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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

OCTOBER 13, 2001

## Global Touring Curtailed By Terrorism Fears

BY RAY WADDELL

NASHVILLE—Global touring has always been a complicated endeavor, but logistical and security concerns raised since the Sept. 11 terrorist attacks have made crossing international borders with tours more daunting than ever.

Processes that once ran relatively smoothly—from obtaining visas and moving cargo to security issues and border checks—have now slowed for both U.S. acts touring internationally and international artists wishing to tour America. In addition, the fear factor that has long been a way of life in other parts of the world is now prompting U.S. government officials to caution Americans about traveling abroad.

Such obstacles will inevitably curtail international touring, and cancellations due to travel concerns are beginning to crop up. Janet Jackson, Shaggy, and Weezer have all scrapped plans to tour Europe. Brian Wilson has postponed an upcoming tour of Japan, and Latin American dates on the Rock en Ñ tour of Latin rock acts have been either cancelled



TULIPAN



BROWNING

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### A SPECIAL REPORT

or moved. For her part, Jackson said in a prepared statement, "Like most people, the events of Sept. 11 have troubled me enormously, and I remain concerned about the foreseeable future. If anything happened to anyone on this tour, I could

never forgive myself." (*Billboard Bulletin*, Oct. 2).

The cancellation of other tours is expected to follow, and tentative plans are now being put on hold. "We know there are a lot of tours that are starting to be postponed or canceled," says Robert Tulipan, CEO of Traffic Control Group (TCG), an international travel logistics firm that assists in the global touring of sports and entertainment groups with offices in New York City and London. "There is a lot of uncertainty out there, particularly in this time of wondering what the U.S. response [to the attacks] will be. Right now, it is really important to be cautious over the next few weeks."

As cancellations mount and some tours don't materialize, European promoters are taking a hit. "If U2 can play America, why can't American acts play Europe?" wonders Belfast-based promoter Jim Aiken, who has lost dates from Jackson and Shaggy. "I've been through the violence in Northern Ireland, and I know that people are naturally resilient and will

(Continued on page 94)

## Sony's Brand New 'Lady Day'

BY BRADLEY BAMBARGER

NEW YORK—American pop music abounds in tragic icons—artists such as Robert Johnson, Hank Williams, and Charlie Parker, whose untimely ends extinguished talents so great that they still define their respective genres. Perhaps none is more iconic, or more tragic, than Billie Holiday, who has come to virtually personify the tortured torch singer of ever-sad songs.

Yet Holiday—or "Lady Day," as her fellow fallen angel and longtime saxophone partner Lester Young dubbed her (as she famously nicknamed him "Pres")—didn't always corner the market on melancholy. The jazz artist's early work for Columbia Records and its affiliates brimmed with youthful, sexy insouciance, a sound that surely represented a laugh to keep from crying sometimes, but often sim-

(Continued on page 96)



## Songs From The Wood: 30 Years of Bearsville Studios

BY CHRISTOPHER WALSH

BEARSVILLE, N.Y.—As the members of Phish strolled into the vast expanse of Studio A to put finishing touches on *The Story of the Ghost* one rainy, early summer morning in 1998, Chrissie Hynde and engineer Bob Clearmountain were sitting intently at the just-installed SSL 4056 G+ console in adjacent Studio B, considering details within the mix of "Human," which would be the first single from the Pretenders' *Viva El Amor!*

A short walk from these ses-

sions, producer Craig Street was waking up in the Turtle Creek Barn, the airy, homey recording studio where he would continue work on a project with Charlie Sexton. It was an early morning after a very late night, but as the steady morning rain fell on the bounteous foliage outside, work proceeded as it always does here.

"First of all," Phish bassist Mike Gordon recalls, "it's very high-quality—and it's nicely tucked away." Indeed, the musicians, producers, and

(Continued on page 95)



Behind The Banned Songs Myth: Page 10 • U.K., France, Aussies Buck Sales Decline: Page 10 • Synergy Eludes Multi-Media Giants: Page 78

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Billboard Music Group

# The Songs One's Enemies Sing

As the biblical King David once said, "A song is a sign." In such tragic and uncertain times as these, when every-day trust is cruelly betrayed and there is no reckless deed too venal that pundits won't laud it as a proxy for valor, there is much we can learn from our ancient foes—and the ballads sung about them.

It was 814 years ago this month—on Oct. 2, 1187—that the Islamic world's greatest military and political leader entered Jerusalem at the climax of a long campaign against Christian Crusaders and claimed it for the Muslims. Among this leader's first official acts was to call its ancient inhabitants to return to their Holy City. A poet sang praise of the kindly gesture: "Bid Jerusalem take heart in rebirth . . . /May all sides gather unto her and settle within her border."

The bard in question was Judah Al-Harizi, a Jew, and his words were in praise of Saladin, the Kurdish conqueror who "could remember with some sentiment that Jews had fought alongside Muslims in the defense of Jerusalem against the first Crusaders nine decades earlier," according to author James Reston Jr. in his remarkable new book, *Warriors of God: Richard the Lionheart and Saladin in the Third Crusade* (Doubleday). Saladin, of course, is the heroic 12th-century Sultan of Egypt, Syria, Arabia, and Mesopotamia—and a pre-eminent figure in Arab history, after whom the terrorist Osama bin Laden has lamely attempted to style himself.

"On the bars of the small, dimly lit cell in the Old City of Jerusalem where Saladin lived humbly after his grand conquests," Reston writes, "is the inscription, 'Allah, Muhammad, Saladin.' God, prophet, liberator. Such is Saladin's relation to the Muslim God."

Bin Laden's own relation to the Muslim faith, in the minds of leading Muslim scholars, is closer to that of a heretic/sociopath. Indeed, in the wake of the Sept. 11 attacks on civilians in the U.S., even Iranian clerical leader Ayatollah Ali Khamenei condemned terrorism as forbidden by Islamic law and called the international fight against terrorism a "holy war."

As Reston's text makes plain, the craven but cunning bin Laden, who currently directs his covert al-Qaeda group from a hiding place in neo-anarchic Afghanistan, bears scant moral or political resemblance to the noble Sultan whose stature he strains ineptly to simulate. By the same token, Richard the Lionheart is remembered in *Warriors of God* as a leader "whose rank anti-Semitism grew into sadism. To him, a good joke was to extract the teeth of Jews in a lingering process." Jewish elders who brought gifts to Richard's coronation in 1189 were "barred and attacked, stripped, whipped, and thrown into the street" while "in the throat of the mob was a scandalous, anti-Semitic chant entitled *Purgator Crimum*."

The medieval heyday of Saladin and Richard was a period of the basest bigotry, but also an age of chivalry—as extolled by the many troubadours and wandering minstrels who traveled between the British Isles and Palestine. Much of their music was heavily influenced by the Moorish songs Crusaders heard in what was then called the Orient.

As for the chivalry heralded in the troubadours' verses, it had few equals in the exploits of Saladin, who embodied the knightly virtues of bravery, courtesy, humility, honor, and compassionate service to the weak and poor. Contrary to legend, the Crusaders often fell short of these ideals—as evidenced by the vicious mob attacks against Jews they permitted in England, as well as the pogroms in the Rhineland and the Danube Valley that preceded the First Crusade.

After the Crusaders breached the walls of Jerusalem in 1099, they massacred Muslims, but they also hastened to the city's Jewish quarter and slaughtered its inhabitants, incinerating about 200 Jews in a synagogue—an act, according to Reston, accompanied by the Crusaders' "laughter, dance, and mocking hymns." For the next 80 years, the occupying Christians forbade Jews to live within Jerusalem's walls.

It's crucial to recall that the Crusades were not really initiated in 1095 out of zeal to deliver the Holy Land from non-Christian hands. Instead they were a tactic by Pope Urban II to refocus internal squabbling among European

nobles toward a more fortuitous goal: control of the fabulously lucrative Islamic trade routes. By the 15th century those routes would make the Muslim world, in the words of Alan Taylor, author of the forthcoming *American Colonies* (Viking Books), "larger, wealthier, more powerful, and more scientifically advanced than European Christendom"—hence European royalty's funding of Christopher Columbus' voyages to locate a faster and more lucrative sea-trading route to "East Asia."

By the Second Crusade of 1146-48, Vatican propagandist Bernard of Clairvaux was promising the forgiveness of sins and entry after death into Paradise for those who served in battle. On the threshold of the Third Crusade (from 1187-92, and only the first of the five principal wars would prove successful for the Christians), Richard's men sang a rousing ode called *Parti de Mal*: "I have left evil behind me and have turned to a good life and want people to hear my song." Other lyrics bespoke not of pious bravado but of pure dread of their arduous desert mission: "I sing to comfort my heart. For I do not want to die . . ."

Meanwhile, the Jews of Jerusalem were under the rule of Saladin, and as Taylor writes, "In Saladin's empire, if they were not exactly equals, Jews were certainly tolerated and widely appreciated." Even Saladin himself enjoyed the care of several Jewish doctors, and Jews were governed as wards of the state, i.e., *dhimmis*, "the protected ones." So much so, Taylor asserts, that "the great Muslim Sultan now became a hero to the Jews."

We are all accountable for the unchecked sins of our age, and true justice—originally defined as the willingness to do good while expecting absolutely nothing in return—requires moral courage. There has been much pedantic discussion of late over whether bin Laden and the trained assassins who murdered some 6,000 innocent people Sept. 11 should be termed "terrorists" or "cowards." These debates seem smug, and owed in part to an indulgent, "Nothing's so terrible if I feel fine" attitude that pervades our entitlement-transfixed culture.

The dramatic use of lethal cruelty toward noncombatants for the purpose of fostering social disorder is terrorism. A homicidal mass-assault on unarmed civilians that uses surprise as a means of maximizing the defenseless prey's suffering is cowardly. In such circumstances, it's not fear that's been conquered by the assassins but rather basic human caring—all in the service of perverse self-aggrandizement. The terrorists' private, pre-slaughter preparations—which included reviewing a multi-page pseudo-spiritual mantra exalting the act of suicide—further marks them as narcissistic knaves. Moreover, a clear unwillingness by the killers and their confederates to either publicly claim responsibility or ascribe political goals to their heinous crimes is further confirmation of their utter cowardice.

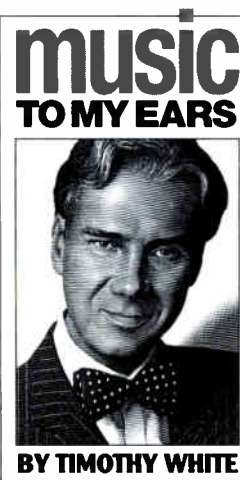
In contrast, Saladin—in what Reston calls "the crowning act of chivalry in the entire Third Crusade"—actually rescued Richard the Lionheart on the chaotic battlefield at Jaffa in 1192 when he saw the English king had been unhorsed.

"How can this be?" Saladin said, as he watched from a knoll in the distance. "That a King should be on foot with his men! It cannot be!" And then running to his brother, el Melek el-Albel, Saladin said, "Go. Take these two Arabian horses and lead them to him. Tell him that I send them to him, and that a man so great as he is should not be in parts such as these, on foot, with his men."

Richard accepted the horses, rode and fought magnificently, and won the day against Saladin's forces. But he fell gravely ill immediately afterward. Realizing he was too debilitated to continue the Crusade, Richard soon conceded defeat to Saladin by offering to renounce Jerusalem.

Hearing this, Saladin was reminded of a passage from God in the Koran—"And if they incline to peace, you, too, should incline to it"—and he agreed to a treaty.

On and off the battlefield, Saladin was likewise inclined to justice. Indeed, a ballad once written for Richard ultimately proved better suited as a hymn to his respected enemy, its lyrics urging people everywhere "to receive the flower of chivalry, whose word has a truth that comes from the heart."



BY TIMOTHY WHITE



ARTIST	ALBUM	PAGE
<b>THE BILLBOARD 200</b>		
JAY-Z	The Blueprint	82
<b>CLASSICAL</b>		
YO-YO MA	Classic Yo-Yo	84
<b>CLASSICAL Crossover</b>		
VARIOUS ARTISTS	Classical Hits	84
<b>COUNTRY</b>		
MARTINA MCBRIDE	Greatest Hits	44
<b>ELECTRONIC</b>		
VARIOUS ARTISTS	Pulse	41
<b>HEATSEEKERS</b>		
BALDHEAD SLICK & DA CLICK	Baldhead Slick & Da Click	85
<b>INDEPENDENT</b>		
COO COO CAL	Disturbed	85
<b>INTERNET</b>		
CAEDMON'S CALL	In The Company Of Angels - A Call To Worship	86
<b>JAZZ</b>		
DIANA KRALL	The Look Of Love	84
<b>JAZZ/CONTEMPORARY</b>		
RICHARD ELLIOT	Crush	84
<b>KID &amp; JOJO</b>		
SPONGEBOB SQUAREPANTS	Original Theme Highlights	84
<b>LATIN</b>		
GRUPO BRYNDIS	En El Idioma Del Amor	47
<b>NEW AGE</b>		
ENYA	A Day Without Rain	83
<b>POP CATALOG</b>		
LEE GREENWOOD	American Patriot	84
<b>R&amp;B/HIP-HOP</b>		
JAY-Z	The Blueprint	82
<b>SOUNDTRACKS</b>		
	GLITTER	86

ARTIST	TITLE	PAGE
<b>HOT 100</b>		
ALICIA KEYS	Fallin'	31
<b>ADULT CONTEMPORARY</b>		
FAITH HILL	There You'll Be	89
<b>ADULT TOP 40</b>		
TRAIN	Drops Of Jupiter (Tell Me)	89
<b>COUNTRY</b>		
ALAN JACKSON	Where I Come From	43
<b>DANCE/CLUB PLAY</b>		
ROBBIE RIVERA	Feel This 2001	41
<b>DANCE/MAXI SINGLES SALES</b>		
JAGGED EDGE WITH NELLY	Where The Party At	41
<b>HOT LATIN TRACKS</b>		
SHAKIRA	Suerte	44
<b>HOT R&amp;B/HIP-HOP</b>		
GINUWINE	Differences	21
<b>RAP</b>		
PETEY PABLO	Raise Up	24
<b>ROCK/MAINSTREAM</b>		
NICKELBACK	How You Remind Me	89
<b>ROCK/MODERN</b>		
NICKELBACK	How You Remind Me	89
<b>TOP 40 TRACKS</b>		
ALICIA KEYS	Fallin'	89

TITLE	PAGE
<b>TOP VHS SALES</b>	
SPY KIDS	73
<b>DVD SALES</b>	
SPY KIDS	76
<b>RENTALS</b>	
SPY KIDS	75

ARTIST	ALBUM
<b>BLUES</b>	
VARIOUS ARTISTS	Get The Blues
<b>CONTEMPORARY CHRISTIAN</b>	
P.O.D.	S...tellite
<b>GOSPEL</b>	
DONNIE MCCLURKIN	Live In London And More...
<b>MUSIC VIDEO</b>	
DAVE MATTHEWS BAND	The Videos: 1994-2001
<b>R &amp; G/AE</b>	
BOB MARLEY AND THE WAILERS	One Love
<b>WORLD MUSIC</b>	
ISRAEL KAMAKAWIWO'OLE	Alone In Iz World

Unpublished

Videos

Top Singles

Top Albums

**Top of the News**

**10** Despite worldwide dip, sales increase in U.K., France, and Australia.

**Artists & Music**

**10 Executive Turntable:** Max Siegel is named president of Verity Records and VP of Zomba Music.

**14** Alana Davis takes a neo-soul turn with her latest Elektra project.

**14 The Beat**

**18 Boxscore:** Brooks & Dunn pull in \$400,000 in Syracuse, N.Y.

**18 Sound Tracks:** MTV picks aggressive anthems for its *WWF Tough Enough* soundtrack.

**21 The Classical Score:** The Boston Symphony Orchestra and the New York Philharmonic both release new albums.

**22 Reviews & Previews:** John Mellencamp, Billy Joel, and Garbage take the spotlight.

**34 R&B:** Boney James teams with R&B stars for new Warner set.



30TH ANNIVERSARY SALUTE: P. 25

**39 Words & Deeds.** DMX unleashes his imprint and a new Ruff Ryders/Def Jam album.

**40 Beat Box:** The New York City club community supports its hometown following the Sept. 11 tragedy.

**42 Country:** Bluegrass musicians honor their own at the 12th annual International Bluegrass Music Assn. Awards.

**45 Latin Notas:** Café Tacuba promotes its greatest-hits compilation, *Tiempo Transcurrido*, despite no longer being signed to WEA Latina.

**48 Jazz Notes:** Ronny Jordan blends R&B grooves and smooth jazz on *Off the Record* for Blue Note.

**49 Songwriters & Publishers:** Music Row songwriter/playwright Marcus Hummon debuts his latest work, *Warrior*.

**50 Studio Monitor:** The Audio Engineering Society reschedules its annual convention.

**International**

**51** The South African music

industry hopes that a Music Industry Task Team report will change the way business is conducted.

**54 Hits of the World:** Kylie Minogue's "Can't Get You out of My Head" tops seven singles charts.

**55 Global Music Pulse:** Jean Michel Jarre plans a concert powered completely by wind energy.

**Merchants & Marketing**

**71** Retailers sponsor benefits to aid those affected by the recent terrorist attacks.

**72 Declarations of Independents:** Coalition of Independent Music Stores president Don Van Cleave shuts his own store, Birmingham, Ala.-based Magic Platter to concentrate on the coalition.

**73 Retail Track:** Trans World Entertainment gears up for the holiday season at its fall convention.



48

RONNY JORDAN

**Programming**

**78** Synergy remains elusive for multimedia giants.

**79 Music Video:** Brit pop trio BB Mak will host this year's Billboard Music Video Awards.

**Features**

**8** Market Watch

**56 Update/Good Works:** Arista teams with retail chain Ann Taylor for *Miracles Happen 2001*, a CD benefiting breast cancer research.

**76** Classifieds

**81 Between the Bullets:** "Beer Run," a duet between Garth Brooks and George Jones, marks the latter's highest single debut ever on Hot Country Singles & Tracks.

**97 Billboard.com:** What's online this week.

**98** The Billboard BackBeat



34

BONEY JAMES

**74 Sites + Sounds:** The National Academy of Recording Arts and Sciences befriends the downloadable single by considering the configuration for Grammy recognition.

**At A Glance**

**87** Chart Artist Index

**92** Chart Song Index



22

JOHN MELLENCAMP



**Chart Beat** by Fred Bronson

**'TIME' HAS COME TODAY:** Ireland's new-age queen, Enya, continues to advance on The Billboard Hot 100 and The Billboard 200, scoring career-high marks this issue with her single "Only Time" and her album *A Day Without Rain*.

The Reprise artist moves 18-16 with "Only Time," a song that has received increased airplay in the wake of the terrorist attacks in the U.S. It was already her highest-charting title on the Hot 100, outpacing her inaugural effort, "Orinoco Flow (Sail Away)," which peaked at No. 24 in 1989.

"Only Time" is only the second Enya single to break into the top 40 on the Hot 100. That prompted William Simpson of Los Angeles to note that Enya's 12-year gap between top 40 hits is the second-longest in the history of the chart. The only artist with a longer gap between a first and second top 40 hit is Jimmy Cliff, who went to No. 25 in 1970 with "Wonderful World, Beautiful People" and then reached No. 18 in 1993 with a cover of "I Can See Clearly Now."

There's a longer gap between first and second top 40 appearances, Simpson notes, but it's with the same single. The Contours' classic Motown hit "Do You Love Me" made the top 40 in 1962 and again in 1988, thanks to its inclusion on the *Dirty Dancing* soundtrack.

On the album chart, *A Day Without Rain* glides 7-4 in its 45th chart week. Although it is the fifth Enya album to appear on The

Billboard 200, it is her second set to reach the top 10. *The Memory of Trees* peaked at No. 9 in February 1996.

**GOINGS ON:** As a songwriter, the late Marvin Gaye is about to have his biggest hit of the 21st century, as the *All Star Tribute* version of the 1971 hit "What's Going On" (Columbia) leaps 51-27 on the Hot 100. It was just three months ago that a Gaye song went to No. 22: "Music," the Erick Sermon track that featured Gaye and sampled one of his outtakes. The charity version of "What's Going On" should surpass the peak position of the Sermon cut next issue.

In the past 20 years, three of Gaye's compositions have charted in the top 10, including another charity effort. Mick Jagger and David Bowie recorded "Dancing in the Street" for Live Aid in 1985, and the single went to No. 7. Two years later, a remake of "What's Going On" by Cyndi Lauper reached No. 12. And in 1991, Robert Palmer blended two Gaye songs into a medley and went as high as No. 16 with "Mercy Mercy Me (The Ecology)"/"I Want You."

**NOT 'FALLING':** By remaining No. 1 for a sixth week on the Hot 100, Alicia Keys' "Fallin'" (J) is the second-longest-running chart-topper of 2001. Only Janet Jackson's "All for You," with seven weeks at the summit, had a longer reign.

More Fred Bronson each week at [www.billboard.com](http://www.billboard.com).



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# Lawmaker Decries RIAA For Campaign Over MOCA

BY BILL HOLLAND

WASHINGTON, D.C.—Rep. Chris Cannon, R-Utah, co-sponsor of the Music Online Copyright Act (MOCA), says the Recording Industry Assn. of America (RIAA) showed “poor taste” by continuing a campaign opposing the bill through letters sent to members of Congress during the days and weeks following the Sept. 11 terrorist attacks.

The MOCA bill, H.R. 2724, would amend copyright law to require record companies and other content providers to offer their products to all Internet-delivery companies on the same “nondiscriminatory” terms. It would also exempt Internet services from paying royalties to music pub-

lishers for ephemeral copies and archival “back-up copies.” The bill has not yet been scheduled for a hearing.

Cannon, in an Oct. 1 statement, points to a letter opposing the legislation sent by Rep. Howard Berman, D-Calif., to colleagues Sept. 14—three days after the attacks (*Billboard*, Sept. 29). Cannon characterizes the letter as being prompted by the RIAA. “Quite frankly,” Cannon writes, “when they pushed for a ‘Dear Colleague’ [letter] regarding MOCA three weeks ago, we thought their timing was in poor taste and chose not to respond.”

Members often send such letters before a hearing, usually following visits by lobbyists explaining their views. Congressmen rarely respond with such a scolding tone, especially one that paints a colleague in an unfavorable light.

Cannon also addresses an Oct. 1 opposition letter sent to members by the Copyright Assembly, which includes the RIAA as well as movie, sports, photography, software, and advertising trade groups: “This is the second shot our friends at the [RIAA] have taken

*‘When they pushed for a “Dear Colleague” [letter] regarding MOCA three weeks ago, we thought their timing was in poor taste and chose not to respond.’*

—REP. CHRIS CANNON, R-UTAH

since Sept. 11.” Sources say earlier drafts of the letter circulated throughout the music-business lobbying community several days before the attacks.

As a member of the House Judiciary Committee, Cannon has been particularly focused on the repercussions of the terrorist attacks. The committee has put aside much of its other business in past weeks to craft a major

anti-terrorist bill to be brought before the full House this week. So have Berman and the other members who signed the Dear Colleague letter, among them former chairman Rep. Henry Hyde, R-Ill., and ranking Democrat Rep. John Conyers (Michigan).

Cannon writes that the Copyright Assembly letter “is interesting, but its authors cite no substantive objections to the MOCA language.” He points out that the bill “only deals with digital music. It has no effect whatsoever on professional or amateur sports, movies, photography, or advertising.

“Nevertheless,” Cannon continues, “we are impressed that [the] RIAA could cobble together such an auspicious group to protest legislation, which, in comparison to recent events, seems relatively innocuous.”

Assembly members ASCAP, BMI, the Songwriters Guild of America, the National Music Publishers Assn., and the Harry Fox Agency

chose not to sign the letter; sources say that the concerns of songwriters and publishers weren’t adequately expressed in it.

Berman’s office did not comment on Cannon’s statement. But the chief of staff of a Judiciary Committee member contacted *Billboard* to offer an unattributed opinion on Cannon’s statement: “My boss wasn’t one of those that signed the letter, so I don’t want him brought into this,” he says, “but to say that these six lawmakers who did sign the letter, including Hyde and Conyers, were just doing the bidding of the RIAA is just plain ridiculous.”

An RIAA spokesman says, “These weren’t RIAA letters. One came from a member of Congress, and the other was from the Copyright Assembly. Also, at the time these letters were circulated, there was an upcoming hearing tentatively scheduled on copyright matters, including the MOCA bill.”

## In The News

- The Recording Industry Assoc. of America has joined the Motion Picture Assn. of America in a copyright infringement lawsuit against a trio of Napster-like file-sharing services that allegedly cater to the unlawful exchange of music, movies, software, and images (*Billboard Bulletin*, Oct. 4). The suit, filed Oct. 3 in the U.S. District Court for the Central District of California, alleges that Franklin, Tenn.-based MusicCity.com, which operates the popular Morpheus service; Nevis, West Indies-based Grokster.com; and Amsterdam-based FastTrack utilize software—created by FastTrack parent Consumer Empowerment BV—that allows users to download content illegally. It seeks \$150,000 in damages for each infringed work.

- Vince Gill and Amy Grant will team for a Target-sponsored holiday tour Nov. 30-Dec. 16. Opening acts will be Nickel Creek and teen Christian artist Rachael Lampa. The Nashville Symphony Orchestra will back Gill and Grant on the 13-city tour, which will raise funds for the children’s relief organization Compassion International.

- Dixie Chicks have recorded an a cappella version of “The Star-Spangled Banner.” It is available as a download at their Web site in exchange for a donation to the American Red Cross.

- Playboy Home Video has struck a new distribution deal with Image Entertainment, ending its nine-year relationship with Universal Music and Video Distribution. Under the long-term agreement, Image will have exclusive distribution rights for Playboy’s 200-title catalog, as well as new releases in the U.S. and Canada. Image will begin handling Playboy titles with the November release of *Playmates Unwrapped*.

## EMI Deal Breaks Ice For Wider Cross-Licensing

BY BRIAN GARRITY

NEW YORK—The move by EMI Recorded Music, a stake owner in MusicNet, to license its repertoire to Pressplay—the online music service being developed by Universal Music Group (UMG) and Sony Music—may be the first step in wider cross-licensing efforts between major record labels and rival subscription businesses.

“What this might indicate is that the ice has been broken,” Jupiter Media Metrix senior analyst Aram Sinnreich says. “Maybe there will be some other cross-licensing deals, and by the time these services get off the ground, they’ll both have enough catalog to appeal to consumers.”

Pressplay chief executive Andy Schuon says that talks continue with the other labels currently licensing content to MusicNet—Warner Music Group, BMG Entertainment, and Zomba—as well as other independent labels. “It doesn’t stop here,” he says of the licensing efforts. “We’ll continue to have our discussions with [the labels], and I’m hopeful we’ll bring more in [prior to launch].”

Thus far, EMI—which also has deals with Streamwaves, Hit Hive, and Full Audio—has been the only major label actively licensing content to subscription services outside its own.

EMI senior VP of new media Jay Samit says, “I can only hope that everybody makes available all the music consumers are expecting to be there, or these services will not succeed.”

Sinnreich says that anti-trust concerns, voiced by both U.S. and European regulators, are likely to spur cross-licensing agreements between the other major labels. Still, he questions what deals between the MusicNet and Pressplay camps actually do to promote competition in the digital music market. He also contends that licensing to third-party services has to increase.

Samit says EMI is cutting multiple licensing agreements because it believes there will be a number of services in the market. “Hopefully, competition spurs all the subscription services to offer consumers the best service they can.”

The most significant result of the deal in the short term is that Pressplay is in a better position to compete with rival MusicNet on a content basis. Schuon calls the EMI deal, the terms of which were not disclosed, “an important step” in the evolution of the service’s selection, which also features UMG and Sony content.

Schuon says, “We’ve been confident that other labels would see this as a place where consumers would want to go for their music.”



SAMIT

## Market Watch

A Weekly National Music Sales Report

### YEAR-TO-DATE OVERALL UNIT SALES

	2000	2001	
Total	565,433,000	540,885,000	(↔4.3%)
Albums	522,804,000	514,764,000	(↔1.5%)
Singles	42,629,000	26,121,000	(↔38.7%)

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

	2000	2001	
CD	464,533,000	477,122,000	(↔2.7%)
Cassette	57,047,000	36,644,000	(↔35.8%)
Other	1,224,000	998,000	(↔18.5%)

### OVERALL UNIT SALES

This Week	12,079,000	This Week 2000	14,029,000
Last Week	12,452,000	Change 2000	↔13.9%
Change	↔3.0%		

### ALBUM SALES

This Week	11,732,000	This Week 2000	13,073,000
Last Week	12,089,000	Change 2000	↔10.3%
Change	↔3.0%		

### SINGLES SALES

This Week	347,000	This Week 2000	956,000
Last Week	363,000	Change 2000	↔63.7%
Change	↔4.4%		

### YEAR-TO-DATE CD ALBUM SALES BY STORE LOCALE

	2000	2001	
City	106,424,000	110,838,000	(↔4.2%)
Suburb	202,236,000	203,748,000	(↔0.8%)
Rural	155,873,000	162,536,000	(↔4.3%)

### DISTRIBUTORS' MARKET SHARE

(9/3/01—9/30/01)

	UMVD	WEA	INDIES	SONY	BMG	EMD
Total Albums	28.2%	17.5%	16.4%	15.1%	12.9%	10.0%
Current Albums	30.2%	16.2%	14.7%	14.7%	14.5%	9.8%
Total Singles	19.0%	12.1%	21.0%	17.1%	19.1%	11.8%

ROUNDED FIGURES

FOR WEEK ENDING 9/30/01

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



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# U.K., France, Australia Buck Worldwide Sales Decline

BY GORDON MASSON and  
CHRISTIE ELIEZER

LONDON—Strong domestic repertoire and a lively music retail sector are among the factors that helped three major world markets—Britain, Australia, and France—buck the global trend of declining music sales in the first six months of 2001.

According to the International Federation of the Phonographic Industry (IFPI), first-half trade shipments worldwide fell by 5% in value and 6.7% in units (*Billboard Bulletin*, Oct. 1). Of the top 10 markets, the U.S., Japan, Germany, Canada, Mexico, and Brazil all posted value declines ranging from 5% to 36%, while Spain was effectively flat and the U.K., France, and Australia enjoyed increases of 10.5%, 7.9%, and 10.8%, respectively.

Sony Music Europe president Paul Burger says, "The good results both in the U.K. and France are indicative of the fact that when the product flow continues to be strong, frankly, there is still room for good news in this business."

HMV Media Group CEO Alan Giles comments, "Looking at the collective forces of the industry, at both the retailers and the labels, we've been firing on all cylinders in the U.K., whereas in some of the other markets one cylinder or another has been misfiring somewhat." HMV

operates in North America, Europe, Asia, and Australia.

Another major music merchant, Virgin, is making news in all three of the territories that are showing first-half growth. It is returning to the Australian market in a deal that also sees the company selling its 77-store Our Price U.K. chain to Australian retailer Sanity (see story, page 53). Earlier this year, Virgin sold its 16 stores in France to local media group Lagardere. The pact bolstered the latter's Extrapole chain in its competition with market-leading music merchant FNAC.

EMI Recorded Music Europe president/CEO Emmanuel de Buretel says domestic repertoire is healthy in the U.K. and France. In both, local acts take 51% of the business, according to the IFPI. De Buretel adds that France is "a much more organized market than before. We have a quota for domestic [repertoire] on the radio, and we have help for touring outside France."

In Australia, the emergence of a third music radio network, British-owned DMG, has helped both domestic and new international acts. Its first metro outlet, Nova Sydney, found a 7% share after an April launch. Its arrival "created a lot of competition," Sony Music Australia chairman/CEO Denis Handlin says, "and we're hearing more new music



*'The good results both in the U.K. and France are indicative of the fact that when the product continues to be strong, there is still room for good news in this business.'*

—PAUL BURGER,  
SONY MUSIC EUROPE

than before, and a lot sooner."

According to the IFPI, the global slide—compared with the first half of 2000—is the result of such factors as the macro-economic slowdown, a massive proliferation of CD burning, and the increasing availability of

unauthorized Internet downloads.

Interim shipment figures do not necessarily reflect the full-year performance of the business. Warner Music Europe president Paul-René Albertini remarks, "I don't like to make major judgments based on [the first half of the year]. We could very well see markets returning to better figures by the year's end, particularly as all European markets will benefit from a very strong release schedule in the last quarter."

Likewise, executives warn that the IFPI figures for Australia should be viewed in context of an extraordinary 2000. Sanity managing director Ian Duffell says, "You need to look at retail sales, not wholesale sales."

Giles adds, "There have been some distortions in that market around the changes to the [Goods and Service Tax in July 2000], and there was the Olympics effect."

Universal Music Australia chairman Peter Bond observes, "After a flat 2000, it wasn't surprising that consumer confidence bounced back."

The strength of independent labels is another factor common to Australia, France, and the U.K. Philip Mortlock, board member of Australia's Assn. of Independent Record labels, says, "[That sector] shows up substantially in sales and chart activity in the last 12 months."

Cliff Dane, whose British-based Media Research Publishing offers an

annual accounting of U.K. music-industry profitability, cites a number of U.K. independents with strong income, including World Circuit, XL Recordings, and Wildstar.

Global music chiefs will take heart from the three growth territories not only because they buck the downward trend, but because these have traditionally been important profit engines. The financial strength of U.K. and French record companies has helped advance their chief executives' careers onto the world stage in several cases, while Sony Music's Australian unit has consistently been a strong profit performer. That said, there are concerns about the future. Giles says, "We worry that there is less focus on local artist development than is appropriate for the long-term health of the industry in some markets."

Transshipments continue to muddy the waters, too. Parallel imports are a controversial topic in the U.K., while one leading Australian retailer contends that export sales there account for up to 8% of the market's growth.

"As a business, we're facing challenges from many quarters," Burger says. "In all likelihood, more people have consumed more music than ever before, in the first half. The only thing is that many of those people are for the first time, in a wholesale way, consuming that music without paying for the consumption."

## Executive Turntable



SIEGEL



ZIECKER



KONOWITCH

**RECORD COMPANIES:** Max Siegel is named president of Verity Records/VP of Zomba Music Group USA in New York City. He was co-head of A&R for Tommy Boy Records/head of Tommy Boy Gospel.

Russell Ziecker is named CEO of Syn America in Los Angeles. He was president/COO of Milan Records.

Abbey Konowitch is named senior VP/GM of Hollywood Records in Burbank, Calif. He was executive VP of MCA Records.

Bill Garcia is promoted to VP of marketing and promotion for the regional Mexican music division of Sony Discos in Los Angeles. He was GM of Sony Tropical.

Mary Martin is named VP of A&R for Mercury Nashville in Nashville. Previously, she owned her own

consultancy firm.

Pamela Rosenberg is named senior director of worldwide marketing for BMG Entertainment in New York City. She was senior director of international marketing for Island Def Jam Music Group.

Jill Capone is promoted to senior director of marketing for Universal Records in New York City. She was director of marketing.

Jessica Rivera is named director of A&R for Def Jam/Def Soul Records in New York City. She was creative director for Bad Boy Music Publishing.

**PUBLISHERS:** Anthony Saragueta is promoted to VP of royalties, U.S. operations, for Universal Music Publishing in Los Angeles. He was senior director of royalties.

## Ban Rumors Dispelled, Songs Don't Suffer

BY STEVE GRAYBOW

NEW YORK—In the days following the Sept. 11 terrorist attacks, word began filtering through the media that Clear Channel Communications had issued a list of approximately 150 "offensive" songs that the company's stations were forbidden to play in the wake of the tragedy. Based in San Antonio, Clear Channel owns and operates more than 1,200 radio stations in the U.S.

Among those songs were some whose titles or lyrical content could be considered insensitive in light of what had transpired, including Drowning Pool's "Bodies" (Wind-up) and Mudvayne's "Death Blooms" (Epic). But even the most sensitive of listeners would find others among them—such as John Lennon's "Imagine"—difficult to misconstrue as offensive. Additionally, all titles by the politically active band Rage Against the Machine were supposedly banned.

Reality, it seems, has not been as interesting as rumor suggested. Clear Channel denies that there ever was a list of banned songs. Pam Taylor, a Clear Channel spokesperson, explains that immediately after the terrorist attacks, a Clear Chan-

nel senior VP of programming spoke with a number of program directors and discussed songs that might be deemed offensive in light of the tragedy.

"There was never a mandate that these songs could not be played," Taylor explains, "just a group of programmers who brainstormed a list of songs, of their own accord,



that might be insensitive in light of what had happened. It was an issue of reacting to the events taking place. Clear Channel never told stations not to play these or any other songs."

In an exclusive analysis of airplay at Clear Channel-owned stations monitored by Broadcast Data Systems (BDS), *Billboard* has determined that songs on the list have, by and large, not suffered in light of the Sept. 11 events. In fact, many of the allegedly banned songs are currently receiving similar amounts of airplay on Clear Channel-owned stations as they did prior to Sept. 11.

Rage Against the Machine, alleged recipient of the "across the board" ban, is currently receiving airplay on Clear Channel-owned XTRA San Diego and KIOZ San Diego with such socio-politically charged songs as "Guerilla Radio" and "Testify." The amount of airplay given to Lennon's "Imagine" has barely changed over the past few weeks, according to a review of BDS-monitored heritage rock stations.

The only song that appears to be affected significantly in the wake of the Sept. 11 attacks was Drowning Pool's "Bodies"—that song was dropped by many stations across the country following the tragedy. In the week prior to Sept. 11, "Bodies" was receiving airplay on 63 of the 77 stations (Clear Channel or otherwise) that report to the *Billboard* modern rock chart; last week, the song was being played on just 29 modern stations, including some owned by Clear Channel. At active rock, the song had been receiving airplay at all 46 reporting stations and is currently being played on 28 active stations. This drop appears to be the result of an across-the-board decision based on sensitivity to tragic events rather than an effort on the part of one company's stations.



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## DETROIT

Billboard looks at some of the most notable acts hailing from Detroit and provides an in-depth guide to the city's lively music scene including listings of key record labels, studios, clubs, venues, events, retail outlets, radio stations, music media and more! Don't be left out of this exclusive regional special. Call today!

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# ARTISTS & MUSIC

## Texas Hero Pat Green Eyes The World Via Republic

BY PHYLLIS STARK

NASHVILLE—Pat Green may be a musical hero in Texas, but to the rest of the U.S.—and the world—he's hardly a household name. Universal's Republic imprint is hoping to change all of that with the Oct. 16 release of *Three Days*, which is not only Green's major-label debut, but also Republic's first foray into country music.

The Austin, Texas-based singer/songwriter is one of the stars of the Texas country movement (*Billboard*, Nov. 11, 2000) and one of the area's most reliable touring acts, but until now he hasn't seen any need to become part of the major-label system. Since 1995, he has released six albums on his own Greenhorse label that have sold a combined 207,000 copies, according to SoundScan. The most successful of these was 1999's *Live at Billy Bob's Texas*, which sold 55,000 copies. This year's duet album with fellow Texas country artist Cory Morrow, *Songs We Wish We'd Written*, peaked at No. 26 on the Top Country Albums chart in March.

Green says there wasn't any economic reason for him to sign with a major as he was already doing well from touring, album sales, and sponsorship from Miller beer and Justin Boots. The decision to go with Universal "was made on the basis of what we wanted to do with my career as a whole." Green was curious to see what would happen to his career "with a big marketing machine behind it."

While he has referred to Nashville's brand of country as "musical in-breeding" in previous interviews, Green says he would have been willing to sign with a Nashville label, but he liked Republic's vision better. He also liked the fact that they were new to country: "Fresh blood is better."

For Green, like many artists these days, issues of control were paramount. He says his "game plan from day one" was to get his career to a strong enough level on his own that when he finally chose a major, he would be in a better position to call the shots. "I wanted it to be a career," he says, "not just a jolt to the top and an equally violent jolt to the bottom."

"I really don't know what I would be, had I gone the Nashville route early in my career," Green continues. "I feel much more confident about myself this way. I feel like I've done it on my own and, even if this thing doesn't turn out to be huge, I've still got a career that will support my family."

Green has long enjoyed the support of Texas radio stations, and that support is beginning to extend to stations in other parts of the country as well. His current single, the feel-good anthem "Carry On," is at No. 46 after five weeks on the Hot Country Singles & Tracks chart.

"Pat Green has been nothing short of a phenomenon in Dallas/Fort Worth," says KPLX (the Wolf) assistant PD Smokey Rivers. "Pat has been a part of the Wolf since our sign-on, and now he seems to have really broken through. His last few shows here have drawn literally tens of thousands of people. The fans are just so passionate about Pat's music that you can't help but get caught up in the excitement. If programmers are still thinking he's just a Texas

act, they need to check out the single, 'Carry On.' It's almost an anthem for the next new wave of country music. It's fresh and unique and really appealing to the mainstream country listener, no matter where you live. Everyone talks about this new Texas country resurgence and wonders what it's all about. Pat Green gives a class in it with this new CD."

While he admits that it has given his career a boost in some respects, Green is not happy with the name "Texas country" being assigned to his music. "It feels unfortunate that it's been given a label," he says. "It makes it difficult to go to a radio station [in another part of the country]. What you hear back is, 'Oh, it's this Texas thing,' and you are really forced to defend yourself." Green, who has described his voice as "not pretty but believable," has attracted legions of college-aged fans, and the scorn of a few fellow artists, most notably Charlie Robison, who has taken Green to task in the media.

On *Three Days*, Green challenges his critics with the song "Who's to Say," which he calls "kind of a slam back to people who say I write a lot of songs about drinking beer and being happy." While he still sometimes writes songs about beer, Green says his music has grown up in the last six years, particularly since his marriage.

*Three Days* was recorded in Austin and produced by Greg Ladanyi and Lloyd Maines, who contributes instrumental parts. Half of its songs are new, and half were taken from Green's prior independent outings, although all but two of those were re-cut. New tracks include "Threadbare Gypsy Soul," a duet with Green's idol, Willie Nelson. Green co-wrote the album's title cut with Rodney Foster and also duets with Foster on "Texas in 1880," a track from Foster's current Dualtone album that peaked at No. 54 in July on the Top Country Singles chart.

Although there's no denying his Texas roots (born in San Antonio, raised in Waco, and college-educated in Lubbock), Green describes his music as a "fusion of all the things I grew up with, from the Doors to Stevie Wonder to Willie Nelson. It gets labeled 'country' because we're an acoustic-sounding band and have a B3 organ, [even though] we have a rock'n'roll side to us." Green is managed by Jimmy Perkins and Jay Adams of 823 Management, booked by Greg Henry at Austin Universal Entertainment, and publishes his music through his own Greenhorse Publishing, BMI.

Universal Records is working the project out of New York City with the help of Nashville-based Emergent Music Marketing. Kim Garner, Universal's senior VP of marketing and artist development, says Green was an obvious choice for the Republic imprint's first foray into country. Garner describes Green's core audience as "the ball-cap crowd, college and post-college kids."

Green is ready to take his upbeat message to a wider audience. "My whole goal in life and in music," he says, "is to make people's lives more enjoyable and not so dedicated to the idea of being pensive."



## Demolition Band Builds

### Madonna Cover Opens Doors For Okra-Tone Act

BY JIM BESSMAN

NEW YORK—The Demolition String Band (DSB)—the Hoboken, N.J.-based neo-hillbilly/twang group that gained notice in 1999 with its bluegrass-styled cover of Madonna's "Like a Prayer" via Vermont indie North Hollow Records—is poised for wider exposure with *Pulling up Atlantis*, which Koch-distributed Okra-Tone Records releases Oct. 9.

Produced mostly by Eric "Roscoe" Ambel (Steve Addabbo is credited on two cuts), the album is DSB's follow-up to its 1999 debut, *One Dog Town* (North Hollow). It includes "Like a Prayer," which is being worked to triple-A formats with lead track "Garden of Love."

"We've stretched out a bit beyond our deep twangy thing," says front-woman Elena Skye, the band's vocalist and guitarist/mandolinist who either wrote or co-wrote most of *Atlantis*' (Mighty Minx Music, ASCAP-published) songs. "We did the first album on the sly, but we really got to work on this one and play with people like Winston Roye [who also tours with Alana Davis], former Rollins Band drummer Sim Cain, and Louie Appel."

Currently, Appel performs live with both DSB and Southside Johnny, while Skip Ward, who also performs with the Wild Colonialists, is the group's bassist. But the core of the quartet has always been co-founders Skye and guitarist/vocalist/banjoist Boo Reiners, who formed the group in 1996 after picking bluegrass in the front room of Skye's now-defunct Hoboken bookstore, Blackwater Books.

"Elena's a woman who has owned a Bohemian bookstore, who sails boats and surfs—and is a mother," says veteran New York City radio personality Meg Griffin, format manager for Sir-

ius Satellite Radio's alt-country and eclectic rock channels. "So there's a great well-roundedness to her, along with a rebel sort of punk edge. With Boo playing every lick you want to hear in country and rock, they celebrate all that's good about traditional country—with a contemporary kick-ass feel."

Prime cuts on *Atlantis* include "A Career of Loving You," which features a "George Jones/Tammy Wynette-like" duet with New York City singer/songwriter Robert Burke Warren, and "Give It to the Needy," a previously unrecorded song from Mary Lee Kortess of Mary Lee's Corvette. "Like a Prayer" was suggested by Skye's daughter. "So I picked up my guitar," Skye says, "and to my surprise, it's a perfect country song. People who say they don't like Madonna smile when they recognize it."

Robert Johnson, president of Okra-Tone's parent company Bottled Majic Music, is impressed with the "breadth" of *Atlantis*, singling out the "very beautiful" concluding a cappella "Elegant Wind" and the "very country" track "Dress of Roses." He says, "It's hard at this time for a label executive to say he's optimistic, but I am enthusiastic about this album and band. Their work ethic is extraordinary."

Johnson is eyeing a heavy touring schedule for the group (managed by Nelson/O'Reilly Productions), one that would include a stint in Europe, where Johnson reports much interest from his label's affiliate, Continental Recording Service in Amsterdam, which sub-contracts companies, including Proper Music in England, IRD in Italy, and Munich Records in Germany. Okra-Tone has hired Michele Clark Productions and Serious Bob Productions for radio promotion and ISL Public Relations for publicity.



GREEN



# Alana Davis Looks Inside For 'Fortune'

## Elektra Targets Singer/Songwriter's Sophomore Effort At 'Neo-Soul' Crowd

BY MICHAEL PAOLETTA

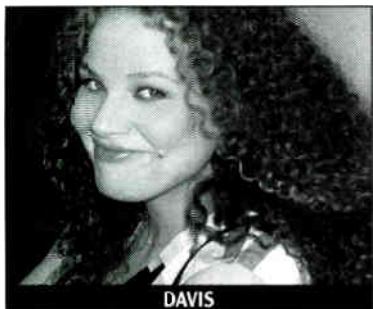
NEW YORK—On the eve of the release of her sophomore album, *Fortune Cookies* (Elektra, due Oct. 30), singer/songwriter and native New Yorker Alana Davis can't hide her anxiety. In the four years since the release of her very fine debut, *Blame It on Me*, the Lilith Fair-hued order of the day has given way to teen pop.

"The last time around, the market was very different with the whole female singer/songwriter thing going on," Davis recalls. "Today, the market seems so entertainment-oriented, which can make it difficult for an artist like me whose music comes more from the soul. I often wonder if, in such a climate, there's room for someone like me. But then I'll sit down with my guitar and write another song and it all seems to make sense."

Upon hearing this, Elektra's VP of marketing/artist development Dane Venable smiles. "The reality is that the industry is now so accustomed to manufactured artists that it expects all artists to act like machines," he says. "Alana's not manufactured; she's an artist in the truest sense of the word. She has a creative process she must follow. As a label, there are times when we need to work on an artist's timetable, not a quarterly one. For an artist like Alana, the time between albums is much less significant than when you turn that album in."

Davis, the daughter of an African-American father (jazz pianist Walter Davis Jr.) and an Irish-Scottish mother (jazz singer Anna Schonfield), spent the time between albums doing much

soul-searching. "When I came off the road [from touring for *Blame*], I was lost. I kept waiting for the album to really take off, but it never did. During such times, I have to remind myself not to get lost in the despair. It hurts to



DAVIS

feel such despair—it's like the unwanted child. So, my inner voice gets louder and saves me."

Davis—whose songs are published by Humblebee Music/EMI Blackwood (BMI)—says she wrote "very introspective" songs during this period. "It allowed me to get to this point where my music is open for interpretation, where I'm no longer wallowing."

At a time when many are feeling hopeless and looking for answers, the warm and inviting *Fortune* could prove to be an essential musical balm—one that soothes and heals, as well as invigorates. Encompassing Joni Mitchell jazz, Tracy Chapman folk, Bill Withers soul, Bob Marley reggae, and Alanis Morissette pop, the album is rhythmically rich, with Davis' expressive, honeyed vocals leading the way.

"Simpler and more to the point, a bit more raw and urban" is how Davis

describes *Fortune*. "I skipped the demo phase this time. The whole process of making a demo tends to take all the spontaneity out of a creation."

So, says Davis, "each song began simply as me singing and playing guitar. The programming and live instrumentation came later. On a whole, the album reflects my personal tastes, as opposed to the imaginary tastes of people I don't know."

The bulk of *Fortune* was co-produced by Ed Tuton and Davis, who collaborated on *Blame*; three tracks (including the first single, a buoyant cover of Third Eye Blind's "I Want You") were handled by the singer and Josh Deutsch, and the Neptunes produced the sassy, funky "Bye Bye."

Elektra delivered "I Want You" to radio (triple-A, AC, and top 40) in July. Initial response has been good.

"It's easily one of the most under-appreciated songs out there right now," says WTIC Hartford, Conn., APD/MD Janine Jersey. "If [program and music directors] would listen solely with their ears, instead of worrying about how much room they have, 'I Want You' would be huge. This song is a no-brainer."

According to Venable, Elektra learned an important lesson when it released *Blame*. "The album created a very strong word-of-mouth reaction," he notes. "And it wasn't just from one musical contingent. It was embraced by people [who are] into folk, R&B, pop, and alternative."

*Blame* has sold 228,000 units in the U.S., according to SoundScan.

While Venable says the label will again work all musical angles on *Fortune*, its target base will be decidedly "neo-urban," which he describes as those who are into artists like Maxwell, Dido, and India.Arie. But he's quick to add that the importance of the "folkie element" can't be denied.

Elektra has hired Los Angeles-based M80 to handle street-level viral and ancillary marketing for Web sites. Additionally, Venable promises that live Webcasts will be heard at alanadavis.com once Davis goes on tour.

Last month, Elektra showcased Davis (who is managed by New York City-based David Passick and booked by John Marx for the William Morris Agency in L.A.) at New York City's Village Underground and L.A.'s Moomba.

A proper U.S. tour is forthcoming, confirms Venable, who adds, "when you see Alana performing onstage, singing and playing her guitar, that's when you totally understand and appreciate how special an artist she is. For Alana, it's about one thing: the music. Plain and simple."

"It's true," Davis says with a smile. "Music is what I do. It's not about the cleavage under my chin, my butt, or any of that stuff. I know that stuff sells records, but I don't want anybody buying my record because they liked my bosom."



by Melinda Newman

**FAMILY TIES:** Many members of the recording community are finding ways to contribute to the relief efforts following the Sept. 11 terrorist attacks. For **Nile Rodgers**, that meant polishing off "We Are Family," the 1979 hit for **Sister Sledge**, written and produced by Rodgers and the late **Bernard Edwards**. On Sept. 22 and Sept. 23, in studios in New York City and Los Angeles, he gathered more than 75 celebrities of all stripes to record a spirited, jubilant, unifying rendition of the song (see story, page 50).

There are a number of patriotic songs, some old, some new, that are filling a need in people's hearts to feel proud of their homeland, to be proud to be American. But "We Are Family"



LaBELLE

simply celebrates that all of us, no matter where we're from, no matter what color our skin, are united.

For **Patti LaBelle**, who took part in the New York recording session, part of the joy was singing a song that was uplifting. "It's uptempo; you can smile a bit," she says. "It was a way of saying, 'We're going to be all right. We're all in this together and stop being evil with each other.'"

The New York session took place at Avatar Studios, the same studio (then the Record Plant) where Sister Sledge originally recorded the song in 1979. "Before we sang a note, we all held hands and I said, 'Physically, Bernard Edwards isn't here, but spiritually, he's here with us,'" recalls Rodgers. "And, as if on cue, Sister Sledge walked through the door." Avatar donated its services, as did the Record Plant in L.A.

The song is at radio now, and is expected to be released as a commercial single in mid-October. The track is being released by Tommy Boy/SumThing Else Music Works, which is pricing it at \$3.99. Proceeds will go to the American Red Cross and outreach programs promoting tolerance.

**HOOTIE HANDPICKS ACTS:** Hootie & the Blowfish have started a new compilation label, Handpicked Records. The company, whose product will be distributed through Chapel Hill, N.C.-based Redeye Distribu-

tion, will release its first effort in January.

The band has ceased operation of Breaking Records, the joint venture it founded with Atlantic Records five years ago. Atlantic, however, will help fund Handpicked.

"Atlantic said they weren't putting money into Breaking Records anymore," says Hootie & the Blowfish's **Mark Bryan**. "And we said, 'How about X amount to do a compilation? You can look at it almost as a Southeastern A&R resource.' They were willing to do that." While Bryan says the band will alert Atlantic about any act on the compilation that they feel Atlantic should consider signing, Atlantic does not have first refusal rights.

The 18-track CD, which retails for \$4.99, is in the vein of the Aware Records compilations and features **Danielle Howle & the Tantrums**, **Mudcat Jones**, **Lapdog**, **Jonasay**, and others.

Breaking Records was a noble effort, Bryan says, but the label suffered because of the band's inability to devote more time to it. Because of the members' tremendous time commitments to their own projects, they "weren't involved on a firsthand basis—that's the problem."

Handpicked will be operated from Hootie's Columbia, S.C., offices by the band and administrator **Jen Coody**.

**MAKING THE LIST:** The Shortlist Prize for Artistic Achievement in Music has named its 10 finalists for album of the year. Modeled after the U.K.'s Technics Mercury Music Prize, which honors the top British/U.K. album as selected by a small jury of artists and media, the Shortlist is the brainchild of MCA VP of A&R **Tom Sarig** and **Greg Spotts**, who runs a personal management and marketing firm (*Billboard*, Aug. 25). The finalists were picked by a 15-person panel that included **Beck**, **Mos Def**, **Macy Gray**, **Aimee Mann**, and **Lucinda Williams**. The finalists are **Air**, *10,000 HZ Legend* (Astralwerks); **Bilal**, *1st Born Second* (Interscope); **Dandy Warhols**, *Thirteen Tales from Urban Bohemia* (Capitol); **Gorillaz**, *Gorillaz* (Virgin); **Jay Dee**, *Welcome to Detroit* (K7 Studio/BBE); **Nikka Costa**, *Everybody Got Their Something* (Virgin); **PJ Harvey**, *Stories from the City, Stories from the Sea* (Island); **Ryan Adams**, *Heartbreaker* (Bloodshot); **Sigur Ros**, *Agætis Byrjun* (PIAS U.S.); and **Talib Kweli & Hi Tek**, *Reflection Eternal* (Rawkus). Harvey's *Stories* was the winner of this year's Mercury Prize.

