	48	20	—	<b>KEVIN MAX</b> Forefront 25790 (17.98 CD)	<b>STEREOTYPE BE</b>
24	27	25	<b>TAMMY COCHRAN</b> Epic (Nashville) 69736/Sony (Nashville) (17.98 EQ/11.98)	<b>TAMMY COCHRAN</b>	49	NEW ENTRY	2	<b>GIGI D'AGOSTINO</b> Merla 14710/Arista (17.98 CD)	<b>L'AMOUR TOUJOURS</b>
25	8	—	<b>RELIENT K</b> Gotee 72842 (12.98 CD)	<b>THE ANATOMY OF THE TONGUE IN CHEEK</b>	50	NEW	1	<b>MYRA</b> Buena Vista 860729/Walt Disney (8.98/12.98)	<b>MYRA</b>

SEPTEMBER 22  
2001

Billboard®

# Top Independent Albums

Both charts compiled from a national sample of retail store, mass merchant and internet sales reports collected, compiled, and provided by



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	—	2	<b>RZA AS BOBBY DIGITAL</b> We-Tang/In The Paint 8182/Koch (11.98/17.98)	<b>DIGITAL BULLET</b>	25	23	18	16	<b>JANE MONHEIT</b> N. Codez 4219/Warlock (17.98 CD) *	<b>COME DREAM WITH ME</b>
2	2	1	6	<b>SNOOP DOGG PRESENTS THA EASTSIDAZ</b> TVT 2790 (10.98/17.98)	<b>DUCES 'N TRAYZ - THE OLD FASHIONED WAY</b>	26	NEW	1	<b>MORCHEEBA</b> DMC 1094/Ultra (16.98 CD)	<b>BACK TO MINE</b>	
3	3	2	9	<b>DREAM STREET</b> UEG 18304/Edel (11.98/17.98)	<b>DREAM STREET</b>	27	25	30	8	<b>DEZ</b> Destiny 7702 (10.98/16.98) *	<b>SING FOR ME</b>
4	4	5	16	<b>LIL JON &amp; THE EAST SIDE BOYZ</b> BME 2220/TVT (10.98/16.98)	<b>PUT YO HOOD UP</b>	28	29	26	59	<b>BAHA MEN</b> ▲ S. Curve 751052/Artemis (11.98/17.98) *	<b>WHO LET THE DOGS OUT</b>
5	5	4	8	<b>KURUPT</b> Arista 751089/Arista (12.98/18.98)	<b>SPACE BOOGIE: SMOKE ODESSEY</b>	29	30	27	42	<b>LOUIE DEVITO</b> E. Lastik 5002 (16.98 CD) *	<b>N.Y.C. UNDERGROUND PARTY VOLUME 3</b>
6	6	6	6	<b>THA DOGG POUND</b> Death Row 3336/3-D (12.98/17.98)	<b>DEATH ROW PRESENTS: THA DOGG POUND 2002</b>	30	35	47	4	<b>BLESSED</b> Ultimate 102 (12.98 CD)	<b>JOURNEY FOR THE HEART</b>
7	7	7	3	<b>LOS TIGRES DEL NORTE</b> Fonovisa 6145 (8.98/12.98)	<b>UNIENDO FRONTERAS</b>	31	NEW	1	<b>JOAN SEBASTIAN</b> Musart 12524/Balboa (17.98/13.98)	<b>EN VIVO: DESDE LA PLAZA EL PROGRESO DE GUADALAJARA</b>	
8	8	3	3	<b>CHRISTINA AGUILERA</b> Platinum 2844/JFB (11.98/17.98)	<b>JUST BE FREE</b>	32	28	25	5	<b>JACK JOHNSON</b> Enjoy 001 (15.98 CD) *	<b>BRUSHFIRE FAIRYTALES</b>
9	10	9	36	<b>NICKEL CREEK</b> Sugar Hill 3909 (16.98 CD) *	<b>NICKEL CREEK</b>	33	31	19	8	<b>DARK LOTUS</b> Psychopathic 2700 (16.98 CD) *	<b>TALES FROM THE LOTUS POD</b>
10	9	8	7	<b>CORMEGA</b> Legal Hustle 92037/Landspeed (11.98/18.98) *	<b>THE REALNESS</b>	34	NEW ENTRY	10	<b>PEPE AGUILAR</b> Mivara 2503/Balboa (8.98/12.98)	<b>LO MEJOR DE NOSOTROS</b>	
11	12	15	4	<b>METHRONE</b> Claytown 2010 (11.98/17.98) *	<b>PICTURE ME</b>	35	44	45	5	<b>PASTOR WOODROW HAYDEN AND SHILOH</b> JDI 1261/Diamante Servant (10.98/16.98)	<b>I KNOW IT WAS THE BLOOD</b>
12	13	11	5	<b>SOULJA SLIM</b> No Limit South 2001 (11.98/17.98)	<b>THE STREETS MADE ME</b>	36	24	37	3	<b>SOUNDTRACK</b> New Spirit 3510/Tyco (10.98/16.98)	<b>TAE-BO INSPIRATIONAL: WALK BY FAITH...NOT BY SIGHT</b>
13	20	—	2	<b>PAUL OAKENFOLD</b> Perfecto 05/Mushroom (19.98 CD) *	<b>IBIZA</b>	37	42	—	2	<b>DOUG &amp; MELVIN WILLIAMS</b> Blackberry 1631/Melajo (10.98/16.98)	<b>DUETS</b>
14	14	14	18	<b>DARUDE</b> Groovicious 106/Strictly Rhythm (17.98 CD) *	<b>BEFORE THE STORM</b>	38	47	44	18	<b>MARK MCGUINN</b> VFR 734757 (10.98/16.98) *	<b>MARK MCGUINN</b>
15	NEW	1	1	<b>ORBITAL</b> FFRR 40678/London-Sire (17.98 CD) *	<b>THE ALTOGETHER</b>	39	39	29	19	<b>SOUNDTRACK</b> TVT Soundtrax 6950/TVT (17.98 CD)	<b>SNATCH</b>
16	19	16	5	<b>ATB/GEORGE ACOSTA</b> Ultra 1061 (19.98 CD) *	<b>TRANCE NATION AMERICA TWO</b>	40	NEW ENTRY	11	<b>REV. CLAY EVANS AND THE AARC MASS CHOIR</b> Meet 4014 (11.98/16.98)	<b>CONSTANTLY</b>	
17	17	12	6	<b>GILLIAN WELCH</b> Acomy 0102 (18.98 CD) *	<b>TIME (THE REVELATOR)</b>	41	38	20	20	<b>EVA CASSIDY</b> Blix Street 10073 (16.98 CD)	<b>TIME AFTER TIME</b>
18	15	10	12	<b>PENNYWISE</b> Epitaph 86500 (16.98 CD)	<b>LAND OF THE FREE?</b>	42	50	36	60	<b>SOUNDTRACK</b> Doverbrook 39001/New Line (12.98/17.98)	<b>LOVE &amp; BASKETBALL</b>
19	18	13	14	<b>VARIOUS ARTISTS</b> Epitaph 86615 (4.98 CD)	<b>PUNK O RAMA 2001 VOL. 6</b>	43	26	39	3	<b>CRIMINALZ</b> Realtide 0028/Bayside (10.98/16.98)	<b>CRIMINAL ACTIVITY</b>
20	16	—	2	<b>GANGSTA BLAC</b> In The Paint 8193/Koch (12.98/18.98) *	<b>DOWN SOUTH FLAVA</b>	44	37	24	16	<b>VARIOUS ARTISTS</b> VP 1629 (9.98/15.98)	<b>REGGAE GOLD 2001</b>
21	11	—	6	<b>SOLDIERZ AT WAR</b> Military 59999 (9.98/13.98) *	<b>WHAZZUP JOE?</b>	45	NEW ENTRY	4	<b>DR. ED MONTGOMERY PRESENTS ALC</b> Apple 6101 (10.98/15.98)	<b>I STILL BELIEVE</b>	
22	22	17	6	<b>MR. SPITFLAME</b> Spitflame 70810/Stoney Burke (11.98/17.98) *	<b>TANGLE WIT ME VOL. 1</b>	46	49	50	5	<b>VARIOUS ARTISTS</b> Sub City 020 (15.98 CD)	<b>PLEA FOR PEACE TAKE ACTION</b>
23	27	22	15	<b>MARCO ANTONIO SOLIS</b> Fonovisa 657 (11.98/16.98) *	<b>MAS DE MI ALMA</b>	47	33	—	6	<b>G'FELLAS</b> Hit A Lux 51282/Triple XXX (16.98 CD)	<b>GANGSTER 4 LIFE</b>
24	8	—	2	<b>BAD BOY BILL</b> Max Compulsion 51005 (16.98 CD)	<b>BANGINTHEBOXFIVE</b>	48	NEW ENTRY	14	<b>BANDA EL RECODO</b> Fonovisa 6102 (8.98/12.98) *	<b>CONTIGO POR SIEMPRE...</b>	
						49	46	46	5	<b>MOSES TYSON, JR.</b> World Class Gospel 50007/Alpine (10.98/15.98)	<b>MUSIC</b>
						50	32	23	4	<b>DJ SCREW</b> Big Tymz 2001 (15.98/20.98) *	<b>THE LEGEND</b>

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 (Oro). ‡ 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. ©2001, Billboard/BPI Communications, and SoundScan, Inc.



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Billboard®

Top Internet Album Sales

THIS WEEK	LAST WEEK	WKS. ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	BILLBOARD 200 RANK
1	3	36	<b>SOUNDTRACK</b> ▲ Mercury (Nashville) 170069	<b>D Brother, Where Art Thou?</b>	16
2	4	11	<b>ALICIA KEYS</b> ▲ J 20002	<b>Songs In A Minor</b>	1
3	2	2	<b>AALIYAH</b> ▲ Blackground 10082*	<b>Aaliyah</b>	3
4	1	2	<b>BJORK</b> Elektra 62653/EEG	<b>Vespertine</b>	28
5	NEW		<b>SYSTEM OF A DOWN</b> American/Columbia 62240*/CRG	<b>Toxicity</b>	2
6	8	42	<b>ENYA</b> ▲ Reprise 47426/Warner Bros	<b>A Day Without Rain</b>	20
7	19	2	<b>AALIYAH</b> ▲ Blackground 10753	<b>One In A Million</b>	-
8	9	4	<b>ALISON KRAUSS &amp; UNION STATION</b> Rounder 610495/IDJMG	<b>New Favorite</b>	61
9	13	16	<b>STAIND</b> ▲ Flip/Elektra 62626/EEG	<b>Break The Cycle</b>	6
10	16	8	<b>INDIA.ARIE</b> ● Motown 013770/Universal	<b>Acoustic Soul</b>	51
11	12	27	<b>EVA CASSIDY</b> ● Blix Street 10045	<b>Songbird</b>	-
12	18	10	<b>GORILLAZ</b> ● Parlophone 33748/Virgin	<b>Gorillaz</b>	14
13	NEW		<b>AALIYAH</b> ▲ Blackground 41533*/Zomba	<b>Age Ain't Nothing But A Number</b>	-
14	15	25	<b>TRAIN</b> ▲ Aware/Columbia 69888/CRG	<b>Drops Of Jupiter</b>	29
15	NEW		<b>BOB DYLAN</b> Columbia 85975*/CRG	<b>Love And Theft</b>	-
16	5	2	<b>TOBY KEITH</b> DreamWorks (Nashville) 450297/Interscope	<b>Pull My Chain</b>	21
17	7	2	<b>MARY J. BLIGE</b> MCA 112616*	<b>No More Drama</b>	5
18	10	3	<b>MAXWELL</b> Columbia 67136*/CRG	<b>Now</b>	8
19	NEW		<b>SKILLET</b> Ardent 72507*	<b>Alien Youth</b>	-
20	14	2	<b>AFROMAN</b> Universal 014979	<b>The Good Times</b>	10
21	RE-ENTRY		<b>JILL SCOTT</b> ▲ Hidden Beach 62137*/Epic*	<b>Who Is Jill Scott? Words And Sounds Vol. 1</b>	56
22	22	6	<b>GILLIAN WELCH</b> Acony 0103*	<b>Time (The Revelator)</b>	-
23	RE-ENTRY		<b>THREE MO' TENORS</b> RCA Victor 63827*	<b>Three Mo' Tenors</b>	-
24	20	27	<b>DAVID GRAY</b> ▲ ATD 69351/RCA*	<b>White Ladder</b>	93
25	RE-ENTRY		<b>NELLY FURTADO</b> ▲ DreamWorks 450217/Interscope*	<b>Whoa, Nelly!</b>	31

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Billboard®

Top Soundtracks

THIS WEEK	LAST WEEK	WKS. ON	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	13	<b>O BROTHER, WHERE ART THOU? ▲</b>	Mercury 170069
2	2	6	<b>AMERICAN PIE 2 ●</b>	Republic 014494/Universal
3	3	5	<b>JAY AND SILENT BOB STRIKE BACK</b>	Universal 014713
4	4	13	<b>COYOTE UGLY ▲</b>	Curb 78703
5	5	13	<b>MOULIN ROUGE ▲</b>	Interscope 493035
6	7	7	<b>THE PRINCESS DIARIES</b>	Walt Disney 860731
7	8	13	<b>SHREK ●</b>	DreamWorks 450305/Interscope
8	6	6	<b>RUSH HOUR 2 ●</b>	Def Jam 586216*/IDJMG
9	9	13	<b>SAVE THE LAST DANCE ▲</b>	Hollywood 162288
10	10	13	<b>THE FAST AND THE FURIOUS ●</b>	Murder Inc./Def Jam 548832*/IDJMG
11	11	7	<b>DOWN FROM THE MOUNTAIN</b>	Last Highway 170221/Mercury (Nashville)
12	13	8	<b>JOSIE &amp; THE PUSSYCATS ●</b>	Play-Tone 85683/Epic
13	14	3	<b>SPONGEBOB SQUAREPANTS ORIGINAL THEME HIGHLIGHTS</b>	Nick/Jive 49500/Zomba
14	NEW		<b>ROCK STAR</b>	Posthuman 50238/Priority
15	NEW		<b>EXIT WOUNDS - THE ALBUM</b>	Blackground 10192
16	15	13	<b>PEARL HARBOR ●</b>	Hollywood 48113/Warner Bros.
17	18	6	<b>SWEET NOVEMBER</b>	Warner Sunset 47944/Warner Bros.
18	16	5	<b>GREASE ▲</b>	Polydor 825095/Universal
19	17	13	<b>REMEMBER THE TITANS ●</b>	Walt Disney 860687
20	12	2	<b>ROMEO MUST DIE - THE ALBUM ▲</b>	Blackground 49052*
21	19	13	<b>DUETS</b>	Hollywood 162241
22	24	3	<b>HEDWIG &amp; THE ANGRY INCH</b>	London-Sire 20024
23	23	3	<b>CAPTAIN CORELLI'S MANDOLIN</b>	Decca 467678
24	25	13	<b>LARA CROFT: TOMB RAIDER ●</b>	Elektra 62665/EEG
25	21	13	<b>ALMOST FAMOUS ●</b>	DreamWorks 450279/Interscope

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dro). ▲ Certification of 200,000 units (Platino). △\* Certification of 400,000 units (Multi-Platino). \* Asterisk indicates vinyl available. # indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications and SoundScan, Inc.

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Billboard®

Top Pop Catalog

All 3 charts are compiled from a national sample of retail store, mass merchant and internet sales reports collected, compiled, and provided by SoundScan®

THIS WEEK	LAST WEEK	2 WKS. AGO	TOTAL WKS.	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	THIS WEEK	LAST WEEK	2 WKS. AGO	TOTAL WKS.	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	-	2	<b>AALIYAH</b> ▲ Blackground 10753 (12.98/17.98)	<b>ONE IN A MILLION</b>	25	31	21	297	<b>NIRVANA</b> ◆* DGC 42425*/Interscope (12.98/18.98)	<b>NEVERMIND</b>
2	3	2	78	<b>ENYA</b> ▲ Reprise 46835/Warner Bros (12.98/18.98)	<b>PAINT THE SKY WITH STARS - THE BEST OF ENYA</b>	26	25	24	141	<b>KID ROCK</b> ◆ Top Dog/Lava/Atlantic 83119*/AG (12.98/18.98)*	<b>DEVIL WITHOUT A CAUSE</b>
3	2	1	248	<b>DEF LEPPARD</b> ▲ Mercury 528718/IDJMG (10.98/17.98)	<b>VAULT - GREATEST HITS 1980-1995</b>	27	40	48	77	<b>STAIND</b> ▲ Flip/Elektra 62356/EEG (12.98/18.98)*	<b>DYSFUNCTION</b>
4	9	15	359	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ Capitol 30334* (10.98/15.98)	<b>GREATEST HITS</b>	28	34	34	62	<b>STYX</b> ▲ A&M 540387/Universal (10.98/17.98)	<b>GREATEST HITS</b>
5	17	6	82	<b>U2</b> ▲ Island 524613/IDJMG (12.98/18.98)	<b>THE BEST OF 1980-1990</b>	29	29	19	488	<b>GUNS N' ROSES</b> ◆* Geffen 424148/Interscope (12.98/18.98)	<b>APPETITE FOR DESTRUCTION</b>
6	4	3	25	<b>EVA CASSIDY</b> Blix Street 10045 (11.98/16.98)	<b>SONGBIRD</b>	30	24	29	355	<b>AEROSMITH</b> ◆* Columbia 57367/CRG (7.98 EQ/11.98)	<b>AEROSMITH'S GREATEST HITS</b>
7	6	7	526	<b>METALLICA</b> ◆* Elektra 61113*/EEG (11.98/17.98)	<b>METALLICA</b>	31	28	22	206	<b>CREED</b> ▲ Wind-up 13049 (11.98/18.98)*	<b>MY OWN PRISON</b>
8	7	8	381	<b>TOM PETTY AND THE HEARTBREAKERS</b> ▲ MCA 110813 (12.98/18.98)	<b>GREATEST HITS</b>	32	21	11	101	<b>BLINK-182</b> ▲ MCA 111950 (12.98/18.98)	<b>ENEMA OF THE STATE</b>
9	5	4	637	<b>BOB MARLEY AND THE WAILERS</b> ◆* Tuff Gong/Island 846210/IDJMG (12.98/18.98)	<b>LEGEND</b>	33	33	28	116	<b>LIMP BIZKIT</b> ▲ Flip 490335*/Interscope (12.98/18.98)	<b>SIGNIFICANT OTHER</b>
10	0	5	109	<b>MOBY</b> ▲ V2 27049* (10.98/18.98)*	<b>PLAY</b>	34	22	23	501	<b>JIMMY BUFFETT</b> ▲ MCA 325633* (12.98/18.98)	<b>SONGS YOU KNOW BY HEART</b>
11	12	25	1275	<b>PINK FLOYD</b> ◆* Capitol 45001* (10.98/17.98)	<b>DARK SIDE OF THE MOON</b>	35	39	31	169	<b>AEROSMITH</b> ▲ Geffen 424716/Interscope (12.98/18.98)	<b>BIG ONES</b>
12	11	12	225	<b>ABBA</b> ▲ Polydor 517007/Universal (12.98/18.98)	<b>GOLD</b>	36	32	33	124	<b>MILES DAVIS</b> ▲ Legacy/Columbia 64935/CRG (7.98 EQ/11.98)	<b>KIND OF BLUE</b>
13	23	-	42	<b>SYSTEM OF A DOWN</b> ● American/Columbia 68924/CRG (7.98 EQ/11.98)*	<b>SYSTEM OF A DOWN</b>	37	42	40	369	<b>AC/DC</b> ◆* EastWest 92418/EEG (11.98/17.98)	<b>BACK IN BLACK</b>
14	19	30	269	<b>EAGLES</b> ▲ Geffen 424725/Interscope (12.98/18.98)	<b>HELL FREEZES OVER</b>	38	35	38	397	<b>CREEDENCE CLEARWATER REVIVAL</b> ▲ Fantasy 2* (12.98/17.98)	<b>CHRONICLE THE 20 GREATEST HITS</b>
15	14	16	563	<b>JAMES TAYLOR</b> ◆* Warner Bros. 3113 (7.98/11.98)	<b>GREATEST HITS</b>	39	41	39	60	<b>BEE GEES</b> ▲ Polydor 559220/Universal (12.98/18.98)	<b>ONE NIGHT ONLY</b>
16	15	10	201	<b>SHANIA TWAIN</b> ◆* Mercury (Nashville) 536003 (12.98/18.98)	<b>COME ON OVER</b>	40	38	36	185	<b>SADE</b> ▲ Epic 85267 (12.98 EQ/18.98)	<b>THE BEST OF SADE</b>
17	16	14	189	<b>DIXIE CHICKS</b> ◆* Monument 68195/Sony (Nashville) (10.98 EQ/17.98)*	<b>WIDE OPEN SPACES</b>	41	RE-ENTRY	469	469	<b>ELTON JOHN</b> ◆* Rocket/Island 512532/IDJMG (6.98/11.98)	<b>GREATEST HITS</b>
18	8	17	341	<b>MADONNA</b> ▲ Sire 26440*/Warner Bros (13.98/18.98)	<b>THE IMMACULATE COLLECTION</b>	42	43	26	497	<b>VAN MORRISON</b> ▲ Polydor 537459/Universal (12.98/18.98)	<b>THE BEST OF VAN MORRISON</b>
19	20	13	140	<b>GODSMACK</b> ▲ Republic 153190/Universal (12.98/18.98)*	<b>GODSMACK</b>	43	36	37	319	<b>SOUNDTRACK</b> ▲ Polydor 825095/Universal (12.98/18.98)	<b>GREASE</b>
20	27	20	110	<b>BON JOVI</b> ▲ Mercury 529013/IDJMG (10.98/17.98)	<b>CROSS ROAD</b>	44	45	-	26	<b>THE BEACH BOYS</b> Capitol 21860 (10.98/17.98)	<b>THE GREATEST HITS VOLUME 1: 20 GOOD VIBRATIONS</b>
21	26	18	510	<b>JOURNEY</b> ◆* Columbia 44493/CRG (11.98 EQ/17.98)	<b>JOURNEY'S GREATEST HITS</b>	45	44	35	249	<b>SUBLIME</b> ▲ Gasoline Alley 111413/MCA (12.98/18.98)	<b>SUBLIME</b>
22	18	27	27	<b>TOBY KEITH</b> ▲ Mercury (Nashville) 558962 (11.98/17.98)	<b>GREATEST HITS VOLUME ONE</b>	46	RE-ENTRY	134	134	<b>AL GREEN</b> ▲ Hi/The Right Stuff 70800/Capitol (10.98/17.98)	<b>GREATEST HITS</b>
23	13	9	99	<b>WEEZER</b> ▲ DGC 424629/Interscope (10.98/11.98)*	<b>WEEZER</b>	47	48	42	228	<b>MATCHBOX 20</b> ◆* Lava/Atlantic 92721*/AG (10.98/17.98)*	<b>YOURSELF OR SOMEONE LIKE YOU</b>
24	37	32	97	<b>JOHN MELLENCAMP</b> ▲ Mercury 536738/IDJMG (11.98/17.98)	<b>THE BEST THAT I COULD DO 1978 - 1988</b>	48	47	45	115	<b>SANTANA</b> ◆* Arista 19080 (11.98/18.98)	<b>SUPERNATURAL</b>
						49	50	-	167	<b>BROOKS &amp; DUNN</b> ▲ Arista Nashville 13852/RMG (12.98/18.98)	<b>THE GREATEST HITS COLLECTION</b>
						50	RE-ENTRY	421	421	<b>QUEEN</b> ▲ Hollywood 161265 (11.98/17.98)	<b>GREATEST HITS</b>

● Albums with the greatest sales gain this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dro). ▲ Certification of 200,000 units (Platino). △\* Certification of 400,000 units (Multi-Platino). \* Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer Shows chart's largest unit increase. # indicates past Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.



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 (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.