The winner will receive \$10,000, courtesy of the contest's sponsor, Virgin Megastore. Organizers are still finalizing the award night, but say it will be held in L.A. this fall.

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Billboard 200, #1

**Slipknot** *Iowa* \*  
Billboard 200, #3

**Linkin Park** *Hybrid Theory* \*  
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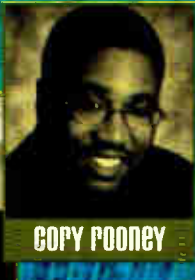
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**DERIC ANGELETTI**



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**ISAAC HAYES**



**JA RULE**



**TODD "GOOD SHOUT" SHAW**



**JAY-Z**



**KIG WALKER**



**HARVE PIERRE**



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## 2001

URBAN AWARDS 01

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HYVING MUSIC  
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JA RULE  
LIL ROB  
DJ IRV PUBLISHING  
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EMI-BLACKWOOD MUSIC, INC.  
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JAMEL JACKSON  
BLACK ICE PUBLISHING

**GOT YOUR MONEY**  
DJ DIRTY BASTARD  
PITERRILL WILLIAMS  
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WATERS OF NAZARETH PUBLISHING

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TODAY BLINKIN  
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KIG WALKER  
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(J-SWIFT)  
MARTINEZ

MARK SEBASTIAN

DERRICK "FATLIP"  
STEWART

EMANOU IMANI  
PASHAAN WILCOX



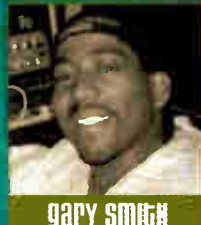
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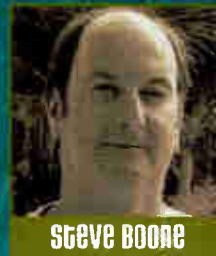
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EDMUND "EDDIE HUSTLE" CLEMENT



GARY SMITH



STEVE BOONE



ANITA CLEMENT  
McCLOUD



JANET JACKSON



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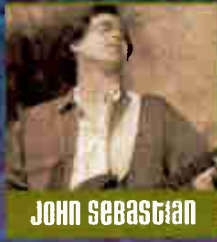
SYLVIA ROBINSON



POMYE ROBINSON



POY HAMILTON III



JOHN SEBASTIAN



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TOMI BRANTON



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**BAG LADY**  
MATE DOGG  
LEAH JAYES  
CURRY  
CRAIG LONGMILES

**DANGER (BEEN SO LONG)**  
PHARRELL WILLIAMS

**FIESTA**  
R. KELLY

**I JUST WANNA LOVE U (GIVE IT 2 ME)**  
DANNY ANSELMI  
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PART 1**  
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CURT ROONEY

**IT'S OVER NOW**  
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SYLVIA ROBINSON

**LIAR**  
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POY HAMILTON III

**LOVERBOY**  
MURRAY COSTER  
TOMI JENKINS

**MISSING YOU**  
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BOB WORTHMAN

**PROMISE**  
DANNY ANSELMI  
BERT YOUNG

**STUTTER**  
STEVE BOONE  
POY HAMILTON III  
GRE' VANT J. HARDSON  
JOHN MANUEL (J-SWIFT) MARTINEZ  
POMYE ROBINSON  
JOHN SEBASTIAN  
MARK SEBASTIAN  
DERRICK "FATLIP" STEWART  
EMANOU IMANI PASHAAN WILCOX

**U REMIND ME**  
EDMUND "EDDIE HUSTLE" CLEMENT  
ANITA CLEMENT McCLOUD

**SONG OF THE YEAR:  
"MARIA MARIA"**

**JERRY "WONDER" DUPLESSIS**

CO-TO PRODUCER

**CARLOS SANTANA**

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**SONGWRITER OF THE YEAR:  
PHARRELL WILLIAMS**

CO-TO PRODUCER

**IRV GOTTI**

CO-TO PRODUCER

**EMINEM**

CO-TO PRODUCER

**WHO WILL BE HONORED IN PERSON AT A FUTURE DATE**



# Lit's RCA Disc 'Atomic' Born In Arenas

BY ERIC AIESE

BOSTON—In recording *Atomic*, Lit's follow-up to 1999's *A Place in the Sun*, the band looked to the arena-rock sound of the '70s and '80s for inspiration.

"That's what made us want to play music—big arena-rock shows," frontman A. Jay Popoff says. "Our first concert was Iron Maiden. After that, we wanted our show to be as entertaining as an Iron Maiden show."

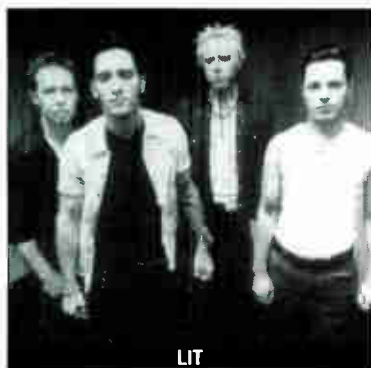
Due Oct. 16 on Dirty Martini/RCA, *Atomic* pays homage to the metal icons with a 37-second prologue of crowd noise to the explosive "Something to Someone."

"We always want the records to feel like a live show," says guitarist Jeremy Popoff, A. Jay's brother. "So that's why we made the live intro, to set the whole tone."

Lit is no stranger to the road, after what Jeremy calls a "never-ending" two-year tour in support of *Place*. But even before that, the Orange County, Calif.-based band came to RCA in 1998 after playing together for more than 13 years, notably with the same lineup throughout.

In addition to the band's musical success is the group's new endeavor

as label execs. Dirty Martini, the imprint for *Place* and its indie predecessor, 1997's *Tripping the Light Fantastic*, has become an RCA-distributed label in its own right with



LIT

its first two signings, Handsome Devil and the Color Red. Jeremy says, "We try to help the bands we're huge fans of."

As an unsigned act for 10 years, the band learned firsthand how to run a do-it-yourself operation, Jeremy explains. "We're still big on street teams and fan clubs. We've maintained that attitude with the whole *Place in the Sun* campaign."

In the meantime, Lit is in a great position to help itself as well,

says Bruce Flohr, senior VP of A&R and artist development for RCA. "Few bands are so in touch with who they are as a band and who their audience is; that makes it easy for us as a label to follow [Lit's] vision."

*A Place in the Sun* sold 1.3 million copies in the U.S., according to SoundScan, and spawned three rock radio hits, including "My Own Worst Enemy," which topped the *Billboard* Modern Rock Tracks chart for 11 weeks.

Both Popoffs collaborate in writing the group's EMI, ASCAP-published songs, and Flohr notes that RCA has at least four cuts from *Atomic* slated as singles. The first, "Lipstick and Bruises," went to modern rock and active rock Aug. 20.

Notes Jim McGuinn, PD for modern rock WPLY (Y100) Philadelphia, "They really have a knack for writing good, catchy uptempo songs."

Now wrapping up a 20-date club tour, the self-managed Lit plans to embark on a full-scale tour (booked by Brian Greenbaum at Creative Artists Agency in Los Angeles) early next year.

## Sound Tracks™



by Carla Hay

**TOUGH ENOUGH MUSIC:** Choosing the right soundtrack to MTV's *WWF Tough Enough* series started with finding songs that reflect the show's attitude: raw, energetic, hard-edged.

The reality show, which premiered in June and concluded its first season in late September, follows World Wrestling Federation (WWF) hopefuls participating in a contest in which the grand prize is a one-year contract with the WWF. Two champions—one male and one female—are selected from a group of 13 contestants. The judges consisted of WWF stars and employees, as well as MTV staffers.

The resulting soundtrack—*WWF Tough Enough: Music From the Hit Series*—is a compilation of hits from rock bands, as well as lesser-known acts.

The track listing is as follows: **Drowning Pool**, "Bodies"; **Alien Ant Farm**, "Smooth Criminal"; **Godsmack**, "Awake"; **Powerman 5000**, "Bombshell"; **Pressure 4-5**, "Beat the World"; **Papa Roach**, "Dead Cell" (live); **Deftones**, "Digital Bath"; **Buckcherry**, "Slam'n"; **Big Mother Thruster**, "Dogtooth Violet"; **Saliva**, "Superstar"; **Halfcocked**, "Drive Away"; **Disturbed**, "Stupify" (live); and **Mudvayne**, "Dig."

"We were looking for bands that represent where the WWF's and MTV's audiences meet," MTV director of soundtracks **Kevin Mangini** says. Putting an unsigned act like Big Mother Thruster on the soundtrack was "creatively in sync," Mangini says, since the *WWF Tough Enough* show is about finding unknown talent.

Like the participants in MTV's reality show *The Real World*, the *WWF Tough Enough* contestants lived in the same house. Throughout the series, the WWF hopefuls went through rigorous physical tests, mental challenges, and evaluations of their charisma.

The first season of *Tough Enough* received more than 50,000 applications that were narrowed down to 230 semifinalists. The semifinalists' auditions in New York City were taped for the first episode of the series. The two contestants who finally emerged as champions were **Maven**, a 24-year-old from Oregon, and **Nidia**, a 21-year-old from Texas. The first *Tough Enough* season is already available on home video and DVD-Video.

*WWF Tough Enough* is co-produced by MTV Productions and World Wrestling Federation Entertainment.

Plans are under way for the show's next season, according to **Carol Eng**, co-executive in charge of production for the series.

"We had the first season take place on the East Coast," Eng notes. "For the next season, we're heading to the West Coast. Casting will take place in Las Vegas sometime this month, and the



MANGINI

production will be in Los Angeles. It's a really grueling process to be on this show. But the group of people who make it on the show all have unique characteristics."

And don't be surprised if there's a sequel to the soundtrack.

More information about the TV series can be found online at [wwftoughenough.com](http://wwftoughenough.com).

**TV MUSIC SPECIALS:** PBS is presenting two upcoming music specials as part of its fall season pledge drive.

The documentary film *Good Rockin' Tonight: The Legacy of Sun Records* will air on PBS throughout November and December. (Check local listing for specific air dates.) The film—which celebrates the 50th anniversary of the legendary Sun Records—features commentary from **Paul McCartney**, **Bob Dylan**, **Eric Clapton**, **Matchbox Twenty**, **Sheryl Crow**, **Live**, and **Kid Rock**.

These acts are also featured on the documentary's companion soundtrack album of the same name, due Oct. 16 on London-Sire Records. Other artists on the soundtrack include **Jeff Beck** and **Chrissie Hynde**, **Jimmy Page** and **Robert Plant**, **Johnny Hallyday**, **Elton John**, **Van Morrison** and **Carl Perkins**, **Bryan Ferry**, and **Chris Isaak**.

*Rock, Rhythm and Doo-Wop* is a concert featuring **Frankie Valli**, **Little Richard**, **Lou Christie**, and **Little Anthony & the Imperials**. The show, co-produced by WQED-TV Pittsburgh and Rhino Entertainment, is set to air Oct. 24 in most markets, except the New York City metro area, where it will be televised Dec. 1.

OCTOBER 13 2001 **amusement** business

## Boxscore Top 10 Concert Grosses

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
BROOKS & DUNN, TOBY KEITH	New York State Fair, Syracuse, N.Y. Sept. 1	\$438,916 \$32/\$30	15,086 17,000	in-house
BLINK-182, NEW FOUND GLORY	Great Allentown Fair, Allentown, Pa. Sept. 1	\$369,888 \$36/\$27	11,943 14,500	in-house
BLINK-182, SUM 41, NEW FOUND GLORY	Sacramento Valley Amphitheatre, Marysville, Calif. Sept. 8	\$368,044 \$21.50	15,274 18,500	Clear Channel Entertainment
VICENTE FERNANDEZ & ALEJANDRO FERNANDEZ	Freeman Coliseum, San Antonio Sept. 8	\$357,780 \$75/\$65/\$60/\$50	6,475 7,500	Cardenas/Fernandez & Associates, Hauser/CIE Entertainment
SAMMY HAGAR, AFINKE MACHINE	Riverport Amphitheatre, Maryland Heights, Mo. Sept. 8	\$352,317 \$40/\$13.50	14,638 21,000	Clear Channel Entertainment
TOOL, MESHUGGAH	Alliant Energy Center, Madison, Wis. Sept. 7	\$347,480 \$35	9,928 sellout	Frank Prods.
TIM MCGRAW, WARREN BROTHERS	New York State Fair, Syracuse, N.Y. Aug. 27	\$337,508 \$42/\$40	9,123 17,000	in-house
MTV TRL TOUR: DESTINY'S CHILD, NELLY, EVE, 3LW	Pepsi Center, Denver Sept. 9	\$332,720 \$49.75/\$29.75	8,604 18,072	Clear Channel Entertainment
MTV TRL TOUR: DESTINY'S CHILD, NELLY, EVE, DREAM	Verizon Wireless Amphitheater, Irvine, Calif. Sept. 2	\$324,744 \$54/\$34	10,489 16,244	Clear Channel Entertainment
MATCHBOX TWENTY, TRAIN, DAVID GARZA	Verizon Wireless Amphitheater, Selma, Texas Sept. 7	\$324,163 \$39/\$26.50	10,748 20,000	Clear Channel Entertainment

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**Aja's Beginning.** Singer/tune-smith Aja Daashuur is generating positive word-of-mouth on her Extasy International debut, *From the Beginning*. Due in February 2002, the set was produced by Eric Rosse (Tori Amos) and Darryl Swann (Macy Gray) and offers a wide stylistic range, including blues/rock, hip-hop, industrial-dance, and orchestral pop. "I'm still growing and finding my musical identity," she says. "My goal was never to be a great musician. [These songs] are more the result of writing songs as an outlet for my thoughts and emotions."



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# The Classical Score™



by Steve Smith

**TALES OF TWO CITIES:** When October rolls around, the usual confrontation between Boston and New York City is often played out on the fields of Fenway Park and Yankee Stadium. This year sees another source of pride from each city going head-to-head on a different playing field—the classical CD market. **The Boston Symphony Orchestra** has just released its first deluxe commemorative boxed set this week, spanning the history of the orchestra's radio broadcast archives. The same day, **the New York Philharmonic**—which has set the standard for such

(He appears elsewhere as pianist, in the premiere of his own Symphony No. 2, "The Age of Anxiety.")

In assembling the meticulously remastered and annotated set—regally appointed in miniature hardcover booklets—Boston took to heart examples set by other orchestras. "Some of those sets feature celebrity soloists, which are very attractive to collectors," Fogg says. "We decided to focus on the orchestra, its conductors, and its repertoire. We initially wanted to include only works that the conductors had not recorded commercially. That became an impossibility, but by and large, it's repertoire the conductors didn't record [elsewhere]."

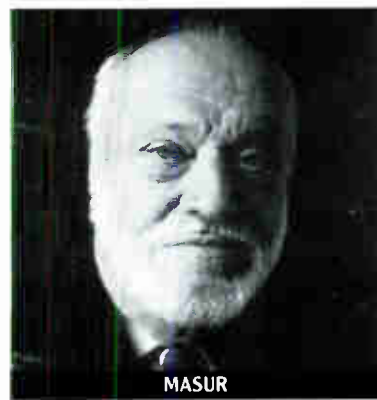
Much the same can be said for the New York Philharmonic's new 10-CD set, *Kurt Masur at the New York Philharmonic*. Marking the end of Masur's tenure as music director, the set is priced at \$140, available from the orchestra and select Tower locations. The collection will also be sold in six thematically unified subsets of one to three discs apiece.

In its previous boxed sets, which largely consisted of older historical material, New York established an exalted standard to which all other orchestra's must now aspire. The Masur set, consisting of modern recordings, presented a very different challenge to its producers, Philharmonic archivist **Barbara Haws**, audio director **Lawrence Rock**, and regular consultant **Sedgwick Clark**.

"Because we had three or four performances of every piece," Clark explains, "we were able to treat this as if it were a regular commercial release recorded live, just like the [orchestra's] Teldec recordings." Clark credits Rock with using the multiple sources to painstakingly remove coughs and other noises from performances, while maintaining the overall flow.

Well-represented in the catalog over the years—both in New York and at Germany's Leipzig Gewandhaus—Masur's recorded *oeuvre* has largely painted him as a master of standard repertoire. For this set, the conductor and producers emphasized works that Masur was unable to record commercially, including **Bach's** St. Matthew Passion, **Debussy's** *Le Martyre de Saint Sebastian*, **Honegger's** *Jeanne d'Arc au Bûcher*, and world premieres of new works by **Tan Dun**, **Sofia Gubaidulina**, and **Giya Kancheli**.

"There were some special ideas for recordings I couldn't make with the record companies that I wanted to bring in here," Masur confirms, "and other recordings that I couldn't bring to a record company with our soloists. It adds to the picture that everybody has from my [commercial] recordings, and it proves that the quality of this orchestra went up and up over the years. To have this document of what we have done together is my happiest occasion."



MASUR

elaborate collections in recent years—has issued its own new set dedicated to departing music director **Kurt Masur**.

The Boston set, *Symphony Hall Centennial Celebration*, features 12 discs spanning the years 1943-2000. The set was originally scheduled for release last year, to coincide with the orchestra's 100th anniversary in Symphony Hall, but was delayed for technical reasons. "It's a very nice bookend to our Symphony Hall centennial celebration," BSO artistic director **Anthony Fogg** says. Priced at \$225, the set is available through the orchestra and at select Virgin Megastore locations.

A co-production of the Boston Symphony and IMG Artists, the set was assembled by a committee that included Fogg, WCRB-FM founder Richard Kaye, and representatives from IMG and the orchestra's musicians. Outgoing BSO music director **Seiji Ozawa** also took part in the selection process. Two discs of Ozawa-led performances—including complete versions of **Bartók's** *Bluebeard's Castle* and **Messiaen's** *Trois Petites Liturgies de la Presence Divine*—now serve as a pendant to his final Boston season.

The Boston set devotes a disc apiece to each of Ozawa's predecessors as music director: **Pierre Monteux** (music director from 1914 to 1924 but represented by recordings from the '50s and '60s), **Serge Koussevitzky**, **Charles Munch**, **Erich Leinsdorf**, and **William Steinberg**. Another disc is split between the three principal guest conductors: **Colin Davis**, **Bernard Haitink**, and **Michael Tilson Thomas**. The final disc features encores and rehearsal excerpts, including **Leonard Bernstein's** sole podium appearance in this set.

## ARTISTS & MUSIC

### In The Works

- **Sevendust** offers its thirdTVT opus, *Animosity*, Nov. 13. Produced and mixed by Ben Grosse (Filter, Fuel), the 13-track disc shows the band retaining its trademark heavy-rock sound, while widening its scope to include more melody and harmony in the songs. Sevendust will begin a road jaunt with Fuel Nov. 10.

- **Flickerstick** graduates from VH1's *Bands on the Run* series to Epic Records with its major-label debut, *Welcoming Home the Astronauts*. Due Nov. 6, the set—originally issued by the act independently in 2000—has

been remixed and remastered by Tom Lord-Alge.

- U.K. punk/funk act **Lo Fidelity Allstars** follow their 1999 hit, *How to Operate With a Blown Mind*, with *Don't Be Afraid to Love*. The Columbia set will be issued Jan. 29. It will be previewed Oct. 15 with the single "Lo Fi's in Ibiza."

- In December, **Limp Bizkit** will offer a remix album of previously released material. The Interscope project will feature contributions from P. Diddy, the Neptunes, William Orbit, and Timbaland, as well as band frontman Fred Durst.



**Jive Popster.** After writing songs for Mandy Moore, Biohazard, and P.M. Dawn, among others, **JIVEjones** is striving to succeed as an artist in his own right with *Me, Myself & I*. The Jive Records release is a mélange of quirky pop and rock sounds, offset by the artist's clever raps and song lyrics. He says the album reflects his adrenaline-induced personality. "I like anything that gets my pulse racing, and that's what this record will do for anyone and everyone."

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ALBUMS

Edited by Michael Paoletta

POP

★ CAROLE KING

**Love Makes the World**  
 PRODUCERS: Carole King, Humberto Gatica, Babyface, and David Foster  
 Rockingale 01

It's impossible not to have immeasurably high expectations of a new Carole King recording. After all, she has written some of the best-loved tunes in pop history. On her first effort in more than a decade, King succeeds at the near-impossible by meeting (and sometimes surpassing) every expectation, doing so by wisely sidestepping the temptation to dabble in trendy sounds. Instead, *Love Makes the World* is like stepping out of time and visiting a hyper-reality where great songs that are low on frills actually matter. The title track is worthy of King's golden songbook—as are the two glorious set-closing ballads, "Safe" and "This Time." Both are intimate, romantic gems that feature King in her most effective environment: alone with her piano and minimal accompaniment. In a sea of post-Lilith Fair female troubadours, *Love Makes the World* shows the kids how it's really done. Distributed by Koch.—**LF**

★ SYD BARRETT

**Wouldn't You Miss Me?**  
 PRODUCERS: various  
 Capitol 7143 5 32320

After prodigious LSD intake warped his psyche and cost him his creative leadership in Pink Floyd, the fragile Syd Barrett was helped into the studio by Floyd's new overlords, David Gilmour and Roger Waters. Twenty-two tracks from those 1969-1970 sessions are compiled here, including beloved favorites such as "Wouldn't You Miss Me (Dark Globe)," "Octopus," "Gigolo Aunt," "Terrapin," "Effervescing Elephant," and "Baby Lemonade." Barrett frequently teeters between lucidity and madness, but his off-kilter ingenuity shines through on the sweet "Here I Go," where he takes up with the sister of an old girlfriend who prefers "a

SPOTLIGHTS



JOHN MELLENCAMP

**Cuttin' Heads**  
 PRODUCER: John Mellencamp  
 Columbia CK 85098

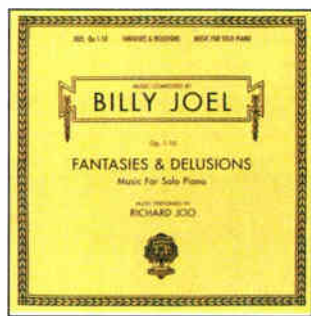
On his 15th album, 2001 *Billboard* Century Award honoree John Mellencamp delivers a strong set of songs that takes on added meaning in the aftermath of Sept. 11. Already off to a good start at radio, the set's first single, the groove-rich "Peaceful World" (with neo-soulster India.Arie providing guest vocals), finds Mellencamp singing: "Racism lives in the U.S. today/Better get hip to what Martin Luther King had to say/I don't want my kids being brought up this way/Hatred to each other is not OK." The controversial title track (with a rap by Public Enemy's Chuck D.), "Crazy Island"—which questions the state of America—and the sweet "Women Seem" are now concert favorites. Fond memories run deep on "Deep Blue Heart," a heartfelt duet with Trisha Yearwood. *Cuttin' Heads* is arguably Mellencamp's best album since 1987's *The Lonesome Jubilee* and 1983's *Uh-Huh*—perhaps because he has caught the tenor of the times again.—**MP**

big band" to Syd's own creations. Also included is the sly "Bob Dylan's Blues," available for the first time here. Essential listening from a man who, despite having not released one note of new music in almost 30 years, remains one of the most compelling and enigmatic figures in psychedelic rock, if not all of pop music.—**JC**

BILLY JOEL

**Fantasies & Delusions: Music for Solo Piano**  
 PRODUCER: Steven Epstein  
 Sony Classical/Columbia CK 85397

According to an interview in the Sept. 15 issue of *Billboard*, Billy Joel is not in the mood to record a collection of pop/rock tunes anytime in the near future. "If I forced myself to write a rock record, it would flat-out suck," insisted the singer/songwriter, the 1994 *Billboard* Century Award honoree. Perhaps Joel wasn't kidding when on "Famous Last Words," the closing track on his last studio album



(1993's *River of Dreams*), he sang, "These are the last words I have to say." *Fantasies & Delusions* comprises a set of ambitious, impressionistic piano instrumentals. Composed (but not performed) by Joel, the 10 pieces tap such classical influences as Chopin and Debussy. Recorded in that most classical of cities, Vienna, the interpreter is prize-winning young classical pianist Richard Joo. While this album will surely surprise long-time fans, it has the potential to introduce Joel to a new audience.—**MP**



GARBAGE

**Beautifulgarbage**  
 PRODUCER: Garbage  
 Interscope 0694931152

Those approaching *Beautifulgarbage* expecting more of the same (that is, its predecessor, *Version 2.0*) are in for a wonderful surprise. *Beautifulgarbage* finds bandmates/co-producers Butch Vig, Steve Marker, Duke Erikson, and diva supreme Shirley Manson eschewing disco-infused electronica foundations for more straight-up rock'n'pop, with a '60s girl-group/Phil Spector bent. In fact, "Can't Cry These Tears Anymore" is the best song the Shangri-La's never recorded. The anthemic "Parade" is lyrically deft, questioning all those cookie-cutter wannabes. With the spiky (and transgendered) "Cherry Lips (Go Baby Go!)," replete with "Chapel of Love"-style wedding-bell chimes, Garbage has created a storyline for film director Gus Van Sant. Hip-hop shadings also make their presence known on tracks like the first single, the deliciously sexy "Androgyny." Modern tales for modern times, sung by the vocally versatile Manson, make for one of the year's best.—**MP**

★ STEPHEN SONDHEIM

**The Frogs/Evening Primrose**  
 PRODUCER: Tommy Krasker  
 Nonesuch 79638

A must-have for Sondheim fans, this disc unearths two of his lesser-known gems. First is the world-premiere recording of *The Frogs*, a modern spin on Aristophanes' Greek comedy, origi-

nally staged in a Yale swimming pool in 1974. Here, Nathan Lane provides knowing wit as narrator Dionysus; laughs begin with his opening "Invocation and Instructions to the Audience" and build throughout this quirky, lyric-driven work. After *The Frogs* come four songs from *Evening Primrose*, a 1966 TV production that Sondheim

scored—the first such recording he supervised himself. With string-heavy arrangements, these are some of Sondheim's most lush, romantic tunes. In the original ABC telecast, the actors' voices were weak, but Theresa McCarthy and Neil Patrick Harris scale emotional heights here—notably on the gorgeous duet "Take Me to the World." A superb recording of two long-overlooked scores.—**WH**

ORIGINAL SOUNDTRACK

**Zoolander**  
 PRODUCERS: various  
 Hollywood 62324

The multi-act recording accompanying Ben Stiller's latest movie vehicle is a wildly uneven, though often exhilarating, rollercoaster ride through old and new material. For starters, there are '80s-era hits by Wham!, Herbie Hancock, and Frankie Goes to Hollywood. Then there are a handful of well-conceived covers by Nikka Costa (whose version of Blondie's "Call Me" tops much of her debut disc), Rufus Wainwright (who brings heart-stirring, if incredibly subtle emotional depth to the Hollies' "He Ain't Heavy, He's My Brother"), and No Doubt (continuing their transition into hardcore popville with a rippin', hitbound rendition of Donna Summer's "Love to Love You Baby"). But then the fun ends with a set-closing spree of faceless electronic dance cuts that, while they may work during the film's runway scenes, they only dampen and derail an otherwise quirky, festive collection.—**LF**

R&B/HIP-HOP

► JA RULE

**Pain Is Love**  
 PRODUCERS: Irv Gotti, Ty Fyffe, and Lil' Rob  
 Murder Inc./Def Jam 86437

After selling more than 3 million copies of his most recent album, *Rule 3:36*, and making his acting debut in this summer's blockbuster *The Fast and the Furious*, Ja Rule shows no signs of slowing down. For proof, look no further than the Queens, N.Y., rapper's third set. *Pain Is Love* offers a combination of street anthems and party tracks, including the Murder

(Continued on next page)

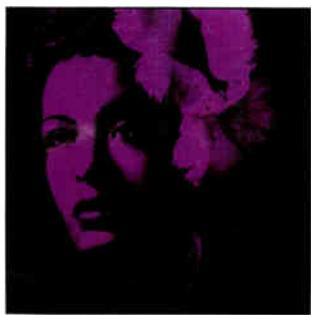
VITAL REISSUES

BILLIE HOLIDAY

**Lady Day: The Complete Billie Holiday on Columbia (1933-1944)**  
 REISSUE PRODUCERS: Michael Brooks and Michael Cuscuna  
 ORIGINAL PRODUCERS: John Hammond, Bernie Hanighen, and unknown others.  
 Columbia/Legacy CXK 85470

This is the most vital reissue of timeless, historically important American music since Legacy's lauded boxed set of Louis Armstrong's Hot Five/Hot Seven recordings last year. Certainly, this 10-disc Holiday project is easier on the modern ear—all the material, 230 tracks, was recorded during the electric recording era. With the vastly updated remastering (the earlier CD reissues of

this material reflect the no-noise, kill-the-ambience penchant of that era), *Lady Day* is a sonic wonder. Remastering aces Mark Wilder and Seth Foster, along with the various transfer engineers, should be especially congratulated. Holiday was still in her teens when she began recording in 1933 (and in earnest by 1935) for labels that eventually became part of Columbia Records. By the mid-'30s, it was clear that Holiday was a major talent, the most breathtaking breakthrough jazz singer of the time. She phrased with her light but pliant voice like a jazz instrumentalist, with vibrant and unerrant rhythmic sensibilities. Holiday thought nothing of "re-com-



posing" songs, changing a written melody here and there and flirting with the "square" phrasing of a Tin Pan Alley

tune, particularly playing with time, holding back, riding it, and anticipating it so deftly and true that she changed the way singers interpret songs in modern times. At the same time, her performances have been arrows to the heart for generations of listeners. Holiday's later recordings featured her as a chanteuse and then a tragedian. But her earlier material showcases an energetic go-getter member of an all-star ensemble of swing giants, producing irresistible barnburners and deeply soulful ballads. It's hard to think of anyone who ever bettered her renditions of "Solitude," "You Go to My Head," "These Foolish Things," "Body and Soul," or "Night and Day." What makes many of

these early recordings even more amazing is that Holiday and her studio bands often turned base metal into gold; many of the tunes they were given were definitely not in the same league of those just mentioned. A song like "It's Like Wishing on the Moon," if not sung and swung by Holiday and Co., would have been long forgotten. Also, amazingly, the producers have unearthed 35 unreleased tracks, most of them full alternate (next to best) takes—a cause for close listening and celebration. This mammoth package of young Billie has Grammy Award written all over it. Legacy has also accompanied this set with the more affordable two-CD *Lady Day: The Best of Billie Holiday*.—**BH**

22 **EDITORS:** Bradley Bamberger, Leila Cobo, Jonathan Cohen, Gordon Ely, Larry Flick, Rashaun Hall, Wayne Hoffman, Bill Holland, Gail Mitchell, Michael Paoletta, Ray Waddell. **SPOTLIGHT:** Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. **VITAL REISSUES:** Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. **PICKS (►):** New releases predicted to hit the *Billboard* Top 100. **CRITICS' CHOICES (★):** New releases, regardless of chart potential, highly recommended because of their musical merit. **MUSIC TO MY EARS (♫):** New releases deemed Picks that were featured in the Music to My Ears column as being among the most significant releases available in the U.S. are eligible. Send review copies to Michael Paoletta (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003), or to the writers in the appropriate bureaus.



(Continued from preceding page)

remix of "I'm Real," the artist's chart-topping duet with Jennifer Lopez. "Livin' It Up," the album's lead single, is already a club favorite; the Irv Gotti-produced track borrows a hook from the Stevie Wonder classic "Do I Do" and features a guest appearance by Def soul crooner Case. As with Ja Rule's previous two releases, *Pain Is Love* also carries a message. Witness tracks like "Lost Little Girl" and "So Much Pain" (a cover of a 2Pac track that also features the slain rapper's vocals), both of which offer valuable life lessons.—RH

## ★ RONNY JORDAN

Off the Record

PRODUCERS: various

BLUE NOTE 7243 5 30267

There's something about guitarist Ronny Jordan, and it's still refreshingly evident on his latest Blue Note offering. This follow-up to last year's *Brighter Day* finds the self-taught acid-jazz practitioner alternating between groove-rich instrumentals and jazz-fused tracks showcasing rap/R&B vocals. Leading the former are the funky "No Pay, No Play" and the synthesized "Floor & More." The latter category shines, thanks to vocal turns by Fay Simpson ("Keep Your Head Up") and the underrated Sy Smith ("Once or Twice"). Channeling memories of major influence Wes Montgomery, Jordan may dismay purists with tracks like the trendy-sounding "Ronny, You Talk Too Much." But his distinctive ability to "vocalize" through his frets on such cuts as the title track and "Underworld" underscores the emotion and passion behind his work.—GM

## THE MAIN INGREDIENT

Pure Magic

PRODUCERS: various

Magnatar Records 1103

"Explore your southern district" is something you'd expect to hear from R. Kelly. But this phrase from opener "I'll Do for You" is just one of several pleasant surprises on the new album by venerable R&B trio the Main Ingredient. Best known for such Cuba Gooding Sr.-fronted hit singles as 1972's "Everybody Plays the Fool," the group scored earlier success with deceased original member Donald McPherson on 1971's "Spinning Around (I Must Be Falling in Love)." This latest incarnation features founding members Tony Silvester and Luther Simmons, plus Carlton Blount. Not every track works: "The Dance," for example, comes off as formulaic. But Blount's tantalizing vocals bring to life such cuts as "Will You Marry Me," the melodic "I Love You," triumphant lead single "We Got Us," and the bouncy "I Won't Let You Do That to me," with R&B newcomer/label-mate Natasha Coward.—GM

## T.I.

I'm Serious

PRODUCER: various

Ghet-O-Vision/Arista 14681

Atlanta-based rapper T.I. hopes listeners will take the title of his debut set, *I'm Serious*, to heart. A self-proclaimed "King of the South," T.I. sounds incredibly confident here. The album's lead single, the title track, is already grabbing attention. Produced by the Neptunes and featuring Beenie Man, the track is part Southern-fried

hip-hop and part dancehall toast. Like many of his contemporaries, T.I. gives listeners a glimpse into the life of the man behind the microphone on the autobiographical "Still Ain't Forgave Myself." Despite all the bravado and machismo, this midtempo track clearly illustrates who this up-and-coming MC is. Much of *I'm Serious* comprises tales of women and hustling. That said, T.I. has a way of spinning a tale that should definitely have fans and competitors taking him seriously.—RH

## COUNTRY

### ► GEORGE JONES

The Rock: Stone Cold Country 2001

PRODUCERS: Emory Gordy Jr. and Keith Stegall  
Bandit/BNA 67029

The greatest country singer ever may not be throwing 100 m.p.h. fastballs any more at age 70, but he still has enough vocal tricks up his sleeve to put together yet another classic album. Jones' first effort for Bandit (a BNA imprint of which he's a part owner) capitalizes on the singer's still-potent lower register and mastery of tone, which he uses to great effect on such soulful ballads as the title cut, the timely "50,000 Names," and the vintage, '70s-styled "Honey Hush." Jones has never needed Garth Brooks to go for a goofy novelty, but they do fine with "Beer Run" (though how it took five A-list songwriters to come up with this track is a mystery). Much more satisfying are the swampy, smoldering "Wood and Wire," the bitter regret and stellar production of "Half Over You" (with Patty Loveless), and the tailor-made Billy Joe Shaver classic "Tramp on Your Street." When Jones summons up a world-weary stoicism on "I Am" he sounds battle-scarred but completely unbowed, and he evokes the very heart of everything that country music ever hoped to be.—RW

## LATIN

### ► CIRCO

No Todo lo que Es Pop Es Bueno

PRODUCER: Marteen

Headmusic 45021

Circo is one of those rare gems to shine among the sea of aspiring Latin alternative bands. Circo's sound is classic: Strong melodies and well-crafted lyrics supersede the need for novelty. Yet the results are distinctive, thanks to a strong lead singer, fine arrangements, and well-placed musical resources, including the touches of scratching and electronica used for effect within specific songs. Circo barely incorporates what you would deem typical Latin elements—brash Afro-Cuban percussion or Latin rhythms—into its pop/rock material. Instead, this is a set of songs to discover and rediscover. There is an electronic-skewed funk/ska version of the classic "Historia de un Amor," but time is better spent on the band's originals, including "Odiame" and "La Apuesta al Corazón." Racked by DLN Distribution.—LC

### ► JOSÉ JOSÉ

Tenampa

PRODUCER: Juan Gabriel

BMG U.S. Latin 74321-87723

José José's long-awaited Juan Gabriel-written and -produced disc

combines ballads and rancheras characterized by Gabriel's colloquial lyrics and simple, catchy melodies. Arrangements, too, are vintage Gabriel: backed up by a nostalgic, '70s-sounding blend of strings and discreet female singers on the pop tracks and bolstered by a guest mariachi (El Mariachi de Mi Tierra) on the ranchera tracks. This makes for a basic, if sometimes cheesy, crowd-pleasing album whose standouts include the humorous "Necesito un Amor," the suave opening "Cada Vez y Cada Vez," and the more robust "Cómo Hacer Para Olvidar." José José has a broad, impressive vocal range—he can easily go from a high tenor to a growling bass. But his timbre changes radically—whether by accident or design—within each song, amounting to an unevenness that is finally distracting.—LC

## CLASSICAL

### PETER BLANCHETTE & PETER

MICHELINI

Archguitar Baroque: Bach, Handel,

Scarlatti, Vivaldi

PRODUCER: Peter Blanchette

Dorian 93241

Following essays in Renaissance and 20th-century music, the latest Dorian disc from the enterprising Peter Blanchette—an ace of what he calls the archguitar, an 11-string instrument that combines attributes of the lute and the guitar—showcases Baroque arrangements recorded in both live and studio conditions in the mid-'80s. It mostly features Blanchette's transcriptions of J.S. Bach pieces, along with a few takes on Handel, Vivaldi, and Domenico Scarlatti. The juxtaposition of concert recordings with studio tracks causes less sonic vertigo than you might think, although the internal sequencing isn't always so persuasive. Still, the performances are well-wrought, with the archguitar tones of Blanchette and duo partner Peter Michelini remarkably rich. Fans of this endlessly fascinating repertoire on lute or guitar will hear this as an imaginative new sound, while non-classical newcomers might enjoy this as a complement to their folk-flavored favorites. Distributed in the U.S. by Allgro and in the U.K. by Nimbus.—BB

## GOSPEL

### ★ MINISTER STANLEY DANIELS

AND COMPANY

God's Got It

PRODUCER: Stanley Daniels

Collegian 55402 00142

With five releases throughout the '90s on his own Collegian Records, Indianapolis-based Daniels has become a mainstay of independent gospel. On his sixth outing, he and his nine-voice ensemble and seven-piece band sound more than ready for a promotion to the majors. The smooth-flowing R&B of the title cut carries all the earmarks of a radio smash. "Make a Way" puts a message of urgent social relevance to an irresistibly steady-on reggae groove. "He's Everything" offers a dazzling display of Daniels and Company's diversity, melding hip-hop beats, soul-deep vocals, classical strings, and cool doo-wop shadings into a healthy whole. For a decade, Daniels' talents have been known to a following much smaller than they merit; this should soon change. Distributed by Mid South.—GE

# I N P R I N T

## HOW TO GET A JOB IN THE MUSIC AND RECORDING INDUSTRY

By Keith Hatschek

Berklee Press

180 pages; \$24.95

Far removed from the standard operating procedures of most industries, the music business is notoriously untraditional. This truism extends to hiring practices, as many industry professionals can attest. Landing a job in the commercial recording business can be even more difficult. Job vacancies are very rarely advertised, given the specialized nature of audio production and the clamor to experience the mystique of the music business.

With *How to Get a Job in the Music and Recording Industry*, Keith Hatschek provides an advantage for those seeking entry into these related fields. Far from a stale recitation of strategies for finding employment, Hatschek's book—drawing on the author's considerable experience in the fields of recording, studio management, marketing, and education—offers a lively and engaging—though serious and informative—how-to primer.

The author details his own career path in one appendix, drawing from it a great deal of his common-sense approach to securing a job in the music and recording industries (or MRI). His progression from musician to owner/operator of a recording studio (inspired by a recording date at which the engineer fell asleep in mid-take) led to a 12-year incumbency at one of the Bay Area's longest-lived, most successful recording and post-production facilities, Music Annex (now Annex Digital). There, Hatschek moved through the ranks from tape copier/engineer to studio manager, planning and developing the facility's post-production and duplication divisions. Finally, his own consulting practice, commencing in 1995, led to Keith Hatschek & Associates, the marketing and public relations agency he leads today.

Through 24 concise chapters, Hatschek lays out the important skills and requirements for occupations in various aspects of the MRI, examining the range and geographic location of said employment before focusing on the means to acquire them. Hatschek includes several work-

shops throughout the book, a useful means for identifying and securing one's MRI dream job. Covered in the workshops are creating a "career book" for correspondence, clippings, notes, and the like; identifying one's strengths and weaknesses and how they can be modified for maximum efficacy; and developing the ideal résumé.

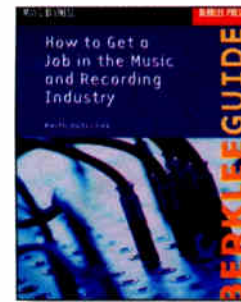
Development and evolution of an effective résumé is given considerable attention in *How to Get a Job in the Music and Recording Industry*, and Hatschek has evidently seen enough of them to know what does and doesn't work in these specialized professions. Explaining one's value and creating "worth points" to convey that value to a potential employer are thoroughly considered.

"Never forget to tell your prospective employer what problems you solved or profits you helped create in a previous job," Hatschek writes. "The majority of your competitors will only list the dates and title of the jobs they held. Too bad for them! They miss a tremendous opportunity that you *must* take advantage of to explain the value you created in your previous and current job." It may seem obvious, but as the author explains, many applicants falter by failing to create a strong initial presentation via an effective résumé.

Beyond résumés, Hatschek covers the advantages of the Internet, how to make cold calls and write letters, the importance of trade associations, interview preparation, internships, and good, old-fashioned networking.

Finally, *How to Get a Job in the Music and Recording Industry* provides insight into real-world experiences in the MRI by including extensive interviews with leading industry professionals: Leslie Ann Jones, director of music recording and scoring at Skywalker Sound; Murray Allen, VP of post-production at Electronic Arts; Gary and Joan Gand, music retailers and owners of Gand Music & Sound; and Gregg Hildebrandt, Northern California sales rep for pro audio manufacturer Tascam. A foreword by MCA Records Nashville president Tony Brown also adds another voice of wisdom and experience from an industry so often shrouded in hype and fantasy.

CHRISTOPHER WALSH





SINGLES

Edited by Chuck Taylor

POP

**EAGLE-EYE CHERRY** *Feels So Right* (3:50)

**PRODUCER:** John Kurzweg  
**WRITERS:** E. Cherry and M. Torell  
**PUBLISHER:** not listed  
**MCA 25464** (CD promo)  
Eagle-Eye Cherry returns from a three-year hiatus with a move to MCA and a new album, *Living in the Present Future*, which features the duet "Long Way Around" with sister Neneh (of "Buffalo Stance" fame) and the peppy first single "Feels So Right." The Swedish-American's voice strikes with instant familiarity to anyone who owned a radio in 1998, thanks to his massive top 5 hit "Save Tonight." The verses of "Feels So Right" bear a fairly similar formula to "Tonight"—with acoustic guitars repeatedly strumming a straightforward chord progression—but this new one benefits from the addition of a punchy chorus that brings out more energy and has a strong hook. Many modern adult and triple-A's still love "Save Tonight," so "Feels So Right" could prove refreshing for them. Radio should watch out for the anticlimactic, cold ending and experiment with fading before the song fizzles to a close.—**EA**

**BACKSTREET BOYS** *Drowning* (4:25)  
**PRODUCERS:** Kristian Lundin and Rami  
**WRITERS:** Rami, A. Carlsson, and L.Thompson  
**PUBLISHERS:** Zomba Enterprises, ASCAP; Brandon Brody Music/Warner-Tamerlane Publishing, BMI  
**Jive 42973** (CD promo)

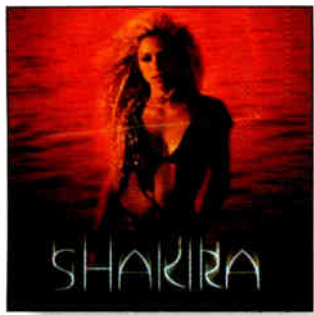
The Backstreet Boys' "Drowning" is a beautiful song; it's well-written, crisply produced, and sung with finesse and vocal maturity. But... it's the same old song. Not only does it sound like a number of previous BSB tracks, but the intro is precisely the same as O-Town's "All or Nothing." Now what does that say when the forerunner copies the copycat? There is something weary and almost forlorn about this group's reluctance to evolve—as compatriots 'N Sync and Britney Spears *have* done with their latest efforts, for better or worse. Fans who buy Backstreet Boys' upcoming *The Hits, Chapter One* are going to find themselves waiting for the chorus to figure out just which of their ballads they're listening to. And that doesn't instill a lot of confidence in Chapter Two. Have Backstreet Boys relegated themselves to AC pastures before they've even turned 30?—**CT**

RAP

**P. DIDDY FEATURING THE NEPTUNES** *Diddy* (3:59)

**PRODUCERS:** The Neptunes  
**WRITERS:** C. Hawkins, P. Williams, C. Hugo, L. Parker, E. Barrier, and W. Griffin  
**PUBLISHERS:** Don Ceno Publishing/Chase Chad Music, adm. by EMI-April Music/BDP Music/Zomba Enterprises, ASCAP; Waters of the Nazareth, adm. by EMI-Blackwood Music/Robert Hill Music/Universal-Songs of PolyGram, BMI  
**Bad Boy 9408** (CD promo)  
The artist formerly known as "Puff Daddy" and the Neptunes—today's ubiquitous R&B/hip-hop produc-

SPOTLIGHTS



**SHAKIRA** *Whenever, Wherever* (3:16)  
**PRODUCER** Shakira

**WRITERS:** Shakira and G. Estefan  
**PUBLISHERS:** Aniwu Music, BMI  
**Epic 16691** (CD promo)  
Colombian pop/rock diva Shakira has become the biggest-selling Spanish-language female artist of her generation by recording material that's unconventional in style and content yet remains commercially appealing. "Whenever, Wherever," the first single from her upcoming English-language debut, *Laundry Service*, finds her repeating the feat, singing about love ("Baby I would climb the Andes solely/To count the freckles on your body") with a seductive candor that eludes most of the obvious come-ons and poetic waxings found in pretty love songs. "Whenever" is, like much of Shakira's older material, deceptive. There's nothing in the introductory chord that heralds the joyful boisterousness of a guitar-based track propelled by Andean flute and thrusting percussion. Although this makes for an exotic sound, it's hardly foreign, and Shakira sounds at ease in English, her accent fluent and her trademark, yodel-like inflections unaltered. "Whenever" has already hit No. 1 on Hot Latin Tracks in its Spanish version, thanks to multiple format appeal; its English-language charms should be equally broad.—**LC**

**AEROSMITH** *Sunshine* (3:36)  
**PRODUCERS:** The Boneyard Boys  
**WRITERS:** Tyler, Perry, and Frederiksen  
**REMIXER:** Tom Lord-Alge  
**PUBLISHERS:** EMI April Music/Demon of Screamin' Music/Juju Rhythms, ASCAP; EMI Blackwood/Pearl White Music, BMI  
**Columbia 54820** (CD promo)

Top 40 is in dire need of punch now, of a song to clean out its aurally stagnant pipeline. Starting with its opening guitar swipe, Aerosmith's "Sunshine" comes to the rescue, with a signature balance of loose rock-'n'-rolling, raucous vocalizing from



ubiquitous leader Steven Tyler, and an ethereal lyric that walks the band through *Alice in Wonderland* to a girl named Sunshine: "I followed daylight right into the dark/Took to the hatter like a walk in the park/But then I met her, yeah, she felt so right." The well-traveled quintet isn't exactly forging new ground here, but with its high-octane vigor and glue-gun chorus, there's a fresh, appealing feel, nonetheless. Refashioned via a new mix by Tom Lord-Alge, the track is ripe for cross-the-board airplay and sounds like an easy chart champion. Taken from the 2000 opus *Just Push Play*, this is an on-target warm-up to the band's impending U.S. arena tour.—**CT**

ers—together on the same song? Sounds like a can't-miss recipe for success. Even so, "Diddy," the second single from P. Diddy & the Bad Boy Family's *The Saga Continues* . . . , is pretty close to standard fare for the record-company mogul. P. Diddy does a re-

spectable job spitting his usual party rap over the Neptunes' keyboard-driven track, though he borrows and flips various old-school lyrics and choruses easily recognizable to any rap fan older than 21. Most notable is the song's hook, which is a play on Boogie Down Productions'



**LENNY KRAVITZ** *Dig In* (3:42)  
**PRODUCER:** Lenny Kravitz

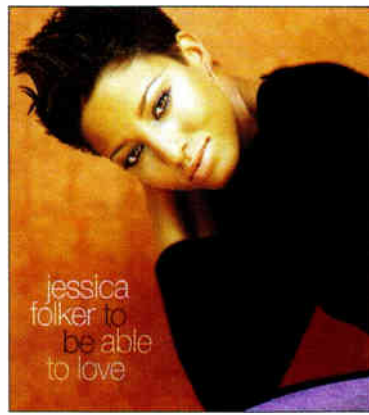
**WRITER:** L. Kravitz  
**PUBLISHER:** Miss Bessie Music, ASCAP  
**Virgin Records 16467** (CD promo)  
Lenny Kravitz maintains his position as the nation's premier retro-rocker with "Dig In," the first single following the release of 2000's triple-platinum *Greatest Hits*. This one comes replete with distorted, fuzzy guitars and then more guitars on top; consistently appealing chord changes; organic, driving percussion; and a simple hook that's among his most accessible yet. Lyrically, the sentiment is pretty light, if not downright meaningless: "Once you dig in, you'll find it coming out the other side/And once you dig in, You'll find you'll have yourself a good time." But no matter: In its first week out, the track is already scoring rabid action at rock radio—modern, active, triple-A, and heritage—with top 40 programmers licking their chops right behind. As is often the case, Kravitz operates a one-man shop here as producer/writer/arranger/vocalist, and following the widespread success of the recent "Again," he has the masses ready to dig in with him. An easy add for stations looking for a little meat on the bone. From the upcoming *Lenny*.—**CT**

"Jimmy." To his credit, Diddy has never claimed to be an MC, so it's not surprising that "Diddy" is lacking in lyrical weight. But with its contemporary groove and the Neptunes' Midas touch, expect this one to heat up the dancefloors and urban radio nationwide.—**RH**

NEW & NOTEWORTHY

**JESSICA FOLKER** *To Be Able to Love* (3:31)  
**PRODUCER:** Kristian Lundin

**WRITERS:** K. Lundin and A. Carlsson  
**PUBLISHER:** Zomba Enterprises, ASCAP  
**Jive Records 42972** (CD promo)  
Swedish pop star Jessica Folker makes her U.S. bow, courtesy of pop label extraordinary Jive, home of Britney Spears, Backstreet Boys, and 'N Sync. But this lady arrives with a voice that will knock the bobby socks off any youth act out there. At 26, she possesses the vocal chords of a cherished veteran, and this exuberant song gives her the platform to soar with the best. "To Be Able to Love" could have come right



from the Celine Dion songbook with its similarity to Dion's uplifting 1999 smash "That's the Way It Is"—reasonable enough since it was masterminded by that song's authors, Kristian Lundin and Andreas Carlsson. The promo single also includes a high-energy dance mix by Jonathan Peters, which is scoring significant action at such top 40 rhythmic monsters as WKTU New York City and WKIE Chicago; that version is also included on the soundtrack to the Lance Bass flick *On the Line*. Either way you slice it, Folker is the most exciting new talent to reach our shores in more than a good long minute.—**CT**

**BUSTA RHYMES** *Break Ya Neck* (4:08)  
**PRODUCER:** Dr. Dre

**WRITERS:** T. Smith, A. Young, M. Elizondo, and S. Storch  
**PUBLISHERS:** T'Ziah's Music, BMI; Ain't Nuthin' Goin' On But Funkin' Music/WB Music/Elvismambo Music/Blotter/Music Of Windswept/Scott Storch Music/TVT/Moebetoblame, ASCAP  
**J Records 21058** (CD promo)  
Busta Rhymes aims to bring the heat to his new label with the debut single from his forthcoming *Genesis* set. With assistance from Dr. Dre, Rhymes has brought to the table what he does best—a single that is both innovative and in the tradition of previous hits like "Woo-Hah!! Got You All In Check" and "Gimme Some More." The frantic rhyme structure alone is worthy of recognition. Dre's production, featuring a bouncy, tweaked guitar riff, is equally impressive and absolutely contagious. So far, mainstream R&B radio has been slow to pick up on what deserves to be a smash hit, though "Neck" is receiving some love at mix shows and in the clubs. That said, the track is a fitting *debut* for Rhymes and his new home.—**RH**

ROCK

**DEFAULT** *Wasting My Time* (3:54)

**PRODUCER:** Rick Parasher  
**WRITERS:** J.J. Hora, D. Smith, and Default  
**PUBLISHER:** not listed  
**TVT 2311** (CD promo)  
Continuing the long and rich—if sporadic—tradition of Canadian rock exports, from Rush to Sum 41, Default comes straight out of Vancouver, B.C., with its debut disc *The Fallout*. For a first release, the quartet exudes a nice confidence here, particularly lead singer Dallas Smith, who came to the band with no prior experience. Producer Rick Parasher brings his background from Pearl Jam's *Ten* and other essential alternative albums—indeed, "Wasting My Time" sounds as if it could have been released as part of the early-'90s grunge sound. Nowadays, Staind's recent success with "It's Been Awhile" shows that rock radio—even top 40—can be receptive to a rock ballad, a good sign for Default.—**EA**

COUNTRY

► **GEORGE STRAIT** *Run* (4:04)

**PRODUCERS:** Tony Brown and George Strait  
**WRITERS:** T. Lane and A. Smith  
**PUBLISHERS:** Famous Music/Almo Music, ASCAP  
**MCA 02216** (CD promo)  
"Run," the first single from Strait's Nov. 6 release, *The Road Less Traveled* (his 28th album for MCA Nashville), is Strait at his best—delivering a plaintive, heartfelt lyric about a man's longing to be with the woman he loves. The production is intriguing: Strait's warm vocals weave through a haunting melody as he implores his woman to not "let that speed limit slow you down." There's a polished, progressive feel to the track, but subtle steel guitar and mandolin touches keep country's most acclaimed traditionalist from wandering too far from tested turf. Strait is in fine voice, but that's never in question. He possesses one of country music's most consistently compelling instruments. While occasional mutterings around Music Row suggest that lackluster material may be causing his hit parade to suffer, this well-written single shows a return to form.—**DEP**



## The Billboard Salute



# For Three Decades, The Nation's Foremost Black Radio Network Has Informed, Entertained And Served Its Community

There was a time, not that long ago, when African Americans relied on radio stations not just for music but for news, information and commentary on matters of importance to their communities; a time when radio's chief purpose was to enlighten the masses, not just amuse them. It was out of these principles that American Urban Radio Networks was born. "[The purpose of radio] is to entertain and inform," states AURN president E.J. "Jay" Williams, "to provide community information and, in a broad sense, to uplift people by giving them things that may entertain them but, more importantly, that may inform them of social issues."