112: B200 66; RBA 43; H100 17, 69; HA 17, 63; RA 27, 28; RBH 30, 31; T40 15  
2Pac: B200 168; RBA 65; RBC 6, 12, 13; RBH 91  
3 Doors Down: B200 111; A40 12; H100 39; HA 43; RO 20; T40 25  
311: MO 34  
3LW: B200 175; HSS 63

—A—

Aaliyah: B200 3; INT 3, 7, 13; PCA 1; RBA 2; RBC 1, 2; H100 28; HA 24; RA 10; RBH 10  
Abba: PCA 12  
Abigail: DC 28  
AC/DC: PCA 37  
George Acosta: EA 10; HS 28; IND 16  
Yolanda Adams: CC 13, 22; GA 4, 8, 35; RBA 93  
Adema: MO 16; RO 18  
Trace Adkins: CS 19  
Aerosmith: B200 179; PCA 30, 35  
Afro Celt Sound System: HS 32; WM 1; A40 27  
Afroman: B200 10; INT 20; RBA 9; H100 19; HA 16; MO 21; RA 37; RBH 41; RS 68; T40 18  
Pepe Aguilar: IND 34; LA 17; RMA 11; LPS 11; LT 6; RMS 12  
Christina Aguilera: B200 158; IND 8; LA 32; LPA 12  
Gerald Albright: CJ 25  
ALC: GA 17; IND 45  
Alegres De La Sierra: LT 38; RMS 18  
Ley Alejandro: LPS 20; LT 37  
Alice In Chains: B200 141  
Allen Ant Farm: B200 18; H100 43; HA 39; MO 2; RO 24; T40 40  
Gary Allan: CA 32; CS 28  
Allure: HSS 10; RBH 50; RS 7  
Karrin Allyson: JZ 24  
Herb Alpert: CJ 20  
Amber: DC 12  
American Head Charge: HS 17  
American Hi-Fi: H100 64; HA 68; T40 35  
Sunshine Anderson: RBA 73; RA 74; RBH 75  
Jessica Andrews: B200 156; CA 22; AC 25; CS 35  
Los Angeles Azules: B200 166; HS 6; LA 2; RMA 2  
Los Angeles De Charlie: LA 57; RMS 37  
Marc Anthony: LA 33; TSA 3  
Marc Antoine: CJ 17  
India.Arie: B200 51; INT 10; RBA 27; A40 40; RA 40; RBH 47  
Ricardo Arjona: LPS 30; TSS 28  
Louis Armstrong: JZ 16  
Joe Arroyo: TSA 14  
ATB: EA 10; HS 28; IND 16; DC 19  
A\*Teens: B200 169

Aubrey: DC 2  
Avalon: CC 14  
Ramon Ayala: LT 24; RMS 10  
Ramon Ayala Y Sus Bravos Del Norte: LA 40; RMA 19  
Ayana: H100 85; RA 26; RBH 28  
Azul Azul: LA 30; LPA 11; DC 27; HSS 22; RMS 32

—B—

Baby: H100 99; RA 42; RBH 42; RS 69  
Babyface: H100 98; HSS 14; RA 38; RBH 45; RS 9  
Backstreet Boys: B200 184; AC 6; H100 87  
Bad Azz: B200 198; RBA 48; RBH 100  
Bad Boy Bill: EA 14; IND 24  
Erykah Badu: A40 25  
Baha Men: IND 28; WM 2  
David Ball: CS 37  
Marcia Ball: BL 10  
Bamada: WM 5  
Banda El Limon: LT 50; RMS 22  
Banda El Recodo: IND 48; LA 20, 67, 69; RMA 12; LT 12; RMS 2, 9  
Banda Machos: LA 55  
Buju Banton: RE 9  
Barenaked Ladies: A40 13  
Basement Jaxx: DC 21  
BBMak: AC 12  
The Beach Boys: PCA 44  
The Beatles: B200 108  
Beautiful Creatures: RO 39  
Bee Gees: PCA 39  
Beenie Man: RE 6  
Joshua Bell: CX 11  
Tony Bennett: JZ 23  
Better Than Ezra: A40 16  
Big Kahuna: JZ 22  
Big Pun: TSS 31  
Bilal: B200 99; RBA 29; HSS 35; RA 46; RBH 49; RS 45, 75  
Fabio Biondi: CL 13  
Bjork: B200 28; EA 1; INT 4  
Clint Black: CS 56  
Black Eyed Peas: HSS 65  
Black Rob: H100 46; HA 44; RA 22; RBH 23  
The Black Crowes: RO 29  
Terence Blanchard: JZ 7  
Memphis Bleek: RBH 84  
Blessed: CC 29; GA 11; IND 30  
Mary J. Blige: B200 5; INT 17; RBA 1; RBC 8, 9, 20; H100 9; HA 8; HSS 43; RA 3, 64; RBH 4, 76; RS 27; T40 31  
The Blind Boys Of Alabama: GA 29  
Blink-182: B200 46; PCA 32; H100 100; MO 23, 36  
Andrea Bocelli: CL 1, 2  
Bon Jovi: PCA 20  
Bond: CX 2; HS 15  
Krazy Bone: B200 53; RBA 21  
Michelle Branch: B200 84; A40 10; H100 37; HA 41; T40 19  
Rick Braun: CJ 18, 21  
Bravehearts: HSS 74; RS 67  
Michael Brecker: JZ 18  
Jim Brickman: NA 12; AC 18  
Sarah Brightman: CX 5, 13; DSA 14; HSS 62  
Chad Brock: CS 48  
Brooks & Dunn: B200 123; CA 16; CCA 4; PCA 49; CS 6; H100 45; HA 40  
Garth Brooks: CCA 20  
Brotha Lynch Hung: B200 100; RBA 23  
Foxy Brown: B200 75; RBA 22; RA 49; RBH 48; RP 17; RS 42  
Junior Brown: CA 70  
Shannon Brown: CS 52  
Jimmy Buffett: PCA 34  
Bush: MO 22; RO 23  
Busta Rhymes: H100 88; RA 30; RBH 33  
Apostle Thomas Isalah Butler: GA 32  
Butthole Surfers: B200 185; MO 27  
Tracy Byrd: CA 40; CS 33

—C—

Athena Cage: HSS 30; RS 40  
Chris Cagle: CA 33; HS 27; CS 58; H100 96  
Cake: B200 67; A40 33; MO 19  
Maria Callas: CL 14  
The Calling: HS 22; A40 32  
Cameo: DC 47; DSA 10; H100 95; HSS 4  
Los Caminantes: LA 58  
Blu Cantrell: B200 34; RBA 17; H100 4; HA 3; HSS 61; LPS 35; RS 53; T40 3; TSS 33  
Mariah Carey: AC 22; DC 47; DSA 10; H100 95; HSS 4; RBH 53; RS 5  
Guiliano Carmignola: CL 6  
Mary Chapin Carpenter: CA 42  
Rodney Carrington: CA 50  
Kurt Carr: CC 24; GA 9  
Kurt Carr Singers: CC 24; GA 9  
Jeff Carson: CA 43; CS 20  
Aaron Carter: B200 32, 109  
Leslie Carter: HSS 60  
Case: RBA 83; H100 31; HA 33; HSS 36, 75; RA 12; RBH 11, 93; RP 4; RS 20, 47  
Johnny Cash: CCA 6  
Eva Cassidy: IND 41; INT 11; PCA 6  
C-BO: B200 100; RBA 23  
Ceevox: DC 38  
Manu Chao: LA 21; LPA 7  
Chayanne: LA 62; LPS 34  
The Chemical Brothers: DC 37  
Kenny Chesney: B200 81; CA 8; CS 24

Chicago Symphony Orchestra: CL 12  
El Chichicuilote: LA 44  
Chili Hi Fly: DC 50  
Chocolate: LPS 33; LT 42; RMS 40  
Charlotte Church: CX 9  
Cincinnati Symphony Orchestra: CL 3  
Cirque Du Soleil: WM 11  
City High: B200 73; RBA 70; H100 35; HA 38; RA 68; RBH 78; T40 20  
Eric Clapton: BL 2; AC 13  
Jameson Clark: CS 55  
Roland Clark: DSA 21  
Jimmy Cliff: RE 15  
Linda Clifford: DC 42  
Patsy Cline: CCA 7, 13  
Rosemary Clooney: JZ 22  
Club 3D: LT 47; TSS 13  
Tammy Cochran: CA 31; HS 24; CS 15  
Coldplay: B200 138; A40 34  
John Coltrane: JZ 6, 20, 21  
Confederate Railroad: CA 63; CS 54  
Conjunto Primavera: LA 22; RMA 13; LT 22, 23; RMS 7, 8  
Coo Coo Cal: H100 92; HSS 7; RA 66; RBH 34; RP 2; RS 4  
Copa Cat Pack: JZ 22  
Cormega: B200 187; HS 10; IND 10; RBA 33  
The Corrs: AC 28  
Nikka Costa: HS 19  
Elvis Costello: CX 10  
Costumbre: RMS 23  
Deborah Cox: DC 1  
Jimmy Cozier: B200 197; RBA 53; H100 97; HSS 21; RA 47; RBH 38; RS 22  
The Cranberries: A40 31  
Beverly Crawford: GA 38  
Randy Crawford: CJ 12  
Robert Cray: BL 8  
Creed: B200 113; PCA 31  
Creedence Clearwater Revival: PCA 38  
Criminalz: IND 43; RBA 79  
Cristian: LA 14; LPA 4; LPS 1, 16; LT 2; TSS 15  
Celia Cruz: TSA 18  
The Crystal Method: B200 103; EA 2; DC 11  
Cuban Link: TSS 31  
Cuisillos De Arturo Macias: LT 32; RMS 15  
Brian Culbertson: CJ 4  
The Cult: RO 34  
Mark Curry: H100 46; HA 44; RA 22; RBH 23

—D—

D12: B200 30; RBA 24; H100 80; HSS 6; RBH 67; RP 8; RS 25  
Da Beatminerz: HS 33; RBA 51  
Da Brat: RBH 53; RS 5  
Daft Punk: B200 147; EA 5; DC 9  
Gigi D'Agostino: EA 13; HS 49; H100 78; T40 36  
Lola Damone: HSS 44; RBH 83; RP 13; RS 31  
Damozel: RS 61  
Charlie Daniels: CCA 23  
The Charlie Daniels Band: CCA 16  
Dark Lotus: IND 33  
Darude: EA 8; HS 23; IND 14; DSA 24; H100 94  
Craig David: B200 43; RBA 34; DSA 9; H100 16; HA 21; HSS 9; RBH 60; RS 12; T40 12  
Miles Davis: JZ 11, 17; PCA 36  
Days Of The New: RO 21  
dc Talk: CC 39  
Default: RO 40  
Def Leppard: PCA 3  
Delerium: NA 8  
John Denver: CCA 9  
Depeche Mode: DC 5; DSA 12; HSS 52  
Destiny's Child: B200 26; RBA 31; DC 13; DSA 3, 15; H100 62; HSS 11, 64; RBH 55; RS 6, 59  
Louie DeVito: EA 15; IND 29  
Dez: CC 25; GA 10; IND 27; RBA 62  
Diamond Rio: CA 36; AC 7; CS 36  
Neil Diamond: B200 91; AC 29  
Dido: B200 87; A40 18, 26; AC 2; DC 10; H100 48; HA 47  
Joe Diffie: CS 34  
Digital Allies: DSA 17; HSS 66  
Disturbed: B200 33; MO 8; RO 7  
Dana Divine: DSA 23; RS 35  
Dixie Chicks: B200 116; CA 12; CCA 2; PCA 17; CS 25  
DJ Romain: DC 42  
DJ Screw: IND 50; RBA 96  
DMX: RBC 16; HSS 39; RA 48, 63; RBH 52, 58; RP 10; RS 28  
Domingo: TSS 31  
Dominic: TSS 36  
The Donz: HSS 23; RBH 90; RS 15  
The Doobie Brothers: B200 142  
Dream: B200 161; DSA 6; H100 90; HSS 5; RBH 89; RS 13  
Dream Street: B200 55; IND 3  
Drowning Pool: B200 23; MO 12; RO 9  
Drunken Master: HSS 44; RBH 83; RP 13; RS 31  
Dub Pistols: DC 17  
Huey Dunbar: LA 71; TSA 9; LPS 13; LT 8; TSS 5  
Jermaine Dupri: RA 51; RBH 54; RS 64  
Rocio Durcal: LA 46; LPA 17; LPS 21; LT 31  
Bob Dylan: INT 15  
Dynamix: DC 26

—E—

Eagles: PCA 14  
Kurt Elling: JZ 12

Missy "Misdemeanor" Elliott: B200 39; RBA 25; H100 15; HA 14; RA 9, 41; RBH 9, 44; T40 28  
Richard Elliot: CJ 2  
Eminem: B200 195  
Empty Mynd: RP 16; RS 41  
Enya: B200 20; INT 6; NA 1; PCA 2; A40 9; AC 4; H100 27; HA 26; T40 26  
Gloria Estefan: HSS 69  
Esthero: DC 41  
Melissa Etheridge: B200 107; A40 24  
Faith Evans: RA 32, 33; RBH 35, 36  
Rev. Clay Evans And The AARC Mass Choir: GA 16; IND 40  
Sara Evans: B200 118; CA 13; CS 47  
Eve 6: B200 181; A40 15; H100 58; HA 55; T40 30  
Eve: B200 77; RBA 64; H100 8; HA 7; RA 45, 68; RBH 51, 78; T40 4  
Nina Eve: DC 26  
Cesaria Evora: WM 3  
Exhale: HSS 25; RBH 86; RS 10

—F—

Fabulous: H100 29; HA 27; RA 13, 44; RBH 14, 46; RP 25; RS 54  
Faithless: DC 29  
Jody Farias: LT 24; RMS 10  
Fat Joe: RA 69; RBH 79  
Alejandro Fernandez: LPS 26  
Vicente Fernandez: HS 45; LA 9, 10; RMA 6, 7; LT 17; RMS 5  
FFH: B200 131; CC 2  
La Firma: RMS 27  
First Choice: DC 23  
Cevin Fisher: DC 4  
Five For Fighting: B200 60; A40 6; H100 53; HA 53; T40 27  
Ben Folds: MO 28  
Luis Fonsi: TSS 40  
Willa Ford: B200 150; DSA 4; H100 51; HA 72; HSS 18; T40 32  
Jeff Foxworthy: CA 60  
Russ Freeman: CJ 14  
Fuel: B200 59; A40 21; H100 66; HA 70; MO 32; RO 27; T40 39  
Fuerza Juvenil: LA 70; TSA 8  
Fulanito: TSS 24  
Nelly Furtado: B200 31; INT 25; A40 17; H100 38; HA 45; T40 21

—G—

Ana Gabriel: LA 74  
Juan Gabriel: LPS 10, 12; LT 9, 10; RMS 26  
Peter Gabriel: A40 27  
Jeffrey Gaines: A40 29  
Bill & Gloria Gaither And Their Homecoming Friends: CC 31  
Gaither Vocal Band: CC 35  
Galactic: CJ 7  
Europa Galante: CL 13  
Gangsta Blac: HS 41; IND 20; RBA 68  
Gangsta Boo: B200 127; RBA 35  
Marvin Gaye: RBC 11; H100 83; RA 24, 75; RBH 26, 82  
El General: LA 45; TSA 7  
G'Fellas: IND 47; RBA 75  
Angela Gheorghiu: CL 9  
Bebel Gilberto: WM 4  
Billy Gilman: CA 39, 46; CS 59  
Ginuwine: B200 15; RBA 13; H100 14; HA 13; RA 1; RBH 3; RS 55  
Gipsy Kings: LA 49; LPA 20; WM 7  
Godsmack: B200 122; PCA 19; MO 40; RO 13, 16, 19  
Good Charlotte: HS 30  
Good Fridays: DSA 23; RS 35  
Gorillaz: B200 14; INT 12; H100 57; HA 56; MO 5  
John Gott'li: HSS 70; RP 12; RS 30  
Suav Gotti: RS 63  
El Gran Combo: LPS 38; LT 21; TSS 2  
David Gray: B200 93; INT 24  
Macy Gray: A40 25; HSS 65  
James Grear & Company: GA 27  
Al Green: PCA 46; RBC 3  
Green Velvet: DC 33  
Pat Green: CS 50  
Andy Griggs: CS 22  
Grupo Bryndis: B200 194; HS 12; LA 4; RMA 4  
Grupo Exterminador: LA 23; RMA 14  
Grupo Mojado: RMS 25  
Grupo Niche: TSA 14  
Grupomania: TSS 35  
Guardianes Del Amor: LA 56  
Juan Luis Guerra 440: LA 72; TSA 10; LPS 24; LT 43; TSS 34  
Guns N' Roses: PCA 29  
Amaury Gutierrez: LPS 19; LT 33  
Buddy Guy: BL 1

—H—

James Hall & Worship And Praise: GA 21  
Fred Hammond: GA 30  
John Hammond: BL 12  
Handsome Devil: MO 29  
Gabriel Hardeman Delegation: GA 22  
Lisa Hartman Black: CS 56  
Tramaine Hawkins: GA 6; HS 44  
Pastor Woodrow Hayden And Shiloh: GA 12; IND 35  
Oscar A. Hayes & Abundant Life Fellowship: GA 33

Hayseed Dixie: CA 73  
Heatwave: DC 46  
Don Henley: AC 15  
Eddy Herrera: LT 45; TSS 12  
Hi-Tek: RA 71; RBH 74  
Elder Jimmy Hicks And The Voices Of Integrity: GA 24  
Faith Hill: B200 159; CA 23; CCA 18; AC 1, 20; CS 42; H100 79  
Pat Hodges: DC 40  
Billie Holiday: JZ 15  
Steve Holy: CS 31  
Rebecca Lynn Howard: AC 18  
Los Humildes: RMS 33  
Los Huracanes del Norte: LA 68; RMS 34

—I—

Billy Idol: B200 170  
Enrique Iglesias: LPS 9; LT 19  
Julio Iglesias: LPS 26  
Incubus: B200 92; A40 7; H100 22, 77; HA 22, 73; MO 3; RO 8; T40 14  
Information Society: DC 15  
Intocable: LA 31, 52; RMA 18; RMS 24  
Ronald Isley: B200 19; RBA 6; H100 21; HA 20; RA 6; RBH 7  
The Isley Brothers: B200 19; RBA 6; H100 21; HA 20; RA 6; RBH 7

—J—

Michael Jackson: H100 10; HA 9; RA 11; RBH 13; T40 13  
Alan Jackson: B200 120; CA 14, 52; CCA 12; CS 4; H100 42; HA 36  
Janet Jackson: B200 38; RBA 37; RBC 18; A40 28; AC 30; DC 35; H100 5; HA 15; HSS 2; RBH 25; RS 2; T40 8  
Jadakiss: B200 24; RBA 8; RA 35, 46, 56; RBH 39, 49, 63; RS 74  
Jagged Edge: B200 36; RBA 26; DSA 1; H100 3; HA 4; HSS 1; RA 8; RBH 1; RS 1; T40 10  
Jaguars: LA 25; LPA 8  
Jaheim: B200 88; RBA 28; H100 67; HA 62; RA 19; RBH 20; RS 60  
Jailbird: RP 14; RS 37  
Bishop T.D. Jakes & The Potter's House Mass Choir: CC 37; GA 14  
Boney James: CJ 21  
Etta James: BL 13; JZ 1  
Jamiroquai: DC 7  
Jarabe De Palo: LPS 27; TSS 27  
Jay-Z: RBA 59; RBC 5; H100 13; HA 11; HSS 16; RA 4, 43; RBH 6, 37; RP 15; RS 19, 39; T40 37  
Wyclef Jean: HSS 33; RS 62  
Jose Alfredo Jimenez: LA 42, 50; RMA 20  
Jimmy Eat World: B200 86; MO 18  
Jodeci: RBC 14  
Elton John: PCA 41; AC 21  
Carolyn Dawn Johnson: B200 130; CA 18; CS 10; H100 59; HA 54  
Jack Johnson: IND 32  
Syleena Johnson: RBA 95  
Jonell: RA 71; RBH 74  
George Jones: CCA 21; CS 53  
Journey: PCA 21  
Juanes: LA 41; LPA 16; LPS 31; TSS 30  
The Judds: CCA 14  
Jump 5: CC 17; HS 43  
Juvenile: B200 15; RBA 7; RBC 4; H100 65; HA 60; RA 21; RBH 21; RS 66

—K—

Kaci: HSS 68  
Anthony Kearns: WM 6  
Ronan Keating: A40 38; HSS 57  
John P. Kee: GA 25  
Toby Keith: B200 21, 155; CA 2, 21; CCA 3; INT 16; PCA 22; CS 2, 29; H100 32; HA 29  
Kelis: RA 49; RBH 48; RP 17; RS 42  
R. Kelly: B200 112; RBA 36; H100 50; HA 48; HSS 16; RA 16, 43, 69; RBH 15, 37, 79; RS 19, 46  
Sammy Kershaw: CA 66  
Hal Ketchum: CA 72  
Katie Keyes: B200 2; INT 2; RBA 5; H100 2; HA 2; HSS 67; RA 5; RBH 5; RS 38; T40 1; TSS 39  
Kid Rock: PCA 26  
B.B. King: BL 2  
Frankie Knuckles: DC 20  
Habib Koite: WM 5  
Kokane: RA 50; RBH 57  
Dave Koz: CJ 10  
Diana Krall: JZ 13  
Alison Krauss: CCA 22  
Alison Krauss & Union Station: B200 11; CA 5; INT 8  
Lenny Kravitz: B200 124; MO 39  
Danny Krivit: DC 42  
Kronos Quartet: CL 15  
Kurupt: B200 126; IND 5; RBA 50

—L—

La Ley: LPS 36  
k.d. lang: B200 136  
The Latin All Stars: LA 63, 64  
Kenny Lattimore: RA 70; RBH 73  
Tracy Lawrence: CS 51  
LeLe: RA 29; RBH 32  
Melina Leon: HS 40; LA 7; TSA 1; LPS 8; LT 15; TSS 9  
Gerald Levert: RA 60; RBH 69



James Levine: *CL* 12  
 Huey Lewis & The News: *AC* 24  
 LFO: B200 105; H100 44; HA 49; T40 23  
 The LFT Church Choir: *GA* 36  
 Liberacion: *LA* 59  
 Ottmar Liebert: *NA* 9, 15  
 Lifehouse: B200 76; A40 3; H100 11; HA 10; T40 6  
 Lil Bow Wow: B200 160; RBA 84; HSS 56; RA 57;  
 RBH 61; RP 18; RS 43  
 Lil' Flip: *RBA* 100  
 Lil Jon & The East Side Boyz: B200 115; IND 4;  
 RBA 32  
 Lil' Kim: *RA* 65; RBH 77  
 Lil' Mo: B200 182; RBA 60; RA 44, 52; RBH 46, 59  
 Lil' Romeo: B200 62; RBA 42; RA 73; RBH 72; RS  
 70  
 Lil' Wayne: *RBA* 85; H100 99; RA 42; RBH 42; RS  
 69  
 Lil' Zane: *HSS* 40; RP 23; RS 51  
 Limp Bizkit: B200 48; *PCA* 33  
 Linkin Park: B200 7; H100 84; MO 9, 20; RO 6, 35  
 Johannes Linstead: *NA* 10  
 Lit: *MO* 15; *RO* 31  
 Live: *MO* 25; *RO* 12  
 Lonestar: B200 64; *CA* 6; *CCA* 5; *AC* 26; *CS* 16, 21  
 Long Beach Dub Allstars: *MO* 33  
 Cachaito Lopez: *LA* 73; *TSA* 11; *WM* 13  
 Jennifer Lopez: B200 11; *RBA* 12; *DSA* 7; H100 1;  
 HA 1; *HSS* 31; *RA* 2; *RBH* 2; *RS* 16; T40 2  
 Jesus Lopez-Cobos: *CL* 3  
 The Love Doctor: *RBA* 76  
 Patty Loveless: *CA* 35  
 Ludacris: B200 110; *RBA* 63; H100 34; HA 32; *RA*  
 17; *RBH* 17, 53; *RS* 5, 56  
 Richard Luzzi: *DSA* 17; *HSS* 66

**-M-**

M&S Presents The Girl Next Door: *DC* 24  
 Baaba Maal: *WM* 15  
 Mack 10: H100 99; *RA* 42; *RBH* 42; *RS* 69  
 Kelli Mack: *HSS* 29; *RBH* 95; *RS* 17  
 Madison Avenue: *DC* 34  
 Madonna: B200 89; *PCA* 18; *DSA* 8, 16, 22; *HSS*  
 34, 51, 59  
 Mark McGuinn: *CA* 47; *IND* 38; *CS* 26  
 Cheb Mami: *DSA* 25  
 Victor Manuelle: *TSA* 17; *LT* 30; *TSS* 8  
 Eric Marienthal: *CL* 16  
 Bob Marley: *PCA* 9; *RBC* 17; *RE* 5  
 Bob Marley And The Wailers: B200 176; *RE* 1  
 Ky-Mani Marley: *RE* 12  
 Marsha: *DSA* 19; H100 91  
 Angie Martinez: *TSS* 31  
 Ricky Martin: *LA* 34; *LPA* 13  
 Rogelio Martinez: *RMS* 13, 17, 38  
 Mary Mary: B200 162; *CC* 5; *GA* 2; *RBA* 74  
 matchbox twenty: B200 114; *PCA* 47; A40 19, 20,  
 35; *AC* 3  
 Keiko Matsui: *CL* 3  
 Dave Matthews Band: B200 58; A40 4; H100 25;  
 HA 25; *MO* 38; T40 16  
 Max Groove: *CL* 23  
 Kevin Max: *CC* 20; *HS* 48  
 Maxwell: B200 8; *INT* 18; *RBA* 3; *RBC* 23; H100  
 54; HA 50; *RA* 14; *RBH* 16  
 Yo-Yo Ma: *CL* 4  
 Maze Featuring Frankie Beverly: *RBC* 19  
 Martina McBride: *CA* 69; *CS* 11; H100 75; HA 67  
 Lila McCann: *CA* 61  
 Delbert McClinton: *BL* 5; *CA* 57  
 Donnie McClurkin: B200 137; *CC* 3; *GA* 1; *RBA* 49  
 Brian McComas: *CS* 45  
 Liz McComb: *GA* 23  
 Susannah McCorkle: *JZ* 5  
 The Del McCoury Band: *CA* 67  
 Reba McEntire: *CA* 71; *CS* 13; H100 70; HA 61  
 Tim McGraw: B200 50, 95; *CA* 4, 9; *CS* 7, 44; H100  
 41; HA 35  
 Brian McKnight: B200 13; *RBA* 4; H100 74; HA 65;  
 RA 20; *RBH* 22  
 John Mellencamp: *PCA* 24; A40 40  
 Roy D. Mercer: *CA* 51, 56, 74  
 MercyMe: *CC* 19; *HS* 46  
 Jo Dee Messina: *CA* 30; *AC* 17; *CS* 44; H100 89  
 Metallica: *PCA* 7  
 Methrone: *HS* 14; *IND* 11; *RBA* 39  
 Edgar Meyer: *CL* 4  
 Mickey: H100 99; *RA* 42; *RBH* 42; *RS* 69  
 Luis Miguel: *LA* 65  
 Christina Milian: *DC* 18; H100 81; T40 38  
 Marcus Miller: *CL* 9  
 Ronnie Milsap: *CA* 58  
 Kylie Minogue: *DC* 32  
 Rob Mirage: *DC* 31  
 Mobb Deep: *RBH* 98  
 Moby: *PCA* 10; *HSS* 50  
 Mona Monet: *DC* 4  
 Jane Monheit: *IND* 25; *JZ* 2, 10  
 Ricardo Montaner: *LA* 27; *LPA* 9; *LPS* 5, 29; *LT* 18;  
 TSS 16  
 Pablo Montero: *LPS* 28  
 Dr. Ed Montgomery: *GA* 17; *IND* 45  
 Montgomery Gentry: B200 200; *CA* 28; *CS* 18, 38  
 Mandy Moore: B200 125  
 Morcheeba: *IND* 26  
 Lorie Morgan: *CA* 66  
 Van Morrison: *PCA* 42  
 Brandy Moss-Scott: *HSS* 42; *RBH* 92; *RS* 18  
 Mr. Cheeks: *RA* 53; *RBH* 56; *RS* 58  
 Mr. C The Slide Man: *RBA* 90

Mr. Spittflame: *IND* 22; *RBA* 66  
 Mr. Vegas: *RE* 4  
 Mudvayne: B200 151; *RO* 32  
 Nicole C. Mullen: B200 144; *CC* 4; *HS* 3  
 Ricky Munoz: *RMS* 27  
 Anne Murray: *CA* 53  
 Musiq Soulchild: *RBA* 56; H100 85; *RA* 26; *RBH*  
 28  
 Myra: *HS* 50  
 Mystic: *HS* 18; *RBA* 47

**-N-**

Nas: *HSS* 74; *RS* 67  
 Nate Dogg: H100 29, 34; HA 27, 32; RA 13, 17, 51;  
 RBH 14, 17, 54; RP 25; RS 54, 56, 64  
 Dave Navarro: B200 172  
 Ednita Nazario: *LPS* 25; *TSS* 29  
 Luna Negra: *NA* 9  
 Frankie Negron: *LA* 36; *TSA* 4; *LT* 25; *TSS* 4  
 Nelly: B200 44; *RBA* 41; *DSA* 1; H100 3; HA 4; *HSS*  
 1; RA 8, 58; *RBH* 1, 65, 81; *RS* 1; T40 10  
 Willie Nelson: *CCA* 11, 24  
 New Found Glory: *HS* 29  
 New Life Community Choir: *GA* 25  
 New Order: *DC* 8; *DSA* 5; *HSS* 27  
 Newsboys: *CC* 36  
 Nickel Creek: B200 177; *CA* 25; *HS* 9; *IND* 9; *CS*  
 60  
 Nickelback: B200 145; *HS* 4; H100 60; HA 57; *MO*  
 1; *RO* 1  
 Stevie Nicks: B200 154  
 Nicole: *RBH* 88  
 Tito Nieves: *LPS* 39; *LT* 41; *TSS* 11, 18  
 Nirvana: *PCA* 25  
 Nivea: *HSS* 8; *RS* 34  
 Noelia: *LPS* 40  
 Noreaga: *RA* 54; *RBH* 62; *RS* 65  
 The Notorious B.I.G.: *RBC* 24, 25; *RS* 71  
 'N Sync: B200 9, 173; *AC* 10; H100 63; HA 71; *LPS*  
 37; T40 33; *TSS* 25  
 La Nueva Patrulla 15: *TSS* 37  
 Nuwine: *RBA* 97  
 Nydia: *LA* 28; *LPA* 10; *LPS* 12; *LT* 10; *RMS* 26

**-O-**

The O'Jays: *RA* 55; *RBH* 64  
 Paul Oakenfold: *EA* 7; *HS* 20; *IND* 13  
 Mark O'Connor: *CL* 4  
 Jamie O'Neal: B200 199; *CA* 27; *HS* 13; *CS* 17, 39;  
 H100 61; HA 58  
 Orbital: *EA* 9; *HS* 26; *IND* 15  
 El Original De La Sierra: *LA* 26; *RMA* 16; *LT* 48;  
 RMS 20  
 Los Originales De San Juan: *LA* 11; *RMA* 8  
 Oro Solido: *TSS* 23  
 Stacie Orrico: *CC* 40  
 Ozzy Osbourne: *RO* 2  
 O-Town: B200 94; *AC* 11; *DSA* 2; H100 23; HA 30;  
 HSS 15; T40 24  
 OutKast: B200 178; *RBA* 92

**-P-**

Peteey Pablo: H100 49; *HSS* 3; *RA* 31; *RBH* 19; *RP*  
 1; *RS* 3  
 Lindsay Pagano: *HSS* 13  
 Jennifer Paige: A40 36  
 Palomo: *LA* 13; *RMA* 9; *LT* 4; *RMS* 1  
 Paola & Chiara: *DC* 44  
 Dolly Parton: *CA* 62  
 Brad Paisley: *CA* 29; *CS* 30  
 Pastor Troy: *RBA* 61  
 P. Diddy & The Bad Boy Family: B200 35; *RBA* 16  
 Miles Pena: *TSS* 19  
 Pennywise: *IND* 18  
 Pesado: *LT* 49; *RMS* 21  
 Pet Shop Boys: *DC* 30  
 Pete.: *RO* 37  
 Pete Lorimer: *DC* 46  
 Peter Rauhofer: *DC* 30  
 Tom Petty And The Heartbreakers: *PCA* 8  
 Kelly Joe Phelps: *BL* 15  
 The Philadelphia Experiment: *JZ* 14  
 Phillips, Craig And Dean: *CC* 21  
 Philly's Most Wanted: B200 191; *RBA* 67; *RA* 67;  
 RBH 70  
 Pink Floyd: *PCA* 11  
 Alexandre Pires: *LPS* 23; *LT* 40  
 Plus One: *CC* 18  
 P.O.D.: *MO* 24; *RO* 25  
 Point Of Grace: B200 192; *CC* 8  
 Ian Pooley: *DC* 41  
 Larry Poteat: *HSS* 49; *RBH* 97; *RP* 6; *RS* 23  
 Jesse Powell: *RBA* 78; *RA* 61; *RBH* 68  
 Po' White Trash And The Trailer Park Symphony:  
 HSS 32; *RBH* 85; *RP* 3; *RS* 8  
 Pras: *HSS* 47; *RS* 73  
 Julio Preciado Y Su Banda Perla Del Pacifico: *LT*  
 44; *RMS* 19  
 Primer 55: *HS* 16  
 Celeste Prince: *DC* 25  
 Prince: B200 102; *RBA* 86  
 The Product G&B: *HSS* 33; *RS* 62  
 Project Pat: *RBA* 77  
 Pyscster: *RP* 21; *RS* 49  
 Public Announcement: *RBA* 54; *RA* 29; *RBH* 32  
 Puddle Of Mudd: B200 17; *MO* 7; *RO* 4  
 Puerto Rican Power: *LT* 46; *TSS* 14  
 Puff Daddy: H100 46; HA 44; *RA* 22; *RBH* 23, 87

**-Q-**

QB Finest: *HSS* 74; *RS* 67  
 Queen: *PCA* 50  
 A.B. Quintanilla Y Los Kumbia Kings: *LA* 5; *LPA* 1;  
*RMS* 30

**-R-**

Rabanes: *TSS* 38  
 Radical For Christ: *GA* 30  
 Radiohead: B200 132; *HSS* 24  
 Shabba Ranks: *RE* 11  
 Rascal Flatts: B200 190; *CA* 26; *HS* 11  
 Ravin: *WM* 14  
 Collin Raye: *CS* 43  
 Ray J: *RBA* 91; *RA* 59; *RBH* 66  
 Rayvon: *HSS* 38; *RS* 72  
 Redman: B200 186; *RBA* 71  
 Regina: *GA* 18  
 Relient K: *CC* 11; *HS* 25  
 Res: *HS* 47; *RBA* 88  
 Nicki Richards: *DC* 20  
 Lionel Richie: *AC* 14  
 Andre Rieu: *CL* 12  
 LeAnn Rimes: *CA* 34; *AC* 16, 27; *HSS* 19  
 The Rippingtons: *CL* 14  
 Rising Son: *HSS* 71; *RP* 19; *RS* 44  
 Jerry Rivera: *LPS* 17; *LT* 13; *TSS* 7  
 Juan Rivera: *LA* 29; *RMA* 17  
 Lupillo Rivera: *HS* 42; *LA* 8; *RMA* 5; *LT* 14; *RMS* 3,  
 31  
 RL: *RA* 65; *RBH* 77  
 Robbie Rivera: *DC* 6  
 Kenny Rogers: *CS* 49  
 Tito Rojas: *TSA* 12  
 German Roman Y Su Banda Republica: *RMS* 39  
 Royce Da 5'9": *RA* 62; *RBH* 71  
 Paulina Rubio: *HS* 34; *LA* 6; *LPA* 2; *LPS* 4; *LT* 11;  
*TSS* 20  
 Ruff Endz: *RBH* 84  
 Ja Rule: B200 83; *RBA* 52; *RBC* 21; *DSA* 7; H100 1,  
 31; HA 1, 33; *HSS* 31, 36; *RA* 2, 12; *RBH* 2, 11;  
*RP* 4; *RS* 16, 20; T40 2  
 Tim Rushlow: *CS* 46  
 RZA As Bobby Digital: B200 40; *IND* 1; *RBA* 11

**-S-**

S Club 7: *AC* 9; *HSS* 45  
 Sade: B200 119; *PCA* 40; *RBA* 69; *RBC* 15; *DSA* 18  
 Saliva: B200 104; *MO* 26; *RO* 15, 17  
 Gilberto Santa Rosa: *LA* 38; *TSA* 6; *LPS* 7; *LT* 7,  
 39; *TSS* 3, 10  
 Santana: *PCA* 48  
 Yoskar Sarante: *TSS* 22  
 Savage Garden: *AC* 19  
 Mark Schultz: *CC* 38  
 Jill Scott: B200 56; *INT* 21; *RBA* 19; H100 82; *RA*  
 23; *RBH* 24  
 Joan Sebastian: *IND* 31; *LA* 16, 53; *RMA* 10; *LT* 27;  
*RMS* 14  
 Secret Garden: *NA* 7  
 Bob Seger & The Silver Bullet Band: *PCA* 4  
 Selah: *CC* 34  
 Selena: *LA* 35; *LPA* 14  
 Sergio & Odair Assad: *CL* 10  
 Erick Sermon: H100 83; *RA* 24, 75; *RBH* 26, 82  
 Seven Channels: *RO* 33  
 Shaggy: B200 74; *RBA* 81; *HSS* 38; *RS* 72  
 Shakira: *LA* 39; *LPA* 15; *LPS* 22; *LT* 36  
 SheDaisy: *CCA* 15  
 Blake Shelton: B200 96; *CA* 10; *CS* 3; H100 24;  
 HA 28; *HSS* 12  
 Kenny Wayne Shepherd Band: *BL* 14  
 Si Se: *LA* 54  
 Beanie Sigel: B200 152; *RBA* 46  
 Silk: *RBA* 82  
 Jessica Simpson: B200 149; H100 68; HA 75; T40  
 34  
 Darren Curtis Skanson: *CL* 11  
 Skillet: *CC* 10; *HS* 21; *INT* 19  
 Skillz: *RP* 22; *RS* 50  
 Fatboy Slim: *EA* 11; *DSA* 21  
 Slipknot: B200 12; *RO* 30  
 Richard Smallwood With Vision: *GA* 5; *HS* 39  
 Smash Mouth: A40 5; H100 30; HA 34; T40 17  
 Esther Smith: *GA* 20  
 Snoop Dogg: B200 47; *IND* 2; *RBA* 14, 87; *RBC* 10;  
 RA 50, 65; *RBH* 57, 77, 100  
 Socios Del Ritmo: *RMS* 28  
 The Soggy Bottom Boys: *CS* 57  
 Soil: *RO* 26  
 Soldierz At War: *IND* 21  
 Marco Antonio Solis: *IND* 23; *LA* 12; *LPA* 3; *LPS* 6;  
*LT* 3; *RMS* 11  
 Son By Four: *TSA* 13  
 Sonicflood: *CC* 27  
 Sons Of The Desert: *CA* 75  
 Chris Soul: *DC* 31  
 Soujia Slim: *IND* 12; *RBA* 44  
 Soul Logic: *DC* 22  
 Soul'amour: *DC* 36  
 Bubba Sparxxx: H100 40; HA 37; *HSS* 55; *RA* 18;  
*RBH* 18; *RP* 11; *RS* 29  
 Britney Spears: B200 140  
 Chris Speeris: *MA* 11  
 Spyro Gyra: *CL* 8  
 St. Germain: *CL* 6  
 Staind: B200 6; *INT* 9; *PCA* 27; A40 8; H100 7; HA  
 6; *MO* 10, 13, 35; *RO* 5, 11, 22; T40 5  
 Jeffrey Steele: *CS* 41

Gwen Stefani: H100 8; HA 7; *HSS* 50; *RA* 45; *RBH*  
 51; T40 4  
 Stereolab: *HS* 35  
 Sting: *DSA* 25  
 St. Lunatics: B200 54; *RBA* 30  
 Stone Temple Pilots: *MO* 31; *RO* 28  
 George Strait: *CA* 45; *CCA* 17  
 Styles: *RA* 56; *RBH* 63; *RS* 74  
 Styx: *PCA* 28  
 Sublime: *PCA* 45  
 Sugar Ray: B200 90; A40 2; H100 18; HA 19; T40  
 11  
 Sugarbomb: A40 37  
 Sum 41: B200 27; H100 73; HA 66; *MO* 4  
 Sunkiss: *TSS* 31  
 Superb: *RP* 24; *RS* 52  
 Supervision: *RS* 57  
 Survivalist: *HSS* 37; *RBH* 99; *RP* 9; *RS* 26  
 Svala: *HSS* 54  
 Jubilant Sykes: *CL* 15  
 System Of A Down: B200 1; *INT* 5; *PCA* 13; *MO* 17;  
*RO* 14

**-T-**

Tait: *CC* 30  
 Tamia: *DC* 3; *DSA* 13; *HSS* 28; *RS* 36  
 Tank: *RBA* 57; *RA* 39; *RBH* 43  
 Ben Tankard: *GA* 40  
 Olga Tanon: *LA* 18; *TSA* 2; *LPS* 2; *LT* 1; *TSS* 1  
 Tantaric: B200 133; *MO* 30; *RO* 10  
 Tata + Brando: *HSS* 49; *RBH* 97; *RP* 6; *RS* 23  
 James Taylor: *PCA* 15  
 Johnnie Taylor: *BL* 9  
 Tech N9ne: *RBA* 72  
 Los Temerarios: *LA* 24; *RMA* 15; *RMS* 35  
 Tha Dogg Pound: B200 135; *IND* 6; *RBA* 55  
 Tha Eastsidaz: B200 47; *IND* 2; *RBA* 14; *RA* 50;  
*RBH* 57  
 Thalia: B200 167; *HS* 7; *LA* 3, 47; *LPA* 18; *RMA* 3;  
*LPS* 32; *RMS* 29  
 That Kid Chris: *DC* 39  
 Third Day: *CC* 15  
 Carl Thomas: *RA* 33; *RBH* 36  
 Dante Thomas: *HSS* 47; *RS* 73  
 Marty Thomas: *DC* 45  
 Cyndi Thomson: B200 101; *CA* 11; *CS* 1; H100 26;  
 HA 23; *HSS* 46

Three Mo' Tenors: *CS* 3; *HS* 38; *INT* 23  
 Los Tigres Del Norte: B200 148; *HS* 5; *IND* 7; *LA* 1;  
*RMA* 1; *LT* 16; *RMS* 4  
 Tigrillos: *LA* 61; *LT* 35; *RMS* 16  
 Aaron Tippin: *CA* 49; *CS* 40  
 Wayman Tisdale: *CL* 11  
 Tommy Castro Band: *BL* 4  
 Kevin Toney: *CL* 22  
 Tool: B200 68; H100 76; HA 69; *MO* 6; *RO* 3  
 Los Toros Band: *TSS* 26  
 Tommy Torres: *LPS* 18; *LT* 34  
 Tower Of Power: *CL* 15  
 Toya: B200 174; *HS* 8; *DSA* 20; H100 52; HA 59;  
*HSS* 20; *RS* 32; T40 29  
 Train: B200 29; *INT* 14; A40 1; *AC* 23; H100 12; HA  
 12; T40 9  
 Randy Travis: *CA* 44, 65; *CC* 26  
 Trickside: A40 30  
 Trick Daddy: B200 37; *RBA* 15; H100 20; HA 18;  
*RA* 7; *RBH* 8; *RP* 20; *RS* 48  
 Trick Pony: B200 134; *CA* 19; *CS* 12; H100 72; HA  
 74; *HSS* 41  
 Tricky: *MO* 25; *RO* 12  
 Los Tri-o: *LA* 15; *LPA* 5; *LPS* 14; *LT* 26  
 Travis Tritt: B200 129; *CA* 17, 68; *CCA* 25; *CS* 14;  
 H100 71; HA 64  
 Los Tucanes De Tijuana: *LA* 43; *LT* 20; *RMS* 6  
 Barbara Tucker: *DC* 16  
 Tonny Tun Tun: *TSS* 32  
 Shania Twain: *CCA* 1; *PCA* 16  
 Ronan Tynan: *WM* 6  
 Steve Tyrell: *JZ* 19  
 Tyrese: B200 157; *RBA* 58; *RA* 25; *RBH* 27  
 Moses Tyson, Jr.: *GA* 19; *IND* 49

**-U-**

U2: B200 78; *PCA* 5; A40 23; *DC* 49; *MO* 37; *RO*  
 38  
 UB40: *RE* 3  
 Uncle Kracker: B200 69; A40 11; *AC* 8; H100 33;  
 HA 31  
 Keith Urban: *CA* 38; *HS* 37; *CS* 8; H100 55; HA 51  
 Urban Knights: *CL* 1  
 Polo Urias Y Su Maquina Nortena: *RMS* 36  
 Usher: B200 22; *RBA* 10; *DSA* 11; H100 6, 93; HA  
 5; *HSS* 26; *RA* 15, 36; *RBH* 12, 40, 87; *RS* 14;  
 T40 7  
 Utah Saints: *DC* 48

**-V-**



SEPTEMBER 22 2001 **Billboard** Modern Rock Tracks™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
1	2	3	<b>HOW YOU REMIND ME</b> Republic/Universal	Nickelback
2	1	16	<b>SMOOTH CRIMINAL</b> New Line/DreamWorks	Alien Ant Farm
3	4	5	<b>I WISH YOU WERE HERE</b> Immortal/Epic	Incubus
4	3	22	<b>FAT LIP</b> Island/IDJMG	Sum 41
5	5	12	<b>CLINT EASTWOOD</b> Virgin	Gorillaz
6	6	19	<b>SCHISM</b> Toad/Digest/Universal	Tool
7	7	12	<b>CONTROL</b> Raw/Jess/Geffen/Interscope	Puddle Of Mudd
8	8	14	<b>DOWN WITH THE SICKNESS</b> Giant/Reprise	Disturbed
9	9	26	<b>CRAWLING</b> Warner Bros.	Linkin Park
10	9	25	<b>IT'S BEEN AWHILE</b> Flip/Elektra/EEG	Staind
11	11	10	<b>ISLAND IN THE SUN</b> Geffen/Interscope	Weezer
12	13	9	<b>BODIES</b> Wind up	Drowning Pool
13	17	4	<b>FADE</b> Flip/Elektra/EEG	Staind
14	12	22	<b>HASH PIPE</b> Geffen/Interscope	Weezer
15	19	3	<b>LIPSTICK AND BRUISES</b> Dirty Martin/RCA	Lit
16	16	11	<b>GIVING IN</b> Arista	Adema
17	20	8	<b>CHOP SUEY</b> American/Columbia	System Of A Down
18	22	11	<b>BLEED AMERICAN</b> DreamWorks	Jimmy Eat World
19	14	13	<b>SHORT SKIRT / LONG JACKET</b> Columbia	Cake
20	23	5	<b>IN THE END</b> Warner Bros.	Linkin Park
21	18	6	<b>BECAUSE I GOT HIGH</b> Universal	Afroman
22	35	2	<b>SPEED KILLS</b> Atlantic	Bush
23	15	19	<b>THE ROCK SHOW</b> MCA	Blink-182
24	28	3	<b>ALIVE</b> Atlantic	P.O.D.
25	21	7	<b>SIMPLE CREED</b> Radar/BMG/A&M	Live Featuring Tricky
26	26	4	<b>CLICK CLICK BOOM</b> Island/IDJMG	Saliva
27	24	6	<b>THE SHAME OF LIFE</b> Surf/Dog/Hollywood	Butthole Surfers
28	29	7	<b>ROCKIN' THE SUBURBS</b> Epic	Ben Folds
29	32	4	<b>MAKIN' MONEY</b> RCA	Handsome Devil
30	30	5	<b>ASTOUNDED</b> Maverick	Tantric
31	34	3	<b>HOLLYWOOD BITCH</b> Atlantic	Stone Temple Pilots
32	25	15	<b>BAD DAY</b> Epic	Fu\$4
33	33	6	<b>SUNNY HOURS</b> DreamWorks	Long Beach Dub Allstars
34	27	15	<b>YOU WOULDN'T BELIEVE</b> Volcano	Linkin Park
35	36	20	<b>OUTSIDE</b> Flip/Elektra/EEG	Weezer
36	NEW	2	<b>STAY TOGETHER FOR THE KIDS</b> MCA	Blige
37	38	2	<b>STUCK IN A MOMENT YOU CAN'T GET OUT OF</b> Interscope	U2
38	37	23	<b>THE SPACE BETWEEN</b> RCA	Dave Matthews Band
39	NEW	2	<b>DIG IN</b> Virgin	LeAnn Rimes
40	37	23	<b>GREED</b> Republic/Universal	LeAnn Rimes