That philosophy, says Williams, has been the guiding force behind American Urban Radio and its programming for three decades. As the network prepares to celebrate its 30th anniversary, AURN finds itself alone at the top. Currently providing some 290 weekly broadcasts to about 12 million listeners via 365 affiliate stations, AURN is unique not only by virtue of its existence but its reach as well. "We are the only African American-owned and-controlled news-broadcasting organization in this country that has the electronic capability to reach out to and cover 93% of the U.S.'s black population—the broadest reach of the African American marketplace of any medium; more than UPN and the WB."

"Our average quarter-hour audience is larger than the largest cable-broadcasting network, TBS," Williams continues. "We reach more African Americans in morning drive, 18-49, than *The Today Show*, more than *Good Morning America* and the *CBS Morning News*—all three combined."

But, ironically, Williams says there are a lot of African Americans who, though they recognize its fruit, are not familiar with the tree that is AURN. By no means an overnight success, the company's roots run deep into the rich history of black network radio.

BY RHONDA BARAKA

### IN THE BEGINNING

The need for a radio network run for and by African Americans was realized and addressed as early as 1954, when the National Negro Network was launched by black businessman Leonard Evans. Unfortunately, the network operated for only about a year before it succumbed to financial woes. It would be nearly two decades before African Americans would again be afforded programming created specifically for them. In 1972, two networks were formed: the Mutual Black Network (MBN), created by the Mutual Broadcasting System at the urging of two of its black reporters, and Pittsburgh's Sheridan Broadcasting Corporation (SBC). The following year, New York-based Unity Broadcasting Corporation introduced the National Black Network (NBN).

### BIGGEST BLACK-RADIO DEAL

AURN co-chairman Sydney L. Small, co-founder of Unity and NBN, says these stations were born into a "politically and racially charged environment" and instantly filled a void in the African American community. "There was no daily source for national news and information serving the African American consumer," he says.

Williams adds, "[Black radio] was the one place people knew that they could go to to hear the real deal."

But, for MBN, the real deal was that the network was in financial peril. Aware of MBN's potential and its struggles, SBC—under the guidance of founder Ronald Davenport—purchased 49% of the company and two years later purchased the remaining 51% and moved the network headquarters to Pittsburgh. Together, the companies formed Sheridan Broadcasting Network.

By 1978, SBN had 91 affiliates and revenue of about

\$3 million a year—placing it just slightly ahead of its rival network, NBN, which had 80 affiliates and earnings of about \$2.5 million. In 1991, in what was the biggest deal in the history of black radio, Sheridan Broadcasting Corporation purchased National Black Network to form what is now American Urban Radio Networks.

Davenport says the union was significant to the survival and success of both companies: "I knew that if we had two urban networks, we would beat each other's brains out. I knew that we could not win a two-front war, so either we would join together or we would both die." Together, Davenport says, the networks are better-equipped to compete against conglomerates that covet the urban market. "Right now," he explains, "if you take a look at the marketplace, in terms of network radio, there are 19 networks that are owned by four companies, so you really have to have the appropriate reach. It's an expensive business to be in and highly competitive—particularly with the changing landscape of broadcasting—black-owned radio in particular."

### PROGRAMMED FOR SUCCESS

Though it's the only game in town, AURN, say network execs, doesn't rest on its laurels; rather, the network continues to review and revamp its programming to suit the wants and needs of its audience. "I think the people we serve determine how well we are doing our jobs here," says Jerry Lopes, president, program operations/affiliate relations. "They determine the success of our station, and they essentially determine what information we'll provide."

AURN's coverage is broad, says Lopes. "We do *Surfing the Net*, which is a computer-related show. We do *Hollywood Live*, which is an entertainment-oriented, short-form show. We do *The Wall Street Report*, which is

*Continued on page 32*



# AMERICAN URBAN RADIO NETWORKS

IS PROUD TO PRESENT

**The Broadest Array of Urban Programming  
In the History of Radio  
Reaching Over 370 Radio Stations**



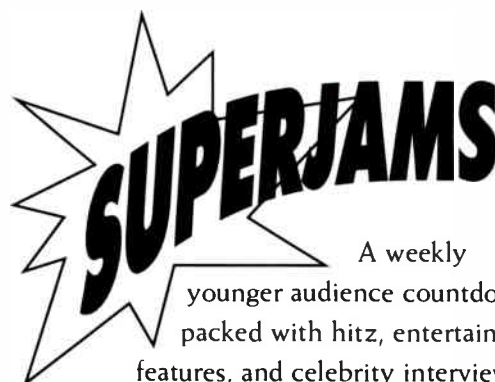
National and international news that serves over 15 million listeners each week.



This 2-hour countdown show is hosted by John Monds, fresh with celebrity interviews and hot AC urban contemporary hitz!



The Millennium Music Special for Black Music Month. An eight-hour chronicle of Black Music in America which brings history to life for our listeners. Journey through time... celebrate the musicmakers that shaped our country and the world!



A weekly younger audience countdown packed with hitz, entertainment features, and celebrity interviews. Featuring Skip Cheatham of K 104-FM in Dallas and Queen of Gossip Wendy Williams from WBLS-FM in New York City.



Sports commentary from our unique perspective.



Daily entertainment news on celebrities direct from the entertainment capital.



The only African American oriented national nightly 4-hour talk show. We explore today's hot topics.

SONI D's



It's hit after old skool hit... perfect if you're trying to reach young adults.



Satellite delivered daily broadcasts of major Sports reports.

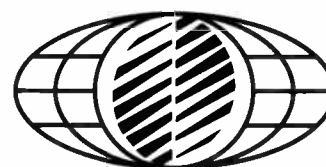
COMING



Daily reviews of the newest films released by the movie industry.



**Celebrating  
30 Years of  
Black Network Radio**



AMERICAN  
URBAN RADIO  
NETWORKS  
30TH ANNIVERSARY  
1972-2002

NEW YORK • CHICAGO • DETROIT • ATLANTA • LOS ANGELES • WASHINGTON D.C. • PITTSBURGH



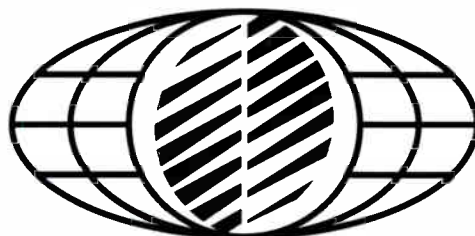


**THE WORLD OF BLACK NETWORK RADIO** is as vast and diverse as the cultures, thoughts and people that live in our global urban community. Such has been the mission of **AMERICAN URBAN RADIO NETWORKS** for African Americans- to deliver to its audience the widest array of national and international news, entertainment and sports programming that addresses their many needs; to create the finest music and entertainment shows that go to the hearts, souls and minds of African Americans.

Throughout the years American Urban Radio Networks has been the leader in Urban Radio programming in News and Entertainment.

To those many who have contributed to and supported our mission,

**WE SAY... THANK YOU.**



AMERICAN  
URBAN RADIO  
NETWORKS

CELEBRATING 30 YEARS IN  
BLACK NETWORK RADIO





AMERICAN  
URBAN RADIO  
NETWORKS

30 year Anniversary

## Q & A With The Prez

# Jay Williams, On Marketing, Programming And Keeping The Promise Of Community Radio

BY DANA HALL

**J**ay Williams, president of American Urban Radio Networks (AURN), has never been a man to turn down a challenge. In fact, his determination started early in his life, when he was one of the first African American students to desegregate Miami High School in 1964. Today, he leads a company that refuses to recognize barriers toward ethnic programming in the advertising world and, in fact, is a company widely recognized for being the main source of African American news and entertainment programming in the broadcast industry—including some 290 different weekly programs.

With programming ranging from news to sports to music and entertainment, AURN reaches a weekly audience of 12 million listeners. News and sports programming is available in hourly, daily and weekly form, as are nightly talk-show forums; financial news and Internet information is covered in separate programs, while music and entertainment programs range from gossip with *Hollywood Live* with host Tonya Hart to weekly countdowns hosted by leading personalities in the R&B formats. In addition to such regularly scheduled shows, a variety of specialty programming is available seasonally. It amounts to one-stop shopping, from A to Z, for anyone trying to reach the African American consumer.

Billboard spoke with Williams recently to discuss how his background and early career experience in marketing helped him move into the role of president of AURN—as well as his views on the absolute need for black news and information to be disseminated to the African American community by a company that identifies firsthand with that community.

**Your early career was far removed from the broadcast industry. Having worked at Armstrong Industries (a multi-divisional home-product corporation specializing in flooring) in fields ranging from finance and human resources to recruiting and sales, what training did you receive that helped prepare you for working in network radio?**

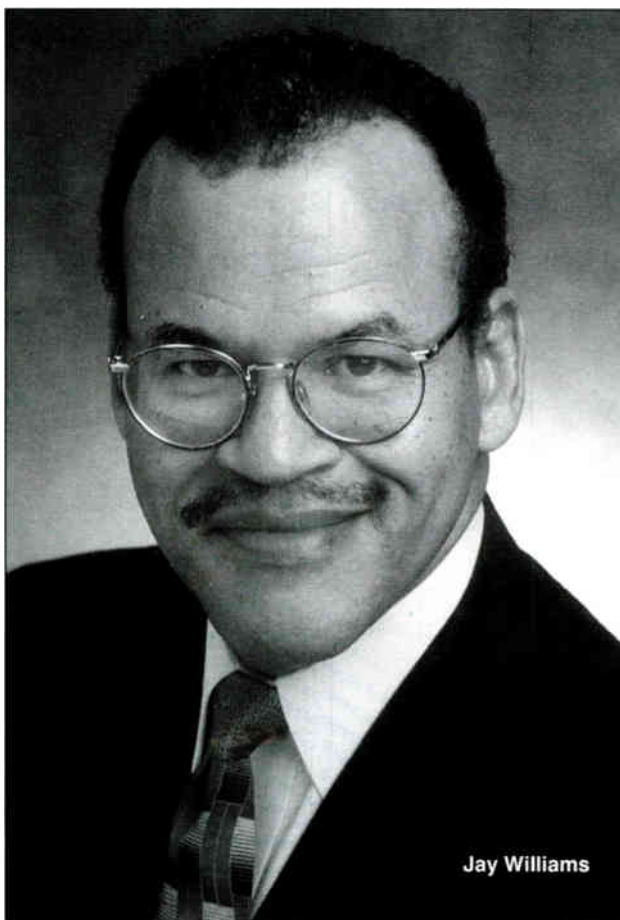
I had spent years learning and developing marketing techniques at Armstrong Flooring. I had a major corporate career on the fast track and was doing very well—I was in seven jobs in 11 years, but I saw a tremendous opportunity in broadcast sales. I decided to join News Radio KYW in Philadelphia, which was owned by Westinghouse. I believed I could bring my marketing skills to the broadcast business, where the concept of marketing was not really embraced. At that time, [broadcasters] were simply selling time, or spots.

Back then, marketing had been around for a long time; it was just that most people didn't know about it—only the bigger companies really understood marketing, people like Armstrong, Proctor & Gamble, Xerox or IBM. The radio industry had no clue. It was all new to them at the time that I came into broadcasting.

**After crossing over to broadcast sales, what was your approach to selling advertising?**

Rather than sell spots, I went out and sold people marketing campaigns. I would develop a whole year-long marketing campaign for clients, and I'd go out and give these elaborate marketing presentations. All the other sales people would laugh at me... Well, 18 months later, I was sales manager and all those people who had laughed were working for me... Soon after, I went to work for Group W radio sales in the national unit. I was the top biller in the nation, which led to my being named sales manager for WINS [1010 WINS] New York. I spent five years with the company as what I call a "marketing specialist."

Even today, some broadcasters may use marketing



Jay Williams

terms—in fact, it seems they come up with a new term every few years. It used to be "cut-off advertising" or "cut-off marketing." Now they're calling it "nontraditional revenue"—but not everyone truly understands the concepts of marketing. Unfortunately, most [sales] people are into gimmicks, as opposed to really being trained in these tools.

To rectify that, what the broadcasting industry did (through the Radio Advertising Bureau) was create

a certification for radio-marketing consultants; it was called the CRMC. Their goal was to increase the knowledge base of those in the radio-sales industry, because most sales people brought into broadcasting are not from traditional, marketing-trained companies, but instead, broadcasters tend to bring in raw talent and then teach them how to sell spots. Although it is getting better today, that approach had been one of the difficulties in the industry, in terms of its capacity to grow—not having trained marketers to really sell.

**What prompted you to leave Westinghouse and work for Sheridan Radio Network?**

In 1986, I had started to get antsy at Group W, so I called Sheridan's co-chairman, Ron Davenport Sr., thinking that perhaps I could just meet with him and talk about what I was contemplating career-wise, and maybe he could give me some ideas. He asked me had I ever thought about the network business, and I told him no, I didn't know anything about it. He said, "Why don't you go back and study it for a little while?" So I went back and did the study—I analyzed what Sheridan was doing, and I saw some gaping holes in the company's marketing... I gave him a few ideas, and he asked me to join the company.

He brought me on as director of sales and marketing for Sheridan. At that time, I said, if I helped the company to grow, could I run it? Two years later, I was president of Sheridan Broadcasting Network. My goal as president was to grow the profile of Sheridan—improve the marketing, improve the perception of the value of the African American consumer market in the eyes of national advertisers.

In the mid-'80s, advertisers had not yet embraced the African American market; they were still unclear about the value of the marketplace. Most still had a general-market mentality with regard to utilizing TV to reach everybody and doing general marketing, as opposed to targeting specific audiences. I was trying to be in the forefront of changing that approach and had a number of articles published

*Continued on page 30*



# ***Sheridan***

*Broadcasting Corporation*

CONGRATULATES



FOR 30 YEARS OF  
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EXCELLENCE!







JAY WILLIAMS

Continued from page 28

about [the concept] and had done a tremendous amount of research to support my ideas. We wanted to show [advertisers] how the African American marketplace could allow them growth in their market share. I believe in research as a marketing tool and marketing weapon. Because of my marketing background, I was able to have a different type of dialogue with clients and agencies. The late '80s was the beginning of niche marketing.

30 years Anniversary

The concept had already been applied to the Hispanic market, because there was one major difference there that we did not have on the African American side. There was a language barrier with many Hispanics; therefore, in order to do an effective



marketing job, you had to speak to people in their own language. In addition, Hispanic media unified to deal with agencies, to show the value of their marketplace. That's what we hoped to accomplish at Sheridan.

**That was part of the reasoning behind creating American Urban Radio Networks in 1991. How did that all come together, and what were your goals?**

Prior to 1991, NBN and Sheridan Networks had been competitors, until we had a very serious recession in the industry in 1990. There had been efforts

to bring the two companies together as early as 1989, but, in late '90, early '91, we all looked at the marketplace and realized we could have a stronger future together. By the fall of '91, the two companies became American Urban Radio Networks. Unifying the two groups had been my original goal when I joined the company—and a major part of my job during that time. I felt we had developed new business and achieved a strategic direction for the future of AURN.

Once I accomplished those goals, I began to look at what my next challenges would be. I wanted to work with other media to bring the same level of expertise to that as I had brought to this industry, so I went out and opened my own strategic-marketing consulting firm in 1993.

With that firm, I had the opportunity to work with companies in Japan, England, France and the Bahamas, encompassing industries as widespread as publishing, a fragrance company, finance, television and film, and I even worked with a few other syndication companies developing new products. My company created strategic marketing campaigns, which generated increased revenue for our clients.

**You rejoined AURN in 1999 as president. The company had grown to include an extensive news-and-information division. Yet it comes at a time when much of music-intensive radio, in all formats, is moving away from providing news and information. What do you think the impact of that will be on society?**

AURN provides a service to the people that is far greater than just entertainment. I was quoted in an article this past spring as saying, "If [radio] doesn't run the news, then you have what happened in the last election. An electorate without information on which to make decisions." [By opting to not provide that information], you're giving the other media the opportunity to shape the minds and ideas of the black electorate. While stations may have gotten away from it because [of competition or cutbacks], we have to consider the larger implications on the community. In the past, black radio served all of the community—in news, sports, information and music.

We have the only live broadcast for black Americans from the White House bureau, called the *White House Report*. We provide that news service to over 300 stations a week, with correspondents throughout the country. For almost 30 years, we have been providing that service, and, in fact, that is our *raison d'être*—our reason for being and the beginning of what was the programming thrust behind the whole business that exists today.

**What has been the role of AURN in contemporary music programming and, in particular, the cultural contributions the company has made to broadcasting?**

Overall, I have been very pleased with the cultural contributions to society in general, not just broadcasting. We have always hoped to provide radio programming that is not only entertaining but which also serves the community. We have always been the Griot of our community and continue to serve in the capacity of drum beater, as I see it, by providing the information that is happening on a national level with the black community—and not just down the street in your neighborhood. And we can do it instantaneously. We are proud to carry that heritage forward, and it's a strong part of our mission for the future.

In fact, over the years, we have been involved in the United Negro College Fund. We helped them to create the UNCF Radio-thon, as well as the *Lou Rawls' Parade of Stars*. Years ago, I was told by UNCF that they credit our help in raising the charity from the 10th-largest charity in the country to the fourth, based on our partnership with radio and bringing added awareness to the charity.



## Turn It Up

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Don Coleman Advertising, Inc., applauds the American Urban Radio Networks on its 30th Anniversary and its role as a source of entertainment and information for the community.

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And, in terms of our own initiatives, we've given out over \$1 million dollars in scholarships to black colleges over the years. And, having earned my undergraduate degree from a black college myself, that is something I take great pride in.

**Speaking of college and the younger generation, how does AURN create relevant programming that appeals to that target audience?**

Getting the younger generations to respond to things like black-history programming hinges on the quality of the programming—that's what I continually hear from black programmers. We earned that satisfaction from programmers when we created *Century of Soul* this past June, for Black Music Month. It will be a yearly program, hosted by Donnie Simpson. And the response to it has given us the desire to go and create other shows like it.

**AURN has been able to draw some of the top radio talent in the R&B music format for your specialty programming, including John Monds, host of USA Music Magazine, Wendy Williams and Skip Cheatham, who co-host SuperJam Survey, and Mitch Faulkner and Soni D., who each host their own old-school shows. How do you choose which personality fits which program?**

After we've created the concept and elements of a show, we try to think of who best embodies that show with their talent. Who can bring it to life on the air? There are at least five or six of us who discuss the various possibilities before a final decision is made. We like to keep files on various on-air personalities around the country. And it's very important that our people in programming and affiliate management get out to all the urban conventions, to meet with the radio community and discuss ideas. Plus, they get to meet us and see what we are all about. It's a very important aspect of our jobs.

**Some networks and syndicators are providing more long-form programming, while, at the same time, a number of broadcast corporations have opted to start utilizing voice tracking in more markets. What do you think this means for the future of developing new radio talent?**

Voice tracking and long-form syndication may have slowed up the process of developing new talent, but it hasn't killed it. You can still see great young talent emerging from smaller markets, as well as from the syndication companies. I encourage people I meet in smaller markets to work on their craft. There are still many opportunities; the difference today is you have to be more business-minded. You have to have more to offer than just being great on air. We work in a much more aggressive environment. Those who go out and learn as much as they can will be the ones who survive and thrive in the future of this business. On the programming side, as well, I think there is room for more training in business. PDs need to be able to develop programming that first gets ratings but also can develop revenue for their stations as well.

**And what about training on the sales side at black radio?**

To spend money to develop ratings without developing the sales staff to maximize the revenue from those ratings, frankly, is not smart. But I think the training for the sales side has gotten much better. Various groups are sending their people to the RAB training sales academy. By investing in things such as that, you can almost guarantee that you will develop better revenue streams. I even know of one radio group that has sent all its sales force to the training.

And, in smaller markets, maybe in situations where you work for an independent or small broadcaster, sales people need to invest in themselves. The RAB is there for you to learn. They have literature to help sales people. If you work for a member

station, you have access to an enormous library of information. If you're not at a member station, I would highly recommend that you join as an individual. You have to study the business if you plan to be effective in the business. And that's true for any industry or field.

**What are your immediate goals for AURN, and what will be its role in the broadcast industry?**

Our immediate plan is to continue the vigilance in marketing our product in a very competitive climate and marketplace. I'm delighted that we still

perform strongly, even in a tough market. Our marketing team has the kind of wherewithal to continue to make gains despite the challenges. It's incumbent upon us to continue to invest in our sales force and develop the best marketing people in the industry. I believe we have the strongest team of people in the entire industry. Combined, they have over 200 years of marketing experience. That experience is one of the keys that will help us grow, by enabling us to monetize the tremendous ratings growth that our affiliate-relations people have developed for us. ■



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## INFORMING AND ENTERTAINING

Continued from page 25

a piece on how people can use their money and use it wisely. We do a *Money Smart* show, which is a similar type show. We do our sports pieces—both regular sports and black-college sports.” Lopes says the network’s signature, however, has always been its newscasts. “I think, today, it’s just as important as it was 30 years ago; although today there are a number of different vehicles by which people can receive information, from the Internet to other entities that try to compete for the African American audience. But the [programming] we provide is specifically focused on pertinent information as it relates to the African American community.”

### CHASING YOUTH

Tagging AURN as a “primarily adult network” (targeting 18-49 young adults, 25-54 adults), Lopes says the network has expanded its programming to include more youth-oriented shows. “We just launched some



From left: Jerry Lopes, Ronald Davenport and Sydney Small

young-skewed programs to go after younger demos, and I think that, through some other music and mix programs, we’re going to further go after the younger demographic.”

Davenport says reaching the youth has always been a challenge. “The youth of today are like youth in times past,” he notes. “They take for granted that which is there, and they do not have the institutional or social history, so it’s more of a challenge for us to be able to reach them differently. [Today] there’s more competition, more distractions, but it is an opportunity. It’s not new in that sense. There have always been distractions of one type or the other. If we do what we’re capable of doing, what we’re supposed to be doing, then we’ll be OK.”

Michael Carter, of Kansas City, Mo.’s 51-year-old Carter Broadcast Group, AURN’s longest-running affiliate, says he thinks AURN has done a “wonderful job.” He adds, “I’d like to see them keep improving their urban product because I think it’s really a good thing and try to go after the bigger guys. I would just like to see them get in there and get something that everybody can continue to use.”



AMERICAN  
URBAN RADIO  
NETWORKS

30 year Anniversary

Carter says his company’s relationship with AURN dates back to the ’70s, “when they used to be National Black Network. We’ve had a relationship with them from the very beginning. My grandfather started that relationship. We’ve all gone through our different changes. There’s always been something that might have gone wrong, but we always worked it out.”

Carter’s three stations, KCKN-AM, KPRS-FM and KPRT-AM, are among the more than 300 AURN affiliates, which, according to Williams, run the gamut in terms of size and format. “We have all types of black-oriented stations, from small to large, big cities to small cities, AM to FM, talk, music, gospel. You name it. Whatever they create for black people to put on the radio, those stations are our affiliates. We’re proud to serve all of them, from hip-hop to be-bop. From James Cleveland to James Brown.”

### THE NEXT 30 YEARS

AURN execs say the network faces many challenges—some new, some familiar. “Early on, our biggest challenge was to get on the map, attack advertisers and market our target demographic,” says Small. “Our biggest challenge today is that of commanding the premium advertising rate justified by our target audience.”

Says Williams, “The constant challenge is to remain vigilant and continue to create product that supports the lifestyle and needs of the community in a broad sense. The challenge is to remain in the forefront. We have a broad range of competitors out there, and it is our duty to remain in the forefront of urban programming and not

let anybody else out-urban us. When you’re the leader, your job is to remain leader.”

Davenport’s goals are equally as lofty. “I have a relatively minor ambition,” he says, “and that is to be the largest vehicle reaching black people in the

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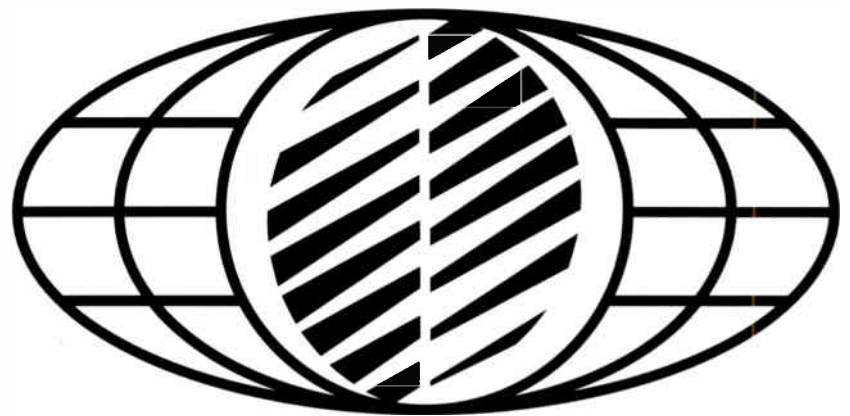
English-speaking world. I think we’re in the process of doing that.”

From news, sports and entertainment to national promotions and sweepstakes for major advertisers to community-focused campaigns like voting, AIDS-awareness and the census, American Urban Radio Networks covers a lot of ground. “We’ve pioneered so many things over the years,” says Lopes nostalgically. “As I reflect on our 30 years here, it clearly has been a significant role that AURN, Sheridan and National Black Network have played, and our work is not done. There is much to be done, but we’re up for the challenge.” ■

**Congratulations to E. J. “Jay” Williams, Jr. and  
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## James Takes Artists For A 'Ride'

### Jaheim Among The Guests On Warner Bros. Saxophonist's Latest Album

BY TOI MOORE

LOS ANGELES—When most people hear the name Boney James, they immediately think of jazz. Not this time around. The saxophonist's upcoming Warner Bros. release, *Ride* (Oct. 23), carries a decidedly more R&B bent, thanks to such guests as Dave Hollister, Angie Stone, Jaheim, former So So Def/Columbia artist Trina Broussard, and Impromptu's Johnny Britt.

"I've always tried to be an R&B artist, but the problem is I can't sing," James says. "So I use my horn to sing, and because of that people have always considered me a jazz artist. I didn't try to make this record different, but it's true that it has a more intense, funkier feel than my previous albums. That's just the way my music is evolving."

Published by Universal Music (BMI), James wrote most of the 10 cuts and produced *Ride* with longtime friend/partner Paul Brown. The urban market-targeted lead single,



JAMES

*'I've always tried to be an R&B artist, but I can't sing. So I use my horn to sing, and because of that people have always considered me a jazz artist.'*

—BONEY JAMES

"Something Inside," features Hollister and was written by Stone, Rex Rideout, Phillip Temple, and Sekou Aitken. It was released Sept. 17, the same day the smooth jazz-aimed single "See What I'm Sayin'?"—penned by James, Brown, and David "Khalid" Woods—was also sent to radio. The title track is expected to be the second R&B single.

When he started working on *Ride*, James knew he wanted several different musical flavors. "When I heard 'Something Inside,' I thought about Dave Hollister because I love his voice. 'Ride' is sexy but needed someone tough to sing it. I'd heard [Warner Bros. labelmate] Jaheim right before his CD came out. His voice has a real retro vibe, which is how I perceived my record. He was a perfect fit."

Early reaction at radio and retail is positive. KJLH Los Angeles PD Cliff Winston enthuses that *Ride* is "one of the best records I've heard all year." And Wherehouse Music's director of urban music Violet Brown notes, "Boney always appeals to both the urban and jazz audience. But this album will bring him more toward urban."

James says his sound was inspired by the artists he listened to growing up: Stevie Wonder; Earth, Wind & Fire; Grover Washington Jr.; and Ronnie Laws. "I'd try to learn how to play their songs when I first started. When I worked with Morris Day [of the Time], I became well-schooled with the Minneapolis sound. Then I worked with the Isley Brothers. All these experiences helped in terms of me vibing to different kinds of music."

"We discovered a long time ago that Boney's music appeals to more than just smooth jazz [fans]," says Warner Bros. VP of marketing and sales Randall Kennedy. "With this CD, we have a simultaneous push at both formats. We're also going for a lot of visibility at retail, as well as through bus benches and billboards."

Calling *Ride* the "next logical step in his growth as a musician," Warner Bros. senior director of urban marketing Johnna Lister says that the label also plans on promoting the album via major print publications, urban-oriented Internet sites, mailers, and sampler giveaways.

Upon the album's release, James will concentrate solely on promotional dates while preparing for a full concert tour after the new year. He's managed by Steve Jensen, Martin Kirkup, and Dana Collins of Los Angeles-based Direct Management Group and booked by Mario Tirado of Monterey Peninsula Artists in New York City.

## Rhythm, Rap, and The Blues™

by Gail Mitchell



**PIONEER AWARDS RESET:** The Rhythm and Blues Foundation's 12th annual Pioneer Awards have been rescheduled for Nov. 8 at Harlem, N.Y.'s Apollo Theatre. Further details will be announced in the near future.

**INDUSTRY BRIEFS:** In the wake of BMG's folding RCA's black music department, inside sources speculate that RCA artist **Cherokee** may head to Arista. Calls to the label for confirmation were not returned by press time... Trauma Records signs a joint-venture pact—encompassing distribution and marketing—with 1X Entertainment. Founded last year by producer **Big Tank** (Missy Elliott, Shaquille O'Neal), 1X is home to **Thor-EI**, **Sixx John**, and an unnamed female quartet. The first 1X/Trauma releases are expected in early 2002... **Master P's** No Limit Records ends its Priority distribution pact.

**CONVERSATION PIECE:** Following in the tradition of **Ashford & Simpson**, husband-and-wife team **Tony & Tami** are creating quite a buzz in R&B cir-

**COMIN' AT YA:** Among the year's remaining new and upcoming releases are *Hidden Beach Recordings Presents: Unwrapped Vol. 1* (Oct. 2), featuring **Paul Jackson Jr.**, **Patrice Rushen**, **Mike Phillips**, and other jazz musicians sharing their takes on such hip-hop tracks as **OutKast's** "So Fresh, So Clean," **2Pac's** "I Get Around," and **the Roots' "You Got Me."** Also from Hidden Beach/Epic: the reissue of **Brenda Russell's Paris Rain**, enhanced with visual imaging and sound bytes, and a **Jill Scott** live album, *The Experience* (November), with several new tracks.

Universal is preparing for **Boyz II Men's Legacy**, **Warren G's Return of the Regulator**, **Bell Biv DeVoe's Beats & Melodies**, and **Mack 10's Bang or Ball** in December. J Records weighs in with **Erick Sermon** (*Music*, Oct. 30), **Angie Stone** (*Mahogany Soul*, Nov. 6), and **Busta Rhymes** (*Genesis*, Nov. 13). Def Jam/Def Soul offers up **Ja Rule** (*Pain Is Love*, Oct. 2), **Ludacris** (*Word of Mouf*, Nov. 6), a **Kelly Price** Christmas album (*One Family*, November), **N.O.R.E.** (the rapper formerly known as **Noreaga**; *Grimey*, Dec. 4), and the *How High* soundtrack with **Redman** and **Method Man** (Dec. 11). Arista's slate includes **Kenny Lattimore** (*Weekend*, Oct. 9), **T.I.** (*I'm Serious*, Oct. 9), **Toni Braxton's** first holiday project (*Snowflakes*, Oct. 23), **Faith Evans** (*Faithfully*, Nov. 6), and **the Dungeon Family** (*Even in Darkness*, Nov. 6). And WQHT New York personality/club fixture **DJ Enuff** (aka **the Heavy Hitter**) debuts his first album, *DJ Enuff Mixes Heavy Hits: Volume One*, via Kinetic Records Nov. 6.



From left, Lisa Cunningham, Tony & Tami

cles. Their indie release "Take My Breath Away," from the album *The Conversation* on Atlanta's Gest Records, is receiving airplay in several markets, including Chattanooga, Tenn.; Toledo, Ohio; and Detroit.

Each song on the album is a page from the couple's real-life relationship. **Tony Amey**, formerly of LaFace act **A Few Good Men**, and **Tami Davis**, who released the **Deborah Cox**-written "How Do I Say I'm Sorry" on Red Ant a few years ago, met as background singers on the **Whitney Houston/Bobby Brown** recording, "Something in Common."

Gest president **Lisa Cunningham** says, "We've been amazed at the positive response. Everyone who listens to this project seems to be overcome by the integrity of the powerful lyrics, which are validated by the fact that they are a real-life married couple."

**SCREEN SCENE:** Lifetime Television and *Marie Claire* magazine's second annual breast cancer awareness concert, *Women Rock! Girls & Guitars*, welcomes **Mary J. Blige**, **India.Arie**, **Pat Benatar**, **Nelly Furtado**, and others. The Oct. 18 taping at Los Angeles' Wilton Theatre will air Oct. 26 on Lifetime (9 p.m. ET/PT). It will be hosted by *The West Wing's* **Allison Janney**.

**BY THE BOOK:** *Droppin' Science: Straight Up Talk From Hip-Hop's Greatest Voices* arrives next February from Random House division Crown Publishers. Author **Denise McIver** is a veteran label publicist who's taking a breather to concentrate on her new book. She can be reached at 323-465-5210.

Additional reporting by Rhonda Baraka in Atlanta.

OCTOBER 13 2001		Billboard		Hot Rap Singles™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE Imprint & Number/Distributing Label	ARTIST	
1	1	10	<b>RAISE UP</b> Jive 42927	Petey Pablo	5 Weeks At Number 1
2	4	3	<b>BUSTER</b> 1st Avenue 0001	Dennis Da Menace	
3	2	3	<b>JUMP UP IN THE AIR</b> Westbound 555	Original P Introducing Hyped Up Westbound Soljaz	
4	6	7	<b>PO' PUNCH</b> Pocket Change 2121	Po' White Trash And The Trailer Park Symphony	
5	NEW		<b>I'M YOUR GIRL</b> ES3/Treydan	Dena Cali	
6	15	5	<b>UGLY</b> Beat Club 497802/Interscope	Bubba Sparxxx	
7	5	3	<b>HOW WE DO</b> Col-Beast 2217	Big Lew BKA Popeye Reds Featuring Nonchalant	
8	3	18	<b>MY PROJECTS</b> Infinite 2225/Tommy Boy	Coo Coo Cal	
9	8	4	<b>IZZO (H.O.V.A.)</b> Roc-A-Fella/Def Jam 588701/RDJMG	Jay-Z	
10	NEW		<b>WHO WE BE</b> Ruff Ryders/Def Jam 572720/RDJMG	DMX	
11	7	6	<b>GRIPPIN GRAIN</b> Urban Spears 0002/Urban Dreams	The Young Millionaires	
12	10	10	<b>ALL MY THUGS</b> Hearless 17426	Young Phantom	
13	9	10	<b>LET'S BE FRIENDS</b> Hearless 12726	TaTa + Brando Featuring Lerry Poteat Of The Donz	
14	11	5	<b>BOUNCE</b> Fo Life 3567/Treydan	Survivalist	
15	13	4	<b>CUT THROAT</b> Big Pocket 70583/Orpheus	John Getti	
16	14	5	<b>LIVIN' IT UP</b> Murder Inc./Def Jam 588741/RDJMG	Ja Rule Featuring Case	
17	12	12	<b>MAKE IT VIBRATE</b> Darkside 003	Rising Son	
18	16	17	<b>PURPLE HILLS</b> Shady 497583/Interscope	D12	
19	19	3	<b>BALLIN' OUT OF CONTROL</b> So So Def 79580/Columbia	Jermaine Dupri Featuring Nate Dogg	
20	22	5	<b>WE RIGHT HERE</b> Ruff Ryders/Def Jam 588749/RDJMG	DMX	
21	20	12	<b>50 PLAYAZ DEEP</b> Fi 01511/Universal	Drunken Master Featuring Lola Damone	
22	17	5	<b>TRUNK FALL OFF</b> Ghetto Savvy 1000	Jeilbird	
23	NEW		<b>JAM ON IT</b> MFCmedia 470102	Mos Def	
24	NEW		<b>GOTTA HAVE IT</b> Countryboy 303/Warlock	Chocolate Bandit	
25	21	2	<b>NEVER BE THE SAME AGAIN</b> Wu-Tang/Def Jam 79650/Epic	Ghostface Killah Featuring Carl Thomas & Raekwon	

Records with the greatest sales gains this week. Video 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 unavailable, in which case, catalog number is for CD, C, S, or O respectively, based on availability. ©2001, Billboard/BPI Communications and SoundScan, Inc.





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OCTOBER 13  
2001

Billboard

# Top R&B/Hip-Hop Albums

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



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
1	1	1	4	<b>JAY-Z</b> Roc-A-Fella/Def Jam 586396*/IDJMG (12.98/18.98)	<b>NUMBER 1</b> The Blueprint	1	50	46	39	17	<b>ST. LUNATICS</b> ▲ Fo' Reel 014119/Universal (12.98/18.98)	Free City	1
2	2	—	2	<b>GERALD LEVERT</b> Elektra 62655/EEG (12.98/18.98)	Gerald's World	2	51	35	31	5	<b>KRAYZIE BONE</b> Ruthless/Loud/Columbia 85784/CRG (12.98 EQ/18.98)	Thug On Da Line	13
3	3	2	3	<b>FABOLOUS</b> Desert Storm/Elektra 62679*/EEG (12.98/18.98)	Ghetto Fabulous	2	52	49	42	11	<b>CRAIG DAVID</b> ● Winstar/Atlantic 88081*/AG (11.98/17.98)	Born To Do It	12
4	5	3	5	<b>MARY J. BLIGE</b> MCA 112616* (12.98/18.98)	No More Drama	1	53	53	52	66	<b>VARIOUS ARTISTS</b> Thundershot 1002/Home/Bass (10.98/18.98)	Thrill Da Playa Presents—Dunks N D's	53
5	10	12	8	<b>USHER</b> Arista 14715* (12.98/18.98)	8701	3	54	55	45	5	<b>NELLY</b> ▲ Fo' Reel 157743*/Universal (12.98/18.98)	Country Grammar	1
6	4	4	7	<b>MAXWELL</b> ▲ Columbia 67136*/CRG (12.98 EQ/18.98)	Now	1	55	56	54	28	<b>BROTHA LYNCH HUNG &amp; C-BO</b> JCOR 860950/Interscope (11.98/17.98)	Blocc Movement	20
7	8	9	14	<b>ALICIA KEYS</b> ▲ J 20002 (11.98/17.98)	Songs In A Minor	1	56	57	50	24	<b>112</b> ▲ Bad Boy 73039*/Arista (12.98/18.98)	Part III	1
8	7	5	11	<b>AALIYAH</b> ▲ Blackground 10092* (12.98/18.98)	Aaliyah	2	57	58	57	8	<b>JANET</b> ▲ Virgin 10144* (12.98/18.98)	All For You	1
9	6	7	5	<b>BRIAN MCKNIGHT</b> Motown 014743/Universal (12.98/18.98)	Superhero	4	58	59	52	9	<b>SOULJA SLIM</b> No Limit South 2001 (11.98/17.98)	The Streets Made Me	42
10	11	8	3	<b>BABYFACE</b> Arista 14667* (12.98/16.98)	Face2Face	8	59	60	71	65	<b>GANGSTA BOO</b> Hypnotize Minds/Loud 1925/CRG (12.98 EQ/17.98)	Both Worlds, *69	8
11	9	—	2	<b>MACY GRAY</b> Epic 85200* (12.98 EQ/18.98)	The Id	9	60	61	48	54	<b>MUSIQ SOULCHILD</b> ▲ Def Soul 548289*/IDJMG (11.98/17.98)	Aijuswanaseing (I Just Want To Sing)	4
12	12	6	3	<b>MARIAH CAREY</b> Virgin 10797* (12.98/18.98)	Glitter (Soundtrack)	6	61	62	51	47	<b>TANK</b> ● Blackground 50404* (12.98/16.98)	Force Of Nature	1
13	13	10	8	<b>THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS</b> ▲ DreamWorks 45029/Interscope (12.98/18.98)	Eternal	1	62	63	58	58	<b>LIL' ROMEO</b> Soulja 50198*/Priority (11.98/17.98)	Lil' Romeo	5
14	14	11	6	<b>JUVENILE</b> Cash Money 860913/Universal (12.98/18.98)	Project English	2	63	64	58	51	<b>JESSE POWELL</b> SWas 11240/MCA (12.98/18.98)	JP	18
15	16	—	2	<b>COO COO CAL</b> Infinite 1466/Tommy Boy (11.98/17.98)	Disturbed	15	64	65	74	82	<b>JA RULE</b> ▲ Murder Inc./Def Jam 542934*/IDJMG (12.98/18.98)	Rule 3:36	1
16	17	15	26	<b>GINUWINE</b> ● Epic 69622* (12.98 EQ/18.98)	The Life	2	65	66	59	60	<b>DSGB</b> Khaotic Generation 2001 (10.98/18.98)	The Last Supper	65
17	15	13	9	<b>JADAKISS</b> ● Ruff Ryders 43011*/Interscope (12.98/18.98)	Kiss Tha Game Goodbye	2	66	67	72	63	<b>CITY HIGH</b> ● Booga Basement 490890/Interscope (11.98/17.98)	City High	23
18	18	14	5	<b>AFROMAN</b> Universal 014979 (12.98/18.98)	The Good Times	9	67	68	61	56	<b>KURUPT</b> Antra 751083/Artemis (12.98/18.98)	Space Boogie: Smoke Oddessey	5
19	NEW	1	1	<b>VARIOUS ARTISTS</b> Warner Bros./Elektra/Arista 14684/Arista (12.98/18.98)	Totally Hits 2001	19	68	69	61	56	<b>PUBLIC ANNOUNCEMENT</b> RCA 69310 (10.98/16.98)	Don't Hold Back	30
20	NEW	1	1	<b>VARIOUS ARTISTS</b> FB 014859/Universal (12.98/18.98)	FB Entertainment Presents: The Goodlife	20	69	70	77	70	<b>VARIOUS ARTISTS</b> Def Jam 586239*/IDJMG (12.98/18.98)	The Source Hip-Hop Music Awards 2001	34
21	16	36	1	<b>JENNIFER LOPEZ</b> ▲ Epic 85965 (12.98 EQ/18.98)	J.Lo	1	70	71	82	92	<b>2PAC</b> ▲ Amaru/Death Row 49040*/Interscope (19.98/24.98)	Until The End Of Time	1
22	NEW	1	1	<b>BALDHEAD SLICK &amp; DA CLICK</b> (Ill Kid 9205*/Landspeed (11.98/18.98) ●	Baldhead Slick & Da Click	22	71	72	62	64	<b>PHILLY'S MOST WANTED</b> Atlantic 83358*/AG (11.98/17.98)	Get Down Or Lay Down	20
23	NEW	1	1	<b>THE CLICK</b> Sick Wid It/Jive 41716/Zomba (11.98/17.98)	Money And Muscle	23	72	73	56	51	<b>MR. SPITFLAME</b> Spitflame 70810/Stoney Burke (11.98/17.98) ●	Tangle Wit Me Vol. 1	62
24	23	22	3	<b>SOUNDTRACK</b> Priority 50213* (12.98/18.98)	Training Day	22	73	74	70	67	<b>BEANIE SIGEL</b> Roc-A-Fella/Def Jam 548838*/IDJMG (12.98/18.98)	The Reason	2
25	21	19	28	<b>TRICK DADDY</b> ▲ Slip-N-Slide/Atlantic 83432*/AG (11.98/17.98)	Thugs Are Us	2	74	75	80	78	<b>LIL' MO</b> Elektra 62374*/EEG (12.98/18.98)	Based On A True Story	6
26	20	17	5	<b>RZA AS BOBBY DIGITAL</b> Wu-Tang/In The Paint 8182*/Koch (11.98/17.98)	Digital Bullet	9	75	76	68	71	<b>SADE</b> ▲ Epic 85185 (12.98 EQ/18.98)	Lovers Rock	2
27	28	25	15	<b>LUTHER VANDROSS</b> ● J 20007 (12.98/18.98)	Luther Vandross	2	76	77	68	71	<b>MARY MARY</b> ● C2/Columbia 63740/CRG (10.98 EQ/16.98)	Thankful	22
28	27	18	3	<b>VARIOUS ARTISTS</b> Lake 3204*/Landspeed (11.98/18.98)	The 41st Side	18	77	78	81	73	<b>PROJECT PAT</b> ● Hypnotize Minds/Loud 1950/CRG (12.98 EQ/17.98)	Mista Don't Play Everythings Workin'	2
29	26	23	13	<b>P. DIDDY &amp; THE BAD BOY FAMILY</b> Bad Boy 73045*/Arista (12.98/18.98)	The Saga Continues...	2	78	79	75	59	<b>VARIOUS ARTISTS</b> Violator/Loud/Columbia 85790*/CRG (12.98 EQ/18.98)	Violator The Album V2.0	5
30	29	—	2	<b>PROPHET JONES</b> University/Motown 014551/Universal (12.98/18.98) ●	Prophet Jones	29	79	80	67	66	<b>SILK</b> Elektra 62642/EEG (12.98/18.98)	Love Sessions	2
31	24	27	29	<b>JAHEIM</b> ● Divine M8 47452*/Warner Bros. (11.98/17.98)	[Ghetto Love]	2	80	81	67	66	<b>THA DOGG POUND</b> Death Row 33533/03 (12.98/17.98)	Death Row Presents: Tha Dogg Pound 2002	15
32	25	21	63	<b>JILL SCOTT</b> ▲ Hidden Beach 62137*/Epic (11.98 EQ/17.98) ●	Who Is Jill Scott? Words And Sounds Vol. 1	2	81	82	55	34	<b>PASTOR TROY</b> MADD Society 014173/Universal (12.98/18.98)	Face Off	13
33	33	28	14	<b>JAGGED EDGE</b> ▲ So So Def/Columbia 85646*/CRG (12.98 EQ/18.98)	Jagged Little Thrill	2	82	83	55	34	<b>KILLARMY</b> Wu-Tang/Loud 1927*/CRG (12.98 EQ/17.98)	Fear Love & War	34
34	22	20	9	<b>SNOOP DOGG PRESENTS THA EASTSIDAZ</b> TVT 2230* (10.98/17.98)	Duces 'N Trayz—The Old Fashioned Way	2	83	84	76	69	<b>RES</b> MCA 112310* (10.98/12.98) ●	How I Do	54
35	38	37	47	<b>R. KELLY</b> ▲ Jive 41705*/Zomba (12.98/18.98)	tp-2.com	1	84	85	76	69	<b>LUDACRIS</b> ▲ Disturbing The Peace/Def Jam South 548138*/IDJMG (12.98/18.98)	Back For The First Time	2
36	31	38	22	<b>DESTINY'S CHILD</b> ▲ Columbia 61063*/CRG (12.98 EQ/18.98)	Survivor	1	85	86	65	48	<b>BAD AZZ</b> Doggy Style 50076/Priority (11.98/17.98)	Personal Business	16
37	39	30	9	<b>BILAL</b> Moyo 493008/Interscope (12.98/18.98)	1st Born Second	10	86	87	63	57	<b>SOUNDTRACK</b> ● Def Jam 586216*/IDJMG (12.98/18.98)	Rush Hour 2	11
38	41	33	15	<b>D12</b> ▲ Shady 490897*/Interscope (12.98/18.98)	Devil's Night	1	87	88	94	—	<b>NATURES PROBLEM</b> Low Key 1121 (11.98/14.98)	The Future	87
39	36	29	21	<b>MISSY "MISDEMEANOR" ELLIOTT</b> ▲ The Gold Mind/Elektra 62639*/EEG (12.98/18.98)	Miss E...So Addictive	1	88	89	84	75	<b>G'FELLAS</b> Hit A Luck 51282/Triple XXX (16.98 CD)	Gangster 4 Life	67
40	32	32	9	<b>VARIOUS ARTISTS</b> ▲ EM/Universal/Sony/Zomba 10749/Virgin (12.98/18.98)	Now 7	3	89	90	66	83	<b>DEZ</b> Destiny 7702 (10.98/16.98) ●	Sing For Me	57
41	42	43	7	<b>METHRONE</b> Claytown 2010 (11.98/17.98) ●	Picture Me	39	90	91	64	41	<b>EVE</b> ▲ Ruff Ryders 490845*/Interscope (12.98/18.98)	Scorpion	1
42	40	24	9	<b>BLU CANTRELL</b> ▲ RedZone 14703*/Arista (11.98/17.98)	So Blu	5	91	92	64	41	<b>CORMEGA</b> Legal Hustle 9203*/Landspeed (11.98/18.98) ●	The Realness	24
43	47	49	19	<b>TYRESE</b> ● RCA 67984* (11.98/17.98)	2000 Watts	4	92	93	88	88	<b>LIL' WAYNE</b> ● Cash Money 860911/Universal (12.98/18.98)	Lights Out	2
44	34	44	3	<b>SOUNDTRACK</b> So So Def/Columbia 86025/CRG (13.98 EQ CD)	Hardball	34	93	94	87	62	<b>SYLEENA JOHNSON</b> Jive 41700/Zomba (11.98/17.98) ●	Chapter 1: Love, Pain & Forgiveness	16
45	37	36	27	<b>INDIA.ARIE</b> ● Motown 013770/Universal (12.98/18.98)	Acoustic Soul	3	94	95	89	79	<b>JIMMY COZIER</b> J 20004 (11.98/17.98)	Jimmy Cozier	15
46	30	26	11	<b>FOXY BROWN</b> ● Def Jam 548834*/IDJMG (12.98/18.98)	Broken Silence	3	95	96	91	—	<b>REDMAN</b> ● Def Jam 548381*/IDJMG (12.98/18.98)	Malpractice	1
47	43	46	56	<b>DONNIE MCCLURKIN</b> ● Varsity 43150/Zomba (10.98/18.98) ●	Live In London And More...	22	96	97	91	—	<b>LINA</b> Atlantic 83436/AG (12.98/18.98)	Stranger On Earth	91
48	44	40	19	<b>LIL JON &amp; THE EAST SIDE BOYZ</b> BME 2220*/TVT (10.98/16.98)	Put Yo Hood Up	6	97	98	83	76	<b>THE LOVE DOCTOR</b> Mazdi Gras 1055 (10.98/18.98) ●	Doctor Of Love	47
49	60	96	3	<b>DENNIS DA MENACE</b> 1st Avenue 3300 (15.98 CD) ●	The Wonderful World Of Dennis	49	98	99	84	23	<b>CHINO XL</b> Metro 1111/Bayside (10.98/16.98)	I Told You So	98
				<b>VARIOUS ARTISTS</b> Warner Bros./Elektra/Arista 14684/Arista (12.98/18.98)	Totally Hits 2001	19	99	100	90	84	<b>CASE</b> ● Def Soul 548626/IDJMG (12.98/18.98)	Open Letter	2
				<b>VARIOUS ARTISTS</b> Warner Bros./Elektra/Arista 14684/Arista (12.98/18.98)	Totally Hits 2001	19	100				<b>BACKBONE AKA MR. FAT FACE 100 FEATURING SLIC PATNA</b> Universal 014117 (12.98/18.98) ●	Concrete Law	28

OCTOBER 13  
2001

Billboard

# 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 (12.98/17.98)	<b>NUMBER 1</b> One In A Million	5	13	10	<b>SADE</b> ▲ Epic 85287 (12.98 EQ/18.98)	The Best Of Sade	356
2	3	<b>JAY-Z</b> ● Freeze/Roc-A-Fella 50592*/Priority (10.98/16.98)	Reasonable Doubt	199	14	16	<b>SNOOP DOGGY DOGG</b> ▲ Death Row 63002* (11.98/17.98)	Doggystyle	251
3	2	<b>AALIYAH</b> ▲ Blackground/Jive 41533*/Zomba (10.98/16.98)	Age Ain't Nothing But A Number	46	15	14	<b>DMX</b> ▲ Ruff Ryders/Def Jam 558227*/IDJMG (12.98/18.98)	It's Dark And Hell Is Hot	171
4	4	<b>AL GREEN</b> ▲ Hi/The Right Stuff 30800/Capitol (10.98/17.98)	Greatest Hits	344	16	22	<b>JA RULE</b> ▲ Murder Inc./Def Jam 538920*/IDJMG (12.98/18.98) ●	Venni Vetti Vecci	48
5	9	<b>2PAC</b> ▲ Death Row 63008* (18.98/24.98)	All Eyez On Me	287	17	7	<b>MARY J. BLIGE</b> ▲ Uptown 110681/MCA (16.98/11.98)	What's The 411	88
6	6	<b>JUVENILE</b> ▲ Cash Money 153182/Universal (11.98/17.98)	400 Degreez	151	18	18	<b>THE NOTORIOUS B.I.G.</b> ▲ Bad Boy 73000*/Arista (9.98/16.98)	Ready To Die	318
7	12	<b>2PAC</b> ▲ Amaru/Death Row 490301*/Interscope (19.98/24.98)	Greatest Hits	145	19	17	<b>2PAC</b> ▲ Amaru 41636/Jive (11.98/17.98)	Me Against The World	271
8	5	<b>LOST SOULS</b> Worldwide 54030 (11.98/16.98)	Let It Ride	5	20	23	<b>PRINCE AND THE NEW POWER GENERATION</b> ● Warner Bros. 25110 (17.98/11.98)	Purple Rain	120
9	11	<b>BOB MARLEY AND THE WAILERS</b> ● Tuff Gong/Island 846210*/IDJMG (12.98/18.98)	Legend	263	21	—	<b>THE NOTORIOUS B.I.G.</b> ● Bad Boy 73011*/Arista (19.98/24.98)	Life After Death	211
10	8	<b>MAKAVELI</b> ▲ Death Row 63012* (11.98/17.98)	The Don Killuminati: The 7 Day Theory	175	22	21	<b>DMX</b> ▲ Ruff Ryders/Def Jam 538640*/IDJMG (12.98/18.98)	Flesh Of My Flesh Blood Of My Blood	94
11	15	<b>YOLANDA ADAMS</b> ▲ Elektra 62439/EEG (12.98/18.98) ●	Mountain High...Valley Low	96	23	21	<b>JODECI</b> ▲ Uptown 110198/MCA (16.98/11.98)	Forever My Lady	112
12	13	<b>JANET JACKSON</b> ▲ Virgin (10.98/16.98)	janet	106	24	—	<b>VARIOUS ARTISTS</b> ● Priority 51111 (12.98/18.98)	The N.W.A. Legacy Volume 1 1988-1998	14
		<b>VARIOUS ARTISTS</b> Warner Bros./Elektra/Arista 14684/Arista (12.98/18.98)	Totally Hits 2001	19	25	—	<b>KEITH SWEAT</b> ▲ Vintertainment/Elektra 60783/EEG (11.98/17.98)	Make It Last Forever	298

Albums with the greatest sales gains this week. Catalog albums are 2-year old titles that have fallen below No. 100 on the Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ◆ Certification for net shipment of 100,000 units (Platinum). ◆ Certification for net shipment of 400,000 units (Multi-Platinum). \* Asterisk indicates LP is available



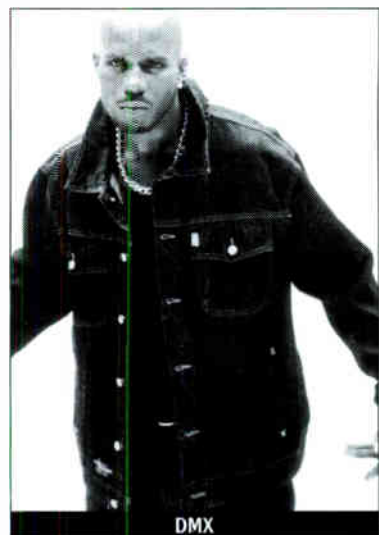
# R&B/HIP-HOP

## Words & Deeds



by Rashaun Hall

**BLOODLINE FLOWS:** DMX is a man on a mission. In addition to promoting his fourth Ruff Ryder/Def Jam set, *The Great Depression* (Oct. 23), he is also launching his own Bloodline Records imprint.



DMX

"I knew mad cats who were hot and needed a shot," DMX says of his desire to start the imprint. "They pretty much learn from example just being around me."

The Def Jam-distributed label is run day-to-day by GM **Jazz Young**, who has served as product manager for all of DMX's previous albums. "He was starting the label and said to me: 'Let's do this,'" Young recalls. "The chemistry was just there—I guess God put us together."

For Young, the purpose of bloodline is to bring DMX's vision to life. "Bloodline is DMX's lineage," he says. "These artists are his puppies, and he's raising them in the kennel. When they get fully grown, they're going to bark and bite. Our vision is to let our dogs loose next year to make a statement—you will know Bloodline. You'll have no other choice but to respect us."

"We have four rappers right now—**Kashmir**, **Loose**, **Big Stan**, and **Jinx**," Young continues. "We're also starting a Bloodline management company that will manage producers and artists. Eventually, we're looking to be a multifaceted entertainment company."

Bloodline's first release will be a compilation album due in the second quarter of 2002. Kashmir, Loose, Big Stan, and Jinx will also be featured on "The Kennel," a bonus track on *The Great Depression*.

Young has big hopes for the burgeoning imprint. "I want to broaden DMX's fan base into a Bloodline fan base," she says. "I

want our base to be the future of hip-hop music. I want us to be the streets' source for hotness."

**HIP-HOP SHOWS HEART:** Like all Americans, members of the hip-hop community were affected by the tragic events of Sept. 11. Rappers and producers are getting involved in honoring those we've lost. From **Dr. Dre's** \$1 million donation to **Wyclef Jean's** performance on the *Tribute to Heroes* telethon, the movers and shakers of the genre have come out en masse to support the cause.

Producer/So So Def principal **Jermaine Dupri** recently donated \$10,000 to launch Hip-Hop for Humanity, a relief effort that's bringing together the hip-hop community to provide financial support for the victims of the tragedy. The organization kicks things off Monday (8) with an all-day event in Atlanta that will include live performances, as well as such on-site volunteers as **Lil' Bow Wow**, **Jagged Edge**, **Da Brat**, **Goodie Mob**, **Youngbloodz**, and producer **Dallas Austin**, among others. Co-sponsored by WHTA Atlanta (Hot 97.5 FM), Hip-Hop for Humanity is administered through the United Way's September 11th Fund in association with the American Red Cross. Dupri also produced *What's Going On*, a five-track benefit EP featuring covers of the **Marvin Gaye** classic (*Billboard*, Oct. 6).

Select Records recording artists **Cash** and **Computa** have recorded their own tribute single, titled "Ground Zero." All proceeds from the **Wes Cravan-** and **Johnny Dangerous-**produced single will be donated to the Twin Towers Fund.

**SWIZZ SIGNS:** Producer/Full Surface Records head **Swizz Beatz** recently signed an exclusive worldwide co-publishing deal with Universal Music Publishing. Swizz Beatz is currently working on **LL Cool J's** forthcoming set, as well as his own album, *Swizz Beats Presents G.H.E.T.T.O. Stories Volume 1* (DreamWorks/Universal). Full Surface, which is distributed by J Records, will debut next year with albums from **Young Wun** and **Mashonda Tiffrere**.

**RETURN OF THE MOBB:** **Mobb Deep** is slated to drop its latest Loud Records project, *Retaliation*, Dec. 4. The album features appearances by **Lil' Mo**, **the Lox**, **Ron Isley**, and **112**.

Rashaun Hall may be contacted at [rhall@billboard.com](mailto:rhall@billboard.com).

# OCTOBER 13 2001 Billboard

## Hot R&B/Hip-Hop Airplay

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	16	<b>Differences</b>	Ginuwine (Epic)	26	25	18	<b>Set It Off</b>	Juvenile (Cash Money/Universal)	51	56	3	<b>Diddy</b>	P. Diddy Feat. The Neptunes (Bad Boy/Arista)
2	2	13	<b>Family Affair</b>	Mary J. Blige (MCA)	27	24	9	<b>What Am I Gonna Do</b>	Tyrese (RCA)	52	66	7	<b>We Gonna Make It</b>	Jadakiss Feat. Styles (Ruff Ryders/Interscope)
3	3	17	<b>I'm Real</b>	Jennifer Lopez Feat. Ja Rule (Epic)	28	34	4	<b>Caramel</b>	City High Feat. Eve (Booga Basement/Interscope)	53	58	13	<b>ILuvIt</b>	Snoop Dogg Presents The Eastsidez (Doggy Style/TVTV)
4	4	10	<b>Rock The Boat</b>	Aaliyah (Blackground)	29	23	21	<b>U Remind Me</b>	Usher (Arista)	54	61	3	<b>I'm Hot</b>	Erick Sermon Feat. Mervin Graye (J)
5	7	10	<b>Livin' It Up</b>	Ja Rule Feat. Case (Murder Inc./Def Jam/IDJMG)	30	36	8	<b>What If</b>	Babyface (Arista)	55	54	11	<b>Gangsta (Love 4 The Streets)</b>	Lil' Mo (Elektra/EEG)
6	6	24	<b>Fallin'</b>	Alicia Keys (J)	31	30	5	<b>Who We Be</b>	DMX (Ruff Ryders/Def Jam/IDJMG)	56	46	14	<b>Slowly</b>	Tank (Blackground)
7	5	13	<b>Izzo (H.O.V.A.)</b>	Jay-Z (Roc-A-Fella/Def Jam/IDJMG)	32	33	22	<b>Music</b>	Erick Sermon (NYLA/Def Squad/Interscope)	57	64	3	<b>Brotha</b>	Angie Stone (J)
8	10	8	<b>Ugly</b>	Bubba Sparox (Beat Club/Interscope)	33	41	5	<b>#1</b>	Nelly (Priority)	58	60	5	<b>Formal Invite</b>	Ray J (Atlantic)
9	12	13	<b>Lifetime</b>	Maxwell (Columbia)	34	31	12	<b>Girl Next Door</b>	Musiq Soulchild Feat. Ayana (Def Soul/IDJMG)	59	—	1	<b>I Got Love</b>	Nate Dogg (Elektra/EEG)
10	8	15	<b>I'm A Thug</b>	Trick Daddy (Sip-N-Slide/Atlantic)	35	28	30	<b>Peaches &amp; Cream</b>	112 (Bad Boy/Arista)	60	42	7	<b>Shine</b>	Lil' Wayne (Cash Money/Universal)
11	11	31	<b>Feelin' On Yo Booty</b>	R. Kelly (Jive)	36	35	23	<b>Take You Out</b>	Luther Vandross (J)	61	67	9	<b>Something In The Past</b>	Jesse Powell (Sias/MCA)
12	9	17	<b>Contagious</b>	The Isley Brothers (DreamWorks)	37	37	11	<b>Knock Yourself Out</b>	Jadakiss (Ruff Ryders/Interscope)	62	69	4	<b>Weekend</b>	Kenny Lattimore (Arista)
13	21	6	<b>U Got It Bad</b>	Usher (Arista)	38	38	29	<b>Can't Believe</b>	Faith Evans Feat. Carl Thomas (Bad Boy/Arista)	63	63	7	<b>Do U Wanna Roll (Dolittle Theme)</b>	R.L. Snoop Dogg & Lil' Kim (J)
14	14	6	<b>You Rock My World</b>	Michael Jackson (Epic)	39	47	7	<b>Lights, Camera, Action!</b>	Mr. Cheeks (Universal)	64	65	8	<b>We Right Here</b>	DMX (Ruff Ryders/Def Jam/IDJMG)
15	16	17	<b>Can't Deny It</b>	Fabulous Feat. Nate Dogg (Desert Storm/Elektra/EEG)	40	57	3	<b>Emotion</b>	Destiny's Child (Columbia)	65	68	3	<b>Cash, Money, Cars, Clothes</b>	Ruff Endz Feat. Memphis Bleek (Epic)
16	17	12	<b>Love Of My Life</b>	Brian McKnight (Motown)	41	48	3	<b>Goodbye</b>	Jagged Edge (So So Def/Columbia)	66	—	1	<b>A Woman's Worth</b>	Alicia Keys (J)
17	15	22	<b>Where The Party At</b>	Jagged Edge With Nelly (So So Def/Columbia)	42	40	22	<b>John Doe</b>	Public Announcement Feat. LeLe (RCA)	67	70	2	<b>What's Going On</b>	All Star Tribute (Columbia)
18	19	6	<b>You Gets No Love</b>	Faith Evans (Bad Boy/Arista)	43	43	10	<b>Made To Love Ya</b>	Gerald Levert (Elektra/EEG)	68	74	2	<b>Hardball</b>	Lil' Bow Wow, Lil' Wayne, Sammie & Lil' Zane (So So Def/Columbia)
19	13	19	<b>One Minute Man</b>	Missy "Misdemeanor" Elliott (The GMD Mind/Elektra/EEG)	44	51	3	<b>Don't Stop (Funkin' 4 Jamaica)</b>	Maniah Carey Feat. Mystikal (Virgin)	69	59	8	<b>Candy</b>	Foxy Brown Feat. Kelis (Def Jam/IDJMG)
20	32	3	<b>Girls, Girls, Girls</b>	Jay-Z (Roc-A-Fella/Def Jam/IDJMG)	45	52	4	<b>We Thuggin'</b>	Fat Joe Feat. R. Kelly (Terror Squad/Atlantic)	70	72	6	<b>Let's Ride</b>	The G'Jays (MCA)
21	18	23	<b>Just In Case</b>	Jahiem (Divine Mill/Warner Bros.)	46	29	16	<b>Bad Boy For Life</b>	P. Diddy, Black Rob & Mark Curry (Bad Boy/Arista)	71	—	1	<b>Fatty Girl</b>	Ludacris, LL Cool J & Keith Murray (FB/Universal)
22	26	15	<b>Dance With Me</b>	112 (Bad Boy/Arista)	47	39	35	<b>Get Ur Freak On</b>	Missy "Misdemeanor" Elliott (The GMD Mind/Elektra/EEG)	72	—	1	<b>Nothing In This World</b>	Kobe Bryant Feat. Avant (MCA)
23	22	16	<b>Area Codes</b>	Ludacris Feat. Nate Dogg (Disturbing The Peace/Def Jam/IDJMG)	48	44	38	<b>Fiesta</b>	R. Kelly Feat. Jay-Z (Jive)	73	55	10	<b>Fast Lane</b>	Bilal Feat. Dr. Dre & Jadakiss (Moya/Interscope)
24	20	23	<b>The Way</b>	Jill Scott (Hidden Beach/Epic)	49	53	18	<b>Brown Skin</b>	India.Arie (Motown)	74	73	5	<b>Grimey</b>	Violator Feat. Noriega (Violator/Loud/Columbia)
25	27	13	<b>Raise Up</b>	Penny Pablo (Jive)	50	50	7	<b>Ballin' Out Of Control</b>	Jermaine Dupri Feat. Nate Dogg (So So Def/Columbia)	75	—	1	<b>Break Ya Neck</b>	Busta Rhymes (J)

Records with the greatest impressions increase. © 2001, Billboard/BPI Communications and SoundScan, Inc. Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 133 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

# OCTOBER 13 2001 Billboard

## Hot R&B/Hip-Hop Singles Sales

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	14	<b>Where The Party At</b>	Jagged Edge With Nelly (So So Def/Columbia)	26	22	10	<b>All My Thugs</b>	Young Phantom (Heartless)	51	50	3	<b>Fatty Girl</b>	Ludacris, LL Cool J & Keith Murray (FB/Universal)
2	2	10	<b>Raise Up</b>	Penny Pablo (Jive)	27	20	10	<b>Let's Be Friends</b>	TaTe + Brando (Heartless)	52	51	14	<b>Love It</b>	Bilal (Moya/Interscope)
3	—	1	<b>The Star Spangled Banner</b>	Whitney Houston (Arista)	28	28	30	<b>Fiesta</b>	R. Kelly Feat. Jay-Z (Jive)	53	—	1	<b>Fast Lane</b>	Bilal Feat. Dr. Dre & Jadakiss (Moya/Interscope)
4	4	3	<b>AM To PM</b>	Christine Millan (Def Soul/IDJMG)	29	23	5	<b>Bounce</b>	Survivalist (Fo' Life/Treydaz)	54	—	1	<b>Girls, Girls, Girls</b>	Jay-Z (Roc-A-Fella/Def Jam/IDJMG)
5	3	8	<b>Someone To Call My Lover</b>	Janet (Virgin)	30	30	5	<b>Cut Throat</b>	John Got'to (Big Pockets/Orpheus)	55	48	32	<b>Separated</b>	Avant (Magic Johnson/MCA)
6	9	3	<b>Buster</b>	Dennis De Menace (1st Avenue)	31	31	5	<b>Livin' It Up</b>	Ja Rule Feat. Case (Murder Inc./Def Jam/IDJMG)	56	43	18	<b>She's All I Got</b>	Jimmy Cooper (J)
7	5	3	<b>Jump Up In The Air</b>	Original P (Westbound)	32	25	16	<b>U Remind Me</b>	Usher (Arista)	57	—	17	<b>Cry No More</b>	The Donz (Heartless)
8	7	8	<b>Enjoy Yourself</b>	Allure (MCA)	33	29	14	<b>Make It Vibrate</b>	Rising Son (Darkside)	58	46	13	<b>Don't Mess With The Radio</b>	Nivea (Jive)
9	14	9	<b>Give</b>	The Donz (Heartless)	34	33	5	<b>I'm Real</b>	Jennifer Lopez Feat. Ja Rule (Epic)	59	52	2	<b>Brown Skin</b>	India Arie (Motown)
10	8	5	<b>Chillin' In Your Benz</b>	Exhale (Real Deal/Orpheus)	35	27	19	<b>Fill Me In</b>	Craig David (Widastar/Atlantic)	60	60	8	<b>Feelin' On Yo Booty</b>	R. Kelly (Jive)
11	15	7	<b>Po' Punch</b>	Po White Trash And The Trailer Park Symphony (Pocket Change)	36	35	15	<b>Purple Hills</b>	D12 (Shady/Interscope)	61	—	7	<b>We Gonna Make It</b>	Jadakiss Feat. Styles (Ruff Ryders/Interscope)
12	—	1	<b>I'm Your Girl</b>	Dena Cafe (ES3/Treydaz)	37	39	4	<b>Ballin' Out Of Control</b>	Jermaine Dupri Feat. Nate Dogg (So So Def/Columbia)	62	—	42	<b>Could It Be</b>	Jahiem (Divine Mill/Warner Bros.)
13	32	6	<b>Ugly</b>	Bubba Sparox (Beat Club/Interscope)	38	34	11	<b>Used To Love</b>	Kelce Wyatt (MCA)	63	56	5	<b>Candy</b>	Foxy Brown Feat. Kelis (Def Jam/IDJMG)
14	11	3	<b>How We Do</b>	Big Lew BKA Popaye Reds (Coi-Beatz)	39	44	5	<b>We Right Here</b>	DMX (Ruff Ryders/Def Jam/IDJMG)	64	62	20	<b>Fallin'</b>	Alicia Keys (J)
15	12	5	<b>Bye-Bye Baby</b>	Brandy Moss-Scott (Heavenly)	40	40	8	<b>50 Playaz Deep</b>	Drunken Master Feat. Lola Damone (FB/Universal)	65	47	4	<b>Because I Got High</b>	Afroman (Universal)
16	6	18	<b>My Projects</b>	Coo Coo Cal (Infinite/Tommy Boy)	41	36	5	<b>Trunk Fall Off</b>	Jaillind (Ghetto Servey)	66	—	10	<b>Grimey</b>	Violator Feat. Noriega (Violator/Loud/Columbia)
17	10	13	<b>Bootylicious</b>	Destiny's Child (Columbia)	42	—	1	<b>Jam On It</b>	Mos Def (MCA/Media)	67	58	2	<b>Worst Comes To Worst</b>	Dilated Peoples (Capitol/ABR)
18	17	5	<b>Izzo (H.O.V.A.)</b>	Jay-Z (Roc-A-Fella/Def Jam/IDJMG)	43	41	10	<b>Family Affair</b>	Mary J. Blige (MCA)	68	67	55	<b>One More Chance/Stay With Me</b>	The Notorious B.I.G. (Bad Boy/Arista)
19	65	2	<b>Who We Be</b>	DMX (Ruff Ryders/Def Jam/IDJMG)	44	37	20	<b>I Do!</b>	Toys (Arista)	69	57	8	<b>Everyday's A Party</b>	Damone (MCA)
20	18	21	<b>Keep It Real</b>	Kelli Mack (Rising H)	45	45	28	<b>Stranger In My House</b>	Tammi (Elektra/EEG)	70	—	1	<b>U Got It Bad</b>	Usher (Arista)
21	13	12	<b>Loverboy</b>	Maniah Carey Feat. Da Brat & Ludacris (Virgin)	46	—	1	<b>Gotta Have It</b>	Chocolate Bandit (Countryboy/Warlock)	71	—	2	<b>U - R - A - Ho (And You Don't Know)</b>	Betty Wright (Ms. B.)
22	16	6	<b>Grippin Grain</b>	The Young Millionaires (Urban Spears/Urban Dreams)	47	42	3	<b>Never Be The Same Again</b>	Quinton Keith Feat. Carl Thomas & Raheim III (Tang/Ruff/Streetz)	72	68	11	<b>Can't Deny It</b>	Fabulous Feat. Nate Dogg (Desert Storm/Elektra/EEG)
23	21	22	<b>There She Goes</b>	Babyface (Arista)	48	61	6	<b>Lights, Camera, Action!</b>	Mr. Cheeks (Universal)	73	64	7	<b>There It Is</b>	Ginuwine (Epic)
24	24	13	<b>This Is Me</b>	Dream (Bad Boy/Arista)	49	—	1	<b>Think Big</b>	Crimewave (Crimewave)	74	59	47	<b>Soul Sista</b>	Bilal (Moya/Interscope)
25	19	13	<b>Take You Out</b>	Luther Vandross (J)	50	38	5	<b>Funk</b>	Empty Mynd (The Real 4.20/Orpheus)	75	53	3	<b>Rolla Man</b>	Suev Gotti (Strong Arm)

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.



## Avalanches Start A Landslide With London-Sire U.S. Release

BY MICHAEL PAOLETTA

NEW YORK—To get a feel for Australian dance/electronic five-piece the Avalanches, all one need do is view their video for "Frontier Psychiatrist." Lensed by Kuntz + Maguire for Propaganda Films, the visually stimulating video (imagine a John Waters-directed episode of *Sesame Street*) features a charmingly wacky cast of characters.

"Yes, this video pretty much captures the essence of us," says a laughing Darren Seltmann, the Avalanches' drummer/singer who founded the whimsical yet decidedly serious band with production whiz Robbie Chater four years ago.

"Frontier Psychiatrist" is the first U.S. single culled from the Avalanches' positively joyful debut, *Since I Left You*, due Nov. 6 from London-Sire, which licensed the album from Modular Recordings/EMI Music Group Australasia for the U.S., Canada, and Mexico.

Since its release in Australia last year, the disco-popped *Since I Left You* has been certified platinum. In August, the Avalanches—whose music is published by EMI Music—took home six awards, including best live act and album, at the second annual Australian Dance Awards.

Earlier this year, XL Recordings issued the album in the U.K., where it peaked at No. 8 on the official Chart Information Network albums list and was certified gold. Additionally, the video for "Frontier Psychiatrist" has been nominated in the MTV Europe Video Awards best video category.

According to Seltmann, the album is home to "thousands of samples," ranging from Madonna's "Holiday" ("Stay Another Season"), the Main Attraction's "Everyday"

(title track), and Boney M.'s "Ma Baker" ("Live at Dominoes") to Kid Creole & the Coconuts' "Stool Pigeon" ("Close to You"), Debbie Reynolds' "Tammy" ("A Different Feeling"), and the Osmonds' "Let Me In" ("Extra Kings").



THE AVALANCHES

"We were very conscious of the overall atmosphere we wanted to create," Seltmann notes. "Our goal was to make an album that felt like it had come from another time and place. Light and airy productions from the '60s were the blueprint for us, with strings and percussion leading the way."

Seltmann says he and Chater—along with bandmates DJ Dexter Fabay and keyboardists Tony Diblasi and James De La Cruz—spent 18 months scouring Melbourne's "old record stores for old records."

Inspired by a disparate group of artists—chief among them Marvin Gaye, Brian Wilson collaborator Van Dyke Parks, Japanese punk band Ultra Bidet, and Japanese organist Kiochi Oki—Seltmann and Chater befriended each other and began making music in 1995. The duo was later joined by Diblasi, Fabay, and De La Cruz.

"This band has such a great story to tell," London-Sire's VP of marketing Alison Pember says. "They

also have a great sense of humor, a great live show, and a happy-go-lucky approach to making music."

"Frontier Psychiatrist," with a remix by Mario Caldato Jr., was delivered to college radio, hip-hop college mixshows, and club DJs Oct. 1. Modern rock radio will receive the track the week of Nov. 5.

Brian Beck, DJ/host of KNDD Seattle's weekly Ultrasound show, says he's been playing "Frontier Psychiatrist" since May, when he received the import version of the album. "Actually, I've been playing all the album tracks on my show," Beck offers. "It's that good."

To reach tastemakers, London-Sire has hired Giant Step and Cornerstone in New York City for club and college marketing/promotion, respectively. A special promotion begins Monday (8) on Web site Heavy.com, which has created a Flash player to showcase the music of the Avalanches. On Oct. 29, Heavyradio will begin "heavily featuring the group," says Eleanor Blattel, director of new media at London-Sire.

Additionally, Blattel says the label has hired Washington, D.C.-based New Media Strategies to inundate message boards and chat rooms with information about the group. A stand-alone micro-site specific to the album is scheduled to launch Oct. 15 at London-Sire/theavalanches.com.

Managed by Robert Linney and Nick Dewey of London-based MBL Management and booked by Gerry Gerrard of New York City's Chaotica, the Avalanches' Seltmann, Chater, and Fabay will embark on a U.S. DJ tour at the end of November. According to Pember, the quintet is scheduled to bring its full-on live show to the U.S. next year.

hary) has created an infectious and uplifting jam with "Be Free." Steeped in soulful house and filtered nu-disco sensibilities, the track cleverly samples Belinda Carlisle's "Live Your Life Be Free." This has the potential to be one of the year's dancefloor anthems.

•David Anthony Featuring Keith Harrison, "No Way" (SoundDesign U.K. single). Decidedly R&B in approach, "No Way" is a spot-on club record, both musically and lyrically. Da Cavalry supplies a jumpin' 2-step mix. Todd Terry delivers supple house grooves, and Sir Piers & Ed Funk also offer some lively rhythms that recall the soulful recordings of Incognito and Masters at Work.

MICHAEL PAOLETTA

### The Beat Box Hot Plate

along comes DJ/remixer Peter Rauhofer, who completely re-fitted the track for the progressive house set. All the necessary ingredients are present, including Madonna detailing what she likes: "I like to singy, singy, singy/Like a bird on a wingy, wingy, wingy/I like to rhumba, rhumba, rhumba/Dance to a samba, samba, samba." Let's watch this one quickly ascend the Billboard Hot Dance Music/Club Play chart, shall we?

•Live Element, "Be Free" (Strictly Rhythm single). Live Element (aka Chris Malinchak & Greg Ba-

•<<rinôçérôse>>, *In Rock* (V2 EP). The French house-music collective responsible for 1999's dazzling *Installation Sonore* previews its sophomore set (due Feb. 19) with this three-track teaser. The sublime "Le Rock Summer" fuses Brass Construction-era disco with soaring guitar riffs. "Professor Suicide" could be the bastard child of ABC and the Lounge Lizards, as seen through the eyes of François K. "Bloodsport," recorded live last year at the Palace in Los Angeles, is all guitars, bass, and congas. Beauty has never sounded so good.

•Madonna, "Impressive Instant" (Maverick/Warner Bros. single). As an album track, "Impressive Instant" was tailor-made for clubs. Now,

## Beat Box™



by Michael Paoletta

**LOVE OVERFLOWING:** In the aftermath of the Sept. 11 tragedy, New York City's club community has shown its true colors. In a glorious display of love and unity, the members of clubland banded together to raise money for its many brothers and sisters in serious need.

Centro-Fly hosted a benefit for the Widows' and Children's Funds of the New York City police and fire departments, care of the Patrolmen's Benevolent Assn. and the Uniformed Fireman's Assn. According to Centro-Fly co-owners Tom Sisk and David Baxley, the club donated 100% of the night's door and bar revenue, including tips: a total of \$151,963.

DJs for the party—which attracted more than 2,700 clubgoers (and which continued until 7:15 a.m. the following morning)—included Danny Tenaglia, "Little" Louie Vega, François K., David Morales, Ron Trent, Peter Rauhofer, Junior Sanchez, and Jeannie Hopper, among others.

"It was the most humbling night of my career," Sisk says. "It was also like the good old days, with people of all ages and from all walks of life coming together for a great reason—and to enjoy great music. For a little while, it was like suspended reality. It was 1983 all over again."

The weekly Tonic Treatment soirée at Guernica in the East Village hosted a benefit for the Station 11 Ladder 28 firehouse on East 2nd Street, which lost three men. In addition to the usual clubcrawlers, many firefighters stopped by to show their gratitude—and to shake their booties to the sounds of DJs Richie Hawtin and Derrick Carter. \$9,045 was raised for the victims' families, according to club co-owner Marc Sallaberry.

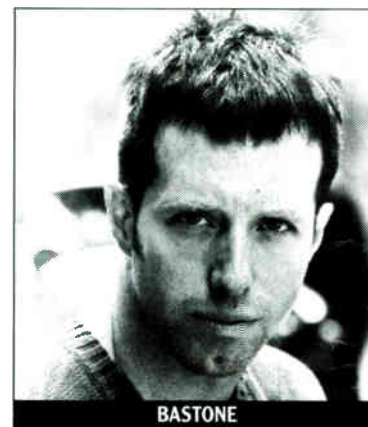
Looking ahead, Chelsea's Splash nightclub will host a party Oct. 16, with 100% of all door proceeds going to the United Way September 11th Fund. Confirmed to perform are Tommy Boy's Amber and TKA, Groovilicious' Abigail and Reina, Chemical's Jade Starling, and X-Treme's Lisa Pure, among others. DJs Devon, Rooster, and the Riddler will work the turntables.

**LIFE OF A SOPRANO:** Freddy Bastone, one-half of production/remix outfit Bastone & Burnz (his partner is Jeffrey Bernstein), has been tapped for a role in the last season of *The Sopranos*, which begins filming next month.

Wide-awake readers of this column

will recall that Bastone has appeared on the critically acclaimed HBO series in the past (*Billboard*, Jan. 8, 2000), as well as on such shows as *Law & Order* and *Third Watch*.

"I won't be reprising the Batman character from the first season," Bastone says with a chuckle. "Actually, I'm not even sure what role I have. When it comes to *The Sopranos*, it's all about secrecy and confi-



BASTONE

dentiality agreements."

According to Bastone, it's not difficult wearing many hats (actor, DJ, remixer, producer). "Though I depend on others for work, I consider myself self-employed," he says. "I've learned to make time for all my careers to flourish."

On the remix front, Bastone & Burnz have recently completed work on *Télépopmusik*'s "Breathe" (Capitol), *Natural*'s "Put Your Arms Around Me" (Transcontinental), *Afroman*'s "Because I Got High" (Universal), *Starpeople*'s "I Love U Stargirl" (Hyperspace), *Jamie O'Neil*'s "Shiver" (Island Def Jam), *India.Arie*'s "Strength, Courage & Wisdom" (Motown), and *Jamiroquai*'s "You Give Me Something" (Epic).

**GOOD BEAT:** The songs of Mo' Horizons (aka Ralf Droesemeyer & Mark "Foh" Wetzler)—culled from the act's debut *Come Touch the Sun*—have appeared on nearly 50 compilations. Additionally, such international companies as Ikea have prominently featured the act's music in their TV ad campaigns.

On Tuesday (9), German label Stereo Deluxe (distributed by New York City-based Distribution in the U.S.) issues the duo's follow-up, *Remember Tomorrow*. Fans with a fondness for all things Brazilian, Latin, jazzy, and funky won't be disappointed. A Portuguese cover of "Hit the Road, Jack" (titled "Pena Estrada") is as sassy as it is swingin'.



OCTOBER 13  
2001

Billboard®

# Hot Dance Music™

Maxi-Singles Sales, Top Electronic Albums and Breakouts are compiled from a national sample of retail store, mass merchant and internet sales reports collected, compiled, and provided by SoundScan®

WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE Imprint & Number/Promotion Label	ARTIST
<b>NUMBER 1</b> 1 Week At Number 1					
1	2	4	8	FEEL THIS 2001 Strictly Rhythm 12611	Robbie Rivera
2	3	5	8	LITTLE L Epic 79638	Jamiroquai
3	4	6	7	CRYSTAL Reprise 42387	New Order
4	6	9	6	YES Tommy Boy 2286	Amber
5	9	12	7	OFFICIAL CHEMICAL Geffen PROMO/Interscope	Dub Pistols
6	5	1	9	ABSOLUTELY NOT J 21100	Deborah Cox
7	12	18	6	THE PLAYER (REMIXES) Philly Groove PROMO/The Right Stuff	First Choice
8	18	25	4	IT BEGAN IN AFRIKA Freestyle Dust/Astralwerks 38798/Virgin	The Chemical Brothers
9	1	2	11	STAND STILL Groovificious 253/Strictly Rhythm	Aubrey
10	16	23	4	BREAK 4 LOVE Star 69 1217	Peter Rauhofer + Pet Shop Boys=The Collaboration
11	7	3	13	KEEP IT COMING King Street 1124	7 Featuring Mona Monet
12	8	10	8	KNOW YOU CAN Strictly Rhythm 12607	Whatever, Girl
13	22	31	4	IMAGINATION Star 69 1230	Ceevox
14	19	20	7	KEEP ON MOVIN' Definity 012	Frankie Knuckles Featuring Nicki Richards
15	13	14	9	AM TO PM Del Soul 572972/DJMG	Christina Milian
16	11	7	12	TELL ME WHO Elektra PROMO/EEG	Tamia
17	20	24	6	NEVER GET ME Kult 103	Dynamix Presents Nina Eve
18	15	15	9	LOVE'S ON TIME Junior Vasquez 009	Barbara Tucker
19	23	29	5	BUTTERFLY Blue 2 001/Blueplate	Kylie Minogue
20	17	19	7	LET'S GET TOGETHER Big Beat 85148/Atlantic	Soul Logic
<b>POWER PICK</b>					
21	30	43	3	RAPTURE (TASTES SO SWEET) Made 002/Ministry Of Sound	lio
22	14	11	10	DIGITAL LOVE Virgin PROMO	Daft Punk
23	10	8	11	I FEEL LOVED Mute 42398/Reprise	Depeche Mode
24	26	30	5	LA LA LAND Relief 2004/Cajual	Green Velvet
25	29	32	4	YOU MAKE ME FEEL GOOD Centaur 825	Pat Hodges
26	32	35	4	GROOVELINE Leftwing 005	Pete Lorimer Vs. Heatwave
27	37	49	3	MUHAMMAD ALI Cheeky PROMO/Arista	Faithless
28	33	36	4	LOST VAGUENESS Network 33131	Utah Saints
29	31	33	4	PHILLY GROOVE Jellybean 2630	Romain & Danny Krivit Featuring Linda Clifford
30	36	44	3	SUCH IS LIFE Tommy Boy Silver Label 2270/Tommy Boy	Rank 1 Featuring Shanokee
31	21	16	14	NAME OF THE GAME Outpost/Geffen 497599/Interscope	The Crystal Method
32	25	13	10	BOOTYLICIOUS Columbia 79622	Destiny's Child
33	39	—	2	I SEE RIGHT THROUGH TO YOU MCA 015120	DJ Encore Featuring Engelina
34	35	38	4	VAMOS A BAILAR (ESTA VIDA NUEVA) Columbia IMPORT	Paola & Chiara
35	41	—	2	TO BE ABLE TO LOVE Nervous 70501	Jessica Folker
36	28	26	7	LA BOMBA Sony Discs PROMO	Azul Azul
37	40	47	3	EL BIMBO LATINO Tommy Boy Silver Label 2271/Tommy Boy	Love Selective
38	27	22	10	LET U GO Radikal 99080	ATB Featuring The Wild Strawberries
39	—	—	15	SANDSTORM (THE REMIXES) Groovificious 263/Strictly Rhythm	Darude
40	43	—	2	I DON'T WANNA LOSE MY WAY Groovificious 258/Strictly Rhythm	Dreamcatcher
<b>HOT SHOT DEBUT</b>					
41	NEW	1	1	LETTIN' YA MIND GO Future Groove 9169/Mute	Desert
42	NEW	1	1	AND I AM TELLING YOU I'M NOT GOING Tommy Boy Silver Label 2304/Tommy Boy	Rosabel With Jennifer Holliday
43	45	—	2	GET UP Strictly Rhythm 12612	Maxz Volume Featuring Norma Jean
44	NEW	1	1	DEEP DOWN BELOW Radikal PROMO	RMB
45	NEW	1	1	HERO Interscope PROMO	Enrique Iglesias
46	34	28	9	SALSOUL NUGGET (IF U WANNA) Big Beat PROMO/Atlantic	M&S Presents The Girl Next Door
47	24	17	13	RUNNING (REMIXES) Tommy Boy Silver Label 2208/Tommy Boy	Information Society
48	48	41	11	ALEGRIA Pharece Musica 02	Soul'amour
49	44	40	8	JUNGLE G2 025/Strictly Rhythm	That Kid Chris
50	38	21	13	THANK YOU Arista 13996	Dido

WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE Imprint & Number/Distributing Label	ARTIST
<b>NUMBER 1</b> 5 Weeks At Number 1					
1	1	1	16	WHERE THE PARTY AT So So Def/Columbia 75905/CRG	Jagged Edge With Nelly
2	2	2	13	ALL OR NOTHING J 21056	O-Town
3	3	4	7	CRYSTAL Reprise 42397/Warner Bros.	New Order
4	5	5	7	I WANNA BE BAD Lava/Atlantic 85146/AG	Willa Ford
5	8	7	14	THIS IS ME Bad Boy 79403/Arista	Dream
6	4	3	14	BOOTYLICIOUS Columbia 79622/CRG	Destiny's Child
7	6	8	20	FILL ME IN Wildstar/Atlantic 88098/AG	Craig David
8	7	—	2	TO BE ABLE TO LOVE Jive 42972	Jessica Folker
9	10	6	5	I'M REAL Epic 79639	Jennifer Lopez Featuring Ja Rule
10	9	9	3	IT BEGAN IN AFRIKA Freestyle Dust/Astralwerks 38798/Virgin	The Chemical Brothers
11	12	—	2	BROWN SKIN (MEGAMIX) Motown/Universal	India.Arie
12	11	10	23	WHAT IT FEELS LIKE FOR A GIRL Maverick 42372/Warner Bros.	Madonna
13	13	12	9	I FEEL LOVED Mute/Reprise 42398/Warner Bros.	Depeche Mode
14	16	15	33	STRANGER IN MY HOUSE Elektra 67173/EEG	Tamia
15	18	20	19	I DO!! Arista 13973	Toya
16	15	11	6	U REMIND ME Arista 15024	Usher
17	23	21	38	CASTLES IN THE SKY Robbins 72046	Ian Van Dahl Featuring Marsha
18	14	18	32	BY YOUR SIDE Epic 79544	Sade
19	17	13	11	LOVERBOY Virgin 38793	Mariah Carey Featuring Cameo
20	21	19	8	WITHOUT YOU Xtreme 831	Digital Allies Featuring Richard Luzzi
21	19	14	22	SURVIVOR Columbia 79566/CRG	Destiny's Child
22	20	17	59	MUSIC Maverick 44909/Warner Bros.	Madonna
23	24	24	75	DESERT ROSE A&M 487321/Interscope	Sting Featuring Cheb Mami
24	22	16	17	A WHITER SHADE OF PALE/A QUESTION OF HONOUR Nemo Studio 73374/Angel	Sarah Brightman
25	—	—	11	PLANETS OF THE UNIVERSE Reprise 42388/Warner Bros.	Stevie Nicks

Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. The Club Play chart is compiled from a national sample of reports from club DJs. Video clip availability. Catalog number is for vinyl maxi-single, or CD maxi-single if vinyl is unavailable. On Sales chart. CD Maxi-Single available. Vinyl Maxi-Single available. Cassette Maxi-Single available. ©2001, Billboard/BPI Communications and SoundScan, Inc.

OCTOBER 13  
2001

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# Hot Dance Breakouts

Club Play		Maxi-Singles Sales	
1	HUNTER Dido Arista	1	THE ESSENCE WITH CHAKA KHAN Herbie Hancock Transparent
2	JONESING Circuit Boy Feat. Alan T. Groovificious	2	WHY CAN'T YOU FREE SOME TIME Armand Van Heiden Armed
3	TURN OFF THE LIGHT Nelly Furtado Dreamworks	3	FEEL THE MUSIC TKA vs. KC Fairlight Tommy Boy Silver Label
4	YOU KNOW IT'S HARD The Crystal Method Outpost/Geffen	4	WHO'S CRYING NOW Karmadelic Jellybean
5	IMAGINE Sir Ivan Tommy Boy Silver Label	5	HOW U LIKE BASS Norman Bass Radikal

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

# Billboard® Top Electronic Albums

WEEK	LAST WEEK	WEEKS ON	ARTIST Imprint & Number/Distributing Label	TITLE
<b>NUMBER 1</b> 1 Week At Number 1				
1	NEW	1	VARIOUS ARTISTS Razor & Tie 89041	Pulse
2	1	5	BJORK Elektra 62653/EEG	Vespertine
3	2	3	JAMIROQUAI Epic 85954	A Funk Odyssey
4	3	14	VARIOUS ARTISTS Warner/Elektra/Atlantic 14720/Arista	Totally Dance
5	4	9	THE CRYSTAL METHOD Outpost/Geffen 483063/Interscope	Tweekend
6	5	14	THE WISEGUYS Ideal/Mammoth 810015/Hollywood	The Antidote
7	6	16	DAFT PUNK Virgin 43606	Discovery
8	10	10	DARUDE Groovificious 106/Strictly Rhythm	Before The Storm
9	12	2	DJ ESCAPE Groovificious 35104/Strictly Rhythm	Party Time 2002
10	9	8	ATB/GEORGE ACOSTA Ultra 1061	Trance Nation America Two
11	8	16	VARIOUS ARTISTS Robbins 75022	Trance Party (Volume One)
12	7	2	GROOVE ARMADA Jive Electro 41753/Jive	Goodbye Country (Hello Nightclub)
13	11	4	PAUL OAKENFOLD Perfecto 05/Mushroom	Ibiza
14	NEW	1	DJ RICKY CORBO Webster Hall NYC 25	Webster Hall's Tranzformed
15	13	4	ORBITAL FFRR 40678/London-Sire	The Altogether

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). Number following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Dro). Certification of 200,000 units (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 EG, 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

by Phyllis Stark



## Scene

**GOING 'ALL THE WAY':** Three label deals, seven top 10 singles, one platinum and two gold albums into his career, **John Berry** is now making his most personal music yet, with his Ark 21 album *All the Way to There*, due Oct. 16.

After recording and releasing six albums independently, Berry recorded four for Capitol Records and its sister label, Liberty, between 1994 and 1996, and Capitol put out a Berry greatest-hits project last year. In 1999, he released his first and only album for Lyric Street Records—which, he says, dropped him after “a few minutes.” Last year, he released his first album for the **Miles Copeland**-owned independent distributed by Universal, Ark 21: the Christmas project *My Heart Is Bethlehem*.



Berry says he chose to sign with an indie, partly because “I thought the way the market was changing, it might lend itself to a little more freedom—plus I do like the whole maverick idea and not conforming and doing everything the way everybody does it.” But on top of that, he says, “No majors were calling.” Despite his previous success and his nice-guy reputation, Berry thinks that “word is out that I’m a difficult man to get along with. My philosophy is I want [label] people to work as hard for me in their jobs as I work at mine.”

This time around, he is happy with both his label choice and the album he has made. “I needed to do my record with songs that I, without a doubt, believed in. As a result, I wrote eight of them.”

His songwriting collaborators on *My Heart Is Bethlehem* include top Nashville names **Gary Burr**, **Kent Blazy**, and **Skip Ewing**, as well as **Barenaked Ladies** guitarist **Ed Robertson** and **Fastball**'s **Miles Zuniga**.

Berry recorded the album in

the basement studio of his home in Athens, Ga., with producer **Mark Spiro** at the knobs and his touring band behind the instruments. He says, “I joke with the audience that if you turn the CD up really loud you can hear the kids in the playroom next door screaming at each other.”

In the studio, Berry says, “we sat in there and discussed everything. I don’t want to sound egotistical about this, but nothing was done until everybody looked at me and I went, ‘Yeah, let’s do that.’ Maybe that’s not the way you make records that sell, but that is the way I make my music—and, hopefully, people will like it. I guess we’ll see.”

Berry is upfront that the album is “not perfect. There’s mistakes in it. But I used my road band and we just got in there . . . and had the best time. While we were there, we made some great music, and I think it shows. It sounds like [nothing] else I’ve ever done.”

“One of my favorite records in the world is **Neil Young’s** *Harvest*,” Berry continues. “It’s not a perfect record, but there are about 45 minutes of vibe. The only thing I can say about [*All the Way to There*] is that we had about two weeks of magic in the basement of my house, and I hope people can hear it. It was done with a lot of love and caring for the music and wanting to do it right and in such a way that somehow we could transfer emotion into digital information and get it on a CD.”

“The only agenda in cutting this record was me cutting as good a record as I could do,” Berry adds. “There was no other influence going on, no other agendas being met. We were just there with one thing in mind: to try and make some really good music that we hope people will connect with.”

Among the unique ideas that Berry has come up with to support his career is hiring a company called Virtual Office to man a brand-new toll-free phone line that fans can call to do everything from booking a show and buying merchandise to joining his fan club. He will co-host the Christian Country Music Awards Nov. 1 in Nashville, where he has been nominated for an award in the mainstream country artist of the year category.

# ‘O Brother’ And Rhonda Vincent Top 12th IBMA Awards List

BY DEBORAH EVANS PRICE

NASHVILLE—Bluegrass songbird Rhonda Vincent and the multi-artist *O Brother, Where Art Thou?* soundtrack were the top honorees at the 12th annual International Bluegrass Music Assn. (IBMA) Awards Oct. 4 at the Kentucky Center for the Arts in Louisville, Ky.

Rhonda Vincent & the Rage won entertainer of the year, marking their first victory in that category. Vincent also picked up her second consecutive trophy for female vocalist.

The Carter Family—A.P., Sara, and Maybelle—were inducted into the Bluegrass Hall of Honor. Hailing from Virginia’s Scott County, the Carter Family first recorded Aug. 1, 1927, and eventually made more than 300 studio recordings, many of which became bluegrass standards. A.P. Carter’s song catalog includes “Keep on the Sunny Side,” “Wildwood Flower,” and “Will the Circle Be Unbroken.”

This year’s show, hosted by Steve Wariner, marked premiere victories in several categories. Doyle Lawson & Quicksilver picked up their first award in the vocal group of the year category. Nickel Creek celebrated its first instrumental group of the year accolade. Karl Shiflett & Big Country Show were named emerging artists of the year.

Dan Tyminski, a member of Alison Krauss’ Union Station, netted his first win in the male vocalist of the year category. Tyminski and fellow Union Station member Barry Bales were also recognized in the recorded event of the year category for their work on *Knee Deep in Bluegrass: The AcuTab Sessions*. The Rebel Records project was produced by Tim Stafford and featured Bales, Tyminski, Butch Baldassari, Terry Baucom, Wayne Benson, Alan Bibey, Ronnie Bowman, Rob Ickes, Jason Moore, Joe Mullins, Alan Munde, Mark Newton, Alan O’Bryant, Sammy Shelor, Kenny Smith, Tim Stafford, Adam Steffey, Ron Stewart, Tony Trischka, Scott Vestal, and Pete Wernick.

### ‘O BROTHER,’ OYES!

Tyminski’s profile was also boosted this year by the release of his solo album on the Doobie Shea label, *Carry Me Across the Mountain*, as well as his participation in the *O Brother* soundtrack. He served as the singing voice for George Clooney’s character in the Coen Brothers’ film, gaining notice for his lead vocals on the Soggy Bottom Boys’ rendition of the Stanley Brothers classic, “I Am a Man of Constant Sorrow.” The celebrated cut, written by Dick Burnett and arranged by Carter Stanley, was

named song of the year.

The *O Brother* phenomenon carried over to the album of the year category, earning recognition for all the acts that participated: Norman Blake, James Carter & the Prisoners, the Cox Family, Fairfield Four, Emmylou Harris, John Hartford, Chris Thomas King, Alison Krauss, Harry McClintock, the Peasall Sisters, the Soggy Bottom Boys, Ralph



Stanley, the Stanley Brothers, Gillian Welch, and the Whites. The project was produced by T-Bone Burnett for Mercury/Lost Highway Records and spent 21 weeks at No. 1 on the *Billboard* Top Country Albums chart this year.

The award for recorded event of the year went to *Follow Me Back to the Fold: A Tribute to Women in Bluegrass*. Produced by Mark Newton for Rebel Records, the project featured Newton with Gloria Belle, Dale Ann Bradley, Louisa Branscomb, Gena Britt, Kathy Chiavola, Kim and Barb Fox, Sally Jones, Laurie Lewis, Claire Lynch, Lynn Morris, Missy Raines, Kristin Scott, Valerie Smith, Rhonda Vincent, and Sharon and Cheryl White.

Alison Krauss and Gillian Welch won the IBMA honor for gospel recorded performance of the year for their rendition of “I’ll Fly Away,” produced by Burnett for the *O Brother* soundtrack.

The IBMA Awards were broadcast via radio to more than 300 U.S. markets and 14 foreign networks. The awards show is the centerpiece of the IBMA’s World of Bluegrass Week, the bluegrass community’s annual trade show and fan fest. Held Oct. 1-7, the event featured seminars, showcases, mentor sessions, and an exhibit hall.

Additional winners are:

**IBMA distinguished achievement awards:** The Coen Brothers and T-Bone Burnett, Alice Gerrard, the Gibson Company, John Hartford, Les Leverett

**Banjo player:** Jim Mills (third consecutive win)

**Bass:** Missy Raines (fourth consecutive win)

**Dobro:** Jerry Douglas (seventh time to win in this category, first win in five years)

**Fiddle:** Michael Cleveland (first win in this category)

**Guitar:** Jim Hurst (first win in this category)

**Mandolin:** Chris Thile (first win in this category, breaking Ronnie McCoury’s eight-year winning streak)

**Broadcast personality of the year:** Eddie Stubbs, WSM-AM/*Grand Ole Opry*, Nashville

**Bluegrass event of the year:** Huck Finn’s Country and Bluegrass Jubilee 2001, Victorville, Calif.; produced by Don Tucker

**Print-media personality:** Richard D. Smith

**Best liner notes for recorded project:** Jon Weisberger (writer), *Always in Style* by John Duffey, Sugar Hill Records

**Best graphic design:** Sue Meyer (designer), *Foundation: The Doc Watson Guitar Instrumental Collection, 1964-1998* by Doc Watson, Sugar Hill Records



**Bob About Town.** Songwriter Bob DiPiero has been performing select shows in support of his new CD, *Laugh: Live at the Bluebird Cafe*. Recent dates include shows in Atlanta, Memphis, and Nashville. Pictured at Nashville’s Borders Books & Music, from left, are Sony/ATV Publishing Nashville VP/GM Woody Bomar, DiPiero, and Country Music Assn. executive director Ed Benson.



OCTOBER 13  
2001

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# Hot Country Singles & Tracks

Compiled from a national sample of airplay supplied by Broadcast Data Systems' radio track service. 150 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.



THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	TITLE PRODUCER (SONGWRITER)	ARTIST	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	TITLE PRODUCER (SONGWRITER)	ARTIST	PEAK POSITION				
														IMPRINT & NUMBER/PROMOTION LABEL	IMPRINT & NUMBER/PROMOTION LABEL		
				<b>NUMBER 1</b> <small>1 Week At Number</small>													
1	2	2	16	WHERE I CAME FROM K Stripling (A Jackson)	Alan Jackson Arista Nashville 69102	1	31	25	16	20	GOD BLESS THE USA J Crutchfield (L Greenwood)	Lee Greenwood MCA Nashville 90226	7				
2	3	3	17	ONLY IN AMERICA K Brooks, R Dunn, M Wright (K Brooks, D Cook, R Rogers)	Brooks & Dunn Arista Nashville ALBUM CUT	2	32	32	11		GOOD MORNING BEAUTIFUL W.C. Rimes (Z Lyle, T Corney)	Steve Holy Curb ALBUM & SOUNDTRACK CUT	31				
3	5	6	12	ANGRY ALL THE TIME B Gallimore, J Stroud, T McGraw (B Robison)	Tim McGraw Curb ALBUM CUT	3	33	35	33	5	BRING ON THE RAIN B Gallimore, T McGraw (B Montana, H Darling)	Jo Dee Messina With Tim McGraw Curb ALBUM CUT	33				
4	1	1	29	WHAT I REALLY MEANT TO SAY P Worley, T L James (C Thomson, C Waters, T L James)	Cyndi Thomson Capitol 58987	1	34				<b>HOT SHOT DEBUT</b>						
5	4	4	28	I WOULD'VE LOVED YOU ANYWAY M Wright, T Yearwood (M Danna, T Verges)	Trisha Yearwood MCA Nashville 172201	4	35	33	31	14	BEER RUN A Reynolds (K Anderson, K Blazy, G. Ducas, A Williams, K Williams)	George Jones With Garth Brooks Bandit ALBUM CUT/BNA	34				
6	8	8	26	COMPLICATED P Worley, C D Johnson (C D Johnson, S Smith)	Carolyn Dawn Johnson Arista Nashville 69050	6	36				IF YOU EVER FEEL LIKE LOVIN' ME AGAIN B Gallimore, C Walker, J Stevens, S Bogard, J Kilgore)	Clay Walker Warner Bros 16738/WRN	31				
7	9	13	24	ON A NIGHT LIKE THIS C Howard (K Staley, D Kahan)	Trick Pony Warner Bros 16751/WRN	7	37	36	36	12	RUN T Brown, G Strait (T Lane, A Smith)	George Strait MCA Nashville ALBUM CUT	36				
8	6	5	25	AUSTIN B Braddock (D Kent, K Manna)	Blake Shelton Capitol 58987	1	38	37	39	6	IN ANOTHER WORLD D Cook, L Wilson (T Shapiro, W Wilson, J Yeary)	Joe Diffie Monument ALBUM CUT	34				
9	10	10	18	LOVE OF A WOMAN B J Walker, Jr., T Tritt (K Brandt)	Travis Tritt Columbia ALBUM CUT	9	39	38	38	8	SHIVER K Stegall (J D Niat, L Drew, S Smith)	Jamie O'Neal Mercury 172202	37				
10	11	9	29	ANGELS IN WAITING B Chancey (T Cochran, J McBride, S Harris)	Tammy Cochran Epic ALBUM CUT	9	40	40	41	5	COLD ONE COMIN' ON J Scaife (M Geiger, W Mullis, M Huffman)	Montgomery Gentry Columbia ALBUM CUT	38				
11	13	15	16	WHEN GOD-FEARIN' WOMEN GET THE BLUES M McBride, P Worley (L Satcher)	Martina McBride RCA ALBUM CUT	11	41	39	45	12	SAINTS & ANGELS S Evans, P Worley (V Banks)	Sara Evans RCA 69107	40				
12	7	7	21	I'M JUST TALKIN' ABOUT TONIGHT J Stroud, T Keith (T Keith, S Emerick)	Toby Keith DreamWorks ALBUM CUT	1	42	54	54	4	THERE WILL COME A DAY B Gallimore, F Hill (B Luther, A Mayo, C Lindsey)	Faith Hill Warner Bros ALBUM CUT/WRN	39				
13	12	11	12	I'M A SURVIVOR T Brown, R McEntire (S Kennedy, P White)	Reba MCA Nashville 172212	11	43	44	50	7	EASY FOR ME TO SAY C Brack (C Brack, H Nicholas)	Clint Black With Lisa Hartman Black RCA ALBUM CUT	42				
14	16	19	15	I'M TRYIN' D Huff (C Wallin, J Steele, A Smith)	Trace Adkins Capitol 77667	14	44	43	42	7	LIFE DON'T HAVE TO BE SO HARD T Lawrence, F Anderson (C Beathard, K D West)	Tracy Lawrence Arista ALBUM CUT/WRN	43				
15	21	25	8	I WANNA TALK ABOUT ME J Stroud, T Keith (B Braddock)	Toby Keith DreamWorks ALBUM CUT	15	45	49	44	10	SOMETHIN' IN THE WATER J Steele, S Baggett (J Steele, A Anderson, B DiPiero)	Jeffrey Steele Capitol 77625	39				
16	17	21	9	WITH ME D Huff (B James, T Verges)	Lonestar BNA 69105	16	46	47	49	5	AIN'T NOBODY GONNA TAKE THAT FROM ME J Stroud (R Rutherford, S Tate, A Tate)	Collin Raye Epic ALBUM CUT	43				
17	18	20	21	REAL LIFE (I NEVER WAS THE SAME AGAIN) J Nienbank (N Thrasher, J Janosky)	Jeff Carson Curb ALBUM CUT	17	47	41	35	3	CARRY ON L Mannes (P Green, W Wilkins)	Pat Green Republic ALBUM CUT/Universal	46				
18	15	12	27	WHERE THE BLACKTOP ENDS M Rollings, K Urban (S Warner, A Shamblin)	Keith Urban Capitol 58982	3	48	50	47	9	THE STAR SPANGLED BANNER D Foster (F S Key)	Faith Hill Warner Bros PRDMD SINGLE/WRN	35				
19	20	17	29	WHEN I THINK ABOUT ANGELS K Stegall (J O'Neal, R Dean, S Tills)	Jamie O'Neal Mercury 172202	1	49	53	53	5	TELL ME HOW N Wilson, B Cannon (J Deere, J Betts, L Stewart)	Chad Brock Warner Bros ALBUM CUT/WRN	47				
20	24	24	25	LOVING EVERY MINUTE C Chamberlain (T Shapiro, M Creswell, M White)	Mark Wills Mercury 172204	20	50	51	51	8	THE STAR SPANGLED BANNER D Foster (F S Key)	Shannon Brown BNA 69104	49				
21	23	23	12	THE TIN MAN B Cannon, N Wilson, K Chesney (K Chesney, D Lowe, S Slate)	Kenny Chesney BNA ALBUM CUT	21	51	45	40	19	BABY I LIED B Gallimore (R Van Hoy, R M Bourke, D Allen)	Erian McComas Lyric Street ALBUM CUT	45				
22	22	22	22	HOW COOL IS THAT D Malloy (A Griggs, N Thrasher, W Mabley)	Andy Griggs RCA 69082	22	52	55	55	6	NIGHT DISAPPEAR WITH YOU L Medina (B McComas)	Jessica Andrews DreamWorks 450918	31				
23	26	29	7	WRAPPED AROUND F Rogers (B Paisley, C DuBois, K Lovelace)	Brad Paisley Arista Nashville 69103	23	53	56	57	4	HELPLESSLY, HOPELESSLY B Gallimore (B James, T Verges)	Confederate Railroad Audiom ALBUM CUT	52				
24	14	14	20	SIX-PACK SUMMER B Gallimore, P Vassar (P Vassar, C Black, T Rocco)	Phil Vassar Arista Nashville 69084	9	54	42	37	16	THAT'S WHAT BROTHERS DO B Beckett, D Shirley (A Smith, C Wallin)	Chris Cagle Capitol ALBUM CUT	53				
25	27	26	15	MAN OF ME T Brown, M Wright (R Rutherford, G Teren)	Gary Allan MCA Nashville 172213	25	55				I BREATHE IN, I BREATHE OUT C Lindsey (C Cagle, J Robbin)	Dixie Chicks Monument ALBUM CUT	23				
26	28	27	20	NEVER LOVE YOU ENOUGH D Huff (B James, Angelo)	Chely Wright MCA Nashville 172208	26	56	52	52	13	HEARTBREAK TOWN B Chancey, P Worley (D Scott)	Dixie Chicks Monument ALBUM CUT	55				
27	29	28	17	THAT'S A PLAN M McGuinn, S Decker (B E Boyd, D Leone)	Mark McGuinn VFR 734758	26	57				SOME DAYS YOU GOTTA DANCE P Worley, B Chancey (T Johnson, M Morgan)	Tim Rushlow Scream ALBUM CUT	43				
28	31	34	6	RIDING WITH PRIVATE MALONE W Newton (T Shepherd, W Newton)	David Ball Duo-tone ALBUM CUT	28	58	60	60	6	CRAZY LIFE D Malloy (K Fisher)	Rascal Flatts Lyric Street ALBUM CUT	57				
29	34	—	2	WHERE THE STARS AND STRIPES AND THE EAGLE FLY A Tippin, M Bradley, B Watson (K Beard, C Beathard, A Tippin)	Aaron Tippin Lyric Street 164059	29	59	59	59	4	I'M MOVIN' ON M Bright, M Williams (P White, D V Williams)	Jameson Clark Capitol 77665	55				
30	30	30	8	JUST LET ME BE IN LOVE B J Walker (T Martin, M Nesler, T Shapiro)	Tracy Byrd RCA 69106	30	60	58	48	9	DON'T PLAY ANY LOVE SONGS J Clark, R Stuve (J Clark, D Poythress, D Skaggs)	Various Artists No Label DOWNLOAD TRACK	58				
											AMERICA THE BEAUTIFUL J Stroud, T Brown (K L Bates, Ward)	Kenny Rogers Dreamcatcher ALBUM CUT	47				
											BEAUTIFUL (ALL THAT YOU COULD BE) B Maher, J McKel (R M Bourke, M Reed)						

Records showing an increase in detections over the previous week, regardless of chart movement. 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. Titles below the top 20 are removed from the chart after 20 weeks. Video clip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. CD Single available. DVD Single available. CD Maxi-Single available. Cassette Single available. Vinyl Maxi-Single available. Vinyl Single available. Cassette Maxi-Single available. ©2001, Billboard/BPI Communications.