SEPTEMBER 22 2001 **Billboard** Stream Rock Tracks™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
1	1	9	<b>HOW YOU REMIND ME</b> Republic/Universal	Nickelback
2	6	2	<b>GETS M</b> Toad/Digest/Universal	Tool
3	3	19	<b>SCHISM</b> Toad/Digest/Universal	Puddle Of Mudd
4	4	12	<b>CON</b> Flip/Elektra/EEG	Staind
5	2	25	<b>IT'S SICKNESS</b> Giant/Reprise	Disturbed
6	5	23	<b>CR HERE</b> Immortal/Epic	Incubus
7	7	15	<b>D</b> Raw/Jess/Geffen/Interscope	Drowning Pool
8	9	4	<b>I</b> Wind up	Tantric
9	8	18	<b>FADE</b> Flip/Elektra/EEG	Staind
10	10	14	<b>ISLAND IN THE SUN</b> Geffen/Interscope	Live Featuring Tricky
11	13	5	<b>UNIVERSAL</b> Universal	Godsmack
12	11	7	<b>AMERICAN/COLUMBIA</b> American/Columbia	System Of A Down
13	12	22	<b>HASH PIPE</b> Geffen/Interscope	Saliva
14	15	3	<b>SEASE</b> Island/IDJMG	Godsmack
15	17	2	<b>IN</b> Arista	Saliva
16	18	2	<b>AGICK</b> Republic/Universal	Adema
17	19	2	<b>KE THAT</b> Republic/Universal	Godsmack
18	20	2	<b>IG ON TO THIS</b> Outpost/Geffen/Interscope	3 Doors Down
19	21	2	<b>TSIDE</b> Flip/Elektra/EEG	Days Of The New
20	22	2	<b>PEED KILLS</b> Atlantic	Staind
21	23	2	<b>MOOTH CRIMINAL</b> New Noise/DreamWorks	Bush
22	24	2	<b>ALIVE</b> Atlantic	Alien Ant Farm
23	25	2	<b>HALO</b> J	P.O.D.
24	26	2	<b>BAD DAY</b> Epic	Soil
25	27	2	<b>HOLLYWOOD BITCH</b> Atlantic	Fuel
26	28	2	<b>SOUL SINGING</b> V2	Stone Temple Pilots
27	29	2	<b>LEFT BEHIND</b> Roadrunner	The Black Crowes
28	30	2	<b>LIPSTICK AND BRUISES</b> Dirty Martin/RCA	Slipknot
29	31	2	<b>DEATH BLOOMS</b> No Name/Epic	Lit
30	32	2	<b>BREATHE</b> Palm	Mudvayne
31	33	2	<b>RISE</b> Lava/Atlantic	Seven Channels
32	34	2	<b>IN THE END</b> Warner Bros.	The Cult
33	35	2	<b>HASH PIPE</b> Geffen/Interscope	Linkin Park
34	36	2	<b>SWEET DAZE</b> Warner Bros.	Weezer
35	37	2	<b>STUCK IN A MOMENT YOU CAN'T GET OUT OF</b> Interscope	Pete.
36	38	2	<b>WASTED</b> Warner Bros.	U2
37	39	2	<b>WASTING MY TIME</b> IVT	Beautiful Creatures
38	40	2	<b>WASTING MY TIME</b> IVT	Default

SEPTEMBER 22 2001 **Billboard** Top 40 Tracks™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
1	3	8	<b>FALLIN'</b> Arista	Alicia Keys
2	2	11	<b>I'M REAL</b> Epic	Jennifer Lopez Featuring Ja Rule
3	1	12	<b>HIT 'EM UP STYLE (OOPS!)</b> RedZone/Arista	Blu Cantrell
4	4	19	<b>LET ME BLOW YA MIND</b> Ruff Ryders/Interscope	Eve Featuring Gwen Stefani
5	5	13	<b>IT'S BEEN AWHILE</b> Staind	Staind
6	7	29	<b>HANGING BY A MOMENT</b> DreamWorks	Lifeshouse
7	8	12	<b>U REMIND ME</b> Arista	Usher
8	6	14	<b>SOMEONE TO CALL MY LOVER</b> Virgin	Janet
9	9	27	<b>DROPS OF JUPITER (TELL ME)</b> Columbia	Train
10	10	10	<b>WHERE THE PARTY AT</b> So So Def/Columbia	Jagged Edge W/Im Nelly
11	11	17	<b>WHEN IT'S OVER</b> Lava/Atlantic	Sugar Ray
12	12	11	<b>FILL ME IN</b> Wildstar/Atlantic	Craig David
13	17	3	<b>YOU ROCK MY WORLD</b> Epic	Michael Jackson
14	15	21	<b>DRIVE</b> Immortal/Epic	Incubus
15	14	18	<b>PEACHES &amp; CREAM</b> 112	112
16	16	15	<b>THE SPACE BETWEEN</b> RCA	Dave Matthews Band
17	13	11	<b>I'M A BELIEVER</b> DreamWorks/Interscope	Smash Mouth
18	18	5	<b>BECAUSE I GOT HIGH</b> Universal	Afroman
19	23	6	<b>EVERYWHERE</b> Maverick	Michelle Branch
20	20	20	<b>WHAT WOULD YOU DO?</b> Boogie Basement/Interscope	City High
21	22	7	<b>TURN OFF THE LIGHT</b> DreamWorks	Nelly Furtado
22	21	9	<b>START THE COMMOTION</b> Ideal/Mammoth/Hollywood	The Wiseguys
23	26	8	<b>EVERY OTHER TIME</b> LFO	LFO
24	19	17	<b>ALL OR NOTHING</b> J	O-Town
25	25	5	<b>BE LIKE THAT</b> Republic/Universal	3 Doors Down
26	27	6	<b>ONLY TIME</b> Reprise	Enya
27	31	6	<b>SUPERMAN (IT'S NOT EASY)</b> Five For Fighting	Five For Fighting
28	32	4	<b>ONE MINUTE MAN</b> The Gold Mind/Elektra/EEG	Missy "Misdemeanor" Elliott
29	33	8	<b>I DO!!</b> Arista	Toya
30	25	18	<b>HERE'S TO THE NIGHT</b> RCA	Eve 6
31	37	2	<b>FAMILY AFFAIR</b> MCA	Mary J. Blige
32	24	11	<b>I WANNA BE BAD</b> Lava/Atlantic	Willa Ford
33	35	3	<b>GONE</b> Jive	'N Sync
34	30	21	<b>IRRESISTIBLE</b> Columbia	Jessica Simpson
35	28	15	<b>FLAVOR OF THE WEAK</b> Island/IDJMG	American Hi-Fi
36	34	6	<b>I'LL FLY WITH YOU (L'AMOUR TOUJOURS)</b> Arista	Gigi O'Agostino
37	36	3	<b>IZZO (H.O.V.A.)</b> Roc-A-Fella/Def Jam/IDJMG	Jay-Z
38	39	2	<b>AM TO PM</b> Def Soul/IDJMG	Christina Milian
39	NEW	2	<b>BAD DAY</b> Epic	Incubus
40	NEW	2	<b>SMOOTH CRIMINAL</b> New Noise/DreamWorks	Alien Ant Farm

SEPTEMBER 22 2001 **Billboard** Adult Contemporary

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
1	1	17	<b>THERE YOU'LL BE</b> Hollywood/Warner Bros.	Dido
2	2	28	<b>THANK YOU</b> Arista	matchbox twenty
3	3	40	<b>IF YOU'RE GONE</b> Lava/Atlantic	Enya
4	4	32	<b>ONLY TIME</b> Reprise	Enya
5	5	44	<b>I HOPE YOU DANCE</b> MCA Nashville/Universal	Don Womack
6	6	19	<b>MORE THAN THAT</b> Jive	Uncle Kracker
7	7	21	<b>ONE MORE DAY</b> Arista Nashville	Uncle Kracker
8	8	18	<b>FOLLOW ME</b> Top Dog/Lava/Atlantic	S Club 7
9	9	15	<b>NEVER HAD A DREAM COME TRUE</b> A&M/Wintersco	'N Sync
10	10	51	<b>THIS I PROMISE YOU</b> Jive	O-Town
11	11	11	<b>ALL OR NOTHING</b> J	BBMak
12	12	11	<b>ALL OR NOTHING</b> J	BBMak
13	13	12	<b>GHOST OF YOU AND ME</b> Hollywood	Eric Clapton
14	14	12	<b>BELIEVE IN LIFE</b> Duck/Reprise	Lionel Richie
15	15	30	<b>ANGEL</b> Island/IDJMG	Don Henley
16	16	72	<b>TAKING YOU HOME</b> Warner Bros.	LeAnn Rimes
17	17	77	<b>I NEED YOU</b> Sparrow/Capitol/Curb	Jo Dee Messina
18	18	14	<b>BURN</b> Curb	Jo Dee Messina
19	19	6	<b>SIMPLE THINGS</b> Windham Hill	Savage Garden
20	20	102	<b>I KNEW I LOVED YOU</b> Columbia	Faith Hill
21	21	55	<b>THE WAY YOU LOVE ME</b> Warner	Elton John
22	22	3	<b>I WANT LOVE</b> Rocket/Universal	Mariah Carey
23	23	5	<b>NEVER TOO FAR</b> Virgin	Train
24	24	9	<b>DROPS OF JUPITER (TELL ME)</b> Columbia	Huey Lewis & The News
25	25	6	<b>LET HER GO AND STA</b> Island/IDJMG	Jessica Andrews
26	26	7	<b>WHO I AM</b> DreamWorks	Lonestar
27	27	3	<b>I'M ALREADY THEF</b> Atlantic	LeAnn Rimes
28	28	2	<b>SOON</b> Curb	The Corrs
29	29	5	<b>ALL THE LOVE I'VE</b> Jive	Neil Diamond
30	30	3	<b>YOU ARE THE</b> Epic	Janet

Compiled from a national sample of monitored 24 hours a day, 7 days a week. Top 40 Tracks awards based on 74 modern rock stations, 81 adult contemporary stations, 81 rhythmic Top 40 and Adult Top 40 stations. The 247 Top 40 Tracks J on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). © 2001, Billboard/BPI Communications.

SEPTEMBER 22 2001 **Billboard** Adult Top 40 Tracks™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
1	1	31	<b>DROPS OF JUPITER (TELL ME)</b> Columbia	Train
2	2	17	<b>WHEN IT'S OVER</b> Lava/Atlantic	Sugar Ray
3	3	31	<b>HANGING BY A MOMENT</b> DreamWorks	Lifeshouse
4	4	22	<b>THE SPACE BETWEEN</b> RCA	Dave Matthews Band
5	5	12	<b>I'M A BELIEVER</b> DreamWorks/Interscope	Smash Mouth
6	6	18	<b>SUPERMAN (IT'S NOT EASY)</b> Aware/Columbia	Five For Fighting
7	7	29	<b>DRIVE</b> Immortal/Epic	Incubus
8	8	14	<b>IT'S BEEN AWHILE</b> Flip/Elektra/EEG	Staind
9	9	13	<b>ONLY TIME</b> Reprise	Enya
10	10	9	<b>EVERYWHERE</b> Maverick	Michelle Branch
11	11	14	<b>FOLLOW ME</b> Top Dog/Lava/Atlantic	Uncle Kracker
12	12	14	<b>BE LIKE THAT</b> Republic/Universal	3 Doors Down
13	13	11	<b>FALLING FOR THE FIRST TIME</b> Reprise	Barenaked Ladies
14	14	10	<b>START THE COMMOTION</b> Ideal/Mammoth/Hollywood	The Wiseguys
15	15	10	<b>HERE'S TO THE NIGHT</b> RCA	Eve 6
16	16	11	<b>EXTRA ORDINARY</b> Era/Dry Goods/Beyond	Better Than Ezra
17	17	8	<b>TURN OFF THE LIGHT</b> DreamWorks	Nelly Furtado
18	18	44	<b>THANK YOU</b> Arista	Dido
19	19	51	<b>IF YOU'RE GONE</b> Lava/Atlantic	matchbox twenty
20	20	23	<b>MAD SEASON</b> Lava/Atlantic	matchbox twenty
21	21	13	<b>BAD DAY</b> Epic	Fuel
22	22	10	<b>NEVER LET YOU DOWN</b> RCA	The Verve Pipe
23	23	5	<b>STUCK IN A MOMENT YOU CAN'T GET OUT OF</b> Interscope	U2
24	24	11	<b>I WANT TO BE IN LOVE</b> Island/IDJMG	Melissa Etheridge
25	25	6	<b>SWEET BABY</b> Epic	Macy Gray Featuring Erykah Badu
26	26	12	<b>HUNTER</b> Arista	Dido
27	27	6	<b>WHEN YOU'RE FALLING</b> Real World/Virgin	Afro Celt Sound System Featuring Peter Gabriel
28	28	8	<b>SOMEONE TO CALL MY LOVER</b> Virgin	Janet
29	29	19	<b>IN YOUR EYES</b> Artemis	Jeffrey Gaines
30	30	10	<b>UNDER YOU</b> Wind up	Trickside
31	31	2	<b>ANALYSE</b> MCA	The Cranberries
32	32	2	<b>WHEREVER YOU WILL GO</b> RCA	The Calling
33	33	5	<b>SHORT SKIRT / LONG JACKET</b> Columbia	Cake
34	34	5	<b>TROUBLE</b> Capitol	Coldplay
35	35	4	<b>LAST BEAUTIFUL GIRL</b> Lava/Atlantic	matchbox twenty
36	36	4	<b>THESE DAYS</b> Ede/Hollywood	Jennifer Paige
37	37	3	<b>HELLO</b> RCA	Sugarbomb
38	38	3	<b>LOVIN' EACH DAY</b> A&M/Interscope	Ronan Keating
39	39	6	<b>LIFE ON A CHAIN</b> Columbia	Pete Yorn
40	40	2	<b>PEACEFUL WORLD</b> Columbia	John Mellencamp Featuring India.Arie



# The TouchTunes Digital Jukebox Most Played TOP 10

1.5 Million Americans Interact Weekly.  
Over 2 Million Plays a Week and Climbing...

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
<b>ROCK</b>						
COWBOY ATLANTIC		KID ROCK	1	1	1	102
SMOOTH (FEAT. ROB THOMAS)	ARISTA	SANTANA	2	4	3	101
WITH ARMS WIDE OPEN	WIND-UP	CREED	3	3	4	95
ONLY GOD KNOWS WHY	ATLANTIC	KID ROCK	4	2	2	74
KRYPTONITE	REPUBLIC UNIVERSAL	3 DOORS DOWN	5	5	5	62
HOTEL CALIFORNIA (LIVE)	GEFFEN RECORDS	EAGLES	6	6	6	5
HIGHER	WIND-UP	CREED	7	7	7	78
YOU SHOOK ME ALL NIGHT LONG	ATCO	AC/DC	8	8	8	19
SWEET HOME ALABAMA	MCA	LYNYRD SKYNYRD	9	9	10	17
MY OWN PRISON	WIND-UP	CREED	10	10	9	162

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
<b>POP</b>						
BELIEVE	WARNER BROS	CHER	1	1	1	152
MUSIC MAVERICK		MADONNA	2	2	2	43
DON'T SPEAK	TRAUMA	NO DOUBT	3	3	3	74
MAMBO NO. 5 (A LITTLE BIT OF...)	BMG RECORDS	LOU BEGA	4	5	4	128
LANDSLIDE	REPRISE	FLEETWOOD MAC	5	4	5	92
DANCING QUEEN	POLYDOR	ABBA	6	6	6	148
HOW'S IT GOING TO BE	ELEKTRA	THIRD EYE BLIND	7	7	7	16
IF YOU'RE GONE	ATLANTIC	MATCHBOX TWENTY	8	8	8	18
IF I HAD \$1000000	REPRISE	BARENAKED LADIES	9	9	9	9
TUBTHUMPING	REPUBLIC UNIVERSAL	CHUMBAWAMBA	10	10	*	22

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
<b>R&amp;B/RAP</b>						
IT WASN'T ME (FEAT. RICARDO DUCENT)	MCA	SHAGGY	1	1	1	14
LET'S GET IT ON	MOTOWN	MARVIN GAYE	2	2	2	176
RIDE WIT ME (FEAT. CITY SPUD)	UNIVERSAL RECORDS	NELLY	3	3	3	17
THE DOCK OF THE BAY	ATLANTIC	OTIS REDDING	4	4	4	92
WHAT'S GOING ON	MOTOWN	MARVIN GAYE	5	6	6	164
E.I.	UNIVERSAL RECORDS	NELLY	6	5	5	38
MERCY MERCY ME	MOTOWN	MARVIN GAYE	7	7	7	156
GET UP (SEX MACHINE)	POLYDOR	JAMES BROWN	8	8	8	176
CAN'T GET ENOUGH OF YOUR LOVE, BABE	MERCURY	BARRY WHITE	9	9	10	46
(HOT SH*T) COUNTRY GRAMMAR	UNIVERSAL RECORDS	NELLY	10	10	9	3

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
<b>COUNTRY</b>						
COPPERHEAD ROAD	MCA	STEVE EARLE	1	1	1	176
THIS KISS	WARNER BROS	FAITH HILL	2	2	2	114
MY MARIA	ARISTA	BROOKS & DUNN	3	3	3	176
POP A TOP	ARISTA	ALAN JACKSON	4	5	4	72
NEON MOON	ARISTA	BROOKS & DUNN	4	4	6	138
CRAZY	MCA	PATSY CLINE	6	6	5	184
FRIENDS IN LOW PLACES	CAPITOL NASHVILLE	GARTH BROOKS	7	7	7	3
LUCKENBACH, TEXAS	BMG RECORDS	WAYLON JENNINGS	8	8	9	55
AMIE	MERCURY	PURE PRAIRIE LEAGUE	9	10	8	34
AMARILLO BY MORNING	MCA	GEORGE STRAIT	10	9	10	25

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
<b>LATIN</b>						
BAILAMOS	INTERSCOPE	ENRIQUE IGLESIAS	1	1	1	130
LA BAMBA	WARNER BROS	LOS LOBOS	2	2	2	152
CORAZON ESPINADO (FEAT. MANA)	ARISTA	SANTANA	3	3	3	69
BIDI BIDI BOM BOM	EMI LATIN	SELENA	4	4	4	116
ME CAI DE LA NUBE	BMG RECORDS	CORNELIO REYNA	5	5	7	20
COMO LA FLOR	EMI LATIN	SELENA	6	7	9	88
QUIZAS SI, QUIZAS NO	POLYGRAM	LOS TOROS BAND	7	6	8	54
CLAVADO EN UN BAR	WEA LATINA	MANA	8	8	5	72
LA CUMBIA DEL GARROTE	UNIVERSAL RECORDS	LOS DEL GARROTE	9	9	6	54
SE ME OLVIDO OTRA VEZ	WEA LATINA	MANA	10	RE-ENTRY	78	

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
<b>INDIE</b>						
BAD MOON RISING	FANTASY	CREEDEnce CLEARWATER REVIVAL	1	3	2	20
WAIT AND BLEED	ROADRUNNER	SLIPKNOT	2	1	3	51
FOLSOM PRISON BLUES	SUN ENTERTAINMENT	JOHNNY CASH	3	2	1	82
DOWN ON THE CORNER	FANTASY	CREEDEnce CLEARWATER REVIVAL	4	4	4	27
HAVE YOU EVER SEEN THE RAIN?	FANTASY	CREEDEnce CLEARWATER REVIVAL	5	5	5	25
BORN ON THE BAYOU	FANTASY	CREEDEnce CLEARWATER REVIVAL	6	6	6	22
THE MIDNIGHT SPECIAL	FANTASY	CREEDEnce CLEARWATER REVIVAL	7	8	9	24
ONLY THE LONELY	ORBISON RECORDS	ROY ORBISON	8	7	7	104
FORTUNATE SON	FANTASY	CREEDEnce CLEARWATER REVIVAL	9	11	10	33
PROUD MARY	FANTASY	CREEDEnce CLEARWATER REVIVAL	10	9	11	40

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THIS WEEK			LAST WEEK			WKS. ON			TITLE	ARTIST (IMPRINT/PROMOTION LABEL)					
1	1	12	2	2	12	26	31	11	Only Time	Enya (Reprise)	51	34	15	Where The Blacktop Ends	Keith Urban (Capitol Nashville)
2	2	12	3	3	20	27	37	6	Can't Deny It	Fabulous Feat. Nate Dogg (Desert Storm/Elektra/EEG)	52	54	7	Six-Pack Summer	Phi Vassar (Arista Nashville)
3	3	20	4	4	17	28	26	13	Austin	Blake Shelton (Giant Nashville/WRN)	53	57	4	Superman (It's Not Easy)	Five Foot Lincoln (Arista Nashville)
4	4	17	5	5	15	29	25	15	I'm Just Talkin' About Tonight	Toyah (Capitol Nashville)	54	60	3	Complicated	Celine Dion (Arista Nashville)
5	5	15	6	6	24	30	21	16	All Or Nothing	Ja Rule Feat. Case (Murder Inc./Def Jam/DJMG)	55	46	16	Here's To The Night	Eve 6 (RCA)
6	7	24	7	7	22	31	29	29	Follow Me	Uncle Kracker (Top Dog/Lava/Atlantic)	56	61	5	Clint Eastwood	Goriz (Virgin)
7	6	22	8	8	9	32	27	10	Area Codes	Ludacris (Disturbing The Peace/Def Jam/DJMG)	57	59	3	How You Remind Me	Nickelback (Roadrunner)
8	13	9	9	9	3	32	27	10	Family Aff.	Mary J. Blige (MCA)	58	52	16	When I Think About Angels	James O'Neal (Mercury Nashville)
9	10	3	10	10	3	33	44	4	You Rock Me	Michael Jackson (A&M)	59	64	6	I Do!!	Toyah (Capitol)
10	8	33	11	11	9	34	28	10	Hanging By A Thread	Lifehouse (DreamWorks)	60	73	7	Set It Off	Juvenile (Cash Money/Universal)
11	12	9	12	12	9	35	36	6	Izzo (H.O.V.A.)	Jay-Z (Roc-A-Fella/Def Jam)	61	75	2	I'm A Survivor	Rebs (MCA Nashville)
12	9	28	13	13	9	36	43	5	Drops Of Jupiter	Train (Columbia)	62	63	13	Just In Case	Jahem (Dime Mini/Warner Bros)
13	19	9	14	14	11	37	56	2	Differences	Ginuwine (Epic)	63	69	2	Dance With Me	112 (Bad Boy/Arista)
14	15	11	15	15	14	38	52	21	One Minute Man	Missy "Misdemeanor" Elliott (The Island)	64	70	2	Love Of A Woman	Travis Tritt (Capitol Nashville)
15	11	14	16	16	6	39	50	5	Someone To Call My Love	Janet (Virgin)	65	67	2	Love Of My Life	Brian McKnight (Mercury/Universal)
16	14	6	17	17	24	40	38	10	Because I Got High	Altman (Universal)	66	72	4	Fat Lip	Sum 41 (Island/DJMG)
17	16	24	18	18	8	41	48	4	Peaches & Cream	112 (Bad Boy/Arista)	67	65	2	When God-Fearin' Women Get The Blues	Martina McBride (RCA Nashville)
18	22	8	19	19	17	42	43	8	I'm A Thug	Trick Daddy (Slip-N-Slide/Atlantic)	68	51	14	Flavor Of The Weak	American Hi-Fi (Island/DJMG)
19	17	17	20	20	12	43	43	7	When It's Over	Sugar Ray (Lava/Atlantic)	69	66	14	Schism	Tool (Ten/Reprise/Warner Bros)
20	23	11	21	21	12	44	43	7	Contagious	The Hilly Brothers (DreamWorks)	70	71	9	Bad Day	Fall Out Boy (Epic)
21	20	12	22	22	18	45	43	32	Fill Me In	Ciara David (Widstar/Atlantic)	71	—	1	Gone	Wyclef Jean (Jive)
22	18	32	23	23	10	46	43	10	Drive	Incubus (Immortal/Epic)	72	49	9	I Wanna Be Bad	Willa Ford (Lava/Atlantic)
23	30	10	24	24	17	47	43	10	What I Really Meant To Say	Cyndi Lauper (Capitol Nashville)	73	—	1	I Wish You Were Here	Incubus (Immortal/Epic)
24	39	3	25	25	17	48	43	3	Rock The Boat	Aaliyah (Blackground)	74	—	1	On A Night Like This	Trick Pony (Warner Bros/WRN)
25	24	17	26	26	2	49	43	50	The Space Between	Dave Matthews Band (RCA)	75	58	19	Irresistible	Sheryl Crow (Columbia)

Records with the greatest impressions increase. © 2001, Billboard/BPI Co. Track service, 875 stations in Top 40, Pop, R&B Hip Hop, Country, Latin, Rock/Blues computed by cross-referencing exact times of airplay with Arbitron listener data.

Scan, Inc. Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio airplay electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions. \* denotes airplay from the Hot 100.

THIS WEEK			LAST WEEK			WKS. ON			TITLE	ARTIST (IMPRINT/PROMOTION LABEL)					
1	2	5	26	25	13	27	24	4	U Re	Usher (A&M)	51	51	35	Don't Tell Me	Madonna (Maverick/Warner Bros)
2	1	4	27	24	4	28	30	25	Crysta	New Order (Virgin)	52	54	6	I Feel Loved	Depeche Mode (Mute/Reprise)
3	5	7	29	32	18	30	23	10	Strange	Tina Turner (Elektra)	53	47	8	Used To Love	Kirkcaldy (MCA)
4	3	9	31	34	20	32	23	10	Keep It Re	Keith Sweat (RCA)	54	48	8	The Real Me	Sade (Epic)
5	4	10	33	34	20	34	34	20	Hey Hey	Athena Cage (Priority)	55	61	2	Ugly	Brandy (Arista)
6	6	12	35	37	11	36	29	2	I'm Real	Jennifer Lopez Feat. Ja Rule (Arista)	56	50	3	Ghetto Girl	Lil Bow Wow (So So Def/Columbia)
7	8	12	37	44	3	37	44	3	Po' Punch	Blizz (Capitol)	57	57	14	Lovin' Each Day	Ronin Keating (A&M/Interscope)
8	10	10	38	40	20	38	40	20	Cluck Cluck	The Product G&B (Epic/J)	58	55	2	Gripping Grain	The Young Millenaires (Urban Spears/Urban Dreams)
9	9	16	39	36	2	39	36	2	What It Feels Like	Madonna (Maverick/Warner Bros)	59	60	48	Music	Madonna (Maverick/Warner Bros)
10	31	6	40	43	15	40	43	15	Love It	Bibal (Moyco/Interscope)	60	48	30	Like, Wow!	Leslie Carter (DreamWorks)
11	7	10	41	45	13	41	45	13	Living It Up	Ja Rule Feat. Case (Murder Inc./Def Jam)	61	53	12	Hit 'Em Up Style (Oops!)	Bliz Cantrell (RedZone/Arista)
12	11	16	42	38	2	42	38	2	Bounce	Smash Mouth (Flo Trifly/Treasure)	62	52	11	A Whiter Shade Of Pale	Sarah Brightman (Nemo Studio/Angel)
13	33	2	43	39	6	43	39	6	Angel	Shaggy Feat. Rayvon (MCA)	63	52	12	No More (Baby I'ma Do Right)	3LW (Arista/Epic)
14	12	12	44	43	15	44	43	15	We Right Here	DMX (Ruff Ryders/Def Jam/DJMG)	64	59	9	Survivor	Destiny's Child (Columbia)
15	14	10	45	45	13	45	45	13	None Tonight	Lil' Zane (Worldwide/Priority)	65	57	14	Request Line	Black Eyed Peas Feat. Macy Gray (Interscope)
16	15	26	46	41	18	46	41	18	On A Night Like This	Trick Pony (Warner Bros (Nashville/WRN))	66	52	12	Without You	Michael Allies Feat. Richard Luzz (Xtreme)
17	13	10	47	42	17	47	42	17	Bye-Bye Baby	Brandy (Arista)	67	52	12	Whin'	Keys (J)
18	16	16	48	49	7	48	49	7	I Wanna Be Bad	Willa Ford (Lava/Atlantic)	68	53	11	Disco	Boyz n the Hood (Epic)
19	19	55	49	49	7	49	49	7	Can't Fight The Moonlight	LeAnn Rimes (Curb)	69	54	11	Nowhere	Boyz n the Hood (Epic)
20	18	17	50	46	18	50	4								



# Billboard Modern Rock Tracks™

LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
		<b>NUMBER 1</b>	<b>1 Week At Number</b>
1	8	HOW YOU REMIND ME Roadrunner	Nickelback
2	16	SMOOTH CRIMINAL Rap-A-Lot/World Circuit	Alien Ant Farm
3	5	I WISH YOU WERE HERE Interscope	Incubus
4	22	FAT LIP Island/IDJMG	Sum 41
5	12	CLINT EASTWOOD Virgin	Gorillaz
6	19	SCHISM Too Discorsional/Vicino	Tool
7	12	CONTROL Rawles/Geffen/Interscope	Puddle Of Mudd
8	14	DOWN WITH THE SICKNESS Giant/Reprise	Disturbed
9	26	CRAWLING Warner Bros.	Linkin Park
10	25	IT'S BEEN AWHILE Flip/Elektra/EEG	Staind
11	10	ISLAND IN THE SUN Geffen/Interscope	Weezer
12	9	BODIES Wind-up	Drowning Pool
13	4	FADE Flip/Elektra/EEG	Staind
14	22	HASH PIPE Geffen/Interscope	Weezer
15	3	LIPSTICK AND BRUISES Dirty Marlin/RCA	Lit
16	11	GIVING IN Arista	Adema
17	20	CHOP SUEY American/Columbia	System Of A Down
18	11	BLEED AMERICAN DreamWorks	Jimmy Eat World
19	13	SHORT SKIRT / LONG JACKET Columbia	Cake
20	5	IN THE END Warner Bros.	Linkin Park
21	6	BECAUSE I GOT HIGH Universal	Afroman
22	2	SPEED KILLS Atlantic	Bush
23	19	THE ROCK SHOW MCA	Blink-182
24	3	ALIVE Atlantic	P.O.D.
25	7	SIMPLE CREED Radiosactive/MCA	Live Featuring Tricky
26	4	CLICK CLICK BOOM Island/IDJMG	Saliva
27	6	THE SHAME OF LIFE Surfing/Warner	Butt Hole Surfers
28	7	ROCKIN' THE SUBURBS Epic	Ben Folds
29	4	MAKIN' MONEY RCA	Handsome Devil
30	5	ASTOUNDED Maverick	Tantric
31	3	HOLLYWOOD BITCH Atlantic	Stone Temple Pilots
32	15	BAD DAY Epic	Fuel
33	6	SUNNY HOURS DreamWorks	Long Beach Dub Allstars
34	15	YOU WOULDN'T BELIEVE Voice Masters	311
35	20	OUTSIDE Flip/Elektra/EEG	Staind
36	2	STAY TOGETHER FOR THE KIDS MCA	Blink-182
37	2	STUCK IN A MOMENT YOU CAN'T GET OUT OF Interscope	U2
38	23	THE SPACE BETWEEN RCA	Dave Matthews Band
39	NEW	DIG IN Virgin	Lenny Kravitz
40	23	GREED Republic/Universal	Godsmack

# Billboard Mainstream Rock Tracks™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
			<b>NUMBER 1</b>	<b>2 Weeks At Number</b>
1	1	9	HOW YOU REMIND ME Roadrunner	Nickelback
2	6	2	GETS ME THROUGH Epic	Ozzy Osbourne
3	19	3	SCHISM Too Discorsional/Vicino	Tool
4	12	4	CONTROL Rawles/Geffen/Interscope	Puddle Of Mudd
5	25	2	IT'S BEEN AWHILE Flip/Elektra/EEG	Staind
6	23	5	CRAWLING Warner Bros.	Linkin Park
7	15	7	DOWN WITH THE SICKNESS Giant/Reprise	Disturbed
8	9	4	I WISH YOU WERE HERE Immortal/Epic	Incubus
9	18	8	BODIES Wind-up	Drowning Pool
10	14	10	ASTOUNDED Maverick	Tantric
11	5	13	FADE Flip/Elektra/EEG	Staind
12	11	7	SIMPLE CREED Radiosactive/MCA	Live Featuring Tricky
13	27	12	GREED Republic/Universal	Godsmack
14	8	15	CHOP SUEY American/Columbia	System Of A Down
15	6	17	CLICK CLICK BOOM Island/IDJMG	Saliva
16	50	18	AWAKE Republic/Universal	Godsmack
17	29	14	YOUR DISEASE Island/IDJMG	Saliva
18	11	16	GIVING IN Arista	Adema
19	29	2	BAD MAGICCK Republic/Universal	Godsmack
20	15	19	BE LIKE THAT Republic/Universal	3 Doors Down
21	22	5	HANG ON TO THIS Outpost/Geffen/Interscope	Days Of The New
22	19	25	OUTSIDE Flip/Elektra/EEG	Staind
23	2	30	SPEED KILLS Atlantic	Bush
24	6	24	SMOOTH CRIMINAL New Noise/DreamWorks	Alien Ant Farm
25	5	26	ALIVE Atlantic	P.O.D.
26	8	28	HALO J	Soil
27	15	23	BAD DAY Epic	Fuel
28	4	27	HOLLYWOOD BITCH Atlantic	Stone Temple Pilots
29	13	21	SOUL SINGING V2	The Black Crowes
30	5	33	LEFT BEHIND Roadrunner	Slipknot
31	2	38	LIPSTICK AND BRUISES Dirty Marlin/RCA	Lit
32	7	35	DEATH BLOOMS No Name/Epic	Mudwayne
33	6	32	BREATHE Peim	Seven Channels
34	20	34	RISE Lava/Atlantic	The Cult
35	NEW	35	IN THE END Warner Bros.	Linkin Park
36	15	36	HASH PIPE Geffen/Interscope	Weezer
37	13	31	SWEET DAZE Warner Bros.	Pete.
38	NEW	37	STUCK IN A MOMENT YOU CAN'T GET OUT OF Interscope	U2
39	2	37	WASTED Warner Bros.	Beautiful Creatures
40	NEW	40	WASTING MY TIME TVT	Default

# Billboard Top 40 Tracks™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
			<b>NUMBER 1</b>	<b>1 Week At Number</b>
1	3	8	FALLIN' Arista	Alicia Keys
2	2	11	I'M REAL Epic	Jennifer Lopez Featuring Ja Rule
3	1	12	HIT 'EM UP STYLE (OOPS!) RedZone/Arista	Blu Cantrell
4	4	19	LET ME BLOW YA MIND Epic	Eve Featuring Gwen Stefani
5	5	13	IT'S BEEN AWHILE Flip/Elektra/EEG	Staind
6	7	29	HANGING BY A MOMENT DreamWorks	Lifehouse
7	8	12	U REMIND ME Arista	Usher
8	6	14	SOMEONE TO CALL MY LOVER Virgin	Janet
9	9	27	DROPS OF JUPITER (TELL ME) Columbia	Train
10	10	10	WHERE THE PARTY AT So So Def/Columbia	Jagged Edge With Nelly
11	11	17	WHEN IT'S OVER Lava/Atlantic	Sugar Ray
12	12	11	FILL ME IN Wildstar/Atlantic	Craig David
13	17	3	YOU ROCK MY WORLD Epic	Michael Jackson
14	15	21	DRIVE Immortal/Epic	Incubus
15	14	18	PEACHES & CREAM 112	Bad Boy/Arista
16	16	15	THE SPACE BETWEEN RCA	Dave Matthews Band
17	13	11	I'M A BELIEVER Smash Mouth	Smash Mouth
18	18	5	BECAUSE I GOT HIGH Universal	Afroman
19	23	6	EVERYWHERE Maverick	Michelle Branch
20	20	20	WHAT WOULD YOU DO? City High	Boyz n the Bunch/Interscope
21	22	7	TURN OFF THE LIGHT DreamWorks	Nelly Furtado
22	9	9	START THE COMMOTION Ideal/Mammoth/Hollywood	The Wiseguys
23	26	8	EVERY OTHER TIME J	LFO
24	19	17	ALL OR NOTHING O-Town	J
25	5	29	BE LIKE THAT 3 Doors Down	3 Doors Down
26	27	6	ONLY TIME Reprise	Enya
27	31	6	SUPERMAN (IT'S NOT EASY) Aware/Columbia	Five For Fighting
28	32	4	ONE MINUTE MAN Missy 'Misdemeanor' Elliott	The Gold Mind/Elektra/EEG
29	33	8	I DO!! Arista	Toya
30	25	18	HERE'S TO THE NIGHT RCA	Eve 6
31	37	2	FAMILY AFFAIR MCA	Mary J. Blige
32	24	11	I WANNA BE BAD Lava/Atlantic	Will Ford
33	35	3	GONE Jive	'N Sync
34	30	21	IRRESISTIBLE Columbia	Jessica Simpson
35	28	15	FLAVOR OF THE WEAK American Hi-Fi	Island/IDJMG
36	34	6	I'LL FLY WITH YOU (L'AMOUR TOUJOURS) Arista	Gigi D'Agostino
37	36	3	IZZO (H.O.V.A.) Jay-Z	Rec-A-Fella/Def Jam/IDJMG
38	39	2	AM TO PM Def Soul/IDJMG	Christina Milian
39	NEW	40	BAD DAY Epic	Fuel
40	NEW	40	SMOOTH CRIMINAL Alien Ant Farm	Alien Ant Farm

# Billboard Adult Contemporary™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
			<b>NUMBER 1</b>	<b>10 Weeks At Number</b>
1	1	17	THERE YOU'LL BE Hollywood/Warner Bros.	Faith Hill
2	2	28	THANK YOU Arista	Dido
3	3	40	IF YOU'RE GONE Lava/Atlantic	matchbox twenty
4	4	32	ONLY TIME Reprise	Enya
5	5	44	I HOPE YOU DANCE MCA Nashville/Universal	Lee Ann Womack
6	6	19	MORE THAN THAT Jive	Backstreet Boys
7	7	21	ONE MORE DAY Arista Nashville	Diamond Rio
8	8	18	FOLLOW ME Top Dog/Lava/Atlantic	Uncle Kracker
9	17	15	NEVER HAD A DREAM COME TRUE A&M/Interscope	S Club 7
10	10	51	THIS I PROMISE YOU Jive	'N Sync
11	12	11	ALL OR NOTHING J	O-Town
12	9	20	GHOST OF YOU AND ME Hollywood	BBMak
13	14	12	BELIEVE IN LIFE Duck/Reprise	Eric Clapton
14	11	30	ANGEL Island/IDJMG	Lionel Richie
15	16	72	TAKING YOU HOME Warner Bros.	Don Henley
16	13	77	I NEED YOU Sparrow/Capitol/Curb	LeAnn Rimes
17	18	14	BURN Curb	Jo Dee Messina
18	20	6	SIMPLE THINGS Windham Hill	Jim Brickman Featuring Rebecca Lynn Howard
19	15	102	I KNEW I LOVED YOU Columbia	Savage Garden
20	19	55	THE WAY YOU LOVE ME Warner Bros.	Faith Hill
21	21	3	I WANT LOVE Rocket/Universal	Elton John
22	22	5	NEVER TOO FAR Virgin	Mariah Carey
23	23	9	DROPS OF JUPITER (TELL ME) Columbia	Train
24	24	6	LET HER GO AND START OVER Silverstone	Huey Lewis & The News
25	26	7	WHO I AM DreamWorks	Jessica Andrews
26	25	3	I'M ALREADY THERE BNA	Lonestar
27	30	2	SOON Curb	LeAnn Rimes
28	27	7	ALL THE LOVE IN THE WORLD 143/Lava/Atlantic	The Corrs
29	29	5	YOU ARE THE BEST PART OF ME Columbia	Neil Diamond
30	29	3	SOMEONE TO CALL MY LOVER Virgin	Janet

# Billboard Adult Top 40 Tracks™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
			<b>NUMBER 1</b>	<b>10 Weeks At Number</b>
1	1	31	DROPS OF JUPITER (TELL ME) Columbia	Train
2	2	17	WHEN IT'S OVER Lava/Atlantic	Sugar Ray
3	3	31	HANGING BY A MOMENT DreamWorks	Lifehouse
4	5	22	THE SPACE BETWEEN RCA	Dave Matthews Band
5	4	12	I'M A BELIEVER DreamWorks/Interscope	Smash Mouth
6	7	18	SUPERMAN (IT'S NOT EASY) Aware/Columbia	Five For Fighting
7	6	29	DRIVE Immortal/Epic	Incubus
8	8	14	IT'S BEEN AWHILE Flip/Elektra/EEG	Staind
9	13	8	ONLY TIME Reprise	Enya
10	9	13	EVERYWHERE Maverick	Michelle Branch
11	10	34	FOLLOW ME Top Dog/Lava/Atlantic	Uncle Kracker
12	12	14	BE LIKE THAT Republic/Universal	3 Doors Down
13	11	11	FALLING FOR THE FIRST TIME Reprise	Barenaked Ladies
14	15	10	START THE COMMOTION Ideal/Mammoth/Hollywood	The Wiseguys
15	14	25	HERE'S TO THE NIGHT RCA	Eve 6
16	18	11	EXTRA ORDINARY Extra Dry/Gods/Beyond	Better Than Ezra
17	16	8	TURN OFF THE LIGHT DreamWorks	Nelly Furtado
18	17	44	THANK YOU Arista	Dido
19	20	51	IF YOU'RE GONE Lava/Atlantic	matchbox twenty
20	19	23	MAD SEASON Lava/Atlantic	matchbox twenty
21	21	13	BAD DAY Epic	Fuel
22	22	10	NEVER LET YOU DOWN RCA	The Verve Pipe
23	25	5	STUCK IN A MOMENT YOU CAN'T GET OUT OF Interscope	U2
24	23	11	I WANT TO BE IN LOVE Island/IDJMG	Melissa Etheridge
25	26	6	SWEET BABY Epic	Macy Gray Featuring Erykah Badu
26	24	12	HUNTER Arista	Dido
27	27	6	WHEN YOU'RE FALLING Real World/Virgin	Afro Celt Sound System Featuring Peter Gabriel
28	28	8	SOMEONE TO CALL MY LOVER Virgin	Janet
29	30	19	IN YOUR EYES Aramis	Jeffrey Gaines
30	29	10	UNDER YOU Wind-up	Trickside
31	36	2	ANALYSE MCA	The Cranberries
32	37	2	WHEREVER YOU WILL GO RCA	The Calling
33	31	5	SHORT SKIRT / LONG JACKET Columbia	Cake
34	33	5	TROUBLE Capitol	Coldplay
35	NEW	35	LAST BEAUTIFUL GIRL Lava/Atlantic	matchbox twenty
36	34	4	THESE DAYS Edes/Hollywood	Jennifer Paige
37	38	3	HELLO RCA	Sugarbomb
38	32	8	LOVIN' EACH DAY A&M/Interscope	Ronan Keating
39	35	6	LIFE ON A CHAIN Columbia	Pete Yorn
40	39	2	PEACEFUL WORLD Columbia	John Mellencamp Featuring India Arie

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 100 mainstream rock stations, 74 modern rock stations, 81 adult contemporary stations and 78 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 247 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bulletins 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 are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). © 2001, Billboard/BPI Communications.



# The TouchTunes® TOP 10

ADVERTISMENT  
Digital Jukebox Most Played

1.5 Million Americans Interact Weekly.  
Over 2 Million Plays a Week and Climbing...

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
<b>ROCK</b>						
COWBOY	ATLANTIC	KID ROCK	1	1	1	102
SMOOTH (FEAT. ROB THOMAS)	ARISTA	SANTANA	2	4	3	101
WITH ARMS WIDE OPEN	WIND UP	CREED	3	3	4	95
ONLY GOD KNOWS WHY	ATLANTIC	KID ROCK	4	2	2	74
KRYPTONITE	REPUBLIC UNIVERSAL	3 DOORS DOWN	5	5	5	62
HOTEL CALIFORNIA (LIVE)	GEFFEN RECORDS	EAGLES	6	6	6	5
HIGHER	WIND-UP	CREED	7	7	7	78
YOU SHOOK ME ALL NIGHT LONG	ATCO	AC/DC	8	8	8	19
SWEET HOME ALABAMA	MCA	LYNYRD SKYNYRD	9	9	10	17
MY OWN PRISON	WIND UP	CREED	10	10	9	162
<b>POP</b>						
BELIEVE	WARNER BROS	CHER	1	1	1	152
MUSIC	MAVERICK	MADONNA	2	2	2	43
DON'T SPEAK	TRAUMA	NO DOUBT	3	3	3	74
MAMBO NO.5 (A LITTLE BIT OF...)	BMG RECORDS	LOU BEGA	4	5	4	128
LANDSLIDE	REPRISE	FLEETWOOD MAC	5	4	5	92
DANCING QUEEN	POLYDOR	ABBA	6	6	6	148
HOW'S IT GOING TO BE	ELEKTRA	THIRD EYE BLIND	7	7	7	16
IF YOU'RE GONE	ATLANTIC	MATCHBOX TWENTY	8	8	8	18
IF I HAD \$1000000	REPRISE	BARENAKED LADIES	9	9	9	9
TUBTHUMPING	REPUBLIC UNIVERSAL	CHUMBAWAMBA	10	10	*	22
<b>R&amp;B/RAP</b>						
IT WASN'T ME (FEAT. RICARDO DUCENT)	MCA	SHAGGY	1	1	1	14
LET'S GET IT ON	MOTOWN	MARVIN GAYE	2	2	2	176
RIDE WIT ME (FEAT. CITY SPUD)	UNIVERSAL RECORDS	NELLY	3	3	3	17
THE DOCK OF THE BAY	ATLANTIC	OTIS REDDING	4	4	4	92
WHAT'S GOING ON	MOTOWN	MARVIN GAYE	5	6	6	164
E.I.	UNIVERSAL RECORDS	NELLY	6	5	5	38
MERCY MERCY ME	MOTOWN	MARVIN GAYE	7	7	7	156
GET UP (SEX MACHINE)	POLYDOR	JAMES BROWN	8	8	8	176
CAN'T GET ENOUGH OF YOUR LOVE, BABE	MERCURY	BARRY WHITE	9	9	10	46
(HOT SH*T) COUNTRY GRAMMAR	UNIVERSAL RECORDS	NELLY	10	10	9	3
<b>COUNTRY</b>						
COPPERHEAD ROAD	MCA	STEVE EARLE	1	1	1	176
THIS KISS	WARNER BROS	FAITH HILL	2	2	2	114
MY MARIA	ARISTA	BROOKS & DUNN	3	3	3	176
POP A TOP	ARISTA	ALAN JACKSON	4	5	4	72
NEON MOON	ARISTA	BROOKS & DUNN	4	4	6	138
CRAZY	MCA	PATSY CLINE	6	6	5	184
FRIENDS IN LOW PLACES	CAPITOL NASHVILLE	GARTH BROOKS	7	7	7	3
LUCKENBACH, TEXAS	BMG RECORDS	WAYLON JENNINGS	8	8	9	55
AMIE	MERCURY	PURE PRAIRIE LEAGUE	9	10	8	34
AMARILLO BY MORNING	MCA	GEORGE STRAIT	10	9	10	25
<b>LATIN</b>						
BAILAMOS	INTERSCOPE	ENRIQUE IGLESIAS	1	1	1	130
LA BAMBA	WARNER BROS	LOS LOBOS	2	2	2	152
CORAZON ESPINADO (FEAT. MANA)	ARISTA	SANTANA	3	3	3	69
BIDI BIDI BOM BOM	EMI LATIN	SELENA	4	4	4	116
ME CAI DE LA NUBE	BMG RECORDS	CORNELIO REYNA	5	5	7	20
COMO LA FLOR	EMI LATIN	SELENA	6	7	9	88
QUIZAS SI, QUIZAS NO	POLYGRAM	LOS TOROS BAND	7	6	8	54
CLAVADO EN UN BAR	WEA LATINA	MANA	8	8	5	72
LA CUMBIA DEL GARROTE	UNIVERSAL RECORDS	LOS DEL GARROTE	9	9	6	54
SE ME OLVIDO OTRA VEZ	WEA LATINA	MANA	10	RE-ENTRY		78
<b>INDIE</b>						
BAD MOON RISING	FANTASY	CREEDENCE CLEARWATER REVIVAL	1	3	2	20
WAIT AND BLEED	ROADRUNNER	SLIPKNOT	2	1	3	51
FOLSOM PRISON BLUES	SUN ENTERTAINMENT	JOHNNY CASH	3	2	1	82
DOWN ON THE CORNER	FANTASY	CREEDENCE CLEARWATER REVIVAL	4	4	4	27
HAVE YOU EVER SEEN THE RAIN?	FANTASY	CREEDENCE CLEARWATER REVIVAL	5	5	5	25
BORN ON THE BAYOU	FANTASY	CREEDENCE CLEARWATER REVIVAL	6	6	6	22
THE MIDNIGHT SPECIAL	FANTASY	CREEDENCE CLEARWATER REVIVAL	7	8	9	24
ONLY THE LONELY	ORBISON RECORDS	ROY ORBISON	8	7	7	104
FORTUNATE SON	FANTASY	CREEDENCE CLEARWATER REVIVAL	9	11	10	33
PROUD MARY	FANTASY	CREEDENCE CLEARWATER REVIVAL	10	9	11	40