OCTOBER 13  
2001

Billboard®

# Top Country Singles Sales

THIS WEEK	LAST WEEK	WKS. ON	TITLE Imprint & Number/Distributing Label	ARTIST	THIS WEEK	LAST WEEK	WKS. ON	TITLE Imprint & Number/Distributing Label	ARTIST
1	1	59	BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT Curb 73116	LeAnn Rimes	13	17	26	MATTHEW, MARK, LUKE & EARNHARDT DreamWorks 450327/Interscope	Shane Sellers
2	2	22	AUSTIN Capitol 58987/WRN	Blake Shelton	14	14	33	MRS. STEVEN RUDY/THAT'S A PLAN VFR 734758	Mark McGuinn
3	3	20	ON A NIGHT LIKE THIS Warner Bros 16751/WRN	Trick Pony	15	13	30	LOVE IS ENOUGH RCA 69034/RMG	3 Of Hearts
4	5	9	SOMETHIN' IN THE WATER Monument 79625/Sony	Jeffrey Steele	16	—	5	A ROSE IS A ROSE Mercury 172193	Meredith Edwards
5	6	81	ROCKY TOP '96 Decca 155274/MCA Nashville	The Osborne Brothers	17	18	26	SIMPLE LIFE Columbia 79541/Sony	Mary Chapin Carpenter
6	4	21	WHAT I REALLY MEANT TO SAY Capitol 58987	Cyndi Thomson	18	15	51	OKLAHOMA/WARM & FUZZY Epic 79503/Sony	Billy Gilman
7	7	54	THE WAY YOU LOVE ME Warner Bros 16818/WRN	Faith Hill	19	16	29	I WANT YOU BAD Lucky Dog/Columbia 79542/Sony	Charlie Robison
8	8	43	POUR ME Warner Bros 16816/WRN	Trick Pony	20	20	72	IT DON'T MATTER TO THE SUN/LOST IN YOU Capitol 58788	Garth Brooks as Chris Gaines
9	9	225	HOW DO I LIVE Curb 73022	LeAnn Rimes	21	21	17	TOO LAZY TO WORK, TOO NERVOUS TO STEAL Monument 79611/Sony	BR549
10	11	12	UNBROKEN BY YOU Lyric Street 164048/Hollywood	Kortney Kayle	22	25	20	I KNOW HOW THE RIVER FEELS MCA Nashville 172186	Mcalyster
11	10	26	COME A LITTLE CLOSER Warner Bros 16762/WRN	Lila McCann	23	—	1	WHERE THE STARS AND STRIPES AND THE EAGLE FLY Lyric Street 164059/Hollywood	Aaron Tippin
12	15	15	DIDN'T WE LOVE Curb 73126	Tamara Walker	24	23	49	HOW DO YOU LIKE ME NOW?? DreamWorks 450932/Interscope	Toby Keith
					25	19	34	SHE COULDN'T CHANGE ME Columbia 79540/Sony	Montgomery Gentry

Records 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), with multipl... Top selling albums compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan.



OCTOBER 13  
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		
				👑 NUMBER 1 👑							2 Weeks At Number 1				
1	1	—	2	MARTINA MCBRIDE RCA 6762/RLG (12/98/18/98)	Greatest Hits	1	39	36	36	101	GARY ALLAN ● MCA Nashville 170101 (11/98/17/98)	Smoke Rings In The Dark	9		
2	2	1	43	SOUNDTRACK ▲ Mercury 170239 (11/98/18/98)	O Brother, Where Art Thou?	1	40	35	33	48	JAMIE O'NEAL ● Mercury 170192 (11/98/17/98) ●	Shiver	14		
3	3	2	5	TOBY KEITH ● DreamWorks 450297/Interscope (12/98/18/98)	Pull My Chain	1	41	37	37	35	LEANN RIMES ● Curb 77875 (11/98/17/98)	I Need You	1		
				↙ HOT SHOT DEBUT ↘								JEFF CARSON Curb 77937 (11/98/17/98) ●	Real Life	38	
4	NEW		1	CHELY WRIGHT MCA Nashville 170210 (11/98/17/98)	Never Love You Enough	4	42	38	43	10	TRACY BYRD RCA 67009/RLG (11/98/17/98)	Ten Rounds	12		
5	4	4	23	TIM MCGRAW ▲ Curb 78711 (12/98/18/98)	Set This Circus Down	1	43	NEW	1		CHAD BROCK Warner Bros 48008/WRN (11/98/17/98)	III	44		
6	5	3	61	SOUNDTRACK ▲ Curb 78703 (11/98/17/98)	Coyote Ugly	1	44	42	39	84	PHIL VASSAR Arista Nashville 18891/RLG (10/98/16/98) ●	Phil Vassar	23		
7	7	7	53	KENNY CHESNEY ▲ BNA 67976/RLG (11/98/17/98)	Greatest Hits	1	45	43	42	21	BILLY GILMAN ● Epic 62067/Sony (11/98/17/98)	Dare To Dream	6		
8	8	6	14	LONESTAR ● BNA 67011/RLG (12/98/18/98)	I'm Already There	1	46	40	41	87	KEITH URBAN ● Capitol 97591 (10/98/16/98) ●	Keith Urban	17		
9	6	5	7	ALISON KRAUSS & UNION STATION Rounder 610495/IDJMG (11/98/17/98)	New Favorite	3	📈 GREATEST GAINER 📈				RANDY TRAVIS Warner Bros 47333/WRN (11/98/17/98)	Inspirational Journey	34		
10	9	8	71	LEE ANN WOMACK ▲ MCA Nashville 170095 (11/98/17/98)	I Hope You Dance	1	47	41	40	14	PATTY LOVELESS Epic 85651/Sony (11/98/17/98)	Mountain Soul	19		
11	10	9	45	TIM MCGRAW ▲ Curb 77978 (12/98/18/98)	Greatest Hits	1	👑 PACESETTER 👑				SOUNDTRACK Curb 78715 (12/98/18/98)			Driven	16
12	12	15	109	DIXIE CHICKS ▲ Monument 63678/Sony (12/98/18/98)	Fly	1	48	51	52	48	ANNE MURRAY ● StraightWay 20231 (11/98/19/98)	What A Wonderful World	4		
13	15	14	47	ALAN JACKSON ▲ Arista Nashville 69335/RLG (11/98/17/98)	When Somebody Loves You	1	49	47	49	102	BUDDY & JULIE MILLER Hightone 8135/Rhino (16/98/CD) ●	Buddy & Julie Miller	45		
14	11	11	24	BROOKS & DUNN ● Arista Nashville 67003/RLG (12/98/18/98)	Steers & Stripes	1	50	48	45	82	GEORGE STRAIT ▲ MCA Nashville 170100 (11/98/17/98)	Latest Greatest Straitest Hits	1		
15	14	12	9	BLAKE SHELTON Warner Bros 24731/WRN (11/98/17/98)	Blake Shelton	3	51	46	44	67	BILLY GILMAN ▲ Epic 62066/Sony (11/98/17/98)	One Voice	2		
16	13	13	9	CYNDI THOMSON Capitol 76010 (10/98/17/98)	My World	7	52	39	35	3	RICKY SKAGGS Swings Family/Lyrac Street 501003/Hollywood (11/98/17/98)	History Of The Future	35		
17	17	21	99	FAITH HILL ▲ Warner Bros 47373/WRN (12/98/18/98)	Breathe	1	53	49	48	59	RODNEY CARRINGTON Capitol 24827 (10/98/16/98) ●	Morning Wood	18		
18	18	17	8	CAROLYN DAWN JOHNSON Arista Nashville 69336 (10/98/16/98)	Room With A View	8	54	50	46	18	MARY CHAPIN CARPENTER Columbia 66178/Sony (12/98/18/98)	Time* Sex* Love*	6		
19	19	18	52	TRAVIS TRITT ● Columbia 62185/Sony (11/98/17/98)	Down The Road I Go	8	55	52	53	62	AARON TIPPIN ● Lyrac Street 18814/Hollywood (10/98/16/98)	People Like Us	5		
20	16	16	51	SARA EVANS ▲ RCA 67964/RLG (11/98/17/98)	Born To Fly	6	56	58	58	75	ROY D. MERCER Virgin 49085/Capitol (10/98/16/98)	Greatest Hits: The Best Of How Big'a Boy Are Ya?	26		
21	20	20	29	TRICK PONY Warner Bros 47927/WRN (11/98/17/98)	Trick Pony	12	57	54	51	21	MARK MCGUINN VIR 73475 (10/98/16/98) ●	Mark McGuinn	18		
22	NEW		1	VARIOUS ARTISTS Lost Highway 170239/Mercury (11/98/17/98)	Hank Williams: Timeless	22	58	60	67	4	STEVE HOLY Curb 77972 (11/98/17/98)	Blue Moon	60		
23	24	22	17	TRISHA YEARWOOD MCA Nashville 170200 (11/98/17/98)	Inside Out	1	59	53	47	5	VARIOUS ARTISTS MCA Nashville 170199 (11/98/17/98)	Earl Scruggs And Friends	41		
24	22	19	10	SOUNDTRACK Lost Highway 170221/Mercury (12/98/18/98)	Down From The Mountain	10	60	56	55	101	ALAN JACKSON ▲ Arista Nashville 18892/RLG (10/98/17/98)	Under The Influence	2		
25	23	23	100	TOBY KEITH ▲ DreamWorks 450299/Interscope (10/98/16/98)	How Do You Like Me Now?!	9	61	57	56	19	ROY D. MERCER Capitol 32515 (10/98/16/98) ●	Roy D. Mercer Vs. Yankees	24		
26	25	24	31	JESSICA ANDREWS ● DreamWorks 450248/Interscope (10/98/16/98)	Who I Am	2	62	59	54	50	DARRYL WORLEY DreamWorks 450042/Interscope (10/98/16/98) ●	Hard Rain Don't Last	33		
27	21	25	43	NICKEL CREEK Sugar Hill 3909 (16/98/CD) ●	Nickel Creek	17	63	65	62	29	DELBERT MCCLINTON New West 6024 (17/98/CD)	Nothing Personal	20		
28	27	26	6	MARK WILLIS Mercury 170209 (11/98/17/98)	Loving Every Minute	10	64	64	61	4	RANDY TRAVIS Image 744 (11/98/17/98)	Live - It Was Just A Matter Of Time	61		
29	28	27	22	TAMMY COCHRAN Epic 69736/Sony (7/98/11/98) ●	Tammy Cochran	27	65	68	64	20	CLAY WALKER Giant 24759/WRN (11/98/17/98)	Say No More	14		
30	NEW		1	SHEDAISY Lyrac Street 185021/Hollywood (18/98/CD)	The Whole Shebang - All Mixed Up	30	66	67	59	96	JEFF FOXWORTHY Warner Bros 47427/WRN (10/98/16/98)	Greatest Bits	17		
31	32	28	22	MONTGOMERY GENTRY Columbia 62167/Sony (11/98/17/98)	Carrying On	6	67	69	60	15	SOUNDTRACK Vanguard 79586 (16/98/CD)	Songcatcher	42		
32	NEW		1	VARIOUS ARTISTS Epic 61620/Sony (11/98/17/98)	Dancin' With Thunder: The Official Music Of The PBR	32	68	70	50	3	RONNIE MILSAP Virgin 42871/Capitol (11/98/17/98)	40 #1 Hits	19		
33	31	32	18	BRAD PAISLEY Arista Nashville 67006/RLG (11/98/17/98)	Part II	3	69	70	50	3	THE DERAILERS Lucky Dog/Columbia 87893/Sony (11/98/17/98)	Here Comes The Derailers	50		
34	26	10	3	ROBERT EARL KEEN Lost Highway 170198/Mercury (11/98/17/98) ●	Gravitational Forces	10	70	66	63	36	DOLLY PARTON Sugar Hill 3927 (10/98/16/98)	Little Sparrow	12		
35	29	31	34	DIAMOND RIO ● Arista Nashville 67559/RLG (11/98/17/98)	One More Day	5	71	72	70	26	TRAVIS TRITT Warner Bros 47666/WRN (10/98/16/98)	Super Hits Series Volume 2: Travis Tritt	50		
36	34	29	69	RASCAL FLATTS ● Lyrac Street 185011/Hollywood (11/98/17/98) ●	Rascal Flatts	14	72	73	70	26	CONFEDERATE RAILROAD Audum 8137 (11/98/18/98)	Unleashed	63		
37	30	30	61	JO DEE MESSINA ● Curb 77977 (11/98/17/98)	Burn	1	73	74	70	26					
38	33	34	44	CHRIS CAGLE Capitol 34170 (10/98/17/98) ●	Play It Loud	20	74	75	RE-ENTRY	4					

● 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 (Dro). ▲ Certification of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino). \* Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. 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.

OCTOBER 13  
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
		👑 NUMBER 1 👑					3 Weeks At Number 1		
1	1	LEE GREENWOOD Capitol 95568 (11/98/CD)	American Patriot	5	13	11	HANK WILLIAMS JR. ▲ Curb 77638 (5/98/3/98)	Greatest Hits, Vol. 1	382
2	2	DIXIE CHICKS ◆ Monument 68195/Sony (10/98/17/98) ●	Wide Open Spaces	192	14	14	ALAN JACKSON ▲ Arista Nashville 18801/RLG (10/98/16/98)	The Greatest Hits Collection	310
3	3	SHANIA TWAIN ◆ Mercury 536003 (12/98/18/98)	Come On Over	204	15	16	PATSY CLINE ▲ MCA Nashville 20012 (6/98/11/98)	12 Greatest Hits	751
4	4	TOBY KEITH ▲ Mercury 558962 (11/98/17/98)	Greatest Hits Volume One	148	16	7	CHARLIE DANIELS ▲ Epic 64182/Sony (5/98/9/98)	Super Hits	338
5	10	WILLIE NELSON ● Legacy/Columbia 69322/Sony (7/98/11/98)	16 Biggest Hits	160	17	20	FAITH HILL ▲ Warner Bros 46790/WRN (11/98/17/98)	Faith	180
6	6	BROOKS & DUNN ▲ Arista Nashville 18852/RLG (12/98/18/98)	The Greatest Hits Collection	211	18	18	THE JUDDS Curb 77965 (7/98/11/98)	Number One Hits	72
7	22	LEE GREENWOOD Legacy/Columbia 67572/Sony (5/98/9/98)	Super Hits	3	19	—	LEE GREENWOOD Universal Special Products 420605/Universal (6/98/CD)	God Bless The USA	1
8	8	JOHNNY CASH ● Legacy/Columbia 69739/Sony (7/98/11/98)	16 Biggest Hits	130	20	21	SHEDAISY ▲ Lyrac Street 185002/Hollywood (12/98/18/98) ●	The Whole Shebang	125
9	9	LONESTAR ▲ BNA 67762/RLG (10/98/17/98)	Lonely Grill	122	21	17	GARTH BROOKS ◆ Capitol 97424 (10/98/26/98)	Double Live	150
10	13	PATSY CLINE ▲ MCA Special Products 420265/MCA (3/98/6/98)	Heartaches	146	22	15	TRISHA YEARWOOD ▲ MCA Nashville 170011 (11/98/17/98)	(Songbook) A Collection Of Hits	179
11	5	THE CHARLIE DANIELS BAND ▲ Epic 65694/Sony (7/98/11/98)	A Decade Of Hits	581	23	23	VARIOUS ARTISTS Madacy 1326 (15/98/CD)	The Best Of Country	45
12	12	JOHN DENVER Madacy 4750 (15/98/3/98)	The Best Of John Denver	171	24	—	WILLIE NELSON ▲ Legacy/Columbia 64184/Sony (5/98/9/98)	Super Hits	337
									246

● 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 (Dro). ▲ Certification of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino). \* Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ● indicates past Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.



## Latin Notas™



by Leila Cobo

**TIME OUT:** Café Tacuba's wonderful greatest-hits compilation *Tiempo Transcurrido* (WEA Latina) comes at a time when the band is in label limbo. But relations with longtime label Warner—with whom it's no longer signed—remain so strong that the group is actively promoting the album.

"We're in negotiations," founding member **Joselo Rangel** says when asked about Tacuba's future. "But [that] sounds like we're sitting around with attorneys, even though this is a group that was born without a record deal, outside of the industry."

Rangel states categorically that Tacuba is not dissolving. Indeed, the band is involved in a series of side projects, including tracks it produced for **Los Tigres del Norte's** upcoming homage to rock and a recording with the **Kronos Quartet**.

"Now that we've done things for so many albums, we realize we can take any direction," Rangel says. "We don't know exactly what we'll do, but we want to experiment. There's a lot of interest in making music that goes beyond the industry parameters. And, well, that's what music is about."

**LEÓN'S ROAR:** With a strong, husky voice and a commanding stage presence, Puerto Rican *merenguera* and balladeer **Melina León** is one of those artists who has seen slow but deservedly steady growth. The singer's latest, *Corazón de Mujer* (Sony Discos), is now No. 8 on the *Billboard* Top Tropical/Salsa Albums chart and No. 68 on



LEÓN

the *Billboard* Top Latin Albums chart. "I'm really only beginning," says León, who played Puerto Rico's Bellas Artes theater Oct. 6. "What raised my profile was 'Cuando Una Mujer' [the single from her previous album]. People who didn't know who I was or what I looked like knew that song."

León expects to repeat the feat with her new album's title track, which she recorded in merengue and ballad versions. "I don't want to be pegged to one genre," says León, who has included

other ballads on her album. "With this album, I didn't want them to say, 'The merenguera became a balladeer to get a bigger audience.' I want to show I can sing in any genre."

León, who also writes, included one of her tracks, "Ya No Quiero Nada," on the disc and plans to pitch songs to other artists as well. She says, "I'd love to do something with **Marc Anthony**."

**FUND-RAISING NEWS:** The recording of "El Último Adiós," with proceeds to benefit the Red Cross and United Way, brought together an unprecedented number and caliber of Latin stars, including **Carlos Vives**, **Chayanne**, **Ricky Martin**, **Marc Anthony**, **Gloria Estefan**, **Yuri**, **Ricardo Montaner**, **Charlie Zaa**, **Jennifer Lopez**, and **Juan Luis Guerra**. The CD-single will be released in November and will feature four versions of the track: The original Spanish version, performed by **Gian Marco** (written by Gian Marco and **Emilio Estefan**); an English version, performed by **Jon Secada** (who wrote the English lyrics); a group Spanish version; and an instrumental version, featuring **Arturo Sandoval** and **Nestor Torres**, among others. It will sell for \$10, with the first 100,000 pressings donated by Sony. The single will be released to radio Oct. 11 during a national simulcast.

In other news, Warner/Chappell Music Publishing will sponsor a fund-raising *descarga* Oct. 9 at Miami Beach's Café Nostalgia, featuring, among others, **Willy Chirino**, **Raul Midón**, **Jorge Villamizar**, **Soraya**, **Elsten Torres** (of **Fulano**), and **Fernando Osorio**. Proceeds will go to the victims' relief fund.

One would hope that the patriotism seen here would be repeated if tragedy were to strike—as it often does—in the countries of origin of the many Latin artists who now live in the U.S.

**RITMO LATINO:** The upcoming Ritmo Latino awards, set to take place at Los Angeles' Shrine Auditorium, will be hosted by TV personalities **Gloria Calzada** and **Roberto Angelelli**. They will be joined via satellite by five other hosts in various locations, including New York City's Central Park and Miami's South Beach. Confirmed performers include **Juan Gabriel**, **Alejandra Guzmán**, **Celia Cruz** (performing with **Mariachi Sol de México**), **Azul Azul**, and **Lupillo Rivera**. In addition, Christian artists **Yuri**, **Roberto Orellana**, **Luis Enrique Espinoza**, **Oscar Medina**, and **Antonio de Jesus**—among others—will perform a song for unity and hope in light of the Sept. 11 tragedy.

## Latin America Sales See Steep Drop

BY LEILA COBO

MIAMI—Sales of recorded music in Latin America fell by 24.5% in units for the first half of 2001—more than in any other region in the world—according to midyear numbers released by the International Federation of the Phonographic Industry (IFPI).

The dramatic slide, which includes a 20.2% drop in value, reflects the region's widespread economic woes and devalued local currency, the proliferation of CD-Rs, and an unprecedented surge in piracy, as governments have lent their attention to more pressing problems. This despite steadfast support from a music industry committed to remaining active and relevant in Latin America.

"They are alarming numbers," says **Raul Vázquez**, regional director of IFPI Latin America. "If this continues, the industry will become much smaller. The first to suffer will be the local A&R programs, because labels won't be able to afford to record product."

The biggest blow of all came to Brazil, which registered a 40.6% plunge in units sold and a 36.6% drop in value. The loss makes it the world's 12th-biggest music market, down from the seventh-place position it held only a year ago.

Mexico's 10.9% drop in units sold was no less alarming. According to Vázquez, 65% of recorded music in Mexico is pirated, representing approximately \$300 million in losses for the industry.

Chile and Colombia registered a drop in unit sales of 32.6% and 32.3%, respectively. This is an especially crushing blow to Colombia, where record sales had managed to hold relatively steady in the past years, despite political and economical turmoil.

Even Argentina's reported 13.6% increase in unit sales is deceptive: Returns in the first half of 2000 were so huge that they have distorted this year's numbers.

"The market didn't grow," Vázquez says. "To date, our projection is that total sales will drop in comparison with last year."

Regardless of the individual causes for sales drops, the primary solution, Vázquez says, is the same: "Enforcement. Prosecute the pirates. Sentence them to jail time so it will serve as a deterrent for other pirates. This requires political will, because we have to work with state and municipal authorities that can ban piracy in the streets."

Vázquez has in place what he calls a "three-prong effort" that incorporates enforcement, lobbying, and communications. But the going, he acknowledges, is tough.

Brazilian record producers have become increasingly frustrated at what they perceive as government inaction, despite the recent creation of a government committee designed specifically to combat piracy.



VÁZQUEZ

"The major crisis of the Brazilian record industry nowadays is indeed a consequence of piracy," says **Marcio Goncalvez**, director of the Assn. of



Brazilian Record Producers. "The industry has already invested in combating piracy—since 1995, \$15 million has been used for this purpose. However, the industry is working alone. We

need a bigger government effort."

Chairman of Universal Music Brazil/Southern Cone **Marcelo Castello Branco** says, "It's clear that the Brazilian government has lost control over the situation."

However, the recording industry has no intention of diminishing its anti-piracy efforts.

Currently, there are active lobbying efforts being made in most major markets, as well as anti-piracy units in eight countries. At the same time, there have been major information campaigns geared toward educating the public, politicians, and law enforcement about the immediate effects of piracy, as well as its long-term erosion of musical culture.

Hopefully, the message will supersede the economic benefit of buying cheaper CDs from pirates. And even as the numbers suggest an uphill battle, Vázquez insists an impact has been made.

"The question is, What if we weren't doing what we're doing?" Vázquez says. "If the industry hadn't worked as hard, there wouldn't be an industry right now. But we need a lot more help."

## América Latina...

**In Argentina:** The Argentine Secretary of Culture has financed 13 short films shot during the latest nationwide Argentina en Vivo summer festival. Released Sept. 20 at 30 theaters around the country, the films include live performances and cameos by Mercedes Sosa, Los Fabulosos Cadillacs, Los Pericos, Fito Páez, Gustavo Cerati, Ratones Paranoicos, Memphis, and León Gieco. **MARCELO FERNÁNDEZ BITAR**

**In Brazil:** New label Biscoito Fino is debuting its first signing, singer **Maria Bethania**. Bethania's first album under the label will be produced by **José Milton**, who has worked with such artists as **Nana Caymmi**, **Fagner**, and **Emilio Santiago**, among others.

Another new label in the Brazilian market is **Fabrica Nacional de Musica (FNM)**, which will feature primarily rock acts. Created as a partnership by former major-label executives **João Paulo Mello**, **Cristina Valente**, and **Marcelo Ribeiro**, FNM will be distributed by Universal Music Brazil. FNM's first releases are *Capitão Tchaka* by *axé* group **Tchaka Bum** and *Profrentex* by pop/rock band **Professor Antena**. FNM is also releasing such international products as *Tweekend* by the **Crystal Method** and *High Visibility* by **Hellcopters**. The label is already negotiating its international catalog. **TOM GOMES**

**In Mexico:** "Amor, Amor, Amor," the classic written by **Consuelito Velásquez** and the first single from **Luis Miguel's** upcoming November release, will be the theme tune of soap opera *El Manantial* (Televisa). *El Manantial* producer **Carla Estrada** says it took months of meetings with **Luis Miguel** and manager **Alejandro Asensi** to finalize the deal. **Luis Miguel's** as-yet-untitled album will include other classics, as well as new tracks written by **Juan Carlos Calderón**.

**Los Temerarios** continues making new versions of its classic tunes with upcoming album *Baladas Rancheras*, which is to be released by the end of October. However, the album's first single will be a new track, "Si Tu Quisieras," which was written by leader **Adolfo Angel** and will be the theme song of Televisa's upcoming soap opera, *Salomé*. The group will premiere the track Oct. 20, when it plays Mexico City's Auditorio Nacional. In other **Temerarios** news, singer **Gustavo Angel** and fiancée **Priscilla Paiz** (from **Priscilla y Sus Balas de Plata**) plan to marry Dec. 28 in Monterrey, Mexico. **TERESA AGUILERA**



# Hot Latin Tracks

LAST WEEK	2 WKS. AGO	WEEKS ON	TITLE	ARTIST	PEAK POSITION
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL	
<b>NUMBER 1</b> <span style="float: right;">2 Weeks At Number 1</span>					
1	1	6	<b>SUERTE</b> S Mebarak R., T Mitchell (S Mebarak R., T Mitchell)	Shakira Epic/Sony Discos	1
2	6	10	<b>HEROE</b> M Taylor, E Iglesias, C Paucar (E Iglesias, P Barry, M Taylor, C Garcia Alonso)	Enrique Iglesias Interscope/Universal Latino	2
<b>GREATEST GAINER</b>					
3	15	22	<b>TANTITA PENA</b> K Campos (K Campos, F Rive)	Alejandro Fernandez Sony Discos	3
4	4	5	<b>COMO SE CURA UNA HERIDA</b> R Perez (R Perez, J L Piloto)	Jaci Velasquez Sony Discos	1
5	5	3	<b>NO ME CONOCES AUN</b> Palomo (F Y Quezada, A Trigo)	Palomo Disa	3
6	9	11	<b>PUEDEN DECIR</b> A Jaen (A Alfanno)	Gilberto Santa Rosa Sony Discos	6
7	2	2	<b>ME VAS A EXTRANAR</b> P Aguilar (Fato)	Pepe Aguilar Musart/Balboa	2
8	11	7	<b>CADA VEZ TE EXTRANO MAS</b> G Larraga, A Valenzuela, Q Valenzuela (M Luna)	Banda El Recodo Fonovisa	7
9	3	8	<b>AZUL</b> K Santander, A Munera, J Tobon (K Santander, G Santander)	Cristian Ariola/BMG Latin	1
10	7	1	<b>O ME VOY O TE VAS</b> B Silvestri (M A Solis)	Marco Antonio Solis Fonovisa	1
11	20	31	<b>USTED SE ME LLEVO LA VIDA</b> Rey-Nerrio (E Stefano, D Poveda)	Alexandre Pires Ariola/BMG Latin	11
12	12	23	<b>CORAZON DE MUJER</b> A Jaen (A Jaen, J L Morin, G Arenas)	Melina Leon Sony Discos	12
13	8	4	<b>COMO OLVIDAR</b> H Gatica, M Tejada (J L Piloto, G Arenas)	Olga Tanon WEA Latina	1
14	13	21	<b>CON CADA BESO</b> S George (F Dario, A Thomas)	Huey Dunbar Sony Discos	5
15	17	13	<b>DERECHO A LA VIDA</b> J Guillen (C Sanchez)	Conjunto Primavera Fonovisa	13
16	10	9	<b>EL AYUDANTE</b> P Ramirez (M E Toscano)	Vicente Fernandez Sony Discos	9
17	24	35	<b>RESUMIENDO</b> B Silvestri (R Montaner, Y Marruflo)	Ricardo Montaner WEA Latina	17
18	16	16	<b>DESPRECIADO</b> P Rivera (J Navarrete, Curiel)	Lupillo Rivera Sony Discos	11
19	27	28	<b>YO QUERIA</b> K Santander (Not Listed)	Cristian Ariola/BMG Latin	19
<b>HOT SHOT DEBUT</b>					
20		1	<b>MESIAS</b> R Arjona, A 'Coco' Pena (R Arjona)	Ricardo Arjona Sony Discos	20
21	22	26	<b>TU RECUERDO Y YO</b> P Rivera (Not Listed)	Lupillo Rivera Sony Discos	21
22	21	19	<b>LA CALANDRIA</b> Not Listed (Not Listed)	Ramon Ayala Y Jody Farias Freddie	19
23	14	12	<b>NO VALE LA PENA</b> C Cabral, Junior (J Gabriel)	Nydia Con Juan Gabriel Hollywood	9
24	19	14	<b>MI FANTASIA</b> Los Tigres Del Norte (E Negrete)	Los Tigres Del Norte Fonovisa	14
25	26	27	<b>MUERO</b> B Silvestri (A Larraga, J Mora Arriaga)	Jerry Rivera Ariola/BMG Latin	13
26	25	49	<b>COMERTE A BESOS</b> S George (S George, J L Piloto)	Frankie Negron WEA Latina	25
27	31	50	<b>TU CONVENCELA</b> E Reyes A Montalban (E Reyes A Montalban)	Ley Alejandro Mock & Roll/Lideres	27
28	46	7	<b>PENA DE AMOR</b> I Villanay (J Cabrera)	Puerto Rican Power J&N/Sony Discos	28
29	32	17	<b>LA GRAN NOCHE</b> G Felix (M Quintero Lara)	Los Tucanes De Tijuana Universal Latino	12
30	23	25	<b>BESAME</b> B Silvestri (R Montaner, J L Chacín)	Ricardo Montaner WEA Latina	4
31	39	2	<b>ESTAS QUE TE PELAS</b> R Martinez, R Munoz (M A Perez, E Reyna, Jr.)	Intocable EMI Latin	31
32	34	34	<b>CARTAS MARCADAS</b> A Mielias (E Monge)	Cuisillos De Arturo Macias Musart/Balboa	32
33	37	8	<b>QUISIERA</b> J L Guerra (J L Guerra)	Juan Luis Guerra 440 Karen/Universal Latino	33
34	44	2	<b>UNA MUJER COMO TU</b> M Morales (G Morales)	Los Rieleros Del Norte Fonovisa	34
35	28	30	<b>SI QUIERES</b> H Gutierrez, J Gutierrez (J Gabriel)	Los Tri-O Prisma/Ariola/BMG Latin	23
36	49	2	<b>SE QUE ME VA A DEJAR</b> B Silvestri (M A Solis)	Marco Antonio Solis Fonovisa	36
37	38	2	<b>IT'S OK</b> A Jay (A-Jay)	Alih Jey Universal Latino	37
38		1	<b>REENCARNACION</b> E Estefan, Jr., L Dornier (T Sodi, L P Dornier, R Rosa)	Thalia EMI Latin	38
39	43	36	<b>TE HE PROMETIDO</b> G Pizarro (H Dami)	El Original De La Sierra Z	28
40		8	<b>EL MALQUERIDO</b> Not Listed (J Gonzalez, R Lueros, W Soriano)	Los Huracanes Del Norte Fonovisa	30
41		1	<b>SEXI DANCE</b> M Azevedo (Estefan)	Paulina Rubio Universal Latino	41
42	29	24	<b>AMORCITO MIO</b> J Sebastian (J Sebastian)	Juan Sebastian Musart/Balboa	19
43	30	15	<b>YO NO SOY ESA MUJER</b> M Alvarez (E De Winder, C Toro Montoro, M Shepstone, R Siemmann)	Paulina Rubio Universal Latino	7
44	45	7	<b>TU ERES AJENA</b> Not Listed (A Villanay)	Eddy Herrera J&N/Sony Discos	34
45	41	32	<b>SERA PORQUE TE AMO</b> R Saenz Quiroz (F Oa Silva, J O Fone)	Los Tigres WEA Latina	32
46	40	40	<b>MENTIRA</b> H Gatica (B Cuevas)	La Ley WEA Rock/WEA Latina	40
47	35	29	<b>SUERTE HE TENIDO</b> Not Listed (F Meza)	Alegres De La Sierra Infinity	26
48	33	16	<b>ME LIBERE</b> Not Listed (Not Listed)	El Gran Combo Combo	11
49		1	<b>SHHH</b> A B Quintanilla III, C 'CK' Martinez (A B Quintanilla III, C Martinez, L Giraldo)	A.B. Quintanilla Y Los Kumbia Kings EMI Latin	49
50		1	<b>VAS A SUFRIR</b> Not Listed (M Pizarro)	Grupo Bryndis Disa	50

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 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 air is placed first. Records below the top 20 are removed from the chart after 26 weeks. \*Videoclip availability. ©2001, Billboard/BPI Communications, Inc.

# Latin Pop Airplay

LAST WEEK	TITLE	ARTIST	LAST WEEK	TITLE	ARTIST
		Imprint/Promotion Label			Imprint/Promotion Label
1	1	SUERTE	19	SI QUIERES	LOS TRI-O
2	2	HEROE	22	MUERO	Prisma/Ariola/BMG Latin
3	3	COMO SE CURA UNA HERIDA	23	REENCARNACION	JERRY RIVERA
4	7	USTED SE ME LLEVO LA VIDA	24	SEXI DANCE	Ariola/BMG Latin
5	18	TANTITA PENA	27	YO NO SOY ESA MUJER	THALIA
6	4	AZUL	22	MENTIRA	EMI Latin
7	5	PUEDEN DECIR	27	DIME CORAZON	PAULINA RUBIO
8	12	RESUMIENDO	28	NADA	Universal Latino
9	6	CORAZON DE MUJER	16	NO VALE LA PENA	LA LEY
10	14	YO QUERIA	30	HOY TE VAS	WEA Rock/WEA Latina
11		MESIAS	28	HIT 'EM UP STYLE (OOPS!)	AMAURY GUTIERREZ
12	9	O ME VOY O TE VAS	32	I'M REAL	Universal Latino
13	13	ME VAS A EXTRANAR	33	COMO TE EXTRANO	JENNIFER LOPEZ FEATURING JIA RULE
14	15	ABRAZAME MUY FUERTE	30	SOMBROS... NADA MAS	Epic
15	10	CON CADA BESO	35	OIME	PEDRO FERNANDEZ
16	20	TU CONVENCELA	29	FALLIN'	Mercury/Universal Latino
17	11	BESAME	26	CONTESTAME	RODIO DURCAL
18	8	COMO OLVIDAR	35	VUELVE JUNTO A MI	Ariola/BMG Latin
19	23	QUISIERA	31	CDN EL ALMA ABIERTA	NOELIA
20	21	IT'S OK	40	DOS CORAZONES... DOS HISTORIAS	Fonovisa

# Tropical/Salsa Airplay

LAST WEEK	TITLE	ARTIST	LAST WEEK	TITLE	ARTIST
		Imprint/Promotion Label			Imprint/Promotion Label
1	1	PUEDEN DECIR	21	DEJARIA TODO	JOHNNY RAY
2	2	COMO OLVIDAR	21	TU ERES MEJOR	Universal Latino
3	3	COMERTE A BESOS	23	RESUMIENDO	WILLY CHIRINO
4	10	PENA DE AMOR	16	MENTIRA	RICARDO MONTANER
5	4	SUERTE	19	FALLIN'	WEA Rock/WEA Latina
6	6	CORAZON DE MUJER	26	QUISIERA	ALICIA KEYS
7	9	TU ERES AJENA	27	I'M REAL	JUAN LUIS GUERRA 440
8	5	ME LIBERE	28	YO QUERIA	Karen/Universal Latino
9	8	CON CADA BESO	34	SERIA FACIL	LUIS FONSI
10	7	COMO SE LO EXPLICO AL CORAZON	13	OH CUANTO TE AMO	Universal Latino
11	18	MUERO	31	NADA	Club 3D
12		MESIAS	32	LA REINA DE LA PISTA	Asefa
13	24	CELOS ME PROVACA	33	LLORA ALMA MIA	ORO SOLIDO
14	11	COMO LLEGO A TU AMOR	34	HEROE	Sony Discos
15	17	AZUL	14	SAL DE AGUI	YOSKAR SARANTE
16	12	SECRETO DE AMOR	36	O EL O VO	J&N/Sony Discos
17	25	ME PASA IGUAL A MI	37	COMO SE CURA UNA HERIDA	ENRIQUE IGLESIAS
18	23	VOY A QUITARME EL ANILLO	29	DIME	InterScope/Universal Latino
19		MI TRAYECTORIA	27	LOCURAS TENGO DE TI	TONY VEGA
20	20	HIT 'EM UP STYLE (OOPS!)	26	HOY TE VAS	Universal Latino

# Regional Mexican Airplay

LAST WEEK	TITLE	ARTIST	LAST WEEK	TITLE	ARTIST
		Imprint/Promotion Label			Imprint/Promotion Label
1	1	NO ME CONOCES AUN	17	SUERTE HE TENIDO	ALEGRES DE LA SIERRA
2	2	CADA VEZ TE EXTRANO MAS	15	AMORCITO MIO	Infinity
3	4	DERECHO A LA VIDA	23	VAS A SUFRIR	JUAN SEBASTIAN
4	3	EL AYUDANTE	24	LA NINA QUIERE CERVEZA	Musart/Balboa
5	10	NO TE PODIAS QUEDAR	26	PDR BIEN DE LOS DOS	GRUPO BRYNDIS
6	13	Y LLEGASTE TU	24	AQUI ESTOY YO	Disa
7	6	DESPRECIADO	27	SITU QUISIERAS	GERMAN ROMAN Y SU BANDA REPUBLICA
8	9	LA CALANDRIA	23	NO VALE LA PENA	POLO URIAS Y SU MAQUINA NORTEÑA
9	5	ME VAS A EXTRANAR	28	POR EL AMOR DE UNA MUJER	RODELIO MARTINEZ
10	11	TU RECUERDO Y YO	30	SE QUE ME VA A DEJAR	Discos Dine
11	8	MI FANTASIA	31	Y YA OESPUES	LOS TEMERARIOS
12	16	CARTAS MARCAOAS	24	LOCO	Fonovisa
13	14	LA GRAN NOCHE	33	SUENO SU BOCA	NYDIA CON JUAN GABRIEL
14	21	UNA MUJER COMO TU	34	SHHH	Hollywood
15	18	ESTAS QUE TE PELAS	35	UNIDOS PARA AMARNOS	LA FIRMA CON RICKY MUNOZ
16	22	TANTITA PENA	30	SOLEDAD	Sony Discos
17	20	TE HE PROMETIDO	39	AMDR OE NOVELA	BANDA EL LIMON
18	27	EL MALQUERIDO	37	A PUNTO DE CAMELO	Fonovisa
19	12	O ME VOY O TE VAS	39	DOLOR CON DOLOR SE PAGA	LOS ANGELES DE CHARLIE
	19	SERA PORQUE TE AMO	40	ACOMPANAME	Discos Dine

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



OCTOBER 13  
2001

Billboard®

# Top Latin Albums

Top selling Latin albums are compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan

LAST WEEK					2 WKS AGO					WEEKS ON					ARTIST					TITLE					PEAK POSITION						
LAST WEEK					2 WKS AGO					WEEKS ON					IMPRINT & NUMBER/DISTRIBUTING LABEL					TITLE					PEAK POSITION						
<b>NUMBER 1/HOT SHOT DEBUT</b> 1 Week At Number 1																															
1					1					1					<b>GRUPO BRYNDIS</b>	<b>En El Idioma Del Amor</b>	1	42	39	55	<b>CHRISTINA AGUILERA</b>	<b>Mi Reflejo</b>	1	38	40	31	<b>RICKY MARTIN</b>	<b>La Historia</b>	1		
2	2	2	8		2	2	8			2	2	8			<b>LOS ANGELES AZULES</b>	<b>Historia Musical</b>	2	49	55	29	<b>LOS TIGRILLOS</b>	<b>Que Lo Baile Bien</b>	23	54	47	24	<b>LOS TUCANES DE TIJUANA</b>	<b>32 Corridos Lideres-Solamente Exitos</b>	12		
3	4	4	14		3	4	14			3	4	14			<b>GRUPO BRYNDIS</b>	<b>Historia Musical Romantica</b>	1	44	52	53	<b>GIPSY KINGS</b>	<b>Volare! The Very Best Of The Gipsy Kings</b>	3	39	—	2	<b>LOS TIGRILLOS</b>	<b>Fiesta Privada</b>	39		
4	3	3	7		4	3	7			4	3	7			<b>LOS TIGRES DEL NORTE</b>	<b>Uniendo Fronteras</b>	1	61	56	7	<b>FRANKIE NEGRON</b>	<b>Por Tu Placer</b>	33	53	50	75	<b>THALIA</b>	<b>Arrasando</b>	4		
5	5	1	3		5	5	1	3		5	5	1	3		<b>OZOMATLI</b>	<b>Embrace The Chaos</b>	1	50	46	11	<b>LOS CAMINANTES</b>	<b>20 Exitazos-Nuestras Canciones</b>	46	47	38	5	<b>JUAN RIVERA</b>	<b>El Abandonado</b>	29		
<b>GREATEST GAINER</b>																															
6	11	12	5		6	11	12	5		6	11	12	5		<b>JOAN SEBASTIAN</b>	<b>En Vivo: Desde La Plaza El Progreso De Guadalajara</b>	6	64	49	24	<b>EL CHICHICUILOTE</b>	<b>12 Chichicuilotazos Con Banda</b>	18	64	49	24	<b>GUARDIANES DEL AMOR</b>	<b>Lo Mejor De Guardianes Del Amor</b>	30		
7	6	5	5		7	6	5	5		7	6	5	5		<b>THALIA</b>	<b>Thalia Con Banda-Grandes Exitos</b>	2	59	66	28	<b>VARIOUS ARTISTS</b>	<b>20 Exitazos Con La Dinastia</b>	43	66	62	11	<b>EL GENERAL</b>	<b>El General Is Back</b>	14		
8	7	6	31		8	7	6	31		8	7	6	31		<b>A.B. QUINTANILLA Y LOS KUMBIA KINGS</b>	<b>Shhh!</b>	1	67	65	21	<b>LIBERACION</b>	<b>25 Aniv. Vol. I Y II</b>	30	67	65	21	<b>THE LATIN ALL STARS</b>	<b>Exitos Latinos</b>	56		
9	9	8	45		9	9	8	45		9	9	8	45		<b>ALEJANDRO FERNANDEZ</b>	<b>Origenes</b>	9	63	54	48	<b>LOS ANGELES DE CHARLIE</b>	<b>Un Sueno</b>	7	63	54	48	<b>CACHAITO LOPEZ</b>	<b>Cachaito</b>	28		
10	10	9	33		10	10	9	33		10	10	9	33		<b>VICENTE FERNANDEZ</b>	<b>Historia De Un Idolo Vol. 1</b>	1	68	26	6	<b>MELINA LEON</b>	<b>Corazon De Mujer</b>	7	68	26	6	<b>THE LATIN ALL STARS</b>	<b>Hot Latin Dance Hits</b>	62		
11	10	9	33		11	10	9	33		11	10	9	33		<b>LUPILLO RIVERA</b>	<b>Despreciado</b>	1	62	67	6	<b>LOS TRI-O</b>	<b>Siempre En Mi Mente</b>	7	62	67	6	<b>RICARDO ARJONA</b>	<b>Ricardo Arjona Vivo</b>	6		
12	8	7	66		12	8	7	66		12	8	7	66		<b>PAULINA RUBIO</b>	<b>Paulina</b>	1	70	60	15	<b>LOS RIELEROS DEL NORTE</b>	<b>Estampida Nortena</b>	71	70	60	15	<b>ALEXANDRE PIRES</b>	<b>Alexandre Pires</b>	73		
13	1	10	24		13	1	10	24		13	1	10	24		<b>RICARDO ARJONA</b>	<b>Galeria Caribe</b>	1	71	73	—	<b>LOS INVASORES DE NUEVO LEON</b>	<b>20 Exitos</b>	64	71	73	—	<b>ENRIQUE IGLESIAS</b>	<b>The Best Hits</b>	2		
14	12	13	18		14	12	13	18		14	12	13	18		<b>MARCO ANTONIO SOLIS</b>	<b>Mas De Mi Alma</b>	1	72	48	72	<b>RICARDO ARJONA</b>	<b>Ricardo Arjona Vivo</b>	6	72	48	72					
15	13	11	13		15	13	11	13		15	13	11	13		<b>PALOMO</b>	<b>Fuerza Musical</b>	9	73	73	—	<b>ALEXANDRE PIRES</b>	<b>Alexandre Pires</b>	73	73	73	—					
16	14	15	3		16	14	15	3		16	14	15	3		<b>LA LEY</b>	<b>MTV Unplugged</b>	14	74	73	—	<b>LOS INVASORES DE NUEVO LEON</b>	<b>20 Exitos</b>	64	74	73	—					
17	15	14	5		17	15	14	5		17	15	14	5		<b>LOS ORIGINALES DE SAN JUAN</b>	<b>Recado De Mi Madre</b>	9	75	73	—	<b>ENRIQUE IGLESIAS</b>	<b>The Best Hits</b>	2	75	73	—					
18	17	37	3		18	17	37	3		18	17	37	3		<b>ALICIA VILLARREAL</b>	<b>Soy Lo Prohibido</b>	7														
19	16	17	20		19	16	17	20		19	16	17	20		<b>JACI VELASQUEZ</b>	<b>Mi Corazon</b>	7														
20	22	19	12		20	22	19	12		20	22	19	12		<b>LOS TRI-O</b>	<b>Siempre En Mi Mente</b>	7														
21	21	24	27		21	21	24	27		21	21	24	27		<b>CONJUNTO PRIMAVERA</b>	<b>Ansia De Amar</b>	1														
22	19	20	10		22	19	20	10		22	19	20	10		<b>VICENTE FERNANDEZ</b>	<b>Mas Con El Numero Uno</b>	3														
23	23	21	17		23	23	21	17		23	23	21	17		<b>CRISTIAN</b>	<b>Azul</b>	2														
24	18	16	16		24	18	16	16		24	18	16	16		<b>PEPE AGUILAR</b>	<b>Lo Mejor De Nosotros</b>	10														
25	20	18	11		25	20	18	11		25	20	18	11		<b>OLGA TANON</b>	<b>Yo Por Ti</b>	4														
26	24	30	3		26	24	30	3		26	24	30	3		<b>VARIOUS ARTISTS</b>	<b>2001 Latin Grammy Nominees</b>	24														
27	25	23	28		27	25	23	28		27	25	23	28		<b>BANDA EL RECODO</b>	<b>Contigo Por Siempre...</b>	4														
28	NEW	1	28		28	NEW	1	28		28	NEW	1	28		<b>JESSIE MORALES</b>	<b>El Original De La Sierra-16 Super Exitos</b>	28														
29	33	29	15		29	33	29	15		29	33	29	15		<b>EL ORIGINAL DE LA SIERRA</b>	<b>Homenaje A Chalino Sanchez</b>	1														
30	26	22	17		30	26	22	17		30	26	22	17		<b>MANU CHAO</b>	<b>Proxima Estacion...Esperanza</b>	8														
<b>PACESETTER</b>																															
31	51	53	67		31	51	53	67		31	51	53	67		<b>JOAN SEBASTIAN</b>	<b>Secreto De Amor</b>	5														
32	34	33	23		32	34	33	23		32	34	33	23		<b>RICARDO MONTANER</b>	<b>Sueno Repetido</b>	16														
33	30	31	43		33	30	31	43		33	30	31	43		<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b>	<b>En Vivo..El Hombre Y Su Musica</b>	13														
34	28	28	12		34	28	28	12		34	28	28	12		<b>JAGUARES</b>	<b>Cuando La Sangre Galopa</b>	1														
35	29	27	8		35	29	27	8		35	29	27	8		<b>LOS TEMERARIOS</b>	<b>Joyas</b>	13														
36	36	34	12		36	36	34	12		36	36	34	12		<b>JOSE ALFREDO JIMENEZ</b>	<b>Las 100 Clasicas Vol. 1</b>	34														
37	46	57	99		37	46	57	99		37	46	57	99		<b>MARC ANTHONY</b>	<b>Desde Un Principio — From The Beginning</b>	1														
38	32	32	31		38	32	32	31		38	32	32	31		<b>INTOCABLE</b>	<b>14 Grandes Exitos</b>	15														
39	27	63	4		39	27	63	4		39	27	63	4		<b>CHUY VEGA Y LOS NUEVOS CADETES</b>	<b>Una Pagina Mas: Lo Mejor De Los 70's Y 80's</b>	27														
40	37	44	23		40	37	44	23		40	37	44	23		<b>GILBERTO SANTA ROSA</b>	<b>Intenso</b>	13														
41	NEW	1	41		41	NEW	1	41		41	NEW	1	41		<b>LOS RIELEROS DEL NORTE</b>	<b>Entrega De Amor</b>	41														
42	31	25	8		42	31	25	8		42	31	25	8		<b>GRUPO EXTERMINADOR</b>	<b>Reunion De Perrones</b>	22														
43	35	35	58		43	35	35	58		43	35	35	58		<b>AZUL AZUL</b>	<b>El Sapo</b>	3														
44	55	43	80		44	55	43	80		44	55	43	80		<b>SHAKIRA</b>	<b>MTV Unplugged</b>	1														
45	40	41	12		45	40	41	12		45	40	41	12		<b>JOSE ALFREDO JIMENEZ</b>	<b>Las 100 Clasicas Vol. 2</b>	40														
46	43	36	7		46	43	36	7		46	43	36	7		<b>JUANES</b>	<b>Fijate Bien</b>	36														
47	45	42	27		47	45	42	27		47	45	42	27		<b>SELENA</b>	<b>Live, The Last Concert—Houston, Texas February 26, 1995</b>	2														
48	41	45	45		48	41	45	45		48	41	45	45		<b>VARIOUS ARTISTS</b>	<b>Bachatahits 2001</b>	7														
49	57	58	45		49	57	58	45		49	57	58	45		<b>INTOCABLE</b>	<b>Es Para Ti</b>	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). 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 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/EMI Communications, and SoundScan, Inc.