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CLAVADO EN UN BAR	WEA LATINA	MANA	8	8	5	72
LA CUMBIA DEL GARROTE	UNIVERSAL RECORDS	LOS DEL GARROTE	9	9	6	54
SE ME OLVIDO OTRA VEZ	WEA LATINA	MANA	10	RE-ENTRY		78
<b>INDIE</b>						
BAD MOON RISING	FANTASY	CREEDENCE CLEARWATER REVIVAL	1	3	2	20
WAIT AND BLEED	ROADRUNNER	SLIPKNOT	2	1	3	51
FOLSOM PRISON BLUES	SUN ENTERTAINMENT	JOHNNY CASH	3	2	1	82
DOWN ON THE CORNER	FANTASY	CREEDENCE CLEARWATER REVIVAL	4	4	4	27
HAVE YOU EVER SEEN THE RAIN?	FANTASY	CREEDENCE CLEARWATER REVIVAL	5	5	5	25
BORN ON THE BAYOU	FANTASY	CREEDENCE CLEARWATER REVIVAL	6	6	6	22
THE MIDNIGHT SPECIAL	FANTASY	CREEDENCE CLEARWATER REVIVAL	7	8	9	24
ONLY THE LONELY	ORBISON RECORDS	ROY ORBISON	8	7	7	104
FORTUNATE SON	FANTASY	CREEDENCE CLEARWATER REVIVAL	9	11	10	33
PROUD MARY	FANTASY	CREEDENCE CLEARWATER REVIVAL	10	9	11	40

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THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	12	<b>I'm Real</b>	Jennifer Lopez Feat. Ja Rule (Epic)	26	11	11	<b>Only Time</b>	Enya (Reprise)	51	34	15	<b>Where The Blacktop Ends</b>	Keith Urban (Capitol/Nashville)
2	2	12	<b>Fallin'</b>	Alicia Keys (J)	27	87	6	<b>Can't Deny It</b>	Fabulous Feat. Nuru Dogg (Desert Storm/Elektra/EEG)	52	54	7	<b>Six-Pack Summer</b>	Paul Simon (RCA Nashville)
3	3	20	<b>Hit 'Em Up Style (Oops!)</b>	Blaque Shelton (Giant Nashville/WRN)	28	26	13	<b>Austin</b>	Blake Shelton (Giant Nashville/WRN)	53	57	4	<b>Superman (It's Not Easy)</b>	Five For Fighting (Aware/Columbia)
4	4	17	<b>Where The Party At</b>	Jagged Edge Feat. Nelly (So So Def/Columbia)	29	5	15	<b>I'm Just Talkin' About Tonight</b>	Toby Keith (DreamWorks Nashville)	54	60	3	<b>Complicated</b>	Caroleyn Dawn Johnson (Arista Nashville)
5	5	15	<b>U Remind Me</b>	Usher (A&M)	30	1	16	<b>All Or Nothing</b>	D-Town (J)	55	46	16	<b>Here's To The Night</b>	Eve 6 (RCA)
6	7	24	<b>It's Been Awhile</b>	Stand (Elektra/EEG)	31	9	29	<b>Follow Me</b>	Unile Kracker (Top Dog/Lava/Atlantic)	56	61	5	<b>Clint Eastwood</b>	Gardner (Jagat)
7	6	22	<b>Let Me Blow Ya Mind</b>	Eve Feat. Gwen Stefani (Ruff Ryters/Interscope)	32	27	10	<b>Area Codes</b>	Ludovico (Disturbing The Peace/Def Jam/EEG)	57	59	3	<b>How You Remind Me</b>	Avril Lavigne (Geffen)
8	13	9	<b>Family Affair</b>	Mary J. Blige (MCA)	33	44	4	<b>Living It Up</b>	Ja Rule Feat. Case (Murder Inc./Def Jam/EEG)	58	52	16	<b>When I Think About Angels</b>	James O'Neal (Mercury Nashville)
9	10	3	<b>You Rock My World</b>	Christina Aguilera (A&M)	34	28	10	<b>I'm A Believer</b>	Smash Mouth (DreamWorks/Interscope)	59	64	6	<b>I Do!!</b>	Toya (Arista)
10	8	33	<b>Hanging By A Moment</b>	Lil' Flip (DreamWorks)	35	36	6	<b>Angry All The Time</b>	Travis Tritt (Curb)	60	73	7	<b>Set It Off</b>	Jennifer Lopez (Arista)
11	12	9	<b>Izzo (H.O.V.A.)</b>	Jay-Z (Roc-A-Fella/Def Jam/EEG)	36	43	5	<b>Where I Come From</b>	Alan Jackson (Arista Nashville)	61	75	2	<b>I Am A Survivor</b>	Robi (A&M Nashville)
12	9	28	<b>Drops Of Jupiter (Tell Me)</b>	Train (Columbia)	37	56	2	<b>Ugly</b>	Bubba Sparoux (Beat Club/Interscope)	62	63	13	<b>Just In Case</b>	James Blunt (Mercury/Warner Bros.)
13	19	9	<b>Differences</b>	Ginuwine (Epic)	38	32	21	<b>What Would You Do?</b>	City High (Booga Basement/Interscope)	63	69	2	<b>Dance With Me</b>	112 (Bad Boy/Arista)
14	15	11	<b>One Minute Man</b>	Mary "Madame" Elliott (The Gold Mind/Elektra/EEG)	39	50	5	<b>Smooth Criminal</b>	Alexi An (Fane) (New Noize/DreamWorks)	64	70	2	<b>Love Of A Woman</b>	Travis Tritt (Columbia Nashville)
15	11	14	<b>Someone To Call My Lover</b>	Janet (Virgin)	40	38	10	<b>Only In America</b>	Brandy & Monica (Arista Nashville)	65	67	2	<b>Love Of My Life</b>	Brian McKnight (Motown/Universal)
16	14	6	<b>Because I Got High</b>	Altman (Universal)	41	48	4	<b>Everywhere</b>	Michelle Branch (Mercury)	66	72	4	<b>Fat Lip</b>	50 Cent (G-Unit/EEG)
17	16	24	<b>Peaches &amp; Cream</b>	112 (Bad Boy/Arista)	42	41	8	<b>I Would've Loved You Anyway</b>	Trisha Yearwood (MCA Nashville)	67	65	2	<b>When God-Fearin' Women Get The Blues</b>	Wanda Mitchell (RCA Nashville)
18	22	8	<b>I'm A Thug</b>	Trick Daddy (Slip-N-Slide/Atlantic)	43	47	8	<b>Be Like That</b>	3 Doors Down (Republic/Nashville)	68	51	14	<b>Flavor Of The Weak</b>	American Hi-Fi (Island/EEG)
19	17	17	<b>When It's Over</b>	Singer Ray (Lava/Atlantic)	44	33	9	<b>Bad Boy For Life</b>	P. Diddy, Black Rob & Mark Curry (Bad Boy/Arista)	69	66	14	<b>Schism</b>	Toot (Toot Dissection/Vocalano)
20	23	11	<b>Contagious</b>	The Isley Brothers (DreamWorks)										



Main chart table with columns for Rank, Title, Artist, Weeks on Chart, and Peak Position. Includes sub-sections for Greatest Gainer/Sales and Greatest Gainer/Airplay.

Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart.

SoundScan and BDS logos with text: The most popular singles and tracks compiled from a national sample of Broadcast Data Systems radio playlists and retail store, mass merchant and internet sales reports collected, compiled, and provided by SoundScan.



**Chart Codes: Hot 100 Singles (H100); Hot R&B Hip/Hop Singles (RBH); Hot Country Singles (CS) and Hot Latin Tracks (LT).**  
**TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.**

#1 (Jackie Frost, ASCAP/BMG Songs, ASCAP/Wally's Basement, ASCAP/Fo' Reel, ASCAP) RBH 65  
50 **PLAYAZ DEEP** (Warner-Tamerlane, BMI/Gang, BMI/Universal, ASCAP/Jatcat, ASCAP/Dirty Dre, ASCAP), WBM, RBH 83

## -A-

**ABRAZAME MUJ FUERTE** (BMG Arabella, ASCAP/San Angel, ASCAP) LT 9  
**AINT NOBODY GONNA TAKE THAT FROM ME** (Universal-MCA, ASCAP/Gravitrone, SESAC), WBM, CS 43  
**ALL MY THUGS** (Heartless, ASCAP/The New Mayor Of Compton, ASCAP) RBH 96  
**ALL OR NOTHING** (Rokstone, PRS/Songs Of Windswept Pacific, BMI/Universal-Songs Of PolyGram International, BMI), HL/WBM, H100 23  
**ALWAYS WAS** (House Of Fame, ASCAP/Aaronwood, ASCAP) CS 40  
**AMORCITO MIO** (Edimusa, ASCAP) LT 27  
**AM TO PM** (Songs Of Universal, BMI/Havana Brown, BMI/Muriyn, ASCAP/Universal-PolyGram International, ASCAP), WBM, H100 81  
**ANGELS IN WAITING** (WB, ASCAP/Cal IV, ASCAP/O'Shaughnessy Avenue, ASCAP/Peermusic III, BMI/Wide Ocean, BMI), HL/WBM, CS 15  
**ANGRY ALL THE TIME** (Tiltawhirl, BMI/Bruce Robison, BMI), HL, CS 7; H100 41  
**AREA CODES** (Ludacris, ASCAP/Bubba Gee, BMI/Noonline Tunes, BMI/Warner-Tamerlane, BMI/Nate Dogg, BMI/LehemSongs, BMI/Music In Three, BMI/Billee, BMI/Music & Media International, BMI/EMI April, ASCAP), HL/WBM, H100 34; RBH 17  
**AUSTIN** (Tabot, BMI/Kirstisongs, ASCAP), WBM, CS 3; H100 24  
**EL AYUDANTE** (Promociones Musicales HR, S.A., BMI/Peermusic III, BMI) LT 17  
**AZUL** (F.I.P.P., BMI/Clear Mind, ASCAP) LT 2

## -B-

**BABY I LIED** (Unichappell, BMI/Mike Curb, BMI/Diamond Storm, BMI/Polycy, BMI/Chappell & Co., ASCAP), HL, CS 52  
**BAD BOY FOR LIFE** (Dors'D, BMI/Me Again, BMI/Dee Mac, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Diamond Rob, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Bristeazy, BMI/Dors-D, ASCAP/DKG, BMI), HL, H100 46; RBH 23  
**BAD DAY** (Universal-Songs Of PolyGram International, BMI/Penar Pige, BMI), WBM, H100 66  
**BALLIN' OUT OF CONTROL** (So So Def, ASCAP/EMI April, ASCAP), HL, RBH 54  
**BATTER UP** (Jackie Frost, ASCAP/BMG Songs, ASCAP/Universal, ASCAP/Publishing Designee, BMI/EMI Belfast, ASCAP/Jay E's Basement, ASCAP/D2 Pro, ASCAP), HL, RBH 81  
**BEAUTIFUL (ALL THAT YOU COULD BE)** (BMG Songs, ASCAP/Chappell & Co., ASCAP/R.M.B., ASCAP), HL/WBM, CS 49  
**BECAUSE I GOT HIGH** (Publishing Designee, BMI/Universal, ASCAP/Afroman, ASCAP) H100 19; RBH 41  
**BE LIKE THAT** (Escatwapa, BMI/Songs Of Universal, BMI), WBM, H100 39  
**BESAME** (Hecho A Mano, ASCAP/EMI April, ASCAP/Peermusic III, BMI) LT 18  
**BOOYALICIOUS** (Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/June-Bug Alley, ASCAP/Welsh Witch, BMI/Lonte, ASCAP/Sony/ATV Songs, BMI), HL, H100 62; RBH 55  
**BOUNCE** (Carnival Beats, BMI/Fo Life, BMI) RBH 99  
**BURR ON THE RAIN** (Bro 'N Sis, BMI/Estes Park, BMI/Moraine, BMI/Little Chatterbox, BMI), HL, CS 44  
**BROWN SKIN** (Gold & Iron, ASCAP/Warner-Tamerlane, BMI/Publishing Designee, BMI/Bat Future, BMI), WBM, RBH 47  
**BURN** (Not Listed) RBH 98  
**BYE-BYE BABY** (Heavenly Tunes, BMI) RBH 92

## -C-

**CADA VEZ TE EXTRANO MAS** (LGA, BMI) LT 12  
**CANDY** (Pork, ASCAP/Chad Hugo, ASCAP/EMI April, ASCAP/The Waters Of Nazereth, BMI/EMI Blackwood, BMI), HL, RBH 48  
**CANT BELIEVE** (Justin Combs, ASCAP/EMI April, ASCAP/Marsky, BMI/Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Hard Workin Black Folks, ASCAP/Ciara June, ASCAP/Zomba, ASCAP/III Will, ASCAP/Life's A Bitch, ASCAP/Dakoda House, ASCAP/Gloria's Boy, ASCAP/EMI Blackwood, BMI/Chyna B), HL/WBM, RBH 36  
**CANT DENY IT** (J Brasco, ASCAP/Desert Storm, BMI/Cypherchell, ASCAP/EMI April, ASCAP/Songs Of Universal, BMI/Joshua's Dream, BMI/WB, ASCAP/Suge, ASCAP), HL/WBM, H100 29; RBH 14  
**CARAMEL** (Pladis, ASCAP/EMI April, ASCAP/Hot-ish, ASCAP/Te-Bass, BMI/Sitchman's, ASCAP) RBH 78  
**CARRY ON** (Greenhorse, BMI/Curb Congregation, SESAC) CS 50  
**CARTAS MARCADAS** (Pham, BMI/Peer Int'l., BMI) LT 32  
**CASH, MONEY, CARS, CLOTHES** (Dave And Brown, ASCAP/Va's Child, ASCAP) RBH 84  
**CASTLES IN THE SKY** (Rocks, ASCAP) H100 91  
**CHILLIN' IN YOUR BENZ** (Dirty Dre, ASCAP/Jatcat, ASCAP/Tre Angeli, ASCAP/Universal, ASCAP) RBH 86  
**CLINT EASTWOOD** (EMI Blackwood, BMI/Gorillaz, BMI), HL, H100 57  
**COLD ONE COMIN' ON** (Sixteen Stars, BMI/Dixie Stars, ASCAP), HL, CS 38  
**COMERTE A BESOS** (Sir George, ASCAP/Lanfranco, ASCAP) LT 25  
**COMO LLEGO A TU AMOR** (Lanfranco, ASCAP) LT 41  
**COMO OLVIDAR** (Lanfranco, ASCAP/Arena Fina, ASCAP/Songs Of Peer, ASCAP) LT 1  
**COMO OLVIDAR** (Ventura, ASCAP) LT 34  
**COMO SE CURA UNA HERIDA** (Rubet, ASCAP/Universal Musica, ASCAP/Adam Rhodes, ASCAP/Lanfranco, ASCAP) LT 5  
**COMO SE LO EXPLICAO EL CORAZON** (Negrele) LT 30  
**COMPLICATED** (EMI Full Keel, ASCAP/April Blue, ASCAP/EMI Blackwood, BMI/Zomba, BMI/Blakemore Avenue, ASCAP), HL/WBM, CS 10; H100 59  
**CON CADA BESO** (WB, ASCAP/Osorio, ASCAP/Elephant Star, BMI/Careers-BMG, BMI) LT 8  
**CONTAGIOUS** (R.Kelly, BMI/Zomba, BMI), WBM, H100 21; RBH 7  
**CONTESTAME** (Lideres, ASCAP/Crazy Mood, ASCAP) LT 28  
**CORAZON DE MUJER** (Not Listed) LT 15  
**CRAWLING** (Zomba, BMI/Chesterchaz, BMI/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bour-

don, BMI/Kenji Kobayashi, BMI), WBM, H100 84  
**CRAZY LIFE** (Songs Of The Court, BMI/Stone Poet, BMI) CS 46

## -D-

**DANCE WITH ME** (Da Twelve, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/C.Sills, ASCAP), HL, H100 69; RBH 31  
**DERECHO A LA VIDA** (Peer Int'l., BMI) LT 23  
**DESPRECIADO** (Vander, ASCAP) LT 14  
**DIFERENCES** (Chocolate Factory, ASCAP/Hand In My Pocket, ASCAP/Sony/ATV Tunes, ASCAP/Music Of Windswept, ASCAP), HL, H100 14; RBH 3  
**DIME CORAZON** (Warner/Chappell) LT 33  
**DONT PLAY ANY LOVE SONGS** (BMG Songs, ASCAP/Liolamb, ASCAP/March, ASCAP), HL, CS 55  
**DO U WANNA ROLL (DOLLITTE THEME)** (Show You How Daddy Ball, ASCAP/Uh Oh, ASCAP/Ensign, BMI/My Own Chit, BMI/EMI Blackwood, BMI/Notorious K.I.M., BMI/Warner-Tamerlane, BMI/Saja, BMI/Songs Of Lastrada, BMI/Sony/ATV Songs, BMI/TCF, ASCAP/Fox Film, BMI), HL/WBM, RBH 77  
**DOWNTIME** (Gravitrone, SESAC/Bluewater, SESAC/EMI Full Keel, ASCAP/Blakemore Avenue, ASCAP), HL, H100 89  
**DRIVE** (EMI April, ASCAP/Hunglikeyora, ASCAP), HL, H100 22  
**DROPS OF JUPITER (TELL ME)** (EMI April, ASCAP/Desert Tent, ASCAP/Sweet, ASCAP/P. Timon, ASCAP/Mr. Clean, ASCAP/Beneath The Tree, ASCAP/EMI Blackwood, BMI), HL, H100 12

## -E-

**EASY FOR ME TO SAY** (Blakened, BMI) CS 56  
**ELISABETH** (Sony/ATV Timber, SESAC/Hillsboro Valley, SESAC/Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP/Worley World, ASCAP), HL, CS 59  
**ENJOY YOURSELF** (Proced, BMI/Divine Mill, ASCAP/WB, ASCAP/Tonya Von, BMI/Beat Wise, BMI/Warner-Tamerlane, BMI), WBM, RBH 50  
**EVERY OTHER TIME** (Prospect, ASCAP/Martybags, ASCAP/Noise Dog, BMI) H100 44  
**EVERYWHERE** (Im With The Band, ASCAP), WB, ASCAP/Line One, ASCAP/EMI Virgin, ASCAP), HL/WBM, H100 37

## -F-

**FALLIN'** (Lellow, ASCAP/EMI April, ASCAP), HL, H100 2; RBH 5  
**FAMILY AFFAIR** (Mary I. Blige, ASCAP/Universal-MCA, ASCAP/Fame, BMI/Music Of Windswept, ASCAP/Five Card, ASCAP/Elvis Mamba, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Copyright Control/Asiah Lewis, BMI/AsiahTown, BMI/Luchi Lou, BMI), WBM, H100 9; RBH 4  
**FAST LANE** (Jazzmen, BMI/Butterdown, BMI/Mike City, BMI/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP), WBM, RBH 49  
**FAT LIP** (EMI April Canada, SOCAN/Rectum Renovator, SOCAN/EMI April, ASCAP), HL, H100 73  
**FEELIN' ON YO BOOTY** (Zomba, BMI/R.Kelly, BMI), WBM, H100 50; RBH 15  
**FIESTA** (Zomba, BMI/R.Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI), HL/WBM, RBH 37  
**FILL ME IN** (Songs Of Windswept Pacific, BMI/Warner Chappell, PRS/WB, ASCAP), WBM, H100 16; RBH 60  
**FLAVOR OF THE WEAK** (Disciples Of Judra, ASCAP/BMG Songs, ASCAP), HL, H100 64  
**FOLLOW ME** (Gaje, BMI/Warner-Tamerlane, BMI/Chunky Style, ASCAP/Disney-Seven Peaks, ASCAP), HL/WBM, H100 33  
**FORMAL INVITE** (Stop Trying To Copy My Music, BMI/The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, RBH 66

## -G-

**GANGSTA (LOVE 4 THE STREETS)** (Mo Loving, ASCAP/BoodaMax, ASCAP) RBH 59  
**GET UR FREAK ON** (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, RBH 44  
**GHETTO GIRLS** (EMI April, ASCAP/So So Def, ASCAP/Babyboy's Little, SESAC/Noonline South, SESAC/Hiram Clarke, SESAC/Four Knights, BMI/Songs Of Universal, BMI), HL/WBM, RBH 61  
**THE GIRLIES** (Big P, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP/Easy Does It, ASCAP/E.M. Marl International, ASCAP/Screen Gems-EMI, BMI), HL, RBH 72  
**GIRL NEXT DOOR** (EMI April, ASCAP/Touched By Jazz, ASCAP/Nivrac Tyke, ASCAP/Pamjola, BMI/EMI Blackwood, BMI/Universal, ASCAP/Jatcat, ASCAP/Blue's Baby, ASCAP/Soulchild, ASCAP), HL, H100 85; RBH 28  
**GIVE** (Heartless, ASCAP/New Beginning, ASCAP/Here And Now, ASCAP/Hi-La, ASCAP) RBH 90  
**GONE** (Tennman Tunes, ASCAP/Zomba, ASCAP/WajeRo, BMI/South Hudson, BMI), WBM, H100 63  
**GOOD MORNING BEAUTIFUL** (Life Of The Record, ASCAP/Sevens International, ASCAP/Mighty Moe, ASCAP) CS 31  
**GRIMEY** (Off Da Yelzabul, BMI/EMI Blackwood, BMI/The Waters Of Nazereth, BMI/EMI April, ASCAP/Chase Chad, ASCAP), HL, RBH 62  
**GRIPPIN GRAIN** (King Kendrick, BMI) RBH 94

## -H-

**HANGING BY A MOMENT** (G-Chills, BMI/Songs Of DreamWorks, BMI), CLM, H100 11  
**HEARTBREAK TOWN** (EMI April, ASCAP/House Of Bram, ASCAP), HL, CS 25  
**HELPLESSLY, HOPELESSLY** (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Songs Of Universal, BMI), HL/WBM, CS 35  
**HERE'S TO THE NIGHT** (Fake And Jaded, BMI/Less Than Zero, BMI/Southern Road, BMI), HL, H100 58  
**HEROE** (Enrique Iglesias, ASCAP/EMI April, ASCAP/Driote, ASCAP/Metropolitan, ASCAP) LT 19  
**HIT 'EM UP STYLE (OOPS)** (Cytron, BMI/EMI Blackwood, BMI), HL, H100 4  
**HOW COOL IS THAT** (Sony/ATV Tree, BMI/Warner-Tamerlane, BMI/Major Bob, ASCAP), HL/WBM, CS 22  
**HOW YOU REMIND ME** (Warner-Tamerlane, BMI/Nick-elback, SOCAN), WBM, H100 60

## -I-

**I AM A MAN OF CONSTANT SORROW** (Public Domain), HL, CS 57  
**I BREATHE IN, I BREATHE OUT** (Sony/ATV Tunes, ASCAP/Ten Ten, ASCAP), HL, CS 58