Latin Pop Albums	Tropical/Salsa Albums	Regional Mexican Albums
<b>Ozomatli</b> EMBRACE THE CHAOS Interscope	<b>Olga Tanon</b> YO POR TI WEA Latina	<b>Grupo Bryndis</b> EN EL IDIOMA DEL AMOR Disa
<b>A.B. Quintanilla Y Los Kumbia Kings</b> SHHH! EMI Latin	<b>Marc Anthony</b> DESDE UN PRINCIPIO FROM THE BEGINNING RMM Sony Discos	<b>Los Angeles Azules</b> HISTORIA MUSICAL Disa
<b>Alejandro Fernandez</b> ORIGENES Sony Discos	<b>Gilberto Santa Rosa</b> INTENSO Sony Discos	<b>Grupo Bryndis</b> HISTORIA MUSICAL ROMANTICA Disa
<b>Paulina Rubio</b> PAULINA Universal Latino	<b>Various Artists</b> BACHATAHITS 2001 J&N/Sony Discos	<b>Los Tigres Del Norte</b> UNIENDO FRONTERAS Fonovisa
<b>Ricardo Arjona</b> GALERIA CARIBE Sony Discos	<b>Frankie Negron</b> PORTU PLACER WEA/Arbore/WEA Latina	<b>Joan Sebastian</b> EN VIVO DESDE LA PLAZA EL PROGRESO DE GUADALAJARA Musart/Balboa
<b>Marc Antonio Solis</b> MAS DE MI ALMA Fonovisa	<b>El General</b> EL GENERAL IS BACK Mock &	



With a string of commercially successful and critically acclaimed Banda el Recodo albums to their name, producers Omar and Adolfo Valenzuela—twins who are natives of Sinaloa, Mexico (the birthplace of *banda*) and who graduated from the University of Southern California's music school—had already altered the *banda* landscape. More accolades have come with Carmen Jara's Latin Grammy-nominated album and, more recently, with Thalía's *Con Banda Grandes Exitos*, the pop diva's first foray into *banda*.

**You've produced acts like El General. Why the switch to *banda*?**

Adolfo: The thing is, Banda el Recodo suddenly called us to work with them, and their sales jumped. People started asking, "Who's doing their albums that they're selling so well now?" That was a factor. And the whole *banda* movement grew with El Recodo. We're from Sinaloa, so the music is part of our roots.

**Are you trying to create a new sound or refine the *banda* sound?**

Omar: We're trying to internationalize the genre and create a movement so *banda* is popular not only for the masses but for all types of people. And it's working. Now you even see pop artists trying to crossover into regional and *grupero* music, going in the opposite direction of pop. In a way, we've tried to pay more attention to

## Brothers Of Banda

### 6 Questions



VALENZUELA BROTHERS

regional Mexican music that maybe wasn't paid to it before. We put a lot of time in the studio, and we've learned how to really tune the *banda*, which maybe wasn't really done.

**Non-connoisseurs tend to think all *banda* is alike, yet each of your albums is different, depending on the artist.**

Adolfo: An album must bear the personality of the singer or the group. Carmen Jara, for example, is a woman with a very strong character, and her temperament is reflected completely in her album and in everything she

does. So we included songs to cut your veins to.

**What is your work process?**

Adolfo: We do almost everything together, from choosing the songs to arranging to writing.

**When did you start to see a change in people's attitude toward *banda*?**

Adolfo: Remember when *quebradita* was fashionable? People thought that was *banda*. That was techno *banda*, which uses electronic instruments. But the typical *banda sinaloense* has existed forever. Now the *quebradita* has disappeared, but the essence of *banda* remains. Those bands that remain are the best ones and the ones who continued to renovate their sound. Artists like Thalía and Azul Azul have seen the musical potential of the genre.

**What are your immediate plans?**

Omar: We created an independent label. It's called Twins. It'll carry regional artists who are played both here and in Mexico. But it's not only *banda*. We already have other interesting projects for 2002, and we'll be doing pop music with our sound. We're also releasing an album, *The Twins*. We'll sing our own material, and obviously, we'll incorporate all our musical influences, from jazz to salsa, and we'll record it in several languages to release worldwide.

LEILA COBO

## Jazz Notes

by Steve Graybow



**RONNY RETURNS:** In the seemingly long-ago era when jazz and rap were just beginning to discover their common ground, guitarist **Ronny Jordan's** 1992 release *The Antidote* (4th & B'way) drew unmistakable parallels between the seemingly disparate genres, and in the process helped kick-start the movement that would be dubbed "acid jazz." While Jordan's subsequent releases would vacillate between smooth jazz and R&B sounds, *Off the*



JORDAN

*Record* (Oct. 10), his sophomore date for Blue Note, makes good on the promise of *The Antidote*, combining deep soul-jazz grooves with contemporary urban production values.

While Jordan hopes that jazz fans will appreciate the drum loops, rap elements, and R&B vocals that inform much of *Off the Record*, his goal is for young music fans to be drawn to the album and to discover jazz in the process. "When I put out *The Antidote*, a lot of young people whose musical tastes did not go beyond the usual MTV suspects told me that they learned about jazz from listening to the record," Jordan says. "A girl came up to me in Paris holding a copy of (Miles Davis') *Kind of Blue* and told me she had never owned a jazz album but bought this one because she heard me urging people to buy it. I feel like I am spoon-feeding them jazz, and that in time they will learn to appreciate masters like **Charlie Parker** and **Grant Green**."

*Off the Record*, Jordan says, was meant to sound "darker" than its smooth-jazz predecessor, 1999's *A Brighter Day*. "When you say something is 'off the record,' that means it is a bit private, maybe somewhat risqué," he says. "The album has a club vibe—very underground and against the conventional." That aesthetic is felt strongly on the kindred tracks "On the Record" and "Off the Record," which last nine and six minutes, respectively, and feature Jordan's warm, liquid lines and improvised melodies pitted against danceable hip-hop-inflected rhythm tracks.

One song in particular has taken on new meaning for Jordan since he recorded it earlier this year. "Keep Your

Head Up"—with its positive lyrical bent and vocals by the guitarist's sister, Fay Simpson—debuted last year at New York City retailer J&R Music World's annual Jazz Fest, held just blocks from the site of the Sept. 11 World Trade Center tragedy. "In light of what happened there," says the London-born Jordan, who currently resides in New York, "this song has become very special to me, because it has taken on a new significance in my life."

**MELODY MAN:** In 1994, keyboard player **Jeff Lorber** invited a young saxophonist named **Paul Taylor** to play with him at the Catalina Island Jazz Trax Festival. The two reunited for the first time this year, when Lorber produced several tracks on Taylor's *Hypnotic* (Peak/Concord, Sept. 25), moving the saxophonist further toward the urban pop direction hinted at on last year's *Undercover*. "Hypnotic touches on a more R&B-oriented sound that I hope to explore in the future," Taylor says. "Maybe this album will appeal to younger listeners, because it has more of that contemporary urban feel."

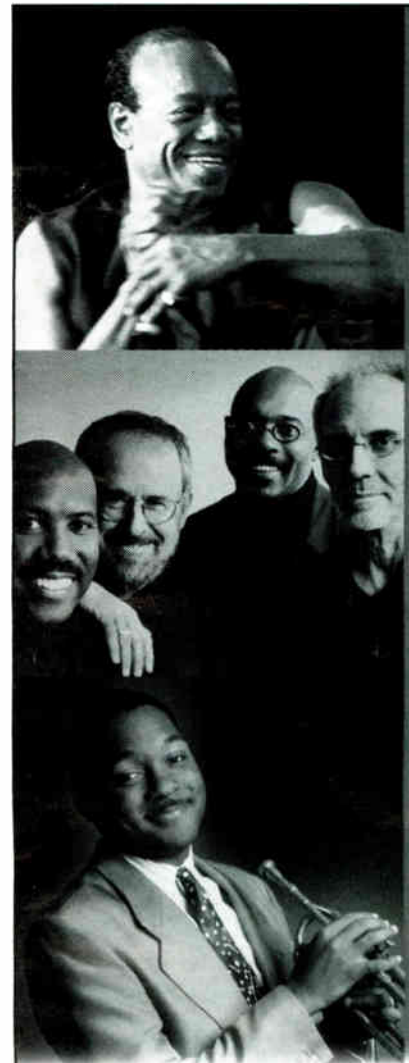
Featured prominently on *Hypnotic* are the overdubbed saxophone harmonies that have become Taylor's calling card. "It is difficult to know just how much doubling to do on one rec-



TAYLOR

ord, because it is such a distinctive sound that it is easy to overdo it," says the saxophonist, who grew up listening to **Grover Washington Jr.**, **Michael Brecker**, and **Ronnie Laws**. "Those guys played a lot of great melodies," he says, "but they also remembered to get the improvisation in there. That's a perfect balance that I always strive for."

**NOTEWORTHY:** Pianist **Satoko Fujii** releases two projects Oct. 2: *Vulcan* on Libra Records and *Junction* on Ewe Records. The first is a fusion-oriented quartet date, while the second is a trio date and her fourth to feature bassist **Mark Dresser** and drummer **Jim Black**... **The Herbie Nichols Project**, a collective led by pianist **Frank Kimbrough** and bassist **Ben Allison**, releases *Strange City* Oct. 2 on Palmetto. The set features material written but never recorded by the late Nichols.



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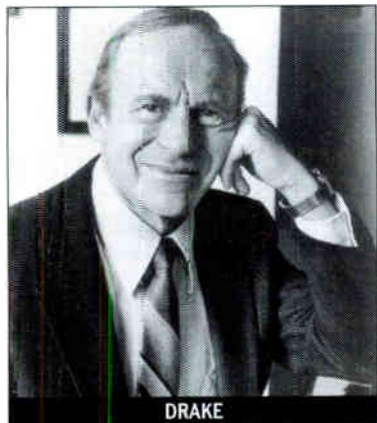
## Words & Music™



by Jim Bessman

**BRILL BUILDING BLUES:** A&E Network's recent "Biography" documentary *Hitmakers: The Teens Who Stole Pop Music* (Billboard, Aug. 25) wonderfully depicted the fertile midtown Manhattan songwriting scene of the early '60s. But an understandably melancholic **Ervin Drake** points out that the story of the "pre-Brill Building era" Brill Building was left untold.

"I was still in my 30s when the pop music 'holocaust' struck," says the now 82-year-old compos-



DRAKE

er/lyricist who was involved in making such pop hits as "It Was a Very Good Year," "I Believe (For Every Drop of Rain)," "Perdido," "Quando Quando Quando," "One God," "Good Morning Heartache," and "Al Di La," as well as the hit Broadway musical version of **Budd Schulberg's** novel *What Makes Sammy Run?*

"Rock'n'roll wiped out me and my colleagues **Carl Sigman**, **Mitchell Parish**, **Dave Mann**, **Sammy Cahn**, **Jimmy Van Heusen**, and **Johnny Mercer**," Drake sniffs. "When guys like **Don Kirshner** were spinning their new rhythms and tunes, they did not want us old-timers. Though Sammy and Jimmy had [**Frank Sinatra**] still going for them, they had no great field of artists—**Perry Como**, **Dinah Shore**, **Jo Stafford**, **Frankie Laine**, **Vic Damone**, **Peggy Lee**, **Andy Williams**, etc.—to launch their new hits. And now the **Leibers**, **Stollers**, and **Greenwiches** pine for their good old days before rap and hip-hop."

Drake, of course, is referring to the likes of **Jerry Leiber**, **Mike Stoller**, and **Ellie Greenwich**, the Brill Building's rock'n'roll songwriters of the '60s. Drake and his cohorts, however, inhabited the

Brill in the '40s and '50s, when it was closer to the Tin Pan Alley era of traditional pop tunesmithing. Yet he tempers his sentimental yearning for the long-supplanted "good music" of yesteryear with the grateful appreciation that his songs, at least, have survived ever-changing trends.

"**Phil Ramone** came up to me at the Songwriters Hall of Fame dinner—I'm vice chairman—and said he produced a great new version of 'Good Morning Heartache' for **Tony Bennett's** new album," Drake says, referring to Bennett's forthcoming duet set *Playin' With My Friends: Bennett Sings the Blues*. The new interpretation of the **Billie Holiday** hit, which Drake co-wrote with **Irene Higginbotham**, pairs Bennett with **Sheryl Crow**; interestingly, it was recorded previously by Bennett on his 1996 *On Holiday* tribute, as well as by Crow for an AT&T premium disc. Generation gap aside, both vocalists are tops with Drake.

"Some singers are limited to their time and the kind of songs they do, but I'm just amazed by Sheryl Crow," Drake says. "She sings from inside—right out of her viscera, for Chrissakes. She understands. She really feels it, you see. Tony, of course, is from that era, but she's a young woman—with what's commonly called talent. Talent explains everything."

"One God," which Drake co-wrote with **James Shirl**, is also getting a fresh treatment. Drake has been informed that **Barbra Streisand** has cut it for her next album, having covered "I Believe" on her 1997 *Higher Ground* and 2000's *Timeless: Love in Concert* albums (**LeAnn Rimes** also included it on her 1997 album *You Light Up My Life*).

"**Patti Page** had a TV show in the mid-'50s, and I was the associate producer and head writer," Drake recalls. "One guest was a very young **Johnny Mathis**, who recorded it [on his 1958 inspirational album *Good Night, Dear Lord*]. But **Mahalia Jackson** recorded it, too—though the way she sang it, it sounded like 'One Gaw.'"

The ever-active Drake says he's currently working with Schulberg on a *Sammy* remake, as well as writing new songs on piano and computer at home in Great Neck, N.Y., for Lindabet Music (ASCAP).

## 'Warrior' Enters Musical Arena

### Marcus Hummon's Third Play Tells Story Of Jim Thorpe

BY DEBORAH EVANS PRICE

NASHVILLE—Unlike most Music Row songwriters—for whom the country music charts are the culmination of all creative endeavors—Marcus Hummon has multiple outlets for his muse.

Besides either writing or co-writing such hits as Wynonna's "Only Love," Tim McGraw's "One of These Days," and Dixie Chicks' "Ready to Run" and "Cowboy Take Me Away," as well as Sara Evans' Country Music Assn. award-nominated hit "Born to Run," Hummon is himself a recording artist, playwright, songwriter, and screenwriter. His third play, *Warrior: An American Tragedy*, is being staged through Oct. 7 by the Actor's Bridge Ensemble at the Country Music Hall of Fame's Ford Theater.

Hummon says he began writing musicals "to be more expressive—to get into some subjects, characters, and feelings you can't necessarily get in the three minutes of a song."

*Warrior* is based on the life of legendary athlete Jim Thorpe. "His story reads like a Greek tragedy," notes Hummon, who, like Thorpe, is a football enthusiast. "It's just such a beautiful, powerful story in itself."

While at the Carlisle Indian Industrial School in Pennsylvania, Thorpe first emerged as a track athlete—but soon mastered every sport. "At the Olympic games in 1912, he comes out of nowhere and wins the pentathlon and decathlon in three successive days by the greatest margin ever in the history of the games," Hummon says. "This is at a time when American Indians were not actually citizens. One of the many ironies of the story is that as he becomes the most famous athlete in the world, he is not, in fact, an American citizen."

Thorpe returned for a record-breaking season at Carlisle, but according to Hummon, when it was discovered that he had played minor-league baseball, "he was sacrificed on the altar of the amateur-vs.-professional issue by the International Olympic Committee [and] had to give back all his awards. He was really humiliated, and part of the worst humiliation was [that] he was made to sign an apology to the American public."

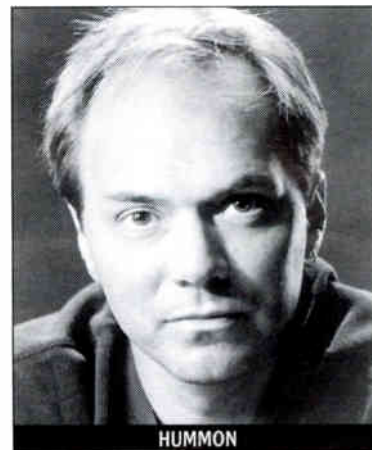
But Thorpe went on to play pro baseball and football, becoming the first president of the organization that would become the National Football League. After his sports career ended, Thorpe took a series of odd jobs, battled alcoholism, and died in poverty in 1953. Despite public calls to return his Olympic medals during his lifetime, Thorpe's medals weren't returned to his family until 1982.

Hummon recounts Thorpe's tragic story through music and narrative

that perfectly captures the spirit of the flawed American hero. In the title role, Mark Luna delivers such powerful Hummon compositions as "My America Is Gone," "Easy to Fall, Hard to Rise," and "I'm Leaving Your Town."

Hummon wrote all the songs for *Warrior*, co-writing one tune, "Forty-Nine to Nothin'," with his father, John Hummon, and Jack Packard. The play follows his *American Duet* and *Francis of Guernica*, both of which have been previously staged by the Actor's Bridge Ensemble.

"They are different, but I'd like to think that they all entail a kind of spiritual center," Hummon says. "They are all, to some degree, trying to tell stories which are about the human spirit and its resiliency and



HUMMON

toughness. They are all stories which are told with some humor and, hopefully, poignancy."

Hummon says recent events "brought some of the themes [of *Warrior*] more to the surface. The opening song, 'My America Is Gone,' is talking about the loss of innocence, and in a lot of ways, that is what this

play is about—not only the loss of innocence, but what you do with it when it's gone."

*Francis* will be staged next February by the Tennessee Repertory Company. There are also discussions about bringing Hummon's plays to New York City and other markets. Hummon, who has been with BMG Publishing for 12 years, has recorded cast albums from *American Duet* and *Warrior*, which are being issued on the Nashville-based Velvet Armadillo label. He plans to record a cast album from *Francis* next year.

Hummon, who previously recorded for Sony, has also formed a new group, Raphael, with former Big Country member Stuart Adamson. The band's debut CD, *Supernatural*, is already out in Europe on Track Records and will be released soon on Nashvillian Billy Block's Western Beat label. Hummon is also co-writing a screenplay with author Alice Randall (*The Wind Done Gone*) about Nashville songwriters.

Hummon is continuing to write country songs. He co-wrote Columbia artist Robin English's recently released debut single, "Girl in Love," and penned the next Chely Wright single, "Jezebel." Other recent co-writing projects have involved members of Rascal Flatts, Sheldaisy's Kristyn Osborn, and Dixie Chicks' Martie Seidel.

"It is a different mind-set, but not an entirely different mind-set," Hummon says of writing for theater as opposed to radio. "The main difference is in having a sense of character: I'm intimate with these characters, so it's not as if someone simply sends me some script and says, 'Now try to find an emotional beat here, a pulse, and hit it.'"



**Gleason Award Winners.** Gary Giddins' *Bing Crosby: A Pocketful of Dreams—The Early Years 1903-1940* took first-place honors at the 12th annual Ralph J. Gleason Music Book Awards, sponsored by *Rolling Stone*, BMI, and New York University. Second and third place went, respectively, to Richard D. Smith's *Can't You Hear Me Callin': The Life of Bill Monroe, the Father of Bluegrass* and the Neville Brothers' autobiography *The Brothers*, by Art, Aaron, Charles, and Cyril Neville with David Ritz. Pictured, from left, are Gleason committee member Holly George-Warren, Ritz, BMI president/CEO Frances Preston, Smith, Giddins, and *Spin* magazine editor/Gleason committee member Alan Light.



## Stars Unite For Benefit Remakes

### Avatar, Record Plant Host Sessions Filmed By Spike Lee

BY CHRISTOPHER WALSH

NEW YORK—Two of the nation's premier recording facilities, Avatar Studios here and Record Plant in Los Angeles, were utilized on the weekend of Sept. 22-23 for the rerecording of the song "We Are Family," in response to the terrorist attacks on New York City and Washington, D.C.

The project, to benefit charities that will address the immense loss of life Sept. 11, was led by producer/songwriter Nile Rodgers, who co-wrote "We Are Family" for Sister Sledge's 1979 album of the same name.

On Sept. 22, more than 90 recording artists and celebrities participated at Avatar, including Darius Rucker, Dionne Warwick, Patti LaBelle, Diana Ross, Roberta Flack, Eartha Kitt, Fred Schneider, Sister Sledge, Deborah Gibson, Ashford & Simpson, Phoebe Snow, Steven Van Zandt, and Bernadette Peters. Avatar's Studio A, a renowned, 48-foot-by-52-foot tracking room with a 35-foot-high ceiling at its highest point, was used to record the singers, while director Spike Lee documented the

event. Richard Hilton recorded the project in Studio A's control room, based around a Neve 8068 console.

"Studio B live room was being used for guests to look at the live



More than 90 recording artists and celebrities gathered in Studio A at Avatar Studios for the re-recording of "We Are Family," produced by Nile Rodgers.

feed from A," explains Avatar president Kirk Imamura, "and the control room was being used for another documentary for VH1, for interviews with the people involved."

The following day, members of Limp Bizkit and Orgy joined the Pointer Sisters, All-4-One, Denise Williams, Jackson Browne, Sophie B. Hawkins, Taylor Dayne, Carmen Electra, David Hasselhoff, Queen Latifah, Montel Williams, Lisa Leslie of the Los Angeles Sparks, and others at Record Plant to record their own contribution to the track.

Record Plant's Studio 1, known as SSL 1 because of the Solid State Logic 8096 G+ console housed within (Record Plant is an all-SSL facility), was the site of the West Coast

"We Are Family" session, reports Record Plant president Rose Mann. Here, Hilton was joined by engineer Ed Cherney. Lee filmed the Record Plant session as well.

On the same weekend, Mann says, Record Plant was hosting a session for the Artists Against AIDS

Worldwide project, involving a remake of Marvin Gaye's "What's Going On." Engineer/producer Terry Date oversaw this session—which included U2 vocalist Bono recorded remotely via EDNet—in SSL 1 and SSL 4, Mann reports. "It was insane doing both of those at the same time," Mann says. "But it's sure given everybody a look at what's going on in life."

Imamura adds, "It worked out great. Despite a large number of people, we were able to accommodate. We were very honored to be involved in a project like that."

## Studio Monitor

by Christopher Walsh



**TIME TO STAND UP:** Three weeks after the terrorist attacks, New York City has returned to a remarkable degree of normalcy. Still, the ripple effect from "ground zero" to the entire country is being felt in the pro audio community.

Most profoundly affected was the 111th Audio Engineering Society (AES) Convention, originally set for Sept. 21-24 at the Jacob Javits Convention Center, now rescheduled for Nov. 30-Dec. 3. One concern some manufacturers point to is the close proximity between the new dates and the National Assn. of Music Merchants Convention, held in January in Anaheim, Calif.

Many pro audio manufacturers regularly exhibit at both events; this year, some are reluctant to attend both. But despite that, as well as the fear many people feel concerning travel, the prevailing view among the majority in the pro audio community is that supporting the industry and the convention's host city is paramount.

"The AES is a convention for end-users and people interested in communicating with the manufacturers and integrators who make this stuff work," says David Malekpour, president of Professional Audio Design, a sales, design, and technical services provider based in Rockland, Mass. "Every year, what we get from those shows is a connectivity with a client about a project that would never happen over the phone or through advertisements [and] that allows us to build on some business. Often, the business we're doing over the course of the year was generated at the show, even though that was six, eight months, a year ago. We're finishing projects now that we took on from AES '99. It's that intrinsic to our business."

"I was planning on coming," adds Russ Berger of the Dallas-based Russ Berger Design Group. "I was not going to be kept away. New York needs the money, and it's time to stand up."

For Oxford, England-based manufacturer Solid State Logic—always a sizable presence at the AES—the transport of people and hardware to the convention is a considerable undertaking. The company is optimistic, explains president Rick Plushner, but is watching developments in the U.S. and around the globe. "Right now," he notes, "we're planning on doing the show. But we also have our eyes and ears open as to what is shaping up out of it all. I hope that people fly more regularly

again and that we can expect there to be reasonable attendance."

"Most likely, if the event is on, I'll be there," says Jeff Greenberg, CEO of the Village, a multi-room recording facility in Los Angeles. "We are having an exciting SPARS [Society of Professional Audio Recording Services] panel on business—



MALEKPOUR

SPARS has got a higher profile now, it's much more alive in Los Angeles—and we are going to have meetings that will coincide with the AES. Also, I support the TEC [Technical Excellence & Creativity] Awards. If the event happens, I'm going to be there."

With air travel suspended, sessions were lost in the nation's other recording centers, notably Nashville and Los Angeles. Michael Koreiba of Sound Stage Studios in Nashville reports that three clients set to arrive from New York were unable to travel during the week of Sept. 10, resulting in at least \$10,000 worth of sessions lost. "Most of that was rescheduled," he adds, "but that doesn't help the week we had to cancel. It just threw us for a loop—you don't realize the trickle-down effect." Two representatives from Sound Stage were scheduled to attend AES. Now, says Koreiba, they are undecided.

"Our industry has already taken enough shots," Malekpour says, "between the mergers and acquisitions at the record company level and the grayness of the entire delivery system because of Napster and other online pirating. As an industry, it's very important for the manufacturers and supporters to band together and say 'This is an important show and an important way for us as a community to share time, technology, and information.' We're going to fully support the dates they have assigned. I'd reach out to everyone else and say the same thing."

OCTOBER 13 2001 **Billboard**

## Production Credits

### BILLBOARD'S NO. 1 SINGLES (OCTOBER 6, 2001)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE/MAXI-SINGLES	MODERN ROCK
<b>TITLE</b> Artist/ Producer (Label)	<b>FALLIN'</b> Alicia Keys/ A. Keys (J)	<b>DIFFERENCES</b> Ginuwine/ T. Oliver (Epic)	<b>WHAT I REALLY MEANT TO SAY</b> Cyndi Thomson/ P. Worley, T.L. James (Capitol Nashville)	<b>WHERE THE PARTY AT</b> Jagged Edge featuring Nelly/ J. Oupri, B.M. Cox (So So Def/Columbia)	<b>HOW YOU REMIND ME</b> Nickelback/ R. Parashar, Nickelback (Roadrunner)
<b>RECORDING STUDIO(S)</b> (Location) Engineer(s)	<b>KRUCIALKEYS</b> (New York) Kerry "Krucial" Brothers	<b>LOBO</b> (Deer Park, NY) Manelich Sotolongo, Peter Wade Kusch	<b>THE MONEY PIT LOUD</b> (Nashville, TN) Julian King	<b>SOUTHSIDE</b> (Atlanta, GA) Brian Frye	<b>GREENHOUSE</b> (Burnaby, British Columbia) Joey Moi
<b>CONSOLE(S)/ DAW(S)</b>	Mackie 32-8	SSL 9000 J	Trident Series 80	SSL 4064 G+	SSL 4048 E/G
<b>RECORDER(S)</b>	Tascam DA-88	Pro Tools	Sony 3348	Sony TCM 3348 HR	Pro Tools
<b>RECORDING MEDIUM</b>	Quantegy D48	Pro Tools	Quantegy 467, Sony 1460 A	BASF 931	Pro Tools
<b>MIX DOWN STUDIO(S)</b> (Location) Engineer(s)	<b>ELECTRIC LADY</b> (New York) Russell Elevado	<b>SONY</b> (New York) Jean-Marie Horvat	<b>LOUD</b> (Nashville) Clarke Schleicher	<b>SOUTHSIDE</b> (Atlanta, GA) Phil Tan, Jermaine Oupri	<b>ARMOURY</b> (Vancouver, British Columbia) Randy Staub
<b>CONSOLE(S)/DAW(S)</b>	SSL 9000 J	SSL 9000 J/ Pro Tools	Sony Oxford OXS-R3	SSL 4063 G+	SSL 4072 G+
<b>RECORDER(S)</b>	Studer A820	Studer A820	Sony 3348	Panasonic SV3800	Sony 3348, Tascam DA-88
<b>MIX DOWN MEDIUM</b>	BASF 900	BASF 900	Quantegy GP9 1/2"	BASF DAT	Pro Tools, Quantegy D48
<b>MASTERING</b> (Location) Engineer	<b>HIT FACTORY</b> (New York) Herb Powers, Jr.	<b>SONY</b> (New York) Vlad The Impaler	<b>GEORGETOWN</b> (Nashville) Denny Purcell	<b>MARCUSSEN</b> (Hollywood, CA) Stephen Marcussen	<b>STERLING SOUND</b> (New York) George Marino
<b>CD/CASSETTE MANUFACTURER</b>	BMG	SONY	EMD	SONY	UNI

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## South Africa Sees Report As Blueprint For Continent

BY DIANE COETZER

JOHANNESBURG—A long-awaited report by the government-appointed Music Industry Task Team (MITT) has been hailed by leading members of the South African music industry as a possible blueprint for turning around the fortunes of the business throughout the African continent.

The newly published report comes from an 11-person team of music industry professionals and government advisors appointed last year by Department of Arts, Culture, Science, and Technology Minister Ben Ngubane to find ways of taking the South African music industry into the new millennium. Ngubane launched the initiative in response to highly vocal pressure from local musicians.

According to figures from the International Federation of the Phonographic Industry, South Africa is the largest music market on the African continent, with shipments at a retail value of \$150.4 million in 2000—although sales have been declining in unit and dollar terms over the past three years. In the first six months of



this year, shipments fell 14.5% in value—compared with the first six months of 2000—to \$51.6 million, despite a 0.6% rise in unit sales.

### A MIRACLE INDUSTRY?

The report's suggestions range from introducing broadcast performance royalties and boosting anti-piracy measures to improving artist/label relations. BMG South Africa's Johannesburg-based managing director Keith Lister declares that if all the MITT recommendations are acted upon, "we'll turn this business around and make music South Africa's miracle industry."

Lister adds that South Africa could then "serve as a model for the many other African countries that are also seeking to turn the musical creativity and brilliance that abounds across the continent into a genuine and sustainable industry."

Indeed, the MITT report calls music one of the country's "most significant cultural industries." But, it adds, "like any South African industry, [music] is infused with the legacy of apartheid's

political economy." As a result of indigenous culture having been "actively suppressed" by the former regime, the report claims that 80% of the music sold in South Africa still comes from international acts.

Rectifying that situation will mean significant changes. Among the report's strongest recommendations is the immediate implementation of a performers' royalty on broadcast music. Its current absence, the report claims, "is one of the key obstacles to the development of local music and the music industry."

The report calls on the minister of trade and industry to appoint a permanent copyright tribunal, which would arbitrate negotiations between broadcaster and producers/performers to set the royalty rate. A new collecting society would be established to administer that so-called "needle-time" performers' royalty.

South African radio stations already operate under a government-imposed quota system, dictating that 20% of all music broadcast must be of domestic origin. The team calls for that quota to be raised to at least 50% and for increased monitoring/enforcement of quotas.

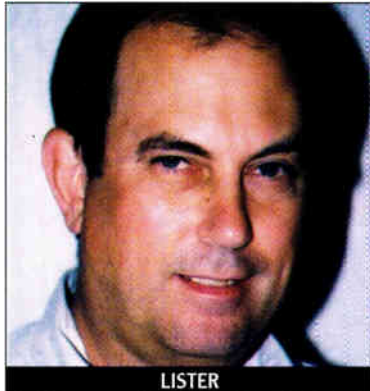
Performers and managers have welcomed the report's focus on artists' rights and local content issues. Kerry Freidman, manager of local acts Tananas and Jabu Khanyile & Bayete, says there is "a desperate need to increase the local content quota." He adds, "South Africa's print media has completely endorsed homegrown music, but there is little cohesion between print and radio. Artists need airplay to sell, which in turn attracts international deals and motivates the record company to invest in vital tools like videos."

Other key recommendations include: South Africa acceding to the World Intellectual Property Organization's World Copyright Treaty and World Performances and Phonograms Treaty; the implementation of an anti-piracy "banderole" system (affixing a government approval seal to legitimate product); and introducing a blank-tape levy.

### ARTIST/LABEL RELATIONSHIPS

Much of the report deals with artist/label relationships. It recommends that labels body the Recording Industry of South Africa and the Musicians Union of South Africa should develop minimum standards for contracts and that renegotiation of contracts between artists and labels/music publishers should be possible. The position and accountability of collecting societies—plus broader issues such as tax incentives for the arts—are also covered.

Lister, himself a member of MITT, says, "It has taken the government



LISTER

nearly 7½ years since our first democratic election in April 1994 to put forward a blueprint for the rebirth of the South African music industry." Although he suggests that "the harm done to our industry during this long period of inaction can never be compensated for," he adds that the report "reflects all the key elements advocated by the music industry over many years."

## Matsumura Aims To Renew Nippon Columbia

### Incoming President/CEO Will Concentrate On Developing Hitmaking Acts

BY STEVE McCLURE

TOKYO—Former BMG Funhouse music director/executive VP Katsumi "Jack" Matsumura faces the challenge of bringing new musical talent to Japan's oldest label in his new role as president/CEO of Nippon Columbia.

Matsumura left BMG Funhouse Sept. 30 and was appointed to the new post Oct. 2, replacing outgoing president Tadahiko Shinohara.

"It's a unique opportunity," Matsumura says. "Nippon Columbia has a vast catalog and covers all demographics." His priority, he says, is to find and develop new, hitmaking acts—an area in which the label has failed for several years. Matsumura will also have to deal with staff layoffs and restructuring in an effort to put the loss-heavy label back into the black.

Prior to joining BMG in 1996, Matsumura held a series of executive positions at Sony Music Entertainment (Japan). He is not the first member of his family to serve as an executive at Nippon Columbia: His paternal grandfather was on the company's board of directors when it was founded (as Nippon Chiku Onkai) in 1910.

Nippon Columbia's mounting losses led parent firm Hitachi to sell the bulk of its shares in the company this May to New York City-based investment firm Ripplewood, which named former BMG Entertainment CEO Strauss Zelnick chairman of the label and split off hardware division Denon as a separate company. Ripplewood and Hitachi now

Lister's confidence in the report is echoed by Rose Katz, GM of the privately funded Music Industry Development Initiative Trust, which offers musicians education and advice on music industry practices. "If the recommendations made by the MITT report were implemented over the next few years," she comments, "confidence and pride in our music would be achieved—a foundation [for] a strong local industry."

Broadcasters are less enthusiastic—even those committed to high levels of local content, like urban youth radio station YFM/Johannesburg, which currently plays around 40% domestic music. "We are sympathetic to the plight of South African musicians," YFM executive director Dirk Hartford says. "However, a relatively small number of radio stations in the country make a profit. A station like Highveld Stereo [in Johannesburg] is hugely profitable, yet its adult contemporary format means it probably just makes

the 20% local content quota. [So] most 'needle-time' royalties paid by the station will move out of the country—and this is the problem. Issues over who will really benefit mean more attention needs to be paid to this issue."

### IMPLEMENTATION OBSTACLES

Lister concedes the difficulties of getting the report's recommendations implemented. He suggests that various associated industries, from broadcasting and advertising to retail and venue operators, as well as other government departments, may place stumbling blocks in the path of the process.

"Considering all the potential forces against implementation of different elements of the report," Lister concludes, "there is every prospect that the blueprint will gather dust—not momentum—if we don't sustain an aggressive campaign for the [government] adoption of the report as a whole and for the speedy and comprehensive implementation of all its key elements."



MATSUMURA, LEFT, AND ZELNICK

have stakes of 41.7% and 27.5%, respectively, in Nippon Columbia. The deal raised some 16 billion yen (\$133 million) for the label's "revitalization." Nippon Columbia had a 3.3% market share in the first six months of 2001, according to SoundScan Japan.

"Jack is the most successful and creative Japanese record executive," says New York City-based Zelnick, who first met Matsumura when the pair worked for BMG. "I'm thrilled we were able to recruit him."

"We're going to work closely together, but he has an open-ended mandate in terms of revitalizing the company," Zelnick continues. "I'm going to be very hands-on, but Jack is the CEO." Other key executives will likely be brought in from outside as part of continuing restructuring.

Former Liquid Audio Japan president Alex Abramoff, himself formerly considered a contender for the Nip-

pon Columbia role, comments, "Jack's experience in finding, developing, and breaking acts will undoubtedly prove useful at the label, where A&R activities need to be strengthened without any delay."

A Nippon Columbia statement says its revitalization plan will include:

- developing a new strategy to successfully address the high-growth "J-pop" market;
- leveraging its catalog to create a strong base of consistent cash flow;
- focusing efforts on hit releases;
- reviewing marketing and sales policies;
- improving project and information management process;
- re-evaluating core businesses; and
- reviewing human-resource management policy.

Zelnick concludes, "It boils down to making sure the company is passionate about what it takes on creatively."



# Spanish Industries Unite Against Piracy

Entertainment Coalition Established Amid Fears About Pre-Christmas Sales

BY HOWELL LLEWELLYN

MADRID—A broad-based anti-piracy coalition has been set up in Spain to combat the increasing economic damage being reported by the music, literary, and audiovisual industries, due to fears that piracy could seriously harm sales in the traditional pre-Christmas boom period.

Executives representing those industries held an inaugural meeting Sept. 28 and agreed to develop an action plan at the end of November, prior to public anti-piracy events due to be held next March. A working committee has been formed and will meet regularly to plan the assault against "piracy mafias."

"This Christmas is likely to be very negative for the music industry," warns Ignacio Iglesias, GM of the Gran Vía Musical (GVM) group, part of Spain's biggest audiovisual conglomerate, Grupo Prisa. GVM was a prime instigator of the Mesa Antipiratería (Anti-Piracy Platform).

## SALES COULD BE HALVED

"Some labels expecting to sell maybe 1 million copies of a new release in Spain may find after Christmas that sales were, say, just half of that," Iglesias continues. "We must convince the public that the mafias behind the piracy of CDs, video games, video films, and books are no different [from] the mafias behind prostitution in Spain and [that] buying a pirated CD on a pavement stall is no different to buying [illegal] drugs in the street."

Among those attending the inaugural meeting in central Madrid were representatives of the International Federation of the Phonographic Industry affiliate AFYVE, indie labels, artists' association AIE, authors' and publishers' society SGAE, concert promoters' group ART, mechanical rights society CEDRO, leading retailers, and book publishers. It is estimated that Spain's entertainment sector accounts for 4% of the country's gross domestic product annually.

"The mafias have reached a point of tremendous sophistication," Iglesias says. "For example, they know precisely in which neighborhoods to sell flamenco CDs outside the metro stations on pavement stalls and where to sell [CDs by] singer/songwriters."

AFYVE estimates that one-fifth of CDs sold in Spain are pirated copies, which means an annual loss to the music industry of 15 billion pesetas (\$84 million). That excludes illegal free downloading on the Internet.

In addition to preparing an action plan by the end of next month, the coalition hopes to explain its situation to relevant

ministries, the Federation of Municipalities, and the European Commission office in Madrid.

*'We must convince the public that the mafias behind the piracy of CDs are no different from the mafias behind prostitution in Spain.'*

—IGNACIO IGLESIAS, GRAN VÍA MUSICAL

## Warner Music International Licensed To Deal In Europe, Asia

BY GORDON MASSON

LONDON—New licensing deals struck by Warner Music International (WMI) with the Disney-owned Buena Vista Music Group (BVMG) and U.K. independent Telstar Music Group have raised eyebrows among company observers as they mark a return to that field after a gap of many years.

However, WMI insists the deals—both effective Oct. 1—do not signal a new strategy but are coincidental one-off developments.

The Buena Vista manufacturing/distribution/sales/marketing deal was brokered by London-based Warner Music Europe president Paul-René Albertini and Los Angeles-based Walt Disney Records Worldwide/Disney Music Publishing president Luigi-Theo Calabrese. It sees WMI replace German label group Edel and covers releases on BVMG's Hollywood, Walt Disney, Mammoth, and Lyric Street imprints via Warner affiliates and licensees throughout Europe, Israel, and Turkey.

Albertini notes, "Two of our competitors were extremely eager to get the deal done. We've got the muscle that [Disney] needs, and we are very happy to grow our size in Europe."

WMI's manufacturing/distribution/sales/marketing deal with London-based Telstar Music Group repertoire in Southeast Asia (excluding Japan) covers its Telstar, Wildstar, and Multiply imprints. Telstar Music Group International CEO Graham Williams confirms that a number of players were anxious to win the contract.

Telstar had originally used Singa-

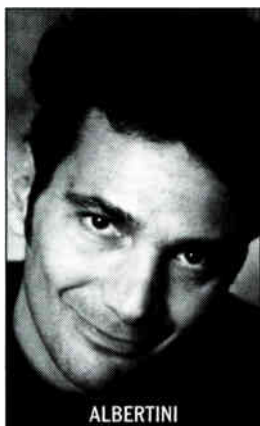
pore-based international marketing and licensing consultancy SWAT Enterprises to establish its licensing network in the region some five years ago. That relationship was terminated when SWAT founder Stuart Watson joined Zomba Group in September 1999. "We've been working directly with local companies since then," Williams explains. "The small independents simply weren't able to market successfully across the region. [Warner Music Asia-Pacific president] Lachie [Rutherford] has put together a very good team in cross-border marketing. A label like ours is not going to have a huge number of releases, but each release we have is targeted to be a priority."

De Torres insists that "Spain must not be allowed to return to the Third World situation of 20 years ago, when pirated cassettes were openly available at street markets."

Rutherford says, "We were interested in [Telstar] because it is a quality label. We feel very strongly about Craig David, and we're confident we can help improve his presence out here." He adds that WMI is confident it will work Telstar's other U.K. pop/dance repertoire "quite effectively" in the region.

Insisting that the Telstar deal does not herald a new WMI strategy, Rutherford says, "There's not much out there these days—mainly because of consolidation. We're only looking for something that absolutely fits with what we're doing. We feel there is value in Telstar's repertoire for the Southeast Asia market."

Albertini adds, "License deals are OK if it is a win-win type of deal that brings mutual benefits for the two companies. We are coming to an age where sometimes the best from this record industry will come from independents or elsewhere."



ALBERTINI

## NEWSLINE...



NOBS

Claude Nobs, managing director of Warner Music Switzerland, has retired after 29 years with Warner in Europe. Nobs, who is also the founder/organizer of the Montreux Jazz Festival, joined the original WEA International company in 1972 with responsibility for the European artist relations department. He became managing director of European artist relations in 1980 and was named managing director of Warner Music Switzerland when the company was established in 1985. Based in Montreux, he was responsible for artist

relations and the Warner Music International video facility based there. Those areas of activity now pass to the company's Zurich-based operation, headed by managing director Chris Wepfer. Noting that he will remain active in the music industry after leaving Warner, Nobs says, "As I continue to organize the Montreux Jazz Festival, there may be opportunities when we will work together in the future."

GORDON MASSON

The second Italian Music Awards will be held in Milan at the end of November. The awards—organized by local trade body FIMI—will be staged in the same year as the founding event, which was held in February (*Billboard Bulletin*, Feb. 6). FIMI considered November a more suitable month in the Italian musical calendar. A 400-strong music-industry panel will vote on the majority of nine Italian and five international categories; best jazz album will be chosen by the staff of the monthly music magazine *M&D Musica & Dischi* (Music & Records). Monthly film magazine *Ciak* (Clapperboard) will vote on the best soundtrack award. Nominations will be announced shortly.

MARK WORDEN

Gerd Gebhardt has been appointed to the new, full-time role of president of Germany's three record-industry bodies. It is the first time the German Phono Academy, the German Phonographic Industry Assn. (BPW), and the local International Federation of the Phonographic Industry (IFPI) affiliate will be overseen by a central executive structure. The German Phono Academy organizes the Echo Awards, the country's annual industry gala; BPW coordinates internal industry activities, such as statistics and charts; and IFPI Germany oversees political, anti-piracy, and international activities. Gebhardt recently exited as Warner Music president for central Europe (*Billboard Bulletin*, Sept. 17).

WOLFGANG SPAHR

BMG Funhouse company president/CEO Hidehiko Tashiro has taken over former managing director/executive VP Katsumi "Jack" Matsumura's A&R/marketing supervisory duties following the latter's Sept. 30 departure from the company. Matsumura becomes the new president/CEO of Nippon Columbia (see story, page 51). As of Oct. 1, Kenya Yamamoto and Yoshikazu Terashima, BMG Funhouse's senior directors of domestic A&R and international, respectively, have been appointed to the company's board of directors. They report to Tashiro.

STEVE MCCLURE

MTV Networks Asia laid off 16 employees at its Singapore headquarters and three at its Hong Kong office Sept. 25. MTV Networks Asia says the layoffs are part of its ongoing organizational restructuring, which involves the recent integration of its regional network and Southeast Asia teams.

NAZIR HUSAIN

## Executive Turntable

**RECORD COMPANIES:** Claus Lund Pedersen is named exploitation manager at Universal Music Denmark. He was international account manager at United Business Media in London.

Reinhard Piel is named GM of Edel Media & Entertainment, based in Hamburg. He remains managing director of dance label A45.

Andrea zum Felde is promoted to GM of Hamburg-based children's repertoire company Edel Kids. Zum Felde was product manager.

Ulf Björkman is promoted to director of external labels at

Stockholm-based label group Music Network (MNW). He was senior label manager.

Per Helin is promoted to A&R director at MNW. He was A&R manager.

Karin Kiesby is promoted to marketing director at MNW. Kiesby was promotion manager.

**RELATED FIELDS:** Katri Sipilä is promoted to managing director of Finnish collecting society Teosto in Helsinki. She had formerly held the position on a temporary basis and prior to that was director of media licensing.



## U.K. Gets Dose Of Sanity With VEG/Our Price Deal

BY TOM FERGUSON and CHRISTIE ELIEZER

LONDON—An agreement between market-leading Australian music retailer Sanity and the U.K.'s Virgin Entertainment Group (VEG) will see the former enter the U.K. market and the Virgin brand re-emerge Down Under after nine years.

The deal, effective Oct. 12, also sees the Our Price name disappear after some 30 years as a U.K. music-retail brand. Sanity parent Brazin announced Oct. 3 it was acquiring the 77 VEG-owned Our Price stores for an undisclosed sum. Sanity claims this will give it 5% of the U.K. music market; some observers suggest 3% is a more realistic figure. Figures for 2000 published by the British Phonographic Industry credited Our Price (including its sister V.Shop operation) with 5.7% of album sales and 11.5% of singles, from a 208-store base.

### DOUBLING BRAZIN TURNOVER

Sanity managing director Ian Duffell estimates that Sanity U.K. will make a profit in the second year. "The size of the U.K. market," he says, "is such that 5% market share will double Brazin's turnover in music." Rebranding as Sanity will begin after Christmas, with completion by the end of 2002.

Brazin COO Shane Fallscheer has been named Sanity U.K. managing director and will relocate to London from Sydney. VEG CEO Simon Wright confirms that half of the Our Price head-office staffers will switch to Virgin; the remainder of its 500 employees will move with the business.

In August 2000, VEG announced a £20 million (\$29 million) makeover of under-achieving Our Price, after a management buyout bid collapsed. Negotiations with backers had been under way since fall 1998, with a reported price tag of £85 million (\$124 million). Since then, 100 stores have been rebranded as V.Shops; others have been disposed of.

EMI U.K. sales director Mike McMahon is upbeat about the news. "The fate of the remaining Our Price stores had been a bit uncertain," he notes. "This deal keeps some 80 stores as music outlets, rescuing them from what could have been oblivion." EMI has "a long, good, working relationship" with Sanity in Australia, he adds. "They've been very progressive. They're a specialist retailer, with a good culture."

In Australia, a partnership deal will see Sanity's 55 In2Music stores rebranded as Virgin outlets by the end of 2002. Virgin entered the Australian market in the 1980s, but exited in the

mid-'90s after failing to gain more than a 3% market share. Duffell expects the Sanity-managed operation to have 100 stores within five years. In addition to music and video, the stores will sell Virgin mobile phones.

### 'NOT SETTING UP IN AUSTRALIA'

Wright emphasizes that Sanity will "effectively run the stores for us—we're not setting up in Australia. One mistake we made in the past—not just in Australia—was losing a lot of money in setting up infrastructures. These Virgin stores will be developed on the back of the Sanity organization."

In Australia, Sanity's 265 stores have a 25% market share. Duffell became managing director May 1; he was HMV U.K. managing director from 1983 to 1987 and ran Virgin

Retail's Asia-Pacific operations before becoming CEO of VEG in the U.S. in 1992, a position he held until 1998. He then headed his own California-based company, New Media Network. Wright says Duffell's international retail experience helps make Sanity a serious contender in the U.K.

U.K. insiders had been skeptical of rumors of Sanity's interest in acquiring Our Price from Sir Richard Branson's VEG. Even now, one leading music retailer comments: "I'm still amazed Sanity feel they can justify this to Brazin's shareholders—but never underestimate that man with the beard!"

*'We're not setting up in Australia. These Virgin stores will be developed on the back of the Sanity organization.'*

—SIMON WRIGHT,  
VIRGIN ENTERTAINMENT GROUP

## IFPI Questions Finnish Laws On Copyright, E-Commerce

BY JONATHAN MANDER

HELSINKI—International concerns about the Finnish government's interpretation of the European Union (EU) copyright and e-commerce directives have cast a cloud over the local music industry's recent celebration of a double anniversary.

During a Sept. 21 Finnish music seminar here, London-based International Federation of the Phonographic Industry (IFPI) European board chairman/EMI Recorded Music senior VP Rupert Perry told delegates that the global trade body was worried that draft Finnish legislation on copyright and e-commerce left holes for pirates to exploit.

The conference had been arranged to coincide with twin celebrations by the local music industry marking the 100th anniversary of the first recording being made in Finland and 40 years of the local IFPI-affiliated trade body ÅKT.

## Double U.S. Success For Vancouver's A&F

Albums By Diana Krall And Martina McBride Debut In Top 10 Of Billboard 200

BY LARRY LeBLANC

TORONTO—Given the longstanding rivalry between artist managers Sam Feldman and Bruce Allen, partners in Vancouver-based A&F Music, one might wonder who called whom the other day with congratulations on the top 10 debuts of their respective management clients' albums on The Billboard 200.

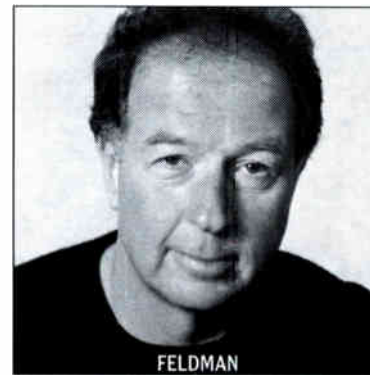
Diana Krall's *The Look of Love* (Verve) sold 95,000 units in the U.S., according to SoundScan, gaining an entrance at No. 9 on The Billboard 200 and at No. 1 on the Top Jazz Albums chart (*Billboard*, Oct. 6). Krall also debuted at No. 1 in Canada on SoundScan's album chart. Krall is managed jointly by S.L. Feldman & Associates and Mind Over Management.

Martina McBride's *Greatest Hits* (RCA) sold 103,000 units, according to SoundScan, and entered The Billboard 200 at No. 5; it went to No. 1 on the Top Country Albums chart. McBride is managed by Bruce Allen Talent—like S.L. Feldman & Associates, a division of A&F Music, the company co-owned by Feldman and Allen. Since 1979, the two men have operated from separate offices in Vancouver.

"Bruce called me," Feldman reveals with a chuckle. "It was a phenomenal week for our company. Diana's album is off to a huge start, not just in North America but globally."

Allen—who also manages Bryan Adams, Anne Murray, Econoline Crush, and producer Bob Rock—says, "While it was cool having No. 1 records on both [genre] charts, the bonus was having two artists in the top 10 of The Billboard 200. Diana Krall in the top 10 is staggering. Sam and [Mind Over Management's] Steve Macklam have done a fantastic job."

Randy Lennox, president/CEO of Universal Music Canada, adds, "To my



FELDMAN

knowledge, it is unprecedented that a jazz artist [Krall] has entered at No. 1 in Canada. Sam has an excellent, eclectic artist roster. He's a 'behind the curtains' type of guy, but he's certainly in charge."

### A TOWERING PRESENCE

S.L. Feldman & Associates and Macklam's Mind Over Management also jointly handle the careers of the Chieftains, Joni Mitchell, Jesse Cooke, Lene Marlin, and Sissel. With offices in Vancouver and Toronto and a staff of 47, S.L. Feldman & Associates has a towering presence in Canadian entertainment.

Its booking division exclusively books Amanda Marshall, Barenaked Ladies, Chantal Kreviazuk, Our Lady Peace, and Sarah McLachlan in Canada. Feldman also holds a 50% interest in Little Big Man Booking in New York City, which handles U.K. acts Coldplay, David Gray, Dido, and Manic Street Preachers in the U.S. Another division, Big Picture, headed by Feldman's film/TV music department VP Janet York, recently co-produced its first feature film, *Rare Birds*.

Prior to Feldman and Allen teaming up in 1972 under the umbrella firm Bruce Allen Talent Promotions (later

to become A&F Music), Allen had managed local club acts Thin Red Line, Five Man Cargo, and Crosstown Bus. Feldman had worked for a Vancouver booking agency, then booked Uncle Slug and Sweet Beaver on his own, managing the latter. Allen recalls, "When Bruce and I began, there was just two of us and a part-time receptionist."

Feldman began running the booking division—renamed S.L. Feldman & Associates—and also had considerable success managing Canadian club acts Trooper, the Headpins, and Doug & the Slugs. It was Bruce Allen Talent, though, that had the international breakthroughs, with Bachman-Turner Overdrive in the '70s and Loverboy, Red Rider, and Bryan Adams in the '80s.

Feldman's scope expanded globally eight years ago due to his management joint venture with Macklam, who came with the Chieftains and later brought in fellow Canadian Joni Mitchell. "The Chieftains opened a lot of doors and created relationships we have really enjoyed," Feldman notes. "The opportunity to manage Joni... it just doesn't get any better than that."

Feldman shares with Macklam a view that artists are the essence of the music industry. Macklam, meanwhile, is more apt to spend time with clients, enjoying their company and sharing their frustrations.

"Truthfully, Steve does most of the management work," Feldman says. "He really understands the nurturing process that a lot of these artists need. I don't think we would be having this kind of success if it wasn't for him."

Macklam says, "Sam encourages independent people like myself, Marty Diamond, and even Bruce Allen to achieve our best. Then he tries to integrate that back into the company. My role is to find, sign, and develop artists. Then Sam finds depth to our projects."

Technologically advanced Finland—home to mobile telecommunications giant Nokia—takes an active role in the fight against online and physical piracy. On the day of the seminar, Perry presented the head of the country's customs service, Tapani Erling, with a special award acknowledging his contribution to the fight against the counterfeiters.

ÅKT chairman Arto Alaspää notes that the Finnish industry's main problem is that it is currently not illegal for members of the public to purchase pirated CDs in Finland. That, he tells *Billboard*, "allows consumers to benefit from piracy." Still, the labels have high hopes of

progress on that front. Alaspää says new legislation is awaiting parliament's approval, which would make it illegal to purchase stolen or pirated goods.

A gateway into northern Europe for music pirates in neighboring Estonia and Russia, Finland struggles with a local piracy rate of nearly 20% of the legitimate market, according to the IFPI. The country joined the EU Jan. 1, 1995.