**I DO!!** (Stixx & Tones, ASCAP/Toy-Toy, ASCAP) H100 52  
**I DONT KNOW** (The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Drayton Goss, BMI) RBH 87  
**IF YOU EVER FEEL LIKE LOVIN' ME AGAIN** (Warner-Tamerlane, BMI/Ensign, BMI), HL/WBM, CS 32  
**I'LL FLY WITH YOU (L'AMOUR TOUJOURS)** (Media Songs, SRL/Warner Bros. Italy, SRL), WBM, H100 78  
**ILUVIT** (My Own Chit, BMI/EMI Blackwood, BMI/Tray Tray's, ASCAP/Lil Gangsta, ASCAP/Koke Is It, ASCAP/Perk's, BMI/Universal-Duchess, BMI/Bridgeport, BMI/Rubber Band, BMI/Universal-Songs Of PolyGram International, BMI/Show You How Daddy Ball, ASCAP), HL, RBH 57  
**I'M A BELIEVER** (Stonebridge, SESAC/Foray, SESAC), HL, H100 30  
**I'M ALREADY THERE** (Sony/ATV Tree, BMI/Zomba, ASCAP/Swear By It, ASCAP/Josh-Nick, ASCAP), HL/WBM, CS 16  
**I'M A SURVIVOR** (Porch Pickin', ASCAP/Murrah, BMI), WBM, CS 13; H100 70  
**I'M A THUG** (First N' Gold, BMI/Sony/ATV Songs, BMI), HL, H100 20; RBH 8  
**I'M HOT** (Not Listed) RBH 82  
**I'M JUST TALKIN' ABOUT TONIGHT** (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 2; H100 32  
**I'M LOOKIN'** (Nicole Wray, BMI/Chrysalis, BMI/I Want My Daddy's Records, ASCAP/WB, ASCAP/Jahque Joints, SESAC/Universal Tunes, SESAC/Eddie F., ASCAP/Sharay's, ASCAP), WBM, RBH 88  
**I'M REAL** (Nuyorican, BMI/Sony/ATV Songs, BMI/Cori Tiffani, BMI/Sony/ATV Tunes, ASCAP/Chocolate Factory, ASCAP/Mawkeens, ASCAP/Slavery, BMI/DJ Irv, BMI/Stone City, ASCAP/National League, ASCAP/Exotica, ASCAP/Songwriters Guild Of America, ASCAP/Songs Of Universal, BMI/White Rhino), HL, H100 1; RBH 2  
**I'M TRYIN'** (Pacific Wind, SESAC/414, SESAC/Songs Of Windswept Pacific, BMI/Gottahaveable, BMI/Almo, ASCAP), HL/WBM, CS 19  
**IN ANOTHER WORLD** (Sony/ATV Tree, BMI/Wenonga, BMI/Songs Of Nashville DreamWorks, BMI/Uno Mas, BMI/Cherry River, BMI/Hookline East, ASCAP/Madeleine Grace, ASCAP), CLM/HL, CS 34  
**IRRESISTIBLE** (EMI April, ASCAP/Muriyn, ASCAP/Universal-PolyGram International, ASCAP/Plum Tree, BMI/Warner-Tamerlane, BMI), HL/WBM, H100 68  
**IT'S BEEN AWHILE** (Greenfund, ASCAP/i.m.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP/WB, ASCAP), WBM, H100 7

**I WANNA BE BAD** (Kierulf, BMI/Mugsy Boy, BMI/Zomba, BMI/Mandah, BMI/Lava, BMI), WBM, H100 51  
**I WANNA TALK ABOUT ME** (Sony/ATV Tree, BMI), HL, CS 29  
**I WISH YOU WERE HERE** (EMI April, ASCAP/Hunglikeyora, ASCAP), HL, H100 77  
**I WOULD'VE LOVED YOU ANYWAY** (Dannasongs, BMI/Ensign, BMI/Songs Of Universal, BMI), HL/WBM, CS 5; H100 47  
**IZZO (H.O.V.A.)** (Lil Lu Lu, BMI/EMI Blackwood, BMI/Ye World, ASCAP/Jobete, ASCAP), HL, H100 13; RBH 6

## -J-

**JOHN DOE** (Smelzgood, ASCAP) RBH 32  
**JUST IN CASE** (Divine Mill, ASCAP/WB, ASCAP/Fingaz Goal, ASCAP/Uh Oh, ASCAP/Famous, ASCAP/Ensign, BMI), HL/WBM, H100 67; RBH 20  
**JUST LET ME BE IN LOVE** (Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI/Sony/ATV Songs, BMI), HL/WBM, CS 33

## -K-

**KEEP IT REAL** (Kannike Does It, ASCAP/Emma's Dream, BMI/Roach Power, ASCAP/Denver Street, BMI/G E Makin' It, ASCAP/WB, ASCAP), WBM, RBH 95  
**KNOCK YOURSELF OUT** (Jae'wons, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, RBH 39

## -L-

**LA CALANDRIA** (Not Listed) LT 24  
**LA GRAN NOCHE** (Flamingo, BMI) LT 20  
**LAREDO** (Mark Hybner, ASCAP) H100 96  
**LET ME BLOW YA MIND** (Scott Storch, ASCAP/Blondie Rockwell, ASCAP/Universal, ASCAP/Dead Game, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Music Of Windswept, ASCAP/Five Card, ASCAP/Elvis Mamba, ASCAP/TVT, ASCAP/Blackjack, ASCAP), WBM, H100 8; RBH 51  
**LET'S BE FRIENDS** (Heartless, ASCAP/Big Flex, ASCAP) RBH 97  
**LET'S RIDE** (Not Listed) RBH 64  
**LETTER 2 MY UNBORN** (Amaru, ASCAP/Universal, ASCAP/Black Bitsanic, ASCAP/BMG Songs, ASCAP/Pink Folder, ASCAP/Warner-Tamerlane, BMI/Mijac, BMI), WBM, RBH 91  
**LIFE DON'T HAVE TO BE SO HARD** (Acuff-Rose, BMI/Milene, ASCAP), HL, CS 51  
**LIFETIME** (Sony/ATV Tunes, ASCAP/Muszewell, ASCAP/Gan Zmira, ASCAP/Famous, ASCAP), HL, H100 54; RBH 16  
**LIGHTS, CAMERA, ACTION!** (Mr. Cheeks, ASCAP/One Shot Deal, SESAC/Stone Diamond, BMI) RBH 56  
**LEAVING IT UP** (Slavery, ASCAP/White Rhino, BMI/Lil Rob, BMI/DJ Irv, BMI/Black Bull, ASCAP/Jobete, ASCAP/Songs Of Universal, BMI), HL/WBM, H100 31; RBH 11  
**LOCO** (Ser-CA, BMI) LT 49  
**LOVE OF A WOMAN** (Songs Of Lastrada, BMI) CS 14; H100 71  
**LOVE OF MY LIFE** (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP), WBM, H100 74; RBH 22  
**LOVERBOY** (Sony/ATV Songs, BMI/Rye, ASCAP/Fox Film, BMI/All Seeing Eye, ASCAP/Universal-PolyGram International, ASCAP/Better Days, BMI/Universal-Songs Of PolyGram International, BMI/Air Control, ASCAP/Thowin' Tantrums, ASCAP/Ludacris, ASCAP/EMI April, ASCAP), HL/WBM, H100 95; RBH 53  
**LOVING EVERY MINUTE** (Sony/ATV Tree, BMI/Wenonga, BMI/Zomba, ASCAP), HL/WBM, CS 23  
**LUNCH OR DINNER** (Mike City, BMI) RBH 75

## -M-

**MADE TO LOVE YA** (Uncle Bobby, BMI/EMI Blackwood, BMI/Fingaz Goal, ASCAP/EMI April, ASCAP), HL, RBH 69

**THE MAN HE WAS** (Notewrite, BMI/Fiddlestick, BMI/Coburn, BMI), WBM, CS 53  
**MAN OF ME** (Universal-MCA, ASCAP/Zomba, ASCAP/Teren It Up, BMI), WBM, CS 28  
**MAYONESA** (Fonomusic, ASCAP) LT 42  
**ME LIBERE** (Not Listed) LT 21  
**ME WAS A EXTRANER** (Vander, ASCAP) LT 6  
**MI FANTASIA** (T Ediciones, BMI) LT 16  
**MORE THAN THAT** (Universal-Songs Of PolyGram International, BMI/Sony/ATV Scandinavia, BMI/Sony/ATV Songs, BMI/SwedeDreams, BMI), HL/WBM, H100 87  
**MORE THAN WHAT I WANTED** (A.G.M., ASCAP/Word, ASCAP/EMI April, ASCAP/BMG Songs, SESAC/Bases Loaded, ASCAP/Tommy Sims, ASCAP), HL, RBH 80  
**MUERO** (Larrinaga, ASCAP/Universal Musica, ASCAP) LT 13  
**MUSIC** (Erick Sermon, ASCAP/Zomba, ASCAP/The Marvin Gaye Heirs, ASCAP/EMI April, ASCAP), HL/WBM, H100 83; RBH 26  
**MY PROJECTS** (From The Pit, ASCAP/There's A Whole In The Bucket, ASCAP) H100 92; RBH 34

**NEVER LOVE YOU ENOUGH** (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/Universal-PolyGram International, ASCAP/Green Wagon, ASCAP), HL/WBM, CS 27  
**NIGHT DISAPPEAR WITH YOU** (Universal-Songs Of PolyGram International, BMI/McCombs, BMI), WBM, CS 45  
**NO ME CONOCES AUN** (Edimonsa, ASCAP) LT 4  
**NO MORE DRAMA** (EMI April, ASCAP/Flyte Tyme, ASCAP/Screen Gems-EMI, BMI), HL, RBH 76  
**NO TE PODIAS QEDAR** (Seg Son, BMI) LT 22  
**NOT YOUR FRIEND** (Tyme 4 Flytes, BMI/Songs Of DreamWorks, BMI) RBH 93  
**NO VALE LA PENA** (Not Listed) LT 10

**OH CUANTO TE AMO** (Not Listed) LT 47  
**O ME VOY O TE VAS** (Crisma, SESAC) LT 3  
**ON A NIGHT LIKE THIS** (Warner-Tamerlane, BMI/Instinct, ASCAP), WBM, CS 12; H100 72  
**ONE MINUTE MAN** (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/Ludacris, ASCAP/EMI April, ASCAP), HL/WBM, H100 15; RBH 9  
**ONLY IN AMERICA** (Sony/ATV Tree, BMI/Buffalo Prairie, BMI/Don Cook, BMI/Route Six, BMI), HL, CS 6; H100 45  
**ONLY TIME** (EMI Songs, BMI/EMI Blackwood, BMI), HL, H100 27

## -P-

**PEACHES & CREAM** (Marsky, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Da Twelve, ASCAP/C.Sills, ASCAP/Tragas, ASCAP/EMI Blackwood, BMI/Janice Combs, BMI), HL, H100 17; RBH 30  
**PENA DE AMOR (8N, ASCAP)** LT 46  
**PERO NO ME AMA** (PMC, ASCAP) LT 39  
**PLEASE DON'T MIND** (The Waters Of Nazereth, BMI/EMI April, ASCAP/Fatima & Baron Outlet, ASCAP/Main Music, ASCAP/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, RBH 70  
**PO' PUNCH** (Swale, ASCAP/Trashy Boy, ASCAP/Only Pocket Change, ASCAP) RBH 85  
**POR AMAR ASI** (Seber) LT 44  
**PUEDE DECIR** (EMOA, ASCAP) LT 7  
**PURPLE HILLS** (Eight Mile Style, BMI/Ensign, BMI/EMI April, ASCAP), HL, H100 80; RBH 67

## -Q-

**QUISIERA** (Karen, ASCAP) LT 43

## -R-

**RAISE UP** (Zomba, ASCAP/Kumbaya, ASCAP/Virginia Beach, ASCAP), WBM, H100 49; RBH 19  
**REAL LIFE (I NEVER WAS THE SAME AGAIN)** (Major Bob, ASCAP/Castr, BMI/Whiskey Gap, BMI), WBM, CS 20  
**RIDING WITH PRIVATE MALONE** (Twang Thang, ASCAP/Wood & I, BMI/JG Wells, BMI) CS 37  
**THE ROCK SHOW** (EMI April, ASCAP/Fun With Goats, ASCAP), HL, H100 100  
**ROCK THE BOAT** (Herbilitious, ASCAP/Rap Tracks, ASCAP/E Beats, ASCAP/WB, ASCAP/Black Fountain, ASCAP), WBM, H100 28; RBH 10  
**ROUND & ROUND** (Jonell, BMI/DJ Hi-Tek, BMI) RBH 74

## -S-

**SAINTS & ANGELS** (House Of Fame, ASCAP) CS 47  
**SANDSTORM** (BMG Finland), HL, H100 94  
**SCISM** (Tooledsh, ASCAP/EMI Virgin, ASCAP), HL, H100 76  
**SECRETO DE AMOR** (Vander, ASCAP) LT 29  
**SERA PORQUE TE AMO** (Not Listed) LT 35  
**SET IT OFF** (Money Mack, BMI) H100 65; RBH 21  
**SHE COULDN'T CHANGE ME** (WB, ASCAP/Gary Nicholson, ASCAP/Sony/ATV Cross Keys, ASCAP), HL/WBM, CS 18  
**SHE'S ALL I GOT** (Mike City, BMI) H100 97; RBH 38  
**SHINE** (EMO, BMI) H100 99; RBH 42  
**SHIVER** (EMI April, ASCAP/Pang Toun, BMI/Jersey Girl, BMI/EMI Blackwood, BMI/Mark Alan Springer, BMI), HL, CS 39  
**SI QUIERES** (BMG Songs, ASCAP) LT 26  
**SIX-PACK SUMMER** (EMI April, ASCAP/Phil Vassar, ASCAP/Milene, ASCAP/EMI Blackwood, BMI/Flybridge, BMI), HL, CS 9; H100 56  
**SLOWLY** (Tank 1176, ASCAP/Dub's World, ASCAP/Black Fountain, ASCAP) RBH 43  
**SMOOTH CRIMINAL** (Mijac, BMI/Warner-Tamerlane, BMI), WBM, H100 43  
**SOLEDAD** (Not Listed) LT 50  
**SOMBRA... NADA MAS** (WB, ASCAP) LT 31  
**SOMEONE TO CALL MY LOVER** (Black Ice, ASCAP/EMI April, ASCAP/Flyte Tyme, ASCAP/WB, ASCAP/D. Bunnell, ASCAP), HL/WBM, H100 5; RBH 25  
**SOMETHING IN THE PAST** (Universal-Duchess, BMI/Perk's, BMI) RBH 68  
**SOMETHIN' IN THE WATER** (Al Andersongs, BMI/Songs Of Windswept Pacific, BMI/My Life's Work, BMI/Yellow Desert, BMI/Mighty Nice, BMI/Sony/ATV Tree, BMI/Love Monkey, BMI), HL, CS 41  
**THE SPACE BETWEEN** (Colden Grey, ASCAP/Universal-MCA, ASCAP/Aerostation, ASCAP), CLM/WBM, H100 25  
**START THE COMMOTION** (Copyright Control/EMI April, ASCAP/Salaam Remi, ASCAP/Greg Nyce, ASCAP/EMI-Unart Catalog, BMI), HL/WBM, H100 36  
**SUERTE HE TENIDO** (Universal Musica, ASCAP) LT 38  
**SUPERMAN (IT'S NOT EASY)** (EMI Blackwood, BMI/Five For Fighting, BMI), HL, H100 53  
**SUPERWOMAN Pt. II** (Mo Loving, ASCAP/Babyboy's

Little, SESAC/Noonline South, SESAC/EMI Blackwood, BMI/Mr. Manatti, BMI/Duro, BMI/WB, ASCAP/J Brasco, ASCAP/Desert Storm, BMI), HL/WBM, RBH 46  
**SWEET SUMMER** (Desert Dreams, BMI/Michael-house, BMI/Ensign, BMI/Rio Bravo, BMI), HL/WBM, CS 36

## -T-

**TAKE YOU OUT** (Nyrraw, ASCAP/EMI April, ASCAP/Uncle Bobby, BMI/EMI Blackwood, BMI/Dango, BMI), HL, H100 86; RBH 29  
**TE HE PROMETIDO** (Not Listed) LT 48  
**TELL ME HOW** (WB, ASCAP/Big Red Tractor, ASCAP/Hay Wagon, ASCAP/Steel Wheels, BMI), WBM, CS 48  
**THANK YOU** (Warner Chappell, PRS/WB, ASCAP/Cheeky, BMI/EMI Blackwood, BMI/Champion Management, BMI), HL/WBM, H100 48  
**THAT'S A PLAN** (Warner-Tamerlane, BMI/Zantanon, BMI/Harris Gordon, ASCAP/Ticonderoga, ASCAP/Music Sales, ASCAP), WBM, CS 26  
**THAT'S WHAT BROTHERS DO** (Almo, ASCAP/Pacific Wind, SESAC/414, SESAC), HL, CS 54  
**THERE YOU'LL BE** (Realsongs, ASCAP), HL/WBM, CS 42; H100 79  
**THIS IS ME** (Sonic Graffiti, ASCAP/EMI April, ASCAP/Muso, ASCAP/Griff Griff, ASCAP/Plum Tree, BMI/Warner-Tamerlane, BMI), HL/WBM, H100 90; RBH 89  
**THE TIN MAN** (Acuff-Rose, BMI/Songwriters Ink, BMI/Texas Wedge, ASCAP), HL/WBM, CS 24  
**TU CONVENCELA** (WB, ASCAP), LT 37  
**TU ERES AJENA (8N, ASCAP)** LT 45  
**TURN OFF THE LIGHT** (Nelstar, SOCAN), WBM, H100 38

## -U-

**UGLY** (Virginia Beach, ASCAP/WB, ASCAP/Two Hundred Miles From Civilization, BMI), WBM, H100 40; RBH 18  
**U GOT IT BAD** (U.R. IV, ASCAP/EMI April, ASCAP/So So Def, ASCAP/Babyboy's Little, SESAC/Noonline South, SESAC), HL, H100 93; RBH 40  
**U REMIND ME** (Smooth C, BMI/Songs Of Windswept Pacific, BMI/Butterman's Land, BMI/Guccizm, ASCAP/Universal, ASCAP), WBM, H100 6; RBH 12  
**USTED SE ME LLEVO LA VIDA** (World Deep Music, BMI/Sony/ATV Latin, BMI/PSO Ltd., ASCAP) LT 40

## -V-

**THE WAY** (Blue's Baby, ASCAP/Jatcat, ASCAP/Dirty Dre, ASCAP/Universal, ASCAP), WBM, H100 82; RBH 24  
**WEEKEND** (Kharatroy, ASCAP/B.Black, ASCAP/WB, ASCAP/Sony/ATV Tunes, ASCAP/Kenbo, ASCAP/LaCoriya's Songs, ASCAP/Dat Bull Tod, ASCAP/New Nation, ASCAP/Chrysalis, ASCAP/Monster Island, ASCAP), HL/WBM, RBH 73  
**WE GONNA MAKE IT** (Jae'wons, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Panito's, ASCAP/A. Maman Music, ASCAP), HL, RBH 63  
**WE RIGHT HERE** (Boomer X, ASCAP/54vill, BMI) RBH 58  
**WE THUGGIN'** (Not Listed) RBH 79  
**WHAT AM I GONNA DO** (Harrindur, BMI/Uncle Jake's, BMI/BMG Songs, ASCAP/Zvektion, ASCAP/T.J. Beats, BMI) RBH 27  
**WHAT IF** (ECAF, BMI/Sony/ATV Songs, BMI), HL, H100 98; RBH 45  
**WHAT I REALLY MEANT TO SAY** (Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Chris Waters, BMI/Still Working For The Man, BMI/Thomy Lee James, BMI), HL, CS 1; H100 26  
**WHAT IS IT?** (Z'iah's, BMI/Warner-Tamerlane, BMI/The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL/WBM, H100 88; RBH 33  
**WHAT WOULD YOU DO?** (Pladis, ASCAP/EMI April, ASCAP/Hot-ish, ASCAP), HL, H100 35  
**WHENEVER WHEREVER** (F.I.P.P., BMI) LT 36  
**WHEN GOD-FEARIN' WOMEN GET THE BLUES** (Sony/ATV Cross Keys, ASCAP/Satcher, ASCAP), HL, CS 11; H100 75  
**WHEN I THINK ABOUT ANGELS** (EMI April, ASCAP/Pang Toun, BMI/WB, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 17; H100 61  
**WHEN IT'S OVER** (Warner-Tamerlane, BMI/E Equals, BMI),

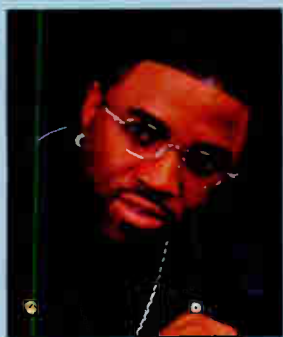


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# Contracts

Continued from page 1

exercise an option to extend an artist's recording agreement with no obligation for the label to release the artist's previously delivered product is, in my opinion, both unfair and unconscionable."

The comments by Soocher and other artists and artist attorneys after the hearing reflect those of several witnesses who testified: artists Don Henley, Courtney Love, Patti Austin, and LeAnn Rimes, whose contract was not signed in California. Artist lawyers Jay Cooper and Don Engel testified, as well as Ann Chaitowitz, director of Sound Recordings for the American Federation of Television and Radio Artists (AFTRA).

Dixie Chicks, who are involved in a contract lawsuit with Sony Music, were in the hearing room in a show of support. Artists and



OGDEN

their reps want to have the amendment repealed.

Three record company executives testified: Roy Lott, deputy president of RMI Recorded Music; Jeff Harleston, senior VP of business and legal affairs for MCA Records; and Mark Goldstein, senior VP of business and legal affairs for Warner Bros. Records. Cary Sherman, senior executive VP and general counsel of the Recording Industry Assn. of America (RIAA), also testified. The industry does not want a change in the law.

There's no word from Sacramento yet whether repeal legislation will be introduced next session. Chairman of the pro-labor committee, Democratic State Sen. Kevin Murray—a former musician and manager—says, "That's going to be our goal." Many entertainment attorneys say the hearing was reminiscent of challenges that eventually brought down the old Hollywood studio system, which hampered or ruined many actors' careers by holding them to long-term contracts.

## FEDERAL LAWMAKERS REACT

Lawmakers in Washington are also taking note of artists' complaints, and there is discussion by some members to introduce legislation in the House of Representatives "to help level the playing field for artists."

Rep. John Conyers, D-Mich., says, "I have been concerned for many

years about the unequal balance of power between artists and the labels. Last year's work-for-hire debate and this year's California Senate hearings on the carve-out for recording contracts in the seven-year law show that there is growing interest in this area. I am now looking at legislative options to help eliminate any inequities and economic imbalances in this regard."

Mark Foley, R-Fla., of the Republican Entertainment Caucus, tells *Billboard* that he's interested in "finding balance" between artists and labels but denies a report that he has called on House leadership for a hearing before the Judiciary Committee: "The industry's going to continually find, especially when they get into these areas of digital downloads, that the happier they can make their artists with brand loyalty, the better off they'll probably be. You can't treat them—[as with] some cases I've heard—so [badly that] you have a hostile workplace relationship. It's got to be mutually advantageous. This is obviously a wake-up call to the industry."

Foley, who was quoted in the press as saying that artists involved in long-term contracts are held in "involuntary servitude," now tells *Billboard* that his remarks were taken out of context and that he was repeating characterizations of the long-term contracts voiced by Henley—who had paid a visit to his office in D.C. in the past—and by a constituent, the father of Tori Amos.

Foley also says Vivendi Universal's Washington lobbyists Matt Gerson and Jennifer Bendall paid a visit to his office and "were very concerned." He says that he's troubled that with some artists' contract situations, "it's almost like when you get successful, it's 'let's forget who brought you there.' But at the same time, there's got to be transparency in these agreements so the artists can know what their long-term obligations are going to be."

## HINTS AT LABEL PULLOUT

At the hearing, EMI's Lott testified that the amendment "protects the company's right to potentially receive return on its investment" in the artist. "It would be fundamentally unfair if artists could walk away from and renege on their album commitments without liability for the damages suffered by their record companies." A change in the law, he warned, would "jeopardize the record company's ability to earn profits from its agreements and run a viable business with successful California-based artists."