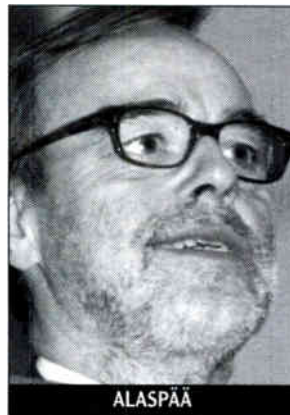
Although new legislation that would criminalize the purchase of pirated goods is seen as a positive move, Perry warned delegates during his keynote speech at the conference that it was now a priority "to implement faithfully the [EU] e-commerce and copy-

right directives into national law, a project in which we look to Finland to play a leading role."

Perry added, "We are worried that Finland's draft of the e-commerce law leaves some gaps and fails to implement properly the provisions on the liability of Internet service providers. This is inconsistent with what the European parliament recommended."

The Finnish Ministry of Justice's position is that the draft is not contradictory to the EU's directive. The ministry expects to get the bill to parliament by the end of the year, with implementation planned for 2002.

Alaspää offers local perspective when he says that "no country should go solo with its interpretations of the European Union copyright directive." The record companies still have opportunities to lobby legislators while the proposed legislation is in the draft stage.



ALASPÄÄ





JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
LAST WEEK	(Dempa Publications Inc.) 10/03/01	LAST WEEK	Supported By <b>worldpop!</b> (OFFICIAL UK CHART CO.) 09/30/01	LAST WEEK	(Media Control) 10/03/01	LAST WEEK	(SNEP/FDP/The Live) 10/03/01
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	DEAREST AYUMI HAMASAKI AVEX TRAX	1	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE PARLOPHONE	1	ONLY TIME ENYA WEA	1	IT'S RAINING MEN GERI HALLIWELL EMI
2	HITOHIRA NO JIYU (LIMITED EDITION) GLAY UNLIMITED	2	CHAIN REACTION/ONE FOR SORROW (REMIX) STEPS EBU/JIVE	2	FALLIN' ALICIA KEYS J/ARIELA	3	SING TRAVIS S.M.A.L.L./SONY
3	SECRET BASE ZONE SONY	3	HEY BABY (UHU AAH) OJ OTZI EMI	3	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE EMI	5	FAMILY AFFAIR MARY J. BLIGE MCA/UNIVERSAL
4	BUZZSTYLE HITOMI YAJIDA TOSHIBA/EMI	4	WHAT WOULD YOU DO? CITY HIGH INTERSCOPE/POLYDOR	7	WECK MICH AUF SAMMY DELUXE EMI	2	ME GUSTAS TU MANU CHAO VIRGIN
5	AFURECHAU... BE IN LOVE MAKI GOTO ZETIMA	5	THINKING IT OVER LIBERTY V2	4	THERE MUST BE AN ANGEL NO ANGELS ZEITGEIST/UNIVERSAL	4	PRES DE MOI LORIE EGP/SONY
6	ROBOU WILL CALL FUN HOUSE	6	SMOOTH CRIMINAL ALIEN ANT FARM DREAMWORKS/POLYDOR	5	CRYING AT THE DISCOTHEQUE ALCAZAR RCA	6	LE VENT NOUS PORTERA NOIR DESIR BARCLAY/UNIVERSAL
7	MINIMONI, TELEPHONE! RING RING RING MINIMONI! ZETIMA	7	MAMBO NO. 5 BOB THE BUILDER BBC	10	DADDY DJ DADDY DJ EPIC	7	U REMIND ME USHER LAFACE/ARISTA/ARIELA
8	RING THE NOISE YUKIHIRO KI/OON	8	FAMILY AFFAIR MARY J. BLIGE MCA	6	BAD BOY FOR LIFE P. DIDDY & THE BAD BOY FAMILY BAD BOY/ARISTA/ARIELA	8	A MA PLACE AXEL BAUER & ZAZIE MERCURY/UNIVERSAL
9	ITSUMO NANDODEMO YUMI KIMURA TOKUMA	9	I WANT LOVE ELTON JOHN ROCKET/MERCURY	8	LET ME BLOW YA MIND EVE FEAT. GWEN STEFANI INTERSCOPE/UNIVERSAL	9	LA VOIX DES SAGES YANNICK NOAH SAINT GEORGE/SONY
10	ANOTHER WORLD GACKT NIPPON CROWN	10	LUV ME, LUV ME SHAGGY FEAT. SAMANTHA COLE MCA	9	SCHWULE MADCHEN FETTES BROT ZOMBA	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	YOUR EYES ONLY EXILE RHYTHM ZONE	11	BAD BOY FOR LIFE P. DIDDY & THE BAD BOY FAMILY BAD BOY/ARISTA	20	SMOOTH CRIMINAL ALIEN ANT FARM DREAMWORKS/UNIVERSAL	11	QUAND JE SERAI JEUNE PRISCILLA JIVE/ZOMBA
12	ADRENALIN SIAM SHADE SONY	12	RIGHT ON SILICONE SOUL VC RECORDINGS	15	FAMILY AFFAIR MARY J. BLIGE MCA/UNIVERSAL	25	CLINT EASTWOOD GORILLAZ EMI
13	MOONLIGHT MAX AVEX TRAX	13	STEP ON MY OLD SIZE NINES STEREOPHONICS V2	21	SUNSHINE DANCE NATION OOS OR DIE/ZOMBA	26	I REFUSE/MORE THAN A WOMAN AALIYAH BLACKGROUND/VIRGIN
14	CHIJO NO HOSHI MIYUKI NAKAJIMA YAMAHA MUSIC COM	14	JUS' 1 KISS BASEMENT JAXX XL RECORDINGS	25	GIRL YOU KNOW IT'S TRUE OLI P. HANSA/BMG	32	CHAQUE FOIS NADIYA COLUMBIA
15	CLOSET TAKASHI SUZUKI EAST WEST	15	ANDROGYNY GARBAGE MUSHROOM	37	SLIPPING INTO YOU BAND OHNE NAMEN EPIC	37	WHOLE AGAIN ATOMIC KITTEN VIRGIN
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	DO AS INFINITY DEEP FOREST AVEX TRAX	5	DIDO NO ANGEL CHEEKY/ARISTA	3	ENYA A DAY WITHOUT RAIN WEA	1	NOIR DESIR DES VISAGES DES FIGURES BARCLAY/UNIVERSAL
2	19 UP TO YOU VICTOR	1	MACY GRAY THE ID EPIC	2	ALICIA KEYS SONGS IN A MINOR J/ARIELA	2	GAROU SEUL COLUMBIA
3	AYUMI HAMASAKI SUPER EUROBEAT PRESENTS AYU-RO MIX 2 AVEX TRAX	2	TRACY CHAPMAN THE COLLECTION ELEKTRA/EAST WEST	1	PUR HITS PUR—20 JAHRE EINE BAND ELECTROLA/EMI	4	MANU CHAO PROXIMA ESTACION: ESPERANZA VIRGIN
4	AYUMI NAKAJIMA CYBER TRANCE PRESENTS AYU TRANCE AVEX TRAX	8	TRAVIS THE INVISIBLE BAND INDEPENDIENTE	7	TRACY CHAPMAN THE COLLECTION ELEKTRA/EAST WEST	7	YANNICK NOAH YANNICK NOAH SAINT GEORGE/SONY
5	VARIOUS ARTISTS WOMAN 2 SONY	2	JAMIROQUAI A FUNK ODYSSEY SONY/S2	1	HEATHER NOVA SOUTH V2	8	ROHFF LA VIE AVANT LA MORT HOSTILE/VIRGIN
6	MARIYA TAKEUCHI BON APPETIT! WARNER MUSIC JAPAN	4	NELLY FURTADO WHO A, NELLY! DREAMWORKS/POLYDOR	4	SOUNDTRACK BRIDGET JONES'S DIARY MERCURY/UNIVERSAL	3	JAMIROQUAI A FUNK ODYSSEY S.M.A.L.L./SONY
7	COCCO COCCO BEST ALBUM VICTOR	6	DAVID GRAY WHITE LADDER IHT/EAST WEST	6	HIM DEEP SHADOWS & BRILLIANT HIGHLIGHTS RCA	5	DIANA KRALL THE LOOK OF LOVE VERVE/EMI
8	EIKICHI YAZAWA YOU, TOO COOL TOSHIBA/EMI	7	STAIN'D BREAK THE CYCLE ELEKTRA/EAST WEST	5	LINKIN PARK HYBRID THEORY WARNER BROS./WEA	10	DE PALMAS MARCHER DANS LA SABLE POLYDOR/SONY
9	MIYUKI NAKAJIMA KOKORO MORI UTA YAMAHA MUSIC COMMUNICATIONS	10	SAMANTHA MUMBA GOTTA TELL YOU WILD CARO/POLYDOR	10	JAMIROQUAI A FUNK ODYSSEY EPIC	9	AALIYAH AALIYAH BLACKGROUND/VIRGIN
10	KYOSUKE HIMURO BALLAD LA PLUIE UNIVERSAL	10	SHAGGY HOTSHOT MCA	10	STAIN'D BREAK THE CYCLE ELEKTRA/EAST WEST	10	SOUNDTRACK LE FABULEUX DESTIN D'AMELIE POULAIN LABELS/VIRGIN

CANADA		SPAIN		AUSTRALIA		ITALY	
LAST WEEK	(SoundScan) 10/16/01	LAST WEEK	(AFYVE) 10/03/01	LAST WEEK	(ARIA) 10/01/01	LAST WEEK	(FIMI) 10/01/01
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	COMPLETELY SERIAL JOE AQUARIUS/EMI	8	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE EMI/ODEON	1	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE EMI	1	XDONO TIZIANO FERRO EMI
2	THERE YOU'LL BE FAITH HILL HOLLYWOOD/WARNER	1	NO SE QUE ME DAS FANGORIA SUBTERFUGE	2	BECAUSE I GOT HIGH AFROMAN UNIVERSAL	2	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE EMI
3	KNIVES OUT RADIOHEAD CAPITOL/EMI	2	PATI NO ESTOY ROSANA MERCURY/UNIVERSAL	3	CAN WE FIX IT BOB THE BUILDER UNIVERSAL	3	TRE PAROLE VALERIA ROSSI ARIOLA
4	CRYSTAL NEW ORDER REPRISE/WARNER	3	IT BEGAN IN AFRIKA THE CHEMICAL BROTHERS VIRGIN	7	LET ME BLOW YA MIND EVE FEAT. GWEN STEFANI INTERSCOPE/UNIVERSAL	4	ANALYSE THE CRANBERRIES MCA/UNIVERSAL
5	ELEVATION U2 INTERSCOPE/UNIVERSAL	4	ANALYSE CRANBERRIES MERCURY/UNIVERSAL	4	RIDE WIT ME NELLY FEAT. CITY SPUD FO' REEL/UNIVERSAL	5	ETERNITY/THE ROAD TO MANDALAY ROBBIE WILLIAMS EMI
6	IT BEGAN IN AFRIKA THE CHEMICAL BROTHERS ASTRALWERKS/VIRGIN/EMI	5	SAMB-ADAGIO SAFRI DUO POLYDOR/UNIVERSAL	3	HIT 'EM UP STYLE (OOFS!) BLU CANTRELL ARISTA/BMG	6	INFINITO RAF CGD/EAST WEST
7	ELEVATION (IMPORT) U2 INTERSCOPE/UNIVERSAL	6	TODA REMIXES MALU COLUMBIA	6	DON'T STOP MOVIN' S CLUB 7 POLYDOR/UNIVERSAL	7	DROPS OF JUPITER (TELL ME) TRAIN COLUMBIA
8	I WANT LOVE ELTON JOHN ROCKET/MERCURY/UNIVERSAL	4	LADY MARMALADE CHRISTINA AGUILERA, LIL' KIM, MYA & PINK INTERSCOPE/UNIVERSAL	5	HANGING BY A MOMENT LIFEHOUSE DREAMWORKS/UNIVERSAL	8	IT TAKES A FOOL TO REMAIN SANE THE ARK VIRGIN
9	MY IRON LUNG RADIOHEAD CAPITOL/EMI	5	COMO QUIERE QUE TE QUERA ROSARIO FLORES SONY/BMG	8	ALL RISE BLUE EMI	9	INSIDE ALL THE PEOPLE PLANET FUNK VIRGIN
10	POP (IMPORT) 'N SYNC JIVE/BMG	6	LITTLE L JAMIROQUAI EPIC	10	OUT OF REACH GABRIELLE POLYDOR/UNIVERSAL	10	LITTLE L JAMIROQUAI EPIC
<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>	
11	MONEY (PART 1) JELLESTONE WARNER			21	HOW YOU REMIND ME NICKELBACK ROADRUNNER/SONY	11	SIDE TRAVIS SONY
12	GLORYTIMES PORTISHEAD GO! DISCS/SLAND/UNIVERSAL			24	LUV ME, LUV ME SHAGGY FEAT. SAMANTHA COLE MCA/UNIVERSAL	14	I WANT LOVE ELTON JOHN MERCURY/UNIVERSAL
13	WHAT IT FEELS LIKE FOR A GIRL MADONNA MAVERICK/WARNER			27	IT'S OVER KURUPT ARTEMIS/SONY	19	LET'S DANCE FIVE RCA
14	HASH PIPE WEezer GEFEN/INTERSCOPE/UNIVERSAL			37	ANDROGYNY GARBAGE MUSHROOM/FMR	22	TAKE MY BREATH AWAY EMMA BUNTON VIRGIN
15	ASTOUNDED BRAN VAN 3000 VIRGIN/EMI				25 MILES 2001 THREE AMIGOS UNIVERSAL	27	MAMA INSEGNAMI A BALLAR TRIBA EPIC
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	DIANA KRALL THE LOOK OF LOVE VERVE/UNIVERSAL	1	CAMELA AMOR.COM HISPAVOX	1	LIVE V RADIOACTIVE/MCA	1	ZUCCHERO FORNACIARI SHAKE POLYDOR/UNIVERSAL
2	NICKELBACK SILVER SIDE UP EMI	2	ROSANA ROSANA MERCURY/UNIVERSAL	2	SOUNDTRACK BRIDGET JONES'S DIARY MERCURY/UNIVERSAL	2	JAMIROQUAI A FUNK ODYSSEY EPIC
3	ALICIA KEYS SONGS IN A MINOR J/BMG	3	ROSARIO MUCHAS FLORES SONY/BMG	3	MACY GRAY THE ID EPIC	7	VASCO ROSSI STUPIGO HOTEL EMI
4	ENYA A DAY WITHOUT RAIN WARNER UK/REPRISE	4	DOVER I WAS DEAD FOR 7 WEEKS IN THE CITY OF ANGELS CHRYSALIS	4	NELLY COUNTRY GRAMMAR FO' REEL/UNIVERSAL	5	RAF IPERBOLE CGD/EAST WEST
5	JAY-Z THE BLUEPRINT ROC-A-FELLA/DEF JAM/UNIVERSAL	5	MOJINOS ESCOZIOS LAS MARGARITAS SON FLORES DEL CAMPO DRO	5	JAMIROQUAI A FUNK ODYSSEY EPIC	4	MACY GRAY THE ID EPIC
6	THE WATCHMEN SLOMOTION EMI	6	MELODY DE PATA NEGRA EPIC	6	TRAIN DROPS OF JUPITER COLUMBIA	3	BOB DYLAN LOVE AND THEFT COLUMBIA
7	DESTINY'S CHILD SURVIVOR COLUMBIA/SONY	7	TRACY CHAPMAN THE COLLECTION DRO	9	NELLY FURTADO WHO A, NELLY! DREAMWORKS/UNIVERSAL	2	LINKIN PARK HYBRID THEORY WARNER BROS./WEA
8	MACY GRAY THE ID EPIC/SONY	8	JAMIROQUAI A FUNK ODYSSEY EPIC	10	KASEY CHAMBERS BARRICADES & BRICKWALLS EMI	9	TRAVIS THE INVISIBLE BAND EPIC
9	COLLECTIVE SOUL SEVEN YEAR ITCH GREATEST HITS 1994-2001 ATLANTIC/WARNER	9	MALU ESTA VEZ COLUMBIA/PEPS		SOUNDTRACK MOULIN ROUGE FMR	10	EDOARDO BENNATO AFFERARE UNA STELLA WEA
10	LIVE V RADIOACTIVE/MCA/UNIVERSAL	10	CARLOS BAUTE DAME DE ESO EMI/ODEON		NIKKI WEBSTER FOLLOW YOUR HEART GOTHAM/BMG		883 UNO IN PIU CGD/EAST WEST



Music & Media

EUROCHART

Eurocharts are compiled by Music & Media from the national singles and album sales charts of 18 European countries.

LAST WEEK	THIS WEEK	TITLE	ARTIST	RECORD LABEL
	1	CAN'T GET YOU OUT OF MY HEAD	KYLIE MINOGUE	PARLOPHONE
	3	FAMILY AFFAIR	MARY J. BLIGE	MCA
	2	LET ME BLOW YA MIND	EVE FEAT. GWEN STEFANI	INTERSCOPE
	4	FALLIN'	ALICIA KEYS	J
	5	IT'S RAINING MEN	GERI HALLIWELL	EMI
	6	ONLY TIME	ENYA	WEA
	7	FOLLOW ME	UNCLE KRACKER	TOP DOG/LAVA/ATLANTIC
		SMOOTH CRIMINAL	ALIEN ANT FARM	DREAMWORKS
		SING	TRAVIS	INDEPENDIENTE/SONY
		TURN OFF THE LIGHT	NELLY FURTADO	DREAMWORKS
		<b>HOT MOVER SINGLES</b>		
		CHAIN REACTION/ONE FOR SORROW (REMIX)	STEPS	EBUL/JIVE
	36	BAD BOY FOR LIFE	P. DIDDY & THE BAD BOY FAMILY	BAO BOY/ARISTA
		WHAT WOULD YOU DO?	CITY HIGH	INTERSCOPE
		THINKING IT OVER	LIBERTY	V2
		LE VENT NOUS PORTERA	NOIR DESIR	BARCLAY/UNIVERSAL
		<b>ALBUMS</b>		
	1	JAMIROQUAI	A FUNK ODYSSEY	SONY S2
	3	MACY GRAY	The Id	EPIC
	2	TRACY CHAPMAN	THE COLLECTION	ELEKTRA
	8	BOB DYLAN	LOVE AND THEFT	COLUMBIA
	5	DIDO	NO ANGEL	CHEEKY/ARISTA
		ALICIA KEYS	SONGS IN A MINOR	J
		LINKIN PARK	HYBRID THEORY	WARNER BROS.
	4	SOUNDTRACK	BRIDGET JONES'S DIARY	MERCURY
		TRAVIS	THE INVISIBLE BAND	INDEPENDIENTE/SONY
	9	STAIN'D	BREAK THE CYCLE	ELEKTRA

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
TRACY CHAPMAN The Collection (W)			3	4			7			
ENYA A Day Without Rain (W)	4			1		4				
MACY GRAY The Id (S)			2			8		3	5	
JAMIROQUAI A Funk Odyssey (S)			5	9	6		8	5	2	6
ALICIA KEYS Songs in a Minor (B)	2			2		3				2
LINKIN PARK Hybrid Theory (W)	7			8					7	
LIVE V (U)						10		1		1
SOUNDTRACK Bridget Jones's Diary (U)					6			2		7
STAIN'D Break the Cycle (W)	8		8	10						

NETHERLANDS

LAST WEEK	THIS WEEK	TITLE	ARTIST	RECORD LABEL
	1	FALLIN'	ALICIA KEYS	J/BMG
	2	CAN'T GET YOU OUT OF MY HEAD	KYLIE MINOGUE	EMI
	4	FAMILY AFFAIR	MARY J. BLIGE	MCA/UNIVERSAL
	3	LET ME BLOW YA MIND	EVE FEAT. GWEN STEFANI	INTERSCOPE/UNIVERSAL
		BECAUSE I GOT HIGH	AFROMAN	MERCURY/UNIVERSAL
		<b>ALBUMS</b>		
	1	LIVE	V	RADIOACTIVE/MCA/UNIVERSAL
	2	ALICIA KEYS	SONGS IN A MINOR	J/BMG
	4	PRINCE	THE VERY BEST OF	WARNER BROS./WARNER
		ANDRE HAZES	NU	EMI
	3	K3	ALLE KLEUREN	ARIOLA/BMG

SWEDEN

LAST WEEK	THIS WEEK	TITLE	ARTIST	RECORD LABEL
	1	FOLLOW ME	UNCLE KRACKER	WARNER
	2	CAN'T GET YOU OUT OF MY HEAD	KYLIE MINOGUE	EMI
	4	ETERNAL FLAME	ATOMIC KITTEN	INNOCENT/VIRGIN
		BECAUSE I GOT HIGH	AFROMAN	MERCURY/UNIVERSAL
		DON'T STOP MOVIN'	S CLUB 7	POLYDOR/UNIVERSAL
		<b>ALBUMS</b>		
	1	BO KASPER'S ORKESTER	KAOS	COLUMBIA
		VIKINGARNA	KRAMGOA LATAR 2001	NMG
	1	BOB DYLAN	LOVE AND THEFT	COLUMBIA
	3	BENNY ANDERSSON	BENNY ANDERSSON'S ORKESTER	MONO MUSIC
	2	MARY J. BLIGE	NO MORE DRAMA	MCA/UNIVERSAL

SWITZERLAND

LAST WEEK	THIS WEEK	TITLE	ARTIST	RECORD LABEL
	1	LET ME BLOW YA MIND	EVE FEAT. GWEN STEFANI	INTERSCOPE/UNIVERSAL
	2	TURN OFF THE LIGHT	NELLY FURTADO	DREAMWORKS/UNIVERSAL
		FALLIN'	ALICIA KEYS	J/BMG
	4	FAMILY AFFAIR	MARY J. BLIGE	MCA/UNIVERSAL
	5	BAILA (SEXY THING)	ZUCCHERO	FORNACIARI
		<b>ALBUMS</b>		
	1	ZUCCHERO FORNACIARI	SHAKE	POLYDOR/UNIVERSAL
	3	STEPHAN EICHER	HOTEL S. (BEST OF)	VIRGIN
	2	JAMIROQUAI	A FUNK ODYSSEY	SONY S2
	4	MACY GRAY	THE ID	EPIC
	5	TRACY CHAPMAN	THE COLLECTION	ELEKTRA/WARNER

IRELAND

LAST WEEK	THIS WEEK	TITLE	ARTIST	RECORD LABEL
	1	CAN'T GET YOU OUT OF MY HEAD	KYLIE MINOGUE	PARLOPHONE
	3	SMOOTH CRIMINAL	ALIEN ANT FARM	DREAMWORKS/POLYDOR
	2	FOLLOW ME	UNCLE KRACKER	LAVA/ATLANTIC/EAST WEST
	4	MAMBO NO. 5	BOB THE BUILDER	RGB
		HEY BABY (UUh AAh)	DJ OTZI	PROSOUND
		<b>ALBUMS</b>		
	2	ASLAN	WAITING FOR THIS MADNESS TO END	EMI
	2	STAIN'D	BREAK THE CYCLE	ELEKTRA/EAST WEST
	4	DAVID GRAY	WHITE LADDER	IHT
		BRENDAN BOWYER	FOLLOW ON	UNIVERSAL
	5	U2	ALL THAT YOU CAN'T LEAVE BEHIND	ISLAND

AUSTRIA

LAST WEEK	THIS WEEK	TITLE	ARTIST	RECORD LABEL
	4	CAN'T GET YOU OUT OF MY HEAD	KYLIE MINOGUE	EMI
		ONLY TIME	ENYA	WEA/WARNER
	1	THERE MUST BE AN ANGEL	NO ANGELS	POLYDOR/UNIVERSAL
		FALLIN'	ALICIA KEYS	J/BMG
	3	ETERNAL FLAME	ATOMIC KITTEN	VIRGIN
		<b>ALBUMS</b>		
	2	TRACY CHAPMAN	THE COLLECTION	ELEKTRA/WARNER
		CLAUDIA JUNG	AUCH WENN ES NICHT VERNUENFTIG IST	UNIVERSAL
	3	RAINHARD FENDRICH	MANNERSACHE	ARIOLA/BMG
		ENYA	A DAY WITHOUT RAIN	WEA/WARNER
		HELMUT LOTTI	LATINO LOVE SONGS	EMI

BELGIUM/FLANDERS

LAST WEEK	THIS WEEK	TITLE	ARTIST	RECORD LABEL
	3	CAN'T GET YOU OUT OF MY HEAD	KYLIE MINOGUE	EMI
	1	FALLIN'	ALICIA KEYS	J/BMG
	2	LET ME BLOW YA MIND	EVE FEAT. GWEN STEFANI	INTERSCOPE/UNIVERSAL
		SMOOTH CRIMINAL	ALIEN ANT FARM	DREAMWORKS/UNIVERSAL
	4	CRYING AT THE DISCOTHEQUE	ALCAZAR	ARIOLA/BMG
		<b>ALBUMS</b>		
	1	K3	TELE-ROMEDO	NIELS WILLIAM/BMG
	2	LIVE	V	MCA/UNIVERSAL
	3	HELMUT LOTTI	LATINO LOVE SONGS	PIET ROELEN/UNIVERSAL
	4	DREAMLOVERS	18 HITS	MOUSE/REU
	5	SOUNDTRACK	BRIDGET JONES'S DIARY	MERCURY/UNIVERSAL

MALAYSIA

LAST WEEK	THIS WEEK	TITLE	ARTIST	RECORD LABEL
	5	VARIOUS ARTISTS	MODERN LOVE	WARNER
	2	LINKIN PARK	HYBRID THEORY	WARNER
	3	WESTLIFE	COAST TO COAST	BMG
	1	VARIOUS ARTISTS	NOW7	EMI
	6	'N SYNC	CELEBRITY	JIVE/BMG
		MARIAH CAREY	GLITTER	VIRGIN/EMI
	4	AARON KWOK	XINTIANDI (2 CASS SET)	WARNER
	19	NEW BOYZ	WIRAMA	SUWAH
		VARIOUS ARTISTS	POP DANCE	POP DANCE
		SITI NURHALIZA	THE MALAYSIA BDOK OF RECORDS	SUWAH

Global  
Music Pulse™

by Nigel Williamson



**ELEMENTAL MUSIC:** Jean Michel Jarre is planning to stage a concert powered entirely by wind energy. The artist, who has previously written works inspired by the themes of water and air, is writing a new composition for the occasion. The event will take place next year in a Danish wind turbine park—probably Gl. Vraa Enge, near Aalborg in the Jutland peninsula—in front of a planned audience of 50,000. “The main theme of the new work will be the wind, renewable energy, and the environment,” says Santine Bionda of Jarre’s management company, Cream Creative. “He saw how many wind turbines there are in Denmark and was inspired by them.” The primary sponsor, Danish wind turbine producer NEG Micon, says it will be looking for other parties to help raise the 3 million euros (\$2,756,000) needed to stage the event and is working with the Danish Muscular Dystrophy Foundation on the project.

CHARLES FERRO

**AFRICAN BEAT:** Mory Kanté, the African singer/kora player from Guinea who resides in Paris, could have a crossover hit on his hands with “Nin Kadi” (Too Much of a Good Thing). Featuring U.K. R&B/soul singer Shola Ama, the track comes from Kanté’s new album, *Tamala (Le Voyageur)*, released Oct. 1 across Europe on Next Music/Sono. Although no commercial release date has been confirmed, the track is already becoming a radio favorite, while clubs should take to the Weedy remix. Kanté had a big European chart hit in the late 1980s with “Yéké Yéké.” The Ama collaboration follows several African/English duets in recent years, including “7 Seconds” by Youssou N’Dour and Neneh Cherry in 1994, Papa Wemba and Juliet Roberts’ cover of Otis Redding’s “Sad Song” in 1995, and “African Dream” by Wasis Diop and Lena Fiagbe in 1996.

KWAKU

**DOWN BY THE RIVER:** The Ballsta River Boys may describe their label BRB Music as nothing more than “a bit of fun,” but BRB is becoming a fascinating and radical player in the Swedish music industry. BRB, whose Bonnier/Amigo-distributed catalog includes Willie Nile’s *Beautiful Wreck of the World*, Mary Lee Corvette’s *True Lovers of Adventure*, and Dwight Twilley’s *The Luck*, was dreamed up by a collective of 22 Swedish artists, producers, and industry executives who want to remain anonymous because they are working for competing labels. Their regular “meetings” are held by the Ballsta river, which runs through the Stockholm suburbs of Sundbyberg, Broma, and Solna, where most major labels were—until recently—located. One of the official driving forces is Anders Hjelmtorp, former

managing director of Virgin Records Sweden and current CEO of Stockholm-based music-video streaming firm MusicBrigade.com. “There are so many fantastic artists who spend their time switching between the major labels,” he says. “After several albums, [they] don’t get on the radio [so easily] and end up without a record contract. And if you want to build your career in Europe, there aren’t many alternatives here.”

KAI R. LOFTHUS

**DIFFERENT DANCE:** In a glut of compilation albums by DJs currently flooding the South African market, 25-year-old DJ Fistaz’s *Something Different* (CCP Record Company) stands out and lives up to its name. A



DJ FISTAZ

high-profile DJ on the country’s urban and township club scene. Fistaz (whose real name is **Fistaz Matshediso**) has unleashed an album of original songs that sets him apart from his peers. Working with prolific producer Oscar “The Big O” Madlangozi, Fistaz has come up with an accessible fusion of straight-ahead dance, house, and *kwaiito*. The tracks “Z’Phelile” (featuring singer Khanyo) and “Fizzy’s Groove” have already become dancefloor and radio favorites. CCP hopes *Something Different* will outstrip its predecessor, *It’s Time*, which achieved gold status (25,000 units). “I knew I had to create something different, hence the album’s title,” the DJ-turned-artist says. “And judging by people’s reactions, they seem to think we’ve pulled it off.”

DIANE COETZER

**SONG FOR A CAUSE:** Greek singer George Dalaras and French mega-selling soprano-turned-pop star Emma Shaplin joined forces Sept. 27-28 in Athens to celebrate 50 years of United Nations (U.N.) support for the world’s refugees. Shaplin presented hits from her 2 million-plus-selling debut album, *Carmine Meo*, while Dalaras interpreted Ariel Ramirez’s religious works “Misa Criolla” and “Navidad Nuestra.” Dalaras, the most internationally recognized of Greek stars—who has worked with Al de Meola, Sting, and Ian Anderson, among others—suggested the performance could lead to a recorded collaboration with Shaplin.

MARIA PARAVANTES



## Events Calendar

### OCTOBER

Oct. 1-7, **International Bluegrass Music Assn. World of Bluegrass Trade Show**, Galt House Hotel, Louisville, Ky. 270-684-9025.

Oct. 5, 12, 19, 26-28, **Black/Friday Music & Film Festival**, El Rey Theatre, Los Angeles. 323-298-0875.

Oct. 6, **Nashville Songwriters Assn. International's Louisville Workshop 20-Year Anniversary Celebration**, Deerpark Baptist Church, Louisville, Ky. 502-452-1996.

Oct. 8, **Sound Thinking: The Artist/Producer Relationship**, presented by the Chicago chapter of the National Academy of Recording Arts

and Sciences and ASCAP, Second City Theater, New York City. 312-786-1121.

Oct. 10, **The First Amendment and the Arts**, presented by California Lawyers for the Arts, Ken Edwards Center, Santa Monica, Calif. 310-998-5590.

Oct. 10-14, **Nashville New Music Conference**, various venues, Nashville. 615-269-5454.

Oct. 11, **Music Business 101—How to Get the Most out of Your Time in the Recording Studio on a Limited Budget**, presented by ASCAP and Westrax Studios, ASCAP building, New York City. 212-621-6485.

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, **ASCAP/Performing Right Society Awards**, Grosvenor House, London. 44-207-439-0909.

Oct. 17, **Current Litigation and Legislative Matters**, presented by AIMP, Princeton Club, New York City. 212-758-6157.

Oct. 17-20, **A2A: Access to Amsterdam International Music Conference and Showcase**, Golden Tulip

Amsterdam Centre, Amsterdam. 512-236-0969.

Oct. 18, **British Music Industry Trusts Dinner**, Grosvenor House, London. 44-207-851-4000.

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. 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. 6, **BMI 49th Annual Country Awards**, BMI Nashville office. 615-401-2000.

Submit items for *Lifelines*, *Good Works*, and *Calendar* to Jill Pesselnick at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or to [jpsesselnick@billboard.com](mailto:jpsesselnick@billboard.com).

## Good Works

Breast Cancer Awareness Month. All profits will go to the foundation, which aids in breast cancer research, education, and treatment. Contact: **Laura Swanson** at 212-830-2317.

**BREAST CANCER AWARENESS:** In a partnership with clothing retail chain Ann Taylor, Arista Records has released the *Miracles Happen 2001* CD to benefit the Susan G. Komen Breast Cancer Foundation. The disc, which is the third such project between Arista and Ann Taylor, features tracks by **Ella Fitzgerald, Nina Simone, Dido, Sarah McLachlan, and Carly Simon**. It is being sold in more than 500 Ann Taylor and Ann Taylor Loft stores nationwide during October, the National

**HEALTH FAIR:** MusiCares and the Los Angeles chapter of the National Academy of Recording Arts and Sciences will present the MusiCares Health Fair Oct. 21 at the Wyndham Bel Age Hotel in Los Angeles. The fair will offer free medical testing and workshops on addiction, performance anxiety, and music therapy. The purpose of the event is to aid people in the music community without health insurance. Contact: **Chanda Rankin** at 310-392-3777.

### Solution to this week's puzzle (page 98)

M	A	T	T	C	A	B	C	A	P	T				
A	S	H	E	M	O	N	E	T	A	L	O	U		
S	W	E	E	T	A	N	D	L	O	W	D	O	W	N
S	E	P	U	S	E	A	M	I	H	E	E			
O	U	R	S	E	D	W	A	R	D					
H	I	G	H	F	I	D	E	L	I	T	Y			
E	N	U	F	V	I	L	E	H	E	A	L	S		
A	C	E	Y	E	S	I	T	I	S	C	I	A		
T	A	S	T	E	C	A	I	N	I	C	E	T		
P	A	M	O	S	T	F	A	M	O	U	S			
P	A	M	E	L	A		A	M	E	R				
E	R	E	T	R	I	S	N	O	C	D	I	M		
D	E	T	R	O	I	T	R	O	C	K	C	I	T	Y
A	S	A	N	A	G	O	N	Y	H	O	L	M		
L	O	L	A	O	W	S	O	N	L	Y				

### STATEMENT OF OWNERSHIP, MANAGEMENT, AND CIRCULATION

- (Required by 39 U.S.C. 3685)
- Title of Publication: Billboard
  - Publication No. 056-100
  - Date of Filing: October 1, 2001
  - Frequency of Issue: Weekly except for the first week in January
  - No. of Issues Published Annually: 51
  - Annual Subscription Price: \$299
  - Complete Mailing Address of Known Office of Publication: 770 Broadway, New York, N.Y. 10003-9595. Contact: Jason Acosta-646-654-5862
  - Complete Mailing Address of the Headquarters of General Business Offices of the Publisher: 770 Broadway, New York, N.Y. 10003-9595.
  - Full Names and Complete Mailing Address of Publisher, Editor, and Executive Editor: Publisher: Howard Lander, 770 Broadway, New York, N.Y. 10003-9595. Editor: Timothy White, 770 Broadway, New York, N.Y. 10003-9595. Executive Editor: Bradley Bamberger, 770 Broadway, New York, N.Y. 10003-9595
  - Owner: BPI Communications Inc., 770 Broadway, New York, N.Y. 10003-9595, a wholly owned subsidiary of VNU USA, Inc., a wholly owned subsidiary of VNU, N.V., Ceylonpoort 5-25, P.O. Box 4028, 2003 EA Harlem, The Netherlands
  - Known bondholders, mortgagees, and other security holders owning or holding 1% or more of total amount of bonds, mortgages, or other securities: None
  - N/A
  - Publication Name: Billboard
  - Issue Date for Circulation Data: Sept. 8, 2001
  - Extent and Nature of Circulation

	Average No. Copies Each Issue During Preceding 12 months	No. Copies of Single Issue Published Nearest to Filing Date
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A. Total No. Copies (net press run)	40,733	39,845
B. Paid and/or Requested Circulation:		
1. Paid/Requested Outside-County Mail Subscriptions stated on Form 3541.	16,250	16,101
2. Paid In-County Subscriptions	0	0
3. Sales Through Dealers and Carriers, Street Vendors, Counter Sales, and Other Non-USPS Paid Distribution	15,201	14,368
4. Other Classes Mailed Through the USPS	472	471
C. Total Paid and/or Requested Circulation (Sum of 15b 1-4)	31,923	30,940
D. Free Distribution by Mail:		
1. Outside County	200	237
2. In-County	0	0
3. Other Classes Mailed Through the USPS	30	31
E. Free Distribution Outside the Mail	0	0
F. Total Free Distribution (Sum of 15d and 15e)	230	268
G. Total Distribution (Sum of 15c and 15f)	32,153	31,208
H. Copies Not Distributed:	8,580	8,637
I. Total (Sum of 15g and 15h)	40,733	39,845
Percent Paid and/or Requested Circulation	99.28%	99.14%

16. Publication of Statement of Ownership is required and will be printed in the Oct. 13, 2001, issue of this publication.
17. I certify that the statements made by me above are correct and complete. (signature and title of editor, publisher, business manager, or owner) (signed) Howard Lander, President

## Life Lines

### BIRTHS

Boy, Grayson Lee, to **Gracie and Shawn Lane**, June 7 in Seneca, N.C. Father is a singer/mandolin player in the Rounder Records group Blue Highway.

Girl, Jessica Gould Yaffa, to **Cathy O'Brien and Richard Yaffa**, Sept. 1 in New York City. Mother is VP of global marketing and communications for Jo Malone, a division of the Estée Lauder company. Father is president of the Leverage Group.

Girl, Ava Maria, to **Michelle and Clif Norrell**, Sept. 2 in Santa Monica, Calif. Mother is the senior director, creative in the film/TV soundtracks department of Virgin Records America. Father is a record producer/recording engineer/mixer.

Girl, Riley Fox Goldstone, to **Rochelle Fox and Michael Goldstone**, Sept. 26 in New York City. Father is a partner at DreamWorks Records.

### MARRIAGES

**Martie Seidel** to **Gareth Maguire**, Aug. 10 in Kailua, Hawaii. Bride is a member of Dixie Chicks.

### DEATHS

**Carl Crack**, 30, of undisclosed causes, Sept. 6 in Berlin. Crack was the frontman of Atari Teenage Riot. He had been working on a solo project. Crack had received treatment for psychiatric problems in the past, but it is not known if these were a factor in his death. He is survived by his parents.

**Joseph Weinstein**, 82, of natural causes, Sept. 1 in Toronto. Weinstein was a well-known big-band leader from the former U.S.S.R. His group released titles on Melodiya, Czech Supraphone, and other East European labels. He is

survived by his wife, a daughter, and several grandchildren.

**David Skepner**, 63, of a heart attack, Sept. 11 in Nashville. Skepner was a manager of such country artists as Loretta Lynn and Riders in the Sky. He worked at MCA for 12 years in the 1960s and early 1970s. Skepner most recently ran the Buckskin Company and managed such acts as Wylie and the Wild West and the Larkins. He is survived by a sister.

### DEATHS

**Charles Witham**, 56, died suddenly of complications after a long illness, Sept. 12 in Boston, his birthplace. Witham was a producer/songwriter/poet who also managed his wife, singer Kate Taylor. He wrote songs for both her eponymous 1978 Columbia release, which was produced by James Taylor and Lew Hahn, and for her upcoming *Beautiful Road*, an album Witham co-produced with bass player Tony Garnier and Scott Petito. Witham and Garnier also co-produced the acclaimed 1999 CD single "Auld Lang Syne" (*Billboard*, Music to My Ears, Nov. 13, 1999), a rendition by Kate of Witham's adaptation of the famed folk standard by Scottish poet Robert Burns. That track is slated for *Beautiful Road*, as are Witham's new pieces, which largely reflect life on Martha's Vineyard, his residence since 1970.

His wife says that Witham's "sense of American musical history and his taste in material set the tone for a wonderful and rich repertoire of deep and poignant songs that always feel great to sing. His own songwriting led to a body of extraordinary songs that express his abiding love of the place where we live and the love that he had for the natural world." Witham also produced and promoted a number of musical events on Martha's Vineyard and produced the Taylor Family concert benefitting the South Street Seaport Museum in Manhattan in 1981.

Witham was buried on the Vineyard near his home in Aquinnah, Mass. In addition to his wife, Witham is survived by three daughters, his mother, and a sister.

*Beautiful World*, due in 2002, features the Witham-penned duet "I Will Fly," which is performed by Kate and James Taylor. She says, "For any one who is grieving, 'I Will Fly' will bring immeasurable comfort. [Witham] was very earthbound, but it is obvious that his spiritual vision was crystal clear. His words fill you up, shining a light on the depth of meaning that they held for him." His wife cites the final verse of the song: "I will fly on wings of peace/To that place above the clouds/The bluest sky, the golden sunlight/The truest love, the sweetest sound."

**Bobby Martin**, 61, of a heart attack, Aug. 28 in Detroit. Martin, who was born Robert Willingham, formed the Martiniques in 1962 and recorded with the group under the Dreamland label. He was later known for his work as a booking agent. Martin is survived by his wife, Sherri, who was a Motown recording artist. (Please see For the Record, this page.)

## FOR THE RECORD

Due to incorrect information that was given to *Billboard*, the obituary for Bobby Martin that originally appeared in the Sept. 15 issue contained errors. Martin did not work with such artists as Etta James, Nancy Wilson, Wilson Pickett, the Manhattan Transfer, the Supremes, and Lesley Gore, nor did he join Billy Lynn Hope's jazz ensemble in 1950. He was not affiliated with Philadelphia International Records or its artists the O'Jays, Billy Paul, and Teddy Pendergrass. These career highlights describe the life of another individual named Bobby Martin, who is still living.



In addition to managing the ongoing consolidation of the retail and wholesale account base, the major distribution companies have a full slate of issues to wrestle with, including the challenge of introducing new music formats, incorporating encryption technologies that can stop bootlegging and continuing to scrutinize the distribution pipeline to wring out extra costs due to inefficiencies.

#### ENCRYPTION TACTICS

With counterfeit product on almost every street corner in major U.S. cities and CD-burning on the upswing, the major labels are preparing to incorporate encryption technologies into CD manufacturing. "This is clearly the most challenging single issue the industry has," states Jim Urie, president of Universal Music & Video Distribution. And Alan Voss, executive VP at WEA, says he expected the issue to be a "major topic" at the cancelled Fall Conference of the National Assn. of Recording Merchandisers (NARM), which was supposed to run from Sept. 12-15.

BMG Distribution is the first major in the U.S. testing encryption technology, placing it on the promotional copies of the debut release from the Strokes, a developing act on RCA. "We have been very aggressively seeking technologies that would counter the CD-R burning problem, which seems to be increasing, based upon accelerating sales of blank CD-Rs and anecdotal information from every quarter," says Pete Jones, president/CEO of BMG Distribution and BMG Associated Labels. "Our goal is to preserve fair use for the consumer, but to block wholesale copying that clearly goes beyond the bounds of fair use. We have begun testing the technology on promos, and we look to enlarge the testing and perhaps begin applying it to commercial product this year."

Universal says it will introduce copy-protected CDs sometime in October, but it won't disclose the technology it is using. Up to now, the company has been testing two technologies for sound quality. "The test was to see if there was any sound degradation, and then checking the CDs within the universe of CD models to see how well they play," states Urie. "Sadly, the bottom line is we are still some time away from an acceptable solution."

Likewise, Danny Yarbrough, chairman of Sony Music Distribution, says that his company is still in the testing phase, with no time schedule set for a rollout incorporating encryption technology. "We have been testing different systems, including one developed by our facilities in Europe," he says.

Richard Cottrell, president of EMI Music Distribution, notes that his company has tested encryption technology on 'N Sync's *Celebrity* album in Germany, and "following that trial, we will review it to see if we can do a rollout in the U.S. We will look to take action next year sometime."

#### THE NEXT BIG THING

Similar to the need for an encryption technology, the majors are unanimous on the need for a new music format to replace the almost dead cassette and the stalled CD, but they can't seem to agree on which technology represents the industry's best answer.

Merchants fear that the competing technologies will confuse the consumer, just as the competing mini-disc and digital-cassette rollout caused both to fail. Nonetheless, a technology market-share war looms on the horizon as each technology boasts different champions.

Currently, the now delayed Dataplay format, which won't debut until the first quarter next year, enjoys the support of UMVD, BMG and EMI; while DVD Audio has WEA and EMI lined up behind it; and SACD counts Sony and UMVD on its side.



Yarbrough says his company is aggressively supporting SACD, which was co-developed by Sony and Phillips. "There are about 275 SACD titles, of which we have issued about 165 or so," he says. The electronic company has 17 models, from high-end ones to packaged component units. As for other technologies, Sony is still looking at DVD Audio as a format, although no titles are scheduled for this year, and it is still evaluating Dataplay.

Universal has signed to support SACD, reports Urie in a follow-up to an interview in which he said the company "fully supports Dataplay," even though its debut has been delayed. "If they had been ready to launch this fall, we would have had 10 titles, but now we anticipate that we will have 30 titles for the first-quarter launch," he says.

BMG's Jones reports that the company is looking forward to supporting Dataplay in the first quarter. "We believe it could be a hi-tech replacement for the cassette and a more significant configuration going forward," says Jones. As for SACD, "we are watching to see how that develops," he says, adding, "DVD Audio is still coming on, and we think it is an important configuration," but currently BMG Distribution looks at it as appealing to only the high-end market.

WEA, however, believes that DVD Audio is the way to go. "We feel bullish about the compatibility to the existing hardware base of DVD players," says Voss. "How many formats have been launched where you have an existing hardware base already there?"

So far, there are about 50 DVD Audio titles out, and WEA hopes to issue another 10 before the end of the year, Voss reports. "We have some pretty decent coverage at retail," but he adds that it is disappointing that others haven't been participating to help establish DVD Audio, because then it would be a lot further along.

Nonetheless, WEA continues to push forward, partnering with hardware companies by supplying samplers and working with retailers to help promote the format. Help is on the way, however, as EMI Music Distribution's Cottrell says his company will bring out 10 DVD Audio titles sometime this fall.

# MUSIC DISTRIBUTION

## THE BIG 5 WRESTLE WITH THE ISSUES

*Distributors Counteract Counterfeiting, Discuss Formats And Beef Up Security*

By ED CHRISTMAN

#### DEBATING SOURCE-TAGGING

An almost decade-old technology issue, source-tagging continues to be a topic of conversation among distributors and retailers. Manufacturers say that they have met—or are close to meeting—NARM's request that one-third of all units have an electronic surveillance article tag placed in jewelboxes at the point of manufacture. But now some merchants are saying that isn't enough.

WEA's Voss says his company was the first to begin source-tagging. "We did what NARM recommended," he says. "If that has changed, we would be receptive to sitting down and talking about it, as we were when they came forward with the original recommendation. We would love to see our CDs out of

the keepers." But he warns that if merchants want a higher percentage of CDs to carry source-tagging, "there are certain costs associated with that."

At Sony, Yarbrough says his company has been source-tagging one-third of all its CDs for well over a year, and Sony executives have been disappointed with what's happening at the store level, as well as the inconsistent application at the manufacturing level.

"The reason for source-tagging was to take costs out of the supply chain, to eliminate merchandising in keepers and to increase floor display space" for more music merchandise, Yarbrough notes. With the exception of the mass merchants and a few other

*Continued on page 64*



# The Web Of Distributors

Digital Distribution Still Iffy, There's Competition For Providing Online Fulfillment

By Brian Garrity

As the music industry increasingly shifts its product sales to the Internet, in terms of physical goods like CDs as well as digital offerings like downloads and subscription services, a host of companies, both new and old, are vying to provide all-important distribution services.

But, as established providers of such services in both the offline and online worlds are finding out, moving music online is an altogether different and, for now, more complicated proposition than it is offline.

"It's as different as cable television was from movie theaters," says an

executive at one online music company attempting to make a claim on digital distribution. However, they will have to compete with new offerings in development by the major labels: MusicNet, from Warner Music Group, EMI Recorded Music, BMG Entertainment and Real Networks; and Pressplay from Universal Music Group and Sony Music.

Many independent digital-music executives consider MusicNet and Pressplay to be efforts on the part of the majors to protect their distribution power in the online world. However, some question just what type of role the majors will play in the long run, when it comes to digital distribution.



executive at one online music company attempting to make a claim on digital distribution.

But even within the world of online distribution, there are subset specialties of companies targeting distribution of physical goods vs. digital bits.



Dick Wingate, Liquid Audio

"They [the distribution companies of the majors] are trying to wrestle with who they are going to be in the future," says Dick Wingate, senior VP of content development and label relations for Liquid Audio. "I'm not certain they are going to have the same role in the subscription area that they've had in the current [distribution] business. It's a different model, and it doesn't necessarily require that skill set."

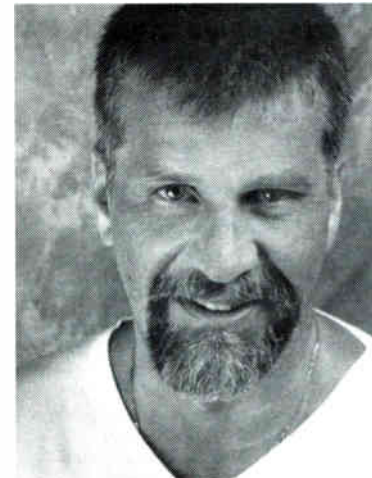
Indeed, at a recent National Assn. of Record Industry Professionals (NARIP) forum on the future of music, the heads of EMI Music Distribution (EMD), WEA Inc., and Universal Music and Video Distribution (UMVD) seemed as unsure of how the Internet will change their business as anyone.

"We're going to move into a hybrid world," said EMD president/CEO Richard Cottrell. "Retail will survive... Digital [retailing] will become a market. What that market will look like is anybody's guess." The executives indicated that the majors' online subscription services are proceeding autonomously, outside the sphere of conventional physical distribution.

"They're going to make their own

Continued on page 66

How do you spell success? That's the question Billboard asked a number of U.S. independent distributors, seeking to identify their definition of a hit and their role in the hit-making process. The distributors' responses are surprising: In most cases, rather than citing some recent mega-smash, the executives speak of a niche project or a breakout label that harbingers well for the shape of things to come. In some cases, they express surprise with fresh sales in hitherto unexplored genre territory. As ever, it isn't simply about huge numbers on the indie side.



RED's Ken Antonelli

## EXPANDING GENRES

At New York-based RED Distribution—long the home of huge-selling urban records like Loud's recent Project Pat album *Mistah Don't Play Everythings Workin*—president Ken Antonelli namechecks country singer Mark McGuinn's VFR debut and jazz vocalist Jane Monheit's sophomore album on N-Coded Music, *Come Dream With Me*, as recent successes.

Antonelli says the McGuinn album "was kind of outside of the RED radar. We hadn't ignored country music during the time that I've been here, but when you look at some of the business at the rack level, you realize that you could be missing out if you don't have much in the country genre." He notes that, after a solid set-up of McGuinn's single "Mrs. Steven Rudy" at radio, RED "targeted cities with double-digit spins for in-store play campaigns, so that no matter what you heard—whether it was in-store, on the radio or on TV—you could match it up directly in the store. We followed it from market to market."

Monheit's release received similar support. "We just picked those five or six markets that you really know are [very solid] in terms of jazz—Chicago, L.A., Philadelphia, D.C., New York—and really went balls-to-the-wall, by getting N-Coded their special section in the most trendsetting stores," says Antonelli.

Michael Rosenberg, president of

Koch International in Port Washington, N.Y., says his firm, which began life as a classical distributor, has garnered increasing sales with urban projects like RZA's *Digital Bullet* (on Koch's own In the Paint imprint) and Cormega's *The Realness* (on Legal Hustle/Landspeed).

Rosenberg says of the RZA release, "By partnering with both large and small retailers and figuring out exactly what kind of numbers made sense, we did a good job of getting that record out to the right places and in the right quantities." He adds that the Cormega set is scanning about 10,000 units per week: "That's a very regional record, but, by targeting the regions and by making sure the retail-

line labels—Williams says, "We can do things with the labels on the advertising side; we've been able to work with them together. Rather than each one of them having to do advertising on their own, they can do it as a group."

## DANCE IN NEW MARKETS

For Atlanta-based MDI, success meant opening new retail terrain for Megahit Records, one of the distributor's dance labels, according to president Nina Easton.

"We totally opened a brand-new market for this label—places they probably didn't even think it could happen," says Easton. "There are a lot of independent chains in the

# INDEPENDENT SUCCESS STORIES

Smaller Distributors Reflect On Memorable Projects

BY CHRIS MORRIS

ers put it in the right places, we've had ongoing success at that level of consistent sales."

## CATALOG AND CONCERTS

Pip Smith, director of sales at Woodland, Calif.-based DNA, says the company played a role in the set-up of Gillian Welch's *Time (the Revelator)*, the alt.country artist's debut album for her own label, Acony Records. In addition to pitching the new collection, DNA worked Welch's first two albums, which were originally issued by now-defunct Almo Sounds and are re-released on Acony.

"We took the new record, and then we bundled the first two together, because we're distributing them," says Smith. "Our premise was that this was the kind of project that would be well-received by the music freaks out there at retail—sort of like an early Christmas present for them in the middle of the summer. And it really lit 'em up. Our scans on [Time] are 30% or 40% above what the last one did [on Almo]."

The summer concert season facilitated the promotion of touring acts handled by Caroline Distribution, according to the New York distributor's GM, Rick Williams.

Citing the high visibility of Warped Tour acts like Kool Keith, the Vandals, the Ataris, AFI and Thrice—all of whom record for Caro-



MDI's Nina Easton

South—probably one of the most successful is Music Network right here in Atlanta, and then there's Central South and Music City. At the last NARM, we went to some of these small independent chains that had done nothing very aggressive with dance product, outside of the very mainstream type of stuff, and said, 'Hey, let's try to work some campaigns out, and see if your consumer base is ready for this stuff.' They said, 'The whole marketplace is changing, let's try it.' And we had huge success."