The RIAA's Sherman testified, "The music business is the epitome of risk—[labels] investing millions of dollars in an artist in the hope that his or her music will appeal to the public—not just that artist's music today as it sounds at the time of signing, but for years to come."

Sherman added, "What is at issue today is how Section 2855 should apply to artists who *do* make it—

not your average artist, but your highly successful superstar."

Lott and Sherman both also warned that if the law is changed, record companies might not only sign fewer California artists but move to another state.

Chaitowitz pointed out that the film industry's companies have lived with the seven-year law with no such amendment for nearly two decades: "They haven't gone anywhere, have they?"

Answering questions from lawmakers about whether the number of albums contractually requested by labels can be delivered in seven years, MCA's Goldstein gave a list of artists, such as Reba McEntire, who can consistently deliver an album every year.

Henley disagreed: "Most recording agreements are for one—or sometimes two—guaranteed albums, and then six to eight options—which, again, are solely at the discretion of the record company. This is why, in some

*'Contracts are better today in giving artists a higher royalty, but they are worse in the technicalities of royalty calculation. More costs are recoupable today against the royalty than ever before.'*

—OWEN SLOANE, MUSIC ATTORNEY

cases, contracts can last for over 14 or 15 years. In today's global marketplace, [a successful] artist is expected to tour the entire world, which can take a year or more. When this is added to the year or so that it takes to write and record a quality album, an artist cannot possibly fulfill the delivery requirements of a standard contract, much less fulfill all the options of that contract in a reasonable amount of time."

## HENLEY FLIPS LABEL POSITION

Henley's testimony also offered a quid pro quo of the industry's position: "In almost all instances, record companies pay advances to artists on a per-album basis, meaning that if a record company does not exercise an option, there is no advance. So, while the record company and artist might be fighting over one advance for one particular album, there is no advance paid to an artist for albums down the road. If that is the case, then why should the record company have the right to sue the artist for undelivered albums?"

"It would seem fair, then, that the artist should also be able to sue the record company for unpaid advances on all optioned records if the record company releases the artist before the end of the term

[meaning the initial album plus all option albums]. If that were the case, there would be no long-term agreements at all. This is a one-way system, with the artist losing either way."

Cooper testified that "it makes no sense" that labels want to collect damages for albums for which they haven't actually signed the option. "If [the labels] have exercised the option, and the artist fails to deliver, I understand—file a lawsuit for damages."

Patti Austin told lawmakers that she would be a "dead heifer" if she had had to rely on record royalties from "onerous" contracts to make a living.

Artists also testified that they often find themselves bound to a label after execs who signed and began to develop them depart.

## SUITS CHALLENGE LEGALITY

Two ongoing court cases involving Dixie Chicks and Courtney Love and their labels over undelivered albums and payments of royalties go further than previous court battles. Both challenge the legality of many provisions of record contracts in that most artists have little or no negotiation power, and that the contracts are onerous, unconscionable, a restraint of trade, and are even criminal (*Billboard*, Sept. 8).

Similar challenges by artists are now being made internationally (see story, page 96).

Contract disputes have long been the main contention between artists and labels. Vivendi Universal vice chairman Edgar Bronfman stated at a Plug.In Conference July 23 in New York City that in his 30 years in the business, he could not recall hearing any artists say they really loved their labels.

Veteran artist attorney Don Engel's responded: "I never have seen a royalty statement that I liked."

Of course, there are artists who have good relationships with their companies. Most of them, though, fall into that small percentage whose recordings sell more than 500,000 copies. For example, Curb/MCA artist Lyle Lovett told *Billboard* recently, "I have no problems with my label—they always give me the money I need to record because I try to be prepared and rehearsed; they promote my records, and they pay me." Four of Lovett's seven albums are certified gold.

The number of artist/label contract disputes has significantly increased in recent years. Sony Music fired the opening salvo of the modern era when in 1983 it sued its hitmaker band Boston for \$20 million in damages for failing to honor a five-year contract. In the '80s and early '90s, such artists as Olivia Newton John, Irene Cara, and Prince sued companies or were countersued by their labels for three main reasons: undelivered albums stemming from artists unhappy with their contracts, the departure of record executives who had signed the artist, and payment of back royalties.

Dozens more artists have also sued their labels, most for reasons stemming directly from contractual disputes: the Beatles, Beach Boys, Cameo, Danzig, the Gap Band, Sammy Hagar, L.A. Reid, Teena Marie, Kenny Rogers, Henry Rollins, Donna Summer, the Whispers, Barry White, Meat Loaf, the Eagles and Eagles members Don Henley and Glenn Frey, Metallica, Oscar de la Hoya, Luther Vandross, Toni Braxton, and Beck.

A few of the best-known cases involve Bone Thugs-N-Harmony, the Bellamy Brothers, 'N Sync, Bush, New Edition, and Goo Goo Dolls. But Michelle Shocked, TLC, Dr. Dre, Kelly Price, Ray Lynch, Richard T. Morris, Blondie, Philip Bailey, the heirs of Buddy Holly, the Kingsmen, Blink-182, Ahmad Jamal, Pat Boone, Chubby Checker, Spencer Davis, Freddie Fender, and Jan & Dean have also sued their labels.

In the U.K., acts involved in recent contract cases against labels include George Michael, the



ENGEL

Stone Roses, and former Frankie Goes to Hollywood lead singer Holly Johnson.

## PROVISIONS DISPUTED BY ARTISTS

Artists and their managers and lawyers want many other contract clauses and provisions changed that are now usually non-negotiable. They include:

- The recoupment clause, which requires that artists must pay entirely out of advances for the recording and production of their albums, plus 50% of independent promotion costs, 50% of video costs, up to 100% of publicity and marketing costs, and between half and all of tour deficit costs. In most cases, the artist does not have the right to approve some of these charges.

- The work-for-hire clause. Record companies take the position that when artists sign contracts with that non-negotiable provision intact, the labels become the owners, or authors, of the sound recordings produced under that contract. This despite the present legal limbo of whether sound recordings can be considered works for hire, as well as the repeal by Congress of a 1999 industry amendment to the Copyright Act that made sound recordings a new category of work for hire.

- The controlled composition clause, which typically puts a contractual cap on how much money an artist can earn in mechanical



# Contracts

Continued from preceding page

royalties for his own songs on an album despite regulations in federal law. In a standard agreement, it amounts to only 75% of the minimum government-mandated statutory rate. The federal statutory rate increases with cost of living adjustments; the rate set in a record company contract does not.

- Discounted foreign and record-club sales provisions, from which an artist does not receive the full royalty percentage. If an artist has a 12-point deal, sales out of the country will be reduced to nine points in the U.K. and to six points in the rest of the world.

- "Phony" free goods clauses, in which artists are not given royalties on 15% or more of recordings characterized as free but are actually sold to retailers at a discount.

- Cross-collateralization clauses, in which advances from one of several contract deals can be recouped from royalties under both.

- Packaging royalty deductions of up to 25% off retail price. Artists' lawyers are particularly disturbed about deductions to pay for label development of digital electronic transmissions and future digital downloads—which require no packaging—and upkeep of Web sites and expanding label Internet presence as well.

- "Breakage" royalty deductions, which remain in some contracts and date back to the days when shellac records (which were no longer manufactured after about 1957) actually arrived at retailers broken, mandating that artists pay for damages incurred in the shipping and distribution for their own portion of the company's product line.

- New-technology royalty deductions of up to 25%. Until recently, labels took deductions for the development for CDs, now 15 years old. Now it's for the costs involved in such new configurations as digital compact cassette, DVD-Audio, and audiophile records. In other words, the modernization of product formats and manufacturing processes is at least partly charged against artists' recoupment accounts.

## 'GO ALONG' ATTITUDE CRITICIZED

Artists and their reps also say that in addition to contract clause legality concerns, there is a long, well-documented multi-decade history of artists who have had to take their labels to court for withheld or underpaid royalties after labels ignored repeated requests for payment. In most cases, artists have won.

Why is it, then, that artists in past lawsuits have always stopped short of challenging the validity of contracts and focused instead on getting a financial settlement?

Veteran artist attorneys concede that one reason is their colleagues have no driving desire to change the climate created by unfair con-

tracts and unhappy clients. Engel says, "They don't want to lose clients. Settlements provide them with a very nice income."

The companies, too, would rather settle a complaint. Artist attorney Wallace Collins says, "If the labels let the court decide the outcome of a case, then that lets the court make the rules [which might benefit the artist, in many cases]. By settling, the labels get to control the rules of the game, and they prefer it that way. Even a substantial monetary sum paid to one artist to settle a lawsuit is better than getting an adverse ruling and having to pay many artists or having to change many contracts."

The financial burdens on artists that result from these contract provisions, their lawyers argue, far eclipse the hardships suffered by labels, which have always insisted that long-term contracts and the amendment to California's seven-year rule are necessary to ensure that the company can hold onto an

latte, R-Va., asked veteran artist attorney Cooper about the ability of artists' lawyers to get certain provisions, such as the work-for-hire clause, removed from contracts. Here are selected highlights of the hearing transcript exchange:

**Goodlatte:** Is a work-for-hire provision always in those contracts?

**Cooper:** Yes, sir.

**Goodlatte:** And you recommend that your clients sign that contract even though you have some questions about whether the work they are agreeing to do really qualifies as a work for hire?

**Cooper:** That is not quite the issue. The record companies have certain boilerplate language, which no matter how much you can negotiate in royalties and how much you can negotiate in advances and how much you can negotiate in delivery requirements, there are certain things that they will not change.

**Goodlatte:** Would the record com-

pany employment language is effective or any more than perpetuity language is effective.

## HIGHER ROYALTIES, WITH STRINGS

On the plus side, in one respect, many of the entertainment lawyers contacted by *Billboard* believe that today's contracts are better for artists because the royalty percentage offered artists is much higher. But even then, there are strings attached to the artists' actual royalty earnings.

In the '20s, artists were either paid a top per-side flat fee of \$25 after a recording session or they were offered a 0.005 cent royalty per side.

By the '50s and '60s, according to attorney Stan Soocher, "artists were looking at 3%-4% royalty rates. New artists can now usually get a minimum of three to four times that rate. What's worse is that the increasingly complex royalty provisions in recording agreements have made it more

of U.S. recorded music of the past century—millions of recordings by tens of thousands of artists on thousands of labels—is held and controlled in their vaults. The executives of those companies take a position—not yet tested in court—that because contracts call the recordings works for hire, they are the owners of those recordings in perpetuity.

Engel's opinion that many contracts are unenforceable is shared by other artist lawyers. "Many recording contracts may be unenforceable because they are unconscionable as a matter of law," he says, "having been imposed on artists as 'take it or leave it' propositions, sometimes called [by legal scholars] 'contracts of adhesion.'"

## CHALLENGES DON'T HELP . . . YET

The recent challenges haven't yet helped the situation of many veteran artists, who, unless they are also songwriters, must rely almost entirely on live performance income and perhaps, with luck, a little extra help from Internet sales.

At a Senate Judiciary Committee hearing on Internet music in October 2000, Byrds co-founder Roger McGuinn testified that he has never received any record royalties from any of the Byrds' now-iconic recordings on Columbia (Sony) through the mid-'60s to the early '70s—including the group's seven hit singles (including two No. 1s) and eight top-charting albums, including *The Byrds Greatest Hits*, which achieved platinum status in 1986.

McGuinn's admission did not come as a surprise to Sen. Orrin G. Hatch, R-Utah, then-chairman of the committee, who, as a recorded lyricist of contemporary Christian songs, has familiarity with industry practices. Hatch said, "I've heard that complaint over and over again."

## BIG BUCKS FOR LOBBYING

Weeks before—and in the days following—the Sacramento hearing, RIAA and Vivendi Universal lobbyists visited lawmakers' offices. The RIAA's annual budget has skyrocketed in recent years. In fact, its budget in the past five years has nearly quadrupled. In 1995, before the Internet wars—but during the term of passage of the industry's Digital Millennium Copyright Act (DMCA), which secured the industry's iron-clad protection in the digital era as the owners of the product they sell and distribute again—the RIAA's budget was already \$14.7 million. By 2000, it had tripled to \$39 million; today it stands at \$44 million.

AFTRA's Chaitowitz says her organization's annual budget is \$26 million. This is divided for use by the national office and more than 30 regional offices to address not only recording artists but actors and broadcast talent. The Recording Artists Coalition has no budget yet for lobbying for representing artists.

## Amendment Pushed By RIAA In 1987

### Initial Industry Proposals To Overhaul Seven-Year Statute Went Further

BY BILL HOLLAND

According to conversations with sources close to the passage of the 1987 industry amendment to the seven-year law on personal service contracts—which allows record companies to sue artists for undelivered albums—the measure initially put forward by the RIAA was a 14-year rule, in which an artist could be subject to another seven-year rule only three years into a contract.

The last time the original 1937 law had been modified was in 1947.

According to a source, "Back in the '80s, when the RIAA board of directors finally realized what the

seven-year rule allowed—that artists could walk away—they went ballistic." As a result, then-RIAA president Stanley Gortikov and general counsel Joel Schoenfeld hired a Sacramento lobbyist, David Nagler, to try and get a legislative fix.

Nagler was successful in getting legislation introduced, although it was amended five times. At that time, the RIAA contended that the bill was "needed to counter the tactics of successful artists who are in a position to bargain one recording company against another," according to California State Sen-

ate documents released before the new hearing.

The final version—sponsored by Sens. Ralph Dills, D-Gardena, and David Roberti, D-Hollywood—also contained a provision that would have allowed extension of a renegotiated record contract for another seven years immediately after the initial contract was signed. That provision, and another to allow labels to renegotiate three years into the term of an initial contract, were rejected at the final vote after opposition by AFTRA.

The Assembly voted to pass the amended bill in September 1986.

artist beginning to achieve success to make back its investment.

Artist lawyers also maintain that contracts are often almost identical from one label to another and that this similarity raises antitrust concerns. Artist attorney Rosenthal says, "In my opinion, the standard deal as we know it may be ultimately recognized in court or in a legislature as the primary evidence of an otherwise unprovable collusion among these companies—to limit or prevent free agency and to fix costs by paying all new and midlevel artists on essentially the same standard terms."

Any renegotiation concessions granted by companies are in direct proportion to the selling ability of the artist. As attorney Engel says, "Newcomers have no clout in negotiations; midlevel acts, some. Only top-selling artists are granted negotiating power."

## SOME CLAUSES NEVER COME OUT

At a May 25, 1999, House panel hearing to air artists' complaints about the later-repealed work-for-hire-amendment, Rep. Bob Good-

pany agree to the deal if it did not contain a work-for-hire provision? I think you just answered that.

**Cooper:** No, it would not.

**Goodlatte:** Do you tell your client that you think the provision is invalid and you expect to challenge its validity sometime in the future?

**Cooper:** Yes, I do.

**Goodlatte:** Did the initial contract you worked on for Ms. [Sheryl] Crow contain a work-for-hire provision?

**Cooper:** Yes, it did.

**Goodlatte:** And once Ms. Crow gained commercial success, I imagine you were able to get a better deal for her.

**Cooper:** We were able to get a better deal for her, but the [work-for-hire] language is still in there.

**Goodlatte:** And did you try to get it taken out?

**Cooper:** Yes, we did.

**Goodlatte:** So you know that this provision is pretty important to the companies. Is that correct?

**Cooper:** Well, it has been my position, as well as many others of my contemporaries, that that language is not effective any more

difficult to determine just what royalty moneys are owed."

Music attorney Owen Sloane says, "Contracts are better today in giving artists a higher royalty, but they are worse in the technicalities of royalty calculation. More costs are recoupable today against the artist royalty than ever before. With the advent of video and independent promotion, artists have been asked to recoup more of these expenses than formerly, where such equivalent expenses would have been treated as business expenses of the record company."

## TAKE IT OR LEAVE IT

The stakes are huge in the modern record business, which last year racked up \$40 billion in sales globally. There is hardly a living best-selling or influential American musical artist whose recorded output is not now mostly controlled by the five major labels: Vivendi Universal, Sony, Warner Music, BMG, or EMI. Furthermore, because of industry consolidation, almost the entire output



# Minors

Continued from page 1

deal with Sony, describes a typical scenario: "The attorneys normally file a petition [for the minor to be recognized as an adult under the terms of the contract]. In Billy's case, we negotiated the Sony deal with the label, then submitted it to the Chancery Court. We had a very informal hearing in the chancellor's chambers. He asked questions of Billy's parents to determine if they understood what was going on. He asked me a lot of questions about my history and if I thought this [contract] was in the best interest of the minor. He didn't ask Billy any legal questions but asked him if he wanted to be a recording artist."

Lindsay Pagano, whose debut album comes out in October, was 14 when she signed her recording contract with Warner Bros. Pagano says she entrusted her parents to take care of the details. "I knew to some degree that it was going to be somewhat of a problem because I was under 18; I didn't even know people under 18 could work for a record label. I wasn't really aware of anything legal. I don't think my parents

wanted to really get me involved in all the legal stuff. They wanted me to focus on singing."

While many of the contracts are approved pro forma, sometimes the judge does require that the document be amended.

New York attorney Bob Donnelly tells the story of an artist he declines to name: "The judge was approving the contract between one of my artists and Sony, and he just went through the thing with a red pencil. We had a deal where we had one guaranteed record and five options, and the judge said, 'This kid is 16—who knows where he's going to be five or six [years] from now. I'll give you two options.' I felt very bad for the Sony lawyer—it was like he was in the bunker. The deal was eventually done because Sony was very anxious to sign this artist, but I'm sure there might be instances where a label might walk away from a deal."

Donnelly says that the situation occurred when the length of time a minor was allowed to be held to a contract was limited to three years. The New York state law changed in 1998 to allow minors to be signed to contracts for a duration of seven years.

Some other states have shorter time periods or no time period at all. In Tennessee, there isn't a



*'I knew to some degree it was going to be somewhat of a problem because I was under 18. I didn't even know people under 18 could work for a record label.'*

—LINDSAY PAGANO

designated amount of time a person can be signed to a personal-services contract, and unlike

many other states, Tennessee also does not require that a trust be established for funds earned by the minor.

As senior VP of legal and business affairs for Warner Bros., Mark Goldstein is well aware of the statutes governing minors. "Not every state has a procedure that's as clear-cut as California [which generally allows the minor to be signed for seven years]," he says. "For example, with Massachusetts and Florida, they will only allow a contract for three years. If a kid is 13 or 14, the last thing [the label] wants is a contract that's only [good for] three years."

Navigating the legal waters can mean setting up alternative systems. "We had an instance in Texas where a court, in effect, involved itself in decisions of how the contract would be administered for the child," Goldstein says. "In Pennsylvania, there isn't a court approval process. We got a court to set up a system where they approved the contract, but they had to be involved in any material changes. You have to determine how much you're investing in the artist in terms of dollars and expectations. Part of me sometimes thinks it would be easier if we weren't signing all these young acts."

In Nashville, for an out-of-

state artist to be signed to a contract under Tennessee's rules, all the minor has to do is have property in Tennessee. That can be accomplished by something as simple as opening a bank account in the state.

As LeAnn Rimes realized earlier this year when she sued to get out of her Curb contract—which was signed when she was 12—if a minor's contract has been approved by the court, there is little the artist can do if he or she wishes to dissolve the contract once the artist reaches legal age.

If the minor's contract has not been court-sanctioned, there is a small window when the artist turns 18 for the contract to be ruled invalid. "The law gives [the artist] reasonable time to rescind the agreement," Collins says. "You can't say you want out of the contract when you're 22, but there is a small window."

Major labels know of the necessity for court approval, but not all smaller labels do. "Frankly, if the other side doesn't realize that [court approval] is a step they need to take, I'm not about to remind them," Donnelly says, "because there may come a point in time when that artist seeks to leave that label, and if that becomes the basis under which we can terminate the agreement, I would take advantage of that."

## Music Downloading Leads To More Contract Disputes

BY GORDON MASSON

LONDON—When Shirley Manson began work on Garbage's soon-to-be-released *Beautiful Garbage* album, she was probably unaware that a contract she signed eight years ago would come back to haunt her.

The document was inked in 1993—when Manson was a member of Angelfish—and reportedly gave her then-label Radioactive exclusive rights to her performances. When Garbage's career took off, Radioactive allowed Manson to perform with the band and negotiated for a share of the royalties. But that agreement sparked a flurry of litigation this year, before an out-of-court settlement resolved the issue.

The lawsuits and counter-lawsuits once again placed artist contracts under the scrutiny of the British legal system. And with the European Commission currently in a mood to examine every minute detail of the music industry, it would not be surprising if the thorny issue of artist contracts one day falls under the regulators' microscope.

Other high-profile "restraint of trade" cases to hit the headlines here have included George Michael's prolonged acrimonious divorce from Sony (1992-1995), the Stone Roses' 1989 split from Zomba-backed Silver-

tone, and former Frankie Goes to Hollywood frontman Holly Johnson freeing himself from ZTT a year earlier.

Currently, German hip-hop star Xavier Naidoo is involved in a legal wrangle with producer Moses Pelham and his independent label 3P in Frankfurt. The label has been seeking injunctions to prevent Naidoo from distributing records by the band Sohne Mannheims, of which Naidoo is a member (*Billboard*, June 16).

Richard Ogden, formerly Paul McCartney's manager and now head of Richard Ogden Management, says that signing deals is becoming more litigious in itself. "We've just been through an extended renegotiation of the Bomfunk MCs' contract with Sony. It took us six months, so you can imagine the legal expenses on both sides," Ogden tells *Billboard*. "It's endlessly complicated. What a lot of people operating in the U.K. and America don't realize is that, in Europe, there are still a lot of contracts where nothing is recoupable and an artist receives very low royalties. That's fine if you are moderately successful, as you could very well be better off. But if you're very successful, it's definitely not fine, and you're definitely worse off."

Music lawyer Andrew Thompson, of London-based Lee & Thompson Solicitors, claims the major record companies are "taking a more and more aggressive stance in terms of the extent of the rights that they require." Thompson says that, for example, an increasing trend is for labels to demand artist Web site rights.

*'Some companies are trying to [charge] a 25% deduction for packaging for downloading a single, when there obviously isn't any packaging.'*

—ANDREW THOMPSON,  
MUSIC LAWYER

But the main area of contention in contract talks at the moment is the downloading of tracks. "The biggest fight at the moment is with downloads, and artists are losing that fight so far," says Thompson, who is also company secretary for the Music Managers Forum trade group.

Thompson explains, "Normally, on an ordinary record sale, you might have a royalty rate of 20% of the dealer price. Because of all

the small print, that doesn't actually mean 20%—it's 20% of 75% of the dealer price, after you take in the 25% packaging allowance. And then there are other things that are shaved off here, there, and everywhere. When it comes to a download, most of the record companies are currently saying that they still want to just give that 20% royalty rate."

Ogden notes, "Some companies are still trying to say that there is a 25% deduction for packaging for downloading a single, when there obviously isn't any packaging."

Thompson adds, "Historically, for any other use of the master recording beyond ordinary record sales—on film soundtracks, for example—the flat fee on deals of that kind would be split 50/50—or, if the artist was in a strong negotiating stance, sometimes 60/40 in favor of the artist. Logically, artist representatives think that income from downloads should be split in a similar manner, as there are no costs to the record company, but instead we're getting 16%, 17%, or 20% if we're lucky."

One bright note that Thompson highlights is the improved terms that new artists are winning: "New artists are tending to get better royalty rates now, whereas it used to take years to

get on the same kinds of rates as established acts. Duration of the contracts is also coming down, which is in the artists' favor. Ten years ago in the U.K., new artists signing to a major label were looking at seven- or eight-album deals; now we're looking at five- or six-album deals and sometimes only four."

And citing one new trend hitting Europe, Ogden says, "I've been having an argument with a certain record company who says that the labels in certain markets don't have a promotion department and therefore the artist has to pay for independent promotion. But why would you bother being with a record company if they are making you pay for services which they would normally provide? That might not be uncommon in American contracts, but it was never the case in Europe and the U.K. until now, when it's starting to creep in. Another label I've been dealing with recently suggests that the cost of an artist's showcase should be recoupable—including entertaining the guests."

Ogden concludes, "For every increase in royalties that an artist manages to get, the record companies seem to be able to introduce something to take back from it."



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