Another dance imprint, Strictly Hype Records, was viewed as a new plus by its distributor, New Hope, Minn.-based Navarre Corp. Navarre senior VP Steve Pritchitt says of the label, which nearly became a casualty when its distributor M.S. folded in 1999, "We've been taking the time

Continued on page 68



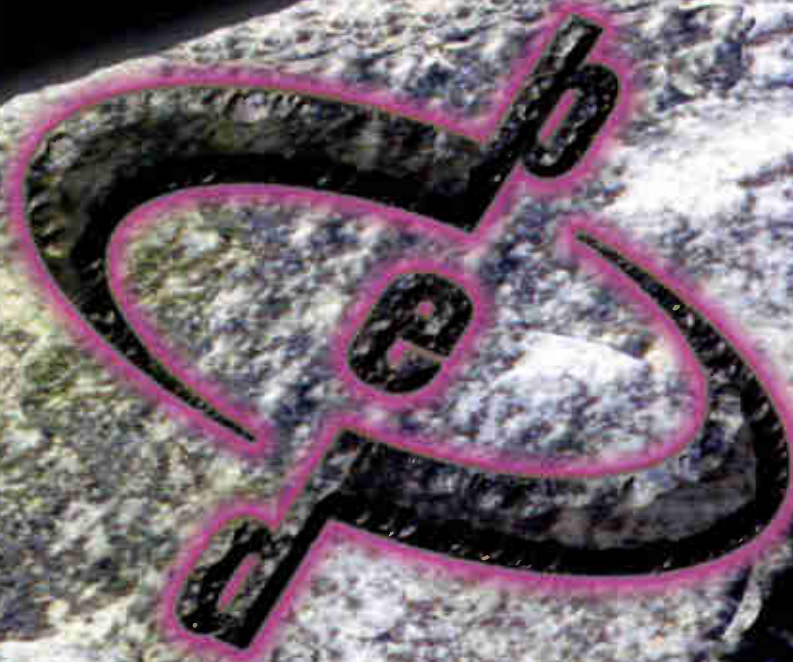
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# Britain Overcomes A Weakened Market

## DISTRIBUTORS FIND THE BEST IDEAS IN THE WORST OF TIMES

LONDON—The demise in spring of the Startle Group has sent tremors through Britain's export and distribution business that are still felt.

"The shake-out is not yet over," says one competitor, Peter Lassman, chairman of Lasgo Exports, a division of the Chrysalis Group. "The market is tough, and these are testing times for everyone. But there are still too many companies out there giving things away for nothing, and it does nobody any good. Selling items on a 1% or 2% mark-up is simply unsustainable."

Startle was acquired from the Telstar Entertainment Group in a \$45 million management buyout in 1999 and was forced into receivership in May after it "experienced extensive trading losses in its traditional distribution business," reported Deloitte and Touche.

Startle's range of businesses—among them, prominent British music exporter Lightning Export—were subsequently acquired in May by Total Home Entertainment (THE). Bill Brightley, Lightning's general manager, export and sales, declares it "a fantastic marriage. THE is a very big U.K. distributor, and we are the biggest exporter; it's a very good fit. We are three months in now, and I think the quality of our delivery is better than it has ever been."

On a broad level, however, Brightley concedes the export business is "tough and getting tougher," due to ongoing factors such as the declining international influence of British music, the rise of homegrown repertoire in many territories, CD copying—and, most recently, a slide in the popularity of compilations.

### COMPILATIONS OR START FROM SCRATCH

"The U.K. compilation market has been flooded for a while, but we managed to pick up the cream of the titles for export," Brightley says. "But working against us is the trend for other territories to do their own compilations. The NOW series, for example, used to be a huge seller for us, but sales have

been hit in America because the U.S. is producing its own version of NOW. The U.S. version is better-targeted, in terms of American hits, and it's a single CD, as opposed to a double. It clearly makes sense for U.S. buyers to go for this over the imported version."

Given "a general dearth in stand-out U.K. sellers," one of the few bright spots for Lightning is in British indie music, Brightley adds. "We're working with labels like Cooking Vinyl to try and capitalize on a growing worldwide interest in indie bands. We're also working closely with

people like AIM [Association of Independent Music] to get the right product into places like Russia at affordable prices."

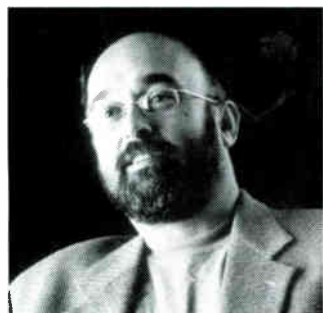
Back at Lasgo, Lassman says the company has responded to a toughening export market for compilations by creating its own, original products.

"In collaboration with Echo Records, a sister company within the Chrysalis group, we are readying an original collection called *Karma Lounge (Chilled Worldbeats)* for release in October. With another partner, we released *Undiscovered Ibiza, Volume 3*, which sold around 20,000. That's a much better total than we would have achieved with a non-original product."

Lassman notes that buyers in Japan, Australia and across Europe "tend to love exclusivity, and by producing original products we can offer them that. They can pick up these products in bulk for their territory." He also notes that, with this type of release, "we are negotiating with people who would not normally deal with a wholesaler. Effectively, it broadens the business."

While the market is "flat" at present, Lassman says, "this is not necessarily bad news for us. We have always prospered in seemingly 'bad' times because, as an ear-to-the-ground company, we come across plenty of people looking for deals. In the present climate, more people are looking for special promotions, and there's more product out there that people want to

*Continued on page 64*



Peter Lassman, Lasgo Exports



Joe Cokell, Sanctuary

LONDON—A fresh crop of digital downloading and subscription-based initiatives is adding to the tough market challenges facing Europe's traditional music-distribution sector.

OD2's Ed Averdieck says he has seen the future of European music distribution—and it's digital.

"I think Napster—which, at the very least, proved what incredible interest there is out there in downloading music—has provided companies like ours with a springboard," says Averdieck, director of sales and marketing. "The big difference from Napster is we have devised a sustainable business model," he says.

### WORLD ON THE WEB

Now with offices in Cologne, Paris and London, OD2 was founded in 1999 by the artist Peter Gabriel and Charles Grimsdale. With repertoire licenses in place from, among others, BMG, edel, Telstar and Britain's AIM (Association of Independent Music), the company launched its business-to-business platform WebAudioNet earlier this year and is now building a clientele of retailers, labels and artists.

"We've beaten similar, major label-backed initiatives like MusicNet and Pressplay to the punch by getting the service out there and working," says Averdieck. "In WebAudioNet, we provide a turnkey platform which clients use to offer subscription-based streaming facilities to music consumers. We have already worked on Web sites for French retailer FNAC, plus Tower Records and a portal called Play Louder for the Beggars Banquet label. We are also developing a platform for the Telewest group called Blue Yonder."

The OD2 executive says the company is also pursuing negotiations with two major European portals to act as "anchor retailers," plus major-label partners and artists. Peter Gabriel himself has utilized the technology for a just-launched WOMAD digital channel (www.womad.co.uk), via which world-music fans can obtain a monthly package of 40 tracks for about \$7.20. To protect copyright, the WOMAD tracks are only playable on the subscriber's personal computer.

"We have just turned this service on, and the initial response has been overwhelming," claims Averdieck. "Our system allows music companies—and artists—to 'brand' themselves and precisely target their music to real fans. We're keen to stimulate interest in national repertoire, which is why we've opened French and German offices. You need to have an on-the-ground presence to understand what each market is doing."

Elsewhere among a wave of European companies driving the market for digital downloading, the U.K.-



David Stockley, DX3

based DX3 has allied with EMI and Virgin to offer major retailers new online opportunities. In what was claimed to be a "European first," DX3, EMI and Virgin recently secured

biggest independent distributors—is CD-copying, Metternich adds. "This is the dark side of the digital revolution. I think it is contributing significantly to the worrying slide in German CD sales."

With offices in the Benelux, France, Poland and the U.K., the 30 year-old ZYX has built a solid international reputation in commercial dance music—especially, since the 1980s, in Italian dance. Today, a vast ZYX repertoire licensed for the GSA territories encompasses more than 100 labels and spans dance, pop, blues, rock, schlager, world music and classical. In Fantasy, ZYX handles one of the biggest U.S. jazz catalogs. And, among ZYX's own labels, Caramelle Recordings, founded at the start of 2001, is

# EUROPEAN TEAMWORK

## Distributors Form Profitable Partnerships With Labels And Artists

BY CHRIS FULLER

a deal with Swedish retailer Buylando that will enable visitors to the Buylando site (www.buylando.se) to purchase music downloads from David Bowie, Blur, Massive Attack, Coldplay, Genesis and many others.

DX3 CEO David Stockley says the Buylando system, in a Microsoft Windows Media Audio format, offers

pledged to, in Metternich's words, "explore the bridge between electronic music and classical jazz."

West to the Netherlands, Hans Broure, promotions manager at Bertus Distributie—which along with Munich Records and Sonic Rendezvous is one of the country's largest wholesaler-distributors of independent labels—is bullish about the current business climate: "There are difficulties, but by applying creativity we are finding good opportunities. You will not hear us complain."

Bertus' alternative-oriented client list for the Benelux includes Cooking Vinyl, Snapper Music, Ulf-tone, XIII Bis, Hot Records and, from the U.S., Be-Unique. It has a built-in promotion offering that Broure says "is proving a very strong attraction. We only started working seriously in promotion a couple of years ago, but now we have a dedicated department of four people. This is a big bonus for our labels. More and more prospective partners are now approaching us to do deals."

Working out of the U.K., though with wholly European ambitions, the two-year-old Absolute Marketing and Distribution is employing a novel, one-stop-shop approach for a spiraling clientele of labels including All Around the World Records, the compilation series *Pure Silk*, *Ayia-Napa* and *Retrospective of Garage*, plus the artists Less Than Jake, Paul

*Continued on page 64*



music fans CD-quality audio in a file that is smaller than an MP3: "We have understood the complexity of the music industry's business needs and have designed a platform to support them. We expect to make further announcements soon about the wider deployment of our system."

### SLIDING SALES

Among the established German distributors, Marco Metternich, A&R director at the Merenberg-based ZYX Music, considers future online competition "as significant—but not something that unduly worries us. We see downloading as being more useful as a promotional device. In fact, we're doing it ourselves."

A bigger blight for the likes of ZYX—which ranks alongside edel and Zomba as one of Germany's



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# LATIN TENACITY

## Slowing Economy And Shrinking Sales Challenge Distributors To Use Their Imaginations In Search For Opportunities

BY LEILA COBO

MIAMI—As recession threatens the U.S. and continues to expand full blown through much of Latin America, independent distributors nationwide have seen their traditional markets shrink and sometimes disappear altogether. From Puerto Rico to Texas, the bottom line is the same: Shipments have declined in comparison to 2000. And that wasn't a great year to begin with.

"The sale of pirated CDs on the streets, as well as downloading of music directly from the Internet, has greatly affected us," says Oraima Bruno, manager for Manhattan Latin Music Distributors in New York City.

The devaluation of European currencies has also affected Manhattan's usually strong European export niche, which used to account for roughly 30% of sales and now has shrunk to approximately 15%.

In Miami, Hinsul Lazo of H.L. Dis-



Hinsul Lazo, H.L. Distributors

tributors says his distribution business is down 30% overall. And Enrique Reyes of Reyes Records, Inc. says business has dropped between 10% and 30%, depending on the month, in comparison to last year.

"With the Spanish peseta so deval-

ued, it's hard for buyers in Spain," says Reyes. "I hope that Latin American countries start to recuperate. One of the places I most sold to was Ecuador, and in two years I haven't been able to sell or invoice a cent there. Costa Rica is one of the few countries still buying, but they've also been punished by the economy. Here in the U.S., I don't know what the problem is. Maybe radio."

Lazo thinks that's a big part of the problem. "We're fighting the pirates, the CD burners, and, the worst part of this whole situation is there's no music," he says. "How many awards are we going to give Son by Four? Does that mean there's no competition? There's great music out there, but the radio stations don't play it. The records fall through the cracks."

In addition, as more majors gobble up small labels, independent distributors see their possibilities shrink.

### OPENING DOORS

Rather than sit back and wait for results, distributors are actively looking for different markets and opportunities in an effort to rev up business.

Puerto Rico's Distribuidora Nacional De Discos, for example, has seen sales drop, but only by approximately 8%, even though the tropical market is ailing.

"It hasn't dropped that much because of our local product," says marketing director Aida Nery González. "We sell a lot of rap and local rock en español. Things like La Secta and Banda el Garete. We've found a niche with small indie labels that are mostly worked by individuals." Sales reflect that, even though González doesn't have the exclusive distribution of these labels.

"Remember, at a social level, music is very important here; it's part of our culture, and that helps push new sounds," she adds. Up in New York, Bruno has seen a boost in sales from bachata artists. In Miami, Lazo is carving a niche for himself with hard-to-find imports.

"I called Sony Colombia and asked them for their catalog," says Lazo, "albums by artists such as Claudia de Colombia and Los Hermanos Zuleta. This catalog doesn't exist here. You know how many Colombians are here? Hundreds of thou-

sands. And they can't find Claudia de Colombia anywhere."

Ironically, Lazo is doing very well with his newly opened retail outlet, Museo del Disco, stocked with more



Enrique Reyes, Reyes Records

than 30,000 hard-to-find titles. His biggest seller, by far, he says, is Cuban music, both old and new.

At a distribution level, the most positive news at this point seems to be coming from Houston, Texas-based Southwest Wholesale Records & Tapes, where Latin Music project manager Mark Bejarano reports that, distribution-wise, "things are coming along really, really well."

Although things are "slow" for  
*Continued on page 68*

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**THE BIG 5**

*Continued from page 57*

accounts, "we haven't seen the change in merchandising that we hoped for, so we are duplicating costs and not experiencing any benefits."

Some retailers want 100% of merchandise source-tagged, Yarbrough notes, and "we would discuss that option if we felt that it would accomplish the goals we set out before—eliminating the keepers in the majority of stores. Otherwise, we have to think about whether or not we are accomplishing that on our current path. And if we are not accomplishing our goals, we would have to reevaluate our current position on source-tagging."

**AT YOUR FULL-SERVICE**

Similarly, another operational issue that became a hot topic a few years back seems to have lost some steam. Music manufacturers had pushed themselves to supply accounts with full-service capabilities, such as providing shelf-ready product for merchants (i.e. putting price tags and other stickers on merchandise using each account's own tags, stickers and price structures).

However, one distribution executive notes that distributors have led the agenda on this topic; that's why

demand is falling short. "We are full-service in every meaning of the word, but not in all of our facilities," Urie notes. He adds that, since demand has "plateau-ed" for it, the company can fulfill requests of those who seek shelf-ready product. He adds that such service "will be a factor in the next year or so."

BMG's Jones points out that, while there is not yet demand for shelf-ready product, "we are doing all we have to do to meet the changing requirements of our customers."

Echoing Jones, EMD's Cottrell says that his company will be able to provide shelf-ready product when demand for that service increases.

At Sony, Yarbrough says that all four of the company's stocking warehouses have automated sorting and price-stickering capabilities, but he notes there are varying degrees of interest in the marketplace for those services. "We are testing some direct-to-store stickering with certain accounts, and we have also had a consultant go out to accounts to find out what direction they want us to go in the near to distant future," Yarbrough says.

At WEA, Voss says the company offers its customers a menu of options, including the ability to purchase shelf-ready product, and "the customers who utilize this service seem to be very happy." ■

**BRITISH DISTRIBUTORS**

*Continued from page 60*

get rid of at competitive prices."

At Sanctuary Records, chief executive officer Joe Cokell, says that, out of the U.K., the company continues to build a multinational distribution, sales and marketing infrastructure especially designed to serve artists with already-existing fan bases.

An example of the company's "proactive approach" was with Dolly Parton and her recent album *Little Sparrow*, for which Sanctuary holds the European license. "We brought Dolly to Europe for promotion in February," says Cokell. "In the U.K., she appeared on *Parkinson*, *Graham Norton* and on other major TV and radio shows. For continental Europe, Dolly spent three days in London with journalists from Germany, Benelux and Scandinavia." The album—which is being re-promoted in November and December—has thus far achieved "wonderful" sales of 73,000 in the U.K. and 30,000 in Europe.

With strong rosters in metal, traditional rock and indie—the current crop includes Megadeth, John Hiatt, Gamma Ray and Bruce Dickinson—Sanctuary is also pursuing label deals and joint-ventures to bolster its swelling back-catalog. Other activities include an audio-visual division, says Cokell. "Our DVD releases for the

autumn include Black Sabbath, Alice Cooper, REO Speedwagon, Megadeth, Widespread Panic, Bob Marley and Queensryche."

Despite problems brought on by a general economic slump, Cokell says catalog sales are strong in France, Italy, Scandinavia and the U.K., where income derived from both catalog and full-price releases has exceeded expectations.

"Our hot tips for the U.K. are The Strokes and ARE Weapons, who we are involved with via our co-venture with Rough Trade. We are also excited about Alpine Stars and Throat, from our deal with Ministry of Sound/3mv/Riverman."

**THE DIGITAL ANGLE**

Meanwhile, the fast-growing online "fulfillment" sector continues to draw in U.K. players. Among the newest, E.UK Direct, the online entertainment fulfillment business of Entertainment UK, launched in October last year. Within the U.K., parent company E.UK is a major supplier of entertainment products to clients like Tesco, Woolworth's, MVC, Safeway and Comet.

Based out of Greenford, Middlesex, E.UK Direct bills itself as "Europe's largest fulfillment operation" aiming to help retailers take advantage of the fast-moving Internet commerce market. ■

**EUROPEAN TEAMWORK**

*Continued from page 60*

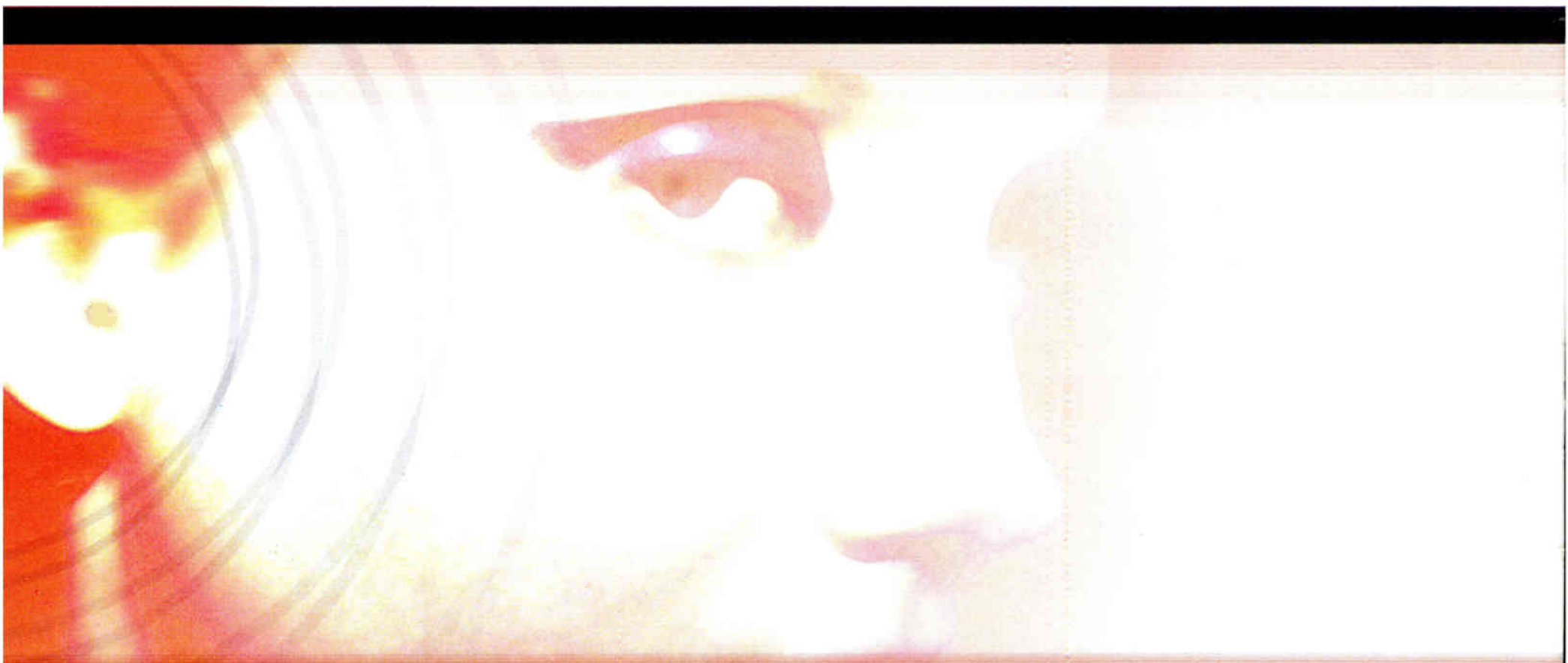
Carrack, Aswad, Ricky Tomlinson, Culture Club and others.

AMD founder and managing director Henry Semmence says the company offers "a sales, manufacturing, marketing and administration service, employing our own sales and marketing people." Universal "picks and packs" for the company, while manufacturing is organized via Discronics and Damont.

"We can also take care of distribution, foreign licensing, liaison with industry bodies, e-commerce and advice on rights issues—in fact, as little or as much as is required," Semmence adds.

A current priority is the new Herbie Hancock album, *Future 2 Future*, which is released on Hancock's own label, Transparent Music, and reunites the innovative musician with "Rockit" collaborator Bill Laswell.

The Hancock/Transparent deal, says Semmence, "illustrates how we intend to drive business forward for the copyright owner. For many artists, there's now no point in signing away their rights to a record company. Far better for them to get in there and do it themselves, while partners like ourselves can work to their international requirements." ■



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**ONLINE DISTRIBUTION**

Continued from page 58

policies," UMVD president Jim Urie said of Pressplay. Echoed WEA chairman/CEO Dave Mount, "It [MusicNet] is set up as a separate group. We're feeling our way, trying to find out what consumers want."

**ONLINE CD SALES**

But with distribution of commercial downloads and subscription services still more theoretical than viable at this point, a mad scramble also is on to control distribution of CDs and physical formats purchased through e-commerce.

Distribution and retail executives see the Internet as a powerful driver of catalog sales. Two of the most aggressive moves of late have come from Internet retailer Amazon.com

and rackjobber Handleman Co., which are both attempting to capture the role of online fulfillment service provider to third parties.

Recently, e-commerce giant Amazon has entered into online store fulfillment and management deals with the likes of Borders Group and Circuit City. Under the Borders deal, for example, a co-branded Borders.com provides access to Amazon's catalog of books, music, videos and DVDs. It also features Amazon shopping functions, including editorial reviews, personalization and recommendations, and "1-Click" product ordering. Transactions will be handled by Amazon, which will also oversee product fulfillment, shipping and customer service.



Jeff Bezos, Amazon

"We're the only place a national retailer can get a cost-effective and comprehensive partner for all their e-commerce needs, including technology, marketing, content and fulfillment," Amazon CEO Jeff Bezos said recently in touting the company's new "big-box solutions" strategy.

Meanwhile, Handleman recently made its first leap into full-service e-commerce management with JCPenney.com. The Internet destination of the Plano, Texas-based retailer has ceded most of the shop's operations—from Web site management to order fulfillment—to Handleman Online, the new subsidiary of the Troy, Mich.-based distributor that was created last year.

David Vasile, VP/GM of Handleman Online, says the purpose of the unit is "to enable retailers, traditional and nontraditional, to sell music more effectively—as them, not as us—regardless of the format, whether it be digital or physical, and regardless of the channel, whether it be through an in-store kiosk or through a Web site."

But profiting from enabling e-commerce is easier said than done. Handleman and Amazon join the already crowded online-fulfillment segment populated by the likes of Alliance Entertainment, Valley Media and Amplified, which all have long been working fulfillment and back-end management with a variety of mom-and-pop and Internet-only online retailers.

Indeed, Circuit City recently entered into an alliance with Amazon for sales of consumer-electronics products, but company officials say the deal will

not extend into music and video sales any time soon. Circuit City is already working with Alliance Entertainment on the fulfillment of CD, DVD and game sales through Alliance's e-commerce property known as the Store24. That deal was announced last fall.

While both companies are viewing the e-commerce management business as an attractive source of additional revenue, the likes of Amplified and Valley have struggled with their online operations, which were started under similar assumptions.

Amplified, an online-fulfillment specialist, announced its intention earlier this year to back away from music retail and use the technology platform it acquired from Checkout.com to offer online publishing, content management and e-commerce solutions to multiple industries, including health care and financial services.

Meanwhile, Valley Media has seen its bottom line affected by the struggles of its e-commerce partners and the lack of growth in the online retail business.

Barry Sosnick, an analyst with Fahnstock & Co., says that the success of any online distributor ultimately will hinge on strong merchandising skills, finding out what the customers want, what they will buy on impulse and what will appeal to them fastest—a current shortcoming of all music e-commerce.

Says Sosnick, "For e-commerce to be able to grow and extend beyond niche genres and catalog and into the impulse, hit-driven, new-release section of the business, [companies] are going to have to figure out better ways to merchandise that [computer] screen." ■

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**Barry Manilow**  
*HERE AT THE MAYFLOWER*



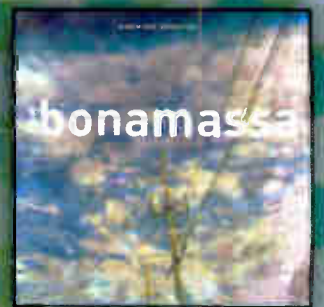
**Phil Perry**  
*MAGIC*



**Townes Van Zandt**  
*TEXAS RAIN*



**Dru Down**  
*PIMPINPHERNALIA*



**Joe Bonamassa**  
*A NEW DAY YESTERDAY*



**Dr. Ed Montgomery  
Presents ALC**  
*I STILL BELIEVE*



**Sizzla**  
*BLACK HISTORY*



**Jayo Felony**  
*CRIP HOP*



**Roxy Music**  
*CONCERTO LIVE*

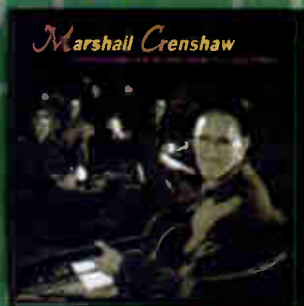


**Voices Of Unity**  
*FEATURING DEITRICK HADDON  
SUPERNATURAL*

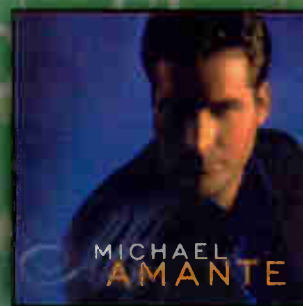
# EVERYWHERE IN MUSIC!



**God Forbid**  
*OUT OF MISERY*



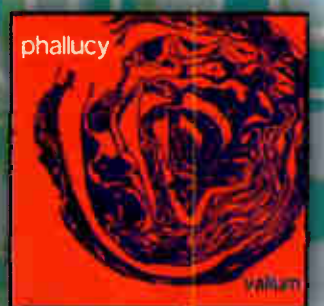
**Marshall Crenshaw**  
*I'VE SUFFERED FOR MY ART*



**Michael Amante**  
*MICHAEL AMANTE*



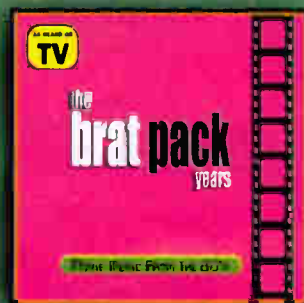
**Burning Inside**  
*APPARITION*



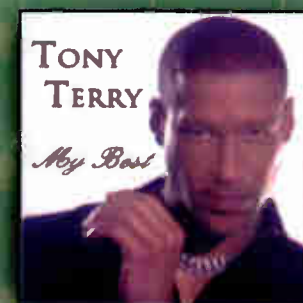
**Phallucy featuring Abe  
Cunningham of The Deftones**  
*VALIUM*



**Mercenary Musik**  
*2001 Sampler*  
*VARIOUS ARTISTS*



**The Brat Pack Years**  
*VARIOUS ARTISTS*



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**INDIE SUCCESS**  
Continued from page 58

and energy to look at what their real needs are to grow their business and

then figuring out a way to fulfill those needs on an ongoing basis, and it seems to be paying off."

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**SURPRISE HITS**

A hit can come from unexpected places, as Ryko Distribution learned earlier this year, after media coverage of the late singer Eva Cassidy turned her Blix Street catalog into a super-hot commodity.

Ryko president Jim Cuomo says, "Historically, the worst thing that can happen to a little label is to have a big hit, because usually one of two things happen: They won't be able to react in time to handle the success, or, worse yet, it's managed to bankrupt a lot of the little companies. Our initial expectations for Eva Cassidy were very, very humble. Suddenly, lightning struck, and everything fell into place media-wise. The bigger problem was being able to react quickly enough to capitalize on the sudden, literally overnight success of this. To our credit, our direction and our ability to hit the street and react to retail's response to the newfound fame on this thing made sure that the ball didn't get dropped."

Another unlikely success—this one for West Sacramento, Calif.-based Bayside Entertainment Distribution—has been the karaoke music released by the Malibu, Calif., label Sybersound. The firm's sing-along versions



Eva Cassidy

of material by such contemporary acts as 'N Sync, Britney Spears and Faith Hill have been embraced by the big chains.

Bayside COO Mark Viducich says, "Remember karaoke about seven years ago—it was imported from Japan and basically came here and just died very quickly. Now, every little bar and nightclub in America has a karaoke night. It has come back. I know a lot of people who have karaoke machines in their homes. I think last year we did a little over \$1.7 million of this stuff. It doesn't come back; it sells through. Musicland is our No. 1 retailer, Warehouse is No. 2, and Tower does a good job." ■

**LATIN TENACITY**

Continued from page 62

Southwest's One Stop, the distribution arm has kept busy thanks to a thriving market for independent Tejano and Regional Mexican acts.

"We have artists we distribute exclusively," says Bejarano. "Because a lot of majors aren't as interested in Tejano acts, there are a lot of indie labels, and things are going really well." Among those labels is Tejas Records (Elida y Avante, Los Desperados) and Abraham Quintanilla's Q Zone Records.

"We have a sales team here and in Los Angeles," adds Bejarano. "We also have a marketing team on the lookout for new accounts. We're constantly looking for changes."

In the meantime, what had looked like a promising fourth quarter with several major releases has now been dampened by the terrorist attacks in New York City and the possibility of war.

"Remember," says the New York-based Bruno, "a CD is a hobby, while a plate of food is a necessity."

Still, the general mood is one of optimism, with the hope that a sense of normalcy will be restored.

"I think, domestically, my number of clients remains the same," says Reyes. "So my hope is they'll recuperate. I have faith sales will go back to what they were." ■

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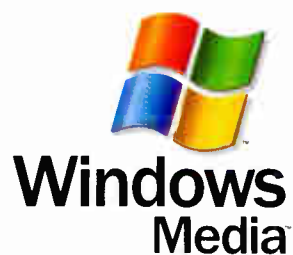
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A large, semi-transparent blue graphic on the left side of the page. It depicts a hand holding a heart, with the words "spirit of life" written across it in a white, lowercase, sans-serif font. The background of the graphic is a gradient of blue tones.

spirit of life

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# MERCHANTS & MARKETING

## Music And Video Retailers Rally To Raise Charity Funds

BY EILEEN FITZPATRICK  
and BRIAN GARRITY

NEW YORK—Music and video retailers and distributors are rallying their financial resources to aid victims of the Sept. 11 terrorist attacks on New York City and Washington, D.C.

The nation's leading retailers—including Tower Records, Trans World Entertainment, Virgin Megastores, and Best Buy, home to the Musicland Group—are expected to participate in an MTV-sponsored charity promotion tentatively called "Music Makes a Difference," sources say. The effort, slated for November, retailers will donate \$1 from the sale of specific CD titles from participating artists to a victims' relief fund.



PAGANO

MTV officials declined comment. No artists or retail partners had been confirmed at press time.

Among other retail fund-raising efforts, Best Buy has raised more than \$1 million through in-store, employee, and corporate contributions to the relief cause.

As part of customer transactions, shoppers at Best Buy as well as Musicland Group stores can donate money to the American Red Cross. The average donation has been about \$5 per transaction. The donation option is being promoted via signage at registers.

The chain has also contributed Energizer batteries and personal walkie-talkies to rescue efforts in New York and Washington, D.C.

"Since this happened, selling 50,000 or 60,000 units of a title isn't the priority," says Best Buy VP of entertainment enterprises Joe Pagano. "Now more than ever, people are willing to contribute." Best Buy's in-store collection drive will continue through Nov. 3.

Tower Records is also sponsoring a program where customers can make donations to the Red Cross at the time of purchase. To date, it has raised \$90,000.

In addition, the company plans to donate to charity a portion of its net profit from sales until Oct. 31. Tower stores will also donate a portion of sales from a special stuffed-toy bear that the chain is carrying. The item will retail for \$5.99, and \$1.50 from the sale of each bear will go to the Red Cross.

Virgin Entertainment Group's Virgin Megastores is partnering with Los

Angeles radio station KCRW and organizers of the Short List music prize to make a \$10,000 donation to a relief fund in the name of the Short List award winner. That effort accompanies other charitable drives, including customer donations to the Red Cross at the 19 Virgin Megastores nationwide, as well as Virgin's planned participation in the MTV "Music Makes a Difference" effort.

At Albany, N.Y.-based Trans World Entertainment—a chain of more than 1,000 stores—the company is selling a host of patriotic-themed items, including T-shirts, posters, stickers, and the Lee Greenwood single "God Bless the USA." Trans World CEO Bob Higgins says, "There's a number of items where we're giving away a dollar on each item." Proceeds will be donated to the September 11th Fund, established by the United Way and the New York Community Trust. The company expects to raise more than \$100,000. Trans World aims to raise another \$100,000 from a matching effort on all employee charitable donations to the September 11th Fund.

Torrance, Calif.-based Warehouse Entertainment—a chain of more than 600 stores—is selling postcard-size cardboard flags in all of its stores. Customers make a donation to the September 11th Fund to have one posted in the store as a sign of solidarity for the attack victims. The company is also



**A Patriotic Sale.** Warehouse Entertainment held a used-CD sale in the parking lot of its South Bay store in Torrance, Calif., Sept. 29 and 30. More than 100,000 CDs were available for purchase. The proceeds of the sale went to the American Red Cross.

in the process of organizing a program of matching employee donations.

Additionally, Warehouse partnered with Los Angeles radio stations KOST, KIIS FM, KHHT "Hot 92," KBIG, STAR, and KFI on a used-CD sale in the parking lot of its South Bay store in Torrance. More than 100,000 units of used CDs were made available for sale, with the proceeds going to the American Red Cross.

Rackjobber Handleman says it is offering to match any employee contributions to related victims' relief funds. The company, through its Madacy Entertainment unit, is also selling a number of patriotic-themed music collections, with a portion of the proceeds going to disaster relief charities. Handleman is also working with its retail outlets to prominently display—both in the music department and in other

areas of the store—upcoming charitable releases from the labels.

### VIDEO BIZ BENEFITS

The video industry has also rushed to set up various fund-raising efforts to benefit the victims of the terrorist attacks.

Blockbuster Entertainment is committed to contributing \$1 million to the September 11th Fund through in-store, employee, and corporate contributions.

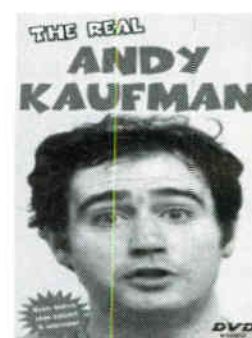
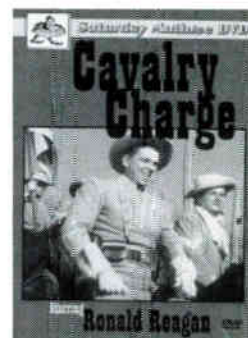
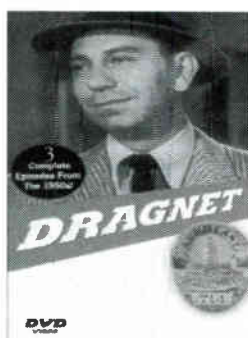
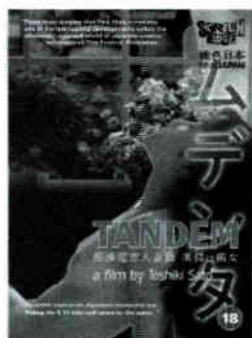
The Video Software Dealers Assn. (VSDA) quickly implemented a campaign that will donate a penny for every rental and sale from its member retailers to the Red Cross and other charities. VSDA kicked off its program with a \$5,000 donation and is offering free artwork and in-store signage on its Web site for retailers wanting to participate. VSDA, which totals 2,000 dealers in North America, is not tracking the number of retailers who are participating in the program, but it estimates that hundreds are participating.

In addition to the in-store effort, VSDA intended to sell flag pins for \$5 each at the East Coast Video Show Oct. 8-11 in Atlantic City, N.J.

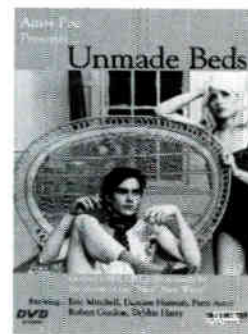
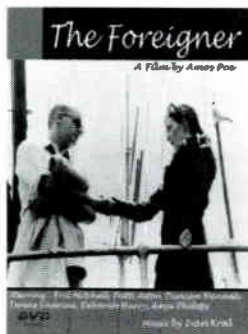
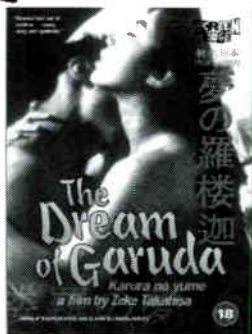
Among other video chains, Dothan, Ala.-based Movie Gallery donated 25 cents for every Sept. 29 video and game rental to the September 11th Fund. Movie Gallery has 1,084 stores in 31 states.

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# Target Hits The Right Musical Note

## Declarations Of Independents™



by Chris Morris

**THE PLATTER PULLS THE PLUG:** The independent retailing community has lost a store owner and gained a full-time coalition president.

**Don Van Cleave**, president of the 72-store Coalition of Independent Music Stores (CIMS)—probably the longest-established and best-known indie-store coalition—has decided to shutter the Magic Platter, his Birmingham, Ala.-based outlet. Van Cleave plans to close the store permanently on Wednesday (10).

"I'm retiring from record retailing as an actual retailer in order to work for the interests of all the other retail stores," Van Cleave says. "I've got two full-time jobs and decided I want one."

The events of Sept. 11 apparently helped spur Van Cleave to reconsider what he wanted to do with his life in the immediate future; he says he talked matters over with his wife and calls the move "a family decision." He began implementing his plan quickly: After informing his employees Sept. 25, he immediately started liquidating the Magic Platter's stock. He says, "We decided to take the store out on a high note."

The closure will allow Van Cleave to maintain the highly peripatetic lifestyle he followed as the CIMS chief without worrying about its impact on his store's business. Now, he says, he's

jolt is the order of the day on *Rocknroll Kamikaze*, the fourth Junk Records album by San Diego, Calif.-based quartet **the Dragons**.

Fronting this dynamic group is singer/rhythm guitarist **Mario Escovedo**, the youngest member of one of America's most prolific musical



THE DRAGONS

families. Mario's siblings include Austin, Texas-based singer/songwriter **Alejandro Escovedo**, formerly of **the True Believers**, **Rank & File**, and **the Nuns**; **Javier Escovedo** of Southern California punk stalwarts **the Zeros**; and percussionist **Sheila E.**

"My family didn't want me [to get into] the music business," Mario Escovedo says. "I did my best. I tried as long as I could. I don't know what it is that we have, but we all have something that makes us keep playing."

Under the influence of Alejandro's True Believers, Mario was inspired to assemble the original lineup of the Dragons a decade ago. "I wanted to put together a great rock'n'roll bar band," he says, adding that such groups as **T. Rex**, **Hanoi Rocks**, and **the New York Dolls** also supplied primal inspiration.

Although the Dragons weren't plucked by the majors during the mid-'90s signing frenzy in San Diego, the band has persisted—and improved—over the years. "We just decided to play," Mario says. "Doing that over and over, we started to become a pretty decent band."

The group—which also includes bassist **Steve Rodriguez**, Yokohama-born guitarist **Ken Mochikoshi Horne**, and drummer **Jarrold Lucas**—has spent some time recently in Japan, as its album title suggests. It opened for the manic **Guitar Wolf** on an April tour.

"We were pretty inspired by it," Mario says. "We came back walking on clouds." He adds that he was amused by the serious attitude of such Rising Sun rockers as **Guitar Wolf** frontman **Seiji**: "He wanted me to explain my philosophy of rock'n'roll."

Although the Dragons abruptly truncated their September tour, the foursome plans Northwestern dates in October and shows in Texas and the South in November.

**BY MATTHEW S. ROBINSON**  
CAMBRIDGE, Mass.—Custom-made music compilations from such retail outlets as Starbucks and Pottery Barn may be an increasingly popular way for merchants to create an image for themselves with their customers, but some industry professionals question just how much those collections benefit the featured artists.

"Only in very rare cases is a voice identifiable [enough] to stand on its own for one song," music marketing veteran **Bette Hisiger** says. "How would anyone know Diana Krall or Dido [after] one cut?"

In an effort to allow in-store listeners to get a fuller impression of an act, Hisiger—through her decade-old artist-development firm **Target Music Marketing (TMM)**—works with labels to place whole albums from a given artist in nontraditional retail environments.

Unlike other retail music programmers that sample from multiple artists, TMM argues that the right album can enhance a retail atmosphere just as well. As a result, venues in its network play CDs from individual acts in their entirety, providing a unique showcase for the artist.

"That's the beauty of this," Hisiger says. "We take new artists and make an impression."

Among the acts TMM is currently promoting are **Alicia Keys**, **Shelby Lynne**, and **Raul Malo** of the **Mavericks**.

The approach is used for more established acts, too. **Andrea Bocelli**, **Aretha Franklin**, **Santana**, and **Sting** have all ranked as TMM clients. She has also been credited with helping power awareness of albums from **Annie Lennox** and **Sarah McLachlan**, as well as reissues from the likes of **Frank Sinatra**.

A niche rival of larger in-store music programmers **Muzak** and **AEI**, TMM caters to a network of upscale restaurants and boutiques numbering in the thousands nationally.

According to Hisiger, TMM's target market is a "trendy audience" of affluent young professionals with disposable income and an interest in music.

Retail clients include **Chrome Hearts**, a clothing and jewelry retailer in New York City; **Three Bags Full**, a Santa Monica, Calif.-based boutique; and **China Grill**, a Miami restaurant.

Hisiger and TMM receive kudos from label partners—including **Virgin Records America**, **Epic Records**, **Capitol Records**, **MCA Records**, and **Warner Bros. Records**—as having a knack for matching music and the targeted consumer audiences.

**Virgin Records America** senior VP of sales **B.J. Lobermann** says, "Target can take our music to public environments that we cannot reach."

In order to know its audience, TMM conducts constant research on both new artists and those venues where

*New-release listings can be found at [billboard.com](http://billboard.com).*

their music might be appropriate. Hisiger is even careful about picking stores with enough square footage so that the average visitor will have sufficient time to become aware of the music.

"We handpick each of our sites and deal with each independently," she



says. "It's the same as programming a radio station."

And like radio stations, TMM keeps track of its listeners with follow-up phone research and written surveys.

**Epic's Randy Irwin** says, "The feedback we get from TMM enables us to get a real feel for how people are reacting to our artists."

Although TMM is very selective when it comes to partnering with new venues, Hisiger admits that many of her client outlets have found

her as a result of asking around at established venues.

"I do a lot of research and find the outlets," she says, "but there are other times when outlet owners ask established outlets where they get the music from—and that [brings] them to me."

Not every proposed outlet makes the cut, however. Hisiger says, "I have to stick to what I know."

Those retailers that do partner with TMM are not beholden to playing music they receive from Hisiger. Nevertheless, many are loyal followers of her recommendations.

"She gives us absolutely what the customers want to hear in this environment," says **Frank Minieri**, owner of **Il Cantinori**, a New York City eatery that does strong business among music industry executives.

Hisiger's ability to target her audience and suggest artists and albums that her outlets might not otherwise try helps both labels and outlets improve customer relations and business.

"I get a lot of CDs that I would never buy for the store," admits **Robin Faber** of **Three Bags Full**, "but they make a big hit. Someone asks what is playing at least once a day. It gets new music into our store and turns people on to new artists and old artists' new CDs."

## Executive Turntable

**HOME VIDEO:** **Nigel Travis** is promoted to president/COO of Blockbuster in London. He was executive VP/president of its worldwide stores division.



CARLTON

**DISTRIBUTION:** **Bob Carlton** is promoted to senior VP of sales for WEA in Burbank, Calif. He was senior VP of catalog sales and marketing.

**John Krashna** is named executive VP of business affairs for Ground-Zero Entertainment in Los Angeles. He was a member of the executive team for the KKR group of companies in San Francisco.

**NEW MEDIA:** **Claire Hough** is named VP of engineering for Napster in Redwood City, Calif. She was VP/GM of directory/security for Netscape Communications.

Roxio promotes **Samir Patel** to VP of OEM marketing and product management in Milpitas, Calif. Roxio also names **Philippe Cassereau** as VP of engineering in Milpitas. They were, respectively, VP of engineering for Roxio and VP of engineering for

BroadLogic Network Technologies.

**MUSIC VIDEO:** **CMT** promotes **Traci Todd** to director of music programming, **Susan Shockley** to director of talent relations, **Tom Rima** to director of on-air promotion, **Margaret Williams** to director of finance, **Suzanne Norman** to director of finance, **Ed Cheatham** to director of graphics/design, **Laurissa Juzwiak** to manager of music/talent, **Tracey Piel** to promotion coordinator of special services, **Lisa Bolton** to senior writer/producer in the on-air promotion department, **Stephen Chessor** to senior writer/producer in the on-air promotion department, and **Santos Lopez** to senior writer/producer in the on-air promotion department in Nashville. **CMT** also names **Amy Davis** manager of graphics/design in Nashville. They were, respectively, manager of programming, talent manager, manager of on-air promotion, manager of finance, manager of accounting, graphics supervisor, programming coordinator, a production assistant in the specials department, a writer/producer in the on-air promotion department, a writer/producer in the on-air promotion department, and founder of **G. Wiz**.

### COALITION INDEPENDENT MUSIC STORES

looking at a different priority: "We want to make [CIMS] stronger."

The coalition's operations will remain based in Birmingham. Van Cleave notes, "I realized a long time ago that you don't have to be based in New York or [Los Angeles] to do business." He has long maintained a separate office and staff for CIMS business, and no changes are planned in that department.

**IT'S QUILTED:** **Momus**, the arch-eccentric Scottish singer/songwriter who records on his own for Bloomfield Hills, Minn.-based **Le Grand Magistry**, has founded his own indie label, **American Patchwork**, as an outlet for other artists of a similar bent.

The first acts signed by **Momus** (aka **Nick Currie**) include Northern California grape farmer and synthesist **Roland** and journalist **Philip Guicahrd**, who will record under the name **Phillip**. (Apparently these artists are big on extra vowels and consonants.)

**Darla Records** in Sacramento, Calif., is distributing.

**FLAG WAVING:** High-potency, burnin', no-frills rock'n'roll served up with a



# Retail Track™



by Ed Christman

**TIME OF THE SEASON:** Trans World Entertainment held its annual Fall conference last month in Saratoga Springs, N.Y., under the theme A Season to Win. The conference serves as a launching pad to ready the chain for the all-important holiday selling season. In his opening comments, **Bob Higgins**, chairman/CEO of the Albany, N.Y.-based company, told Trans World staffers that he expects the chain to have a strong finish for the year.

Yet he acknowledged that, so far this year, the chain has been operating in a difficult environment. "The industry has suffered during the last 12 months and retail has been no exception," he said. "You have seen bankruptcies [and] store closings and there will be much more to come."

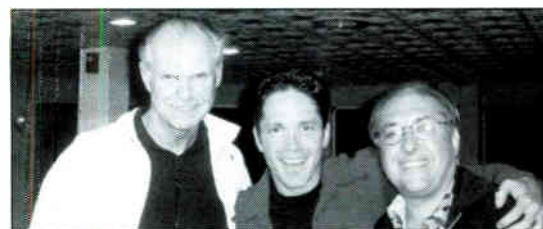
In an interview with *Billboard*, Higgins elaborated, saying, "While I wouldn't call our performance this

well is because the company posted weak comparable-store sales last year, a decrease of 3%. But he pointed out that at that time the chain was distracted by the assimilation of the Disc Jockey chain, which it bought in September 2000. Also, "there was a very aggressive pricing environment, the most aggressive we have seen in almost 10 years," due to the electronic superstores and mass merchants deciding to take advantage of the Federal Trade Commission-mandated elimination of the majors' minimum-advertised-price policies.

Higgins says that so far this year, "the pricing environment is somewhat improved." Also, he cites strong product offerings coming in the fourth quarter from music, video, and computer games. "So there's no question in my mind that, with the line up of great merchandise we have to offer our customers this holiday season, we will drive sales," he stated. "The fourth quarter will be a record fourth quarter for Trans World if you deliver."

During the conference the acts that played the convention either at showcases or during product presentations were Jewel, Ball in the House, the Calling, DJ Lou Divito, Tank, Nicole McCloud, Rick Braun, Michael Amante, Nikka Costa, Mpress, and Dave Koz.

**THE STORY SO FAR:** Negotiations between Coral Springs, Fla.-based Alliance Entertainment Corp. and Valley Media continue, and it will probably take another two weeks or so before the two parties will know if a deal is "do-able," say sources familiar with the negotiations. They continue to focus around the possibility of a reverse merger, with Alliance being merged into the publicly traded Valley, but with the Coral Springs management running the combined entity. The majors are said to be following this deal closely as Valley apparently has a "stand still" agreement on product payment, which means that any payment due to the majors is frozen. New product purchases are being made in cash by the Woodland, Calif. one-stop. Because of Valley's debt deal, in order for the deal to happen, the two parties "will need some concession from the trade," says one executive familiar with the talks. But so far, sources say that concession talk has focused on extended time payments rather than debt forgiveness.



**Koz Cruise.** Capitol recording artist Dave Koz turned in a set on the cruise boat that sailed around Lake George (located in New York) on vendors' night at the Trans World Entertainment Conference. Afterward, Koz, center, chatted with Bob Higgins, left, and Vinnie Birbiglia.

year good, all of our initiatives right now will be paid back next year. We still have a solid balance sheet and as the industry consolidates, we still will be the consolidator."

He reiterated his goal, which he said has never changed. "I want to wind up with a company with 20% market share. I think the economic climate and the status of the industry will allow us to get there."

In his speech, Higgins said that Trans World was doing its part to strengthen its hand. He noted that the free-standing stores will continue to drive sales through newspaper circulars supported by radio and by featuring used CDs. The mall stores are being rebranded to FYE. By the end of October, about 700 of the chain's stores—both inside and out—will be changed completely over, he told *Billboard*.

Moreover, Higgins noted that the chain is testing its new in-store sampling systems, which feature every title carried in the chain's inventory in the test markets of Tampa, Fla.; Detroit; and Hartford, Conn. Finally, he said that the company will relaunch its Web site as fye.com in late October.

Getting back to the fourth quarter, he conceded in his speech that one of the reasons why the chain should do

## BestBuy.com Enters Digital Content Field

BY BRIAN GARRITY

**NEW YORK**—In a move that lays the groundwork for subscription services on its site in the future, BestBuy.com, the E-commerce arm of the consumer electronics retailer, has launched a digital content channel focusing on music, movies, and games called Best Buy Entertainment. It is accessible online at bbe.bestbuy.com.

Music consumers visiting the area will be able to buy CDs, download promotional tracks, and listen to an online radio network offering more than 20 different genre stations. In addition, visitors will be able to access information on upcoming albums, as well as browse biographies of artists, music charts, tour dates, album reviews, interviews with artists, and listen to streaming samples of album tracks.

DVD consumers will be able to rent and/or purchase DVDs online, as well as access new-release information, biographies on artists, box-office results, and view streaming movie trailers.

With its eye on creating subscriber relationships and positioning itself for video on demand, Best Buy announced an alliance last month with Netflix, an online DVD rental service. The two will team on a co-branded DVD rental offering accessible through BestBuy.com, SamGoody

.com, MediaPlay.com, OnCue.com, and Suncoast.com. Consumers can rent as many DVDs as they like for a fee of \$19.95 per month. Movies are delivered via mail.

For gaming consumers, Best Buy Entertainment is offering hints on games, information about new gaming hardware as well as new titles, and software and preview screen shots of upcoming releases.

Products purchased through Best Buy Entertainment can be obtained



through direct home delivery or store pick-up and can be returned or exchanged via mail or at a store location. Additionally, Best Buy Entertainment will offer consumers the ability to pre-order upcoming releases.

Scott Young, VP of entertainment for BestBuy.com, says that Best Buy Entertainment is "central" to the company's strategy to offer customers a complete entertainment experience. The company says future enhancements planned for the site include integrated subscription serv-

ices and online game play.

Following its acquisition of Musicland, BestBuy said it was interested in ramping up its digital subscription offerings in music and other areas.

### FOR THE RECORD

Due to a processing snag caused by the Sept. 11 terrorist attacks, three of the video charts printed in last week's issue have been subsequently revised. The title *Elmo's World: Wild, Wild West* should have appeared as a new entry, at No. 4, on Top Kids Video and would have bowed at No. 11, instead of No. 18, on Top VHS Sales. On the latter chart, *Bounce* should have debuted at No. 25, rather than No. 32. On Top DVD Sales, *The Tailor of Panama* should have debuted at No. 7 with *The Hobbit* entering at No. 20. On each of the three charts, the adjusted entries cause displacement for titles that appeared below their amended ranks. The corrected charts have been placed in the *Billboard* chart system and in the archive system at [Billboard.com](http://Billboard.com). Further, the "last week" numbers on this week's VHS Sales and DVD Sales lists reflect the revised ranks.

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## Digital Licensing Gap Closes Between Labels, Publishers

BY BRIAN GARRITY

NEW YORK—A recent court ruling that Universal Music Group (UMG) did not have the proper licenses from songwriters and publishers when it introduced an online music service through the now-defunct Farmclub.com is the latest in a series of events giving songwriters greater clout in dictating exactly who can launch digital music subscription services.

On top of their victory in the UMG case, publishers—through the Harry Fox Agency, the licensing arm of the National Music Publishers Assn. (NMPA)—have cut licensing deals with file-swapping service Napster and Streamwaves.com, a Dallas, Texas-based on-demand streaming service. Analysts say that collectively, the moves give publishers greater leverage with the majors, as the two sides negotiate usage rights and royalty rates for the MusicNet and Pressplay services.

Aram Sinnreich, senior analyst for Jupiter Media Metrix, says, "We're going to see this increased

détente situation where you have to give something to get something."

In the long term, Sinnreich says, the court ruling likely means that new publishing deals are either going to have to be significantly simpler when they are inked or that they are going to have to take future distribution channels into account.

Publishers say they simply want fair compensation for their work in the digital world. "As these cases are adjudicated, I think people will come to understand that the Internet is no different [from] any other community," NMPA president/CEO Ed Murphy says. "There are rules, and those rules—just like in the hard-copy world—are applicable.

"For some reason, it seemed [that] when the Internet started—because it was a new delivery system—the rules didn't apply," Murphy continues. "I think the courts are saying [they do]."

In the case of Farmclub, Judge John Martin in U.S. District Court of the Southern District of New York ruled that UMG was incorrect in its claim that its mechanical rights to manufacture and distribute recordings of copyrighted material also allowed it to transfer the recordings to its computer servers and stream them to subscribers.

Martin concluded that UMG's arguments amounted to an attempt by the company to "limit the payments due from them for the streaming of recordings of copyrighted works."

UMG disputes the ruling and says it plans to appeal the decision.

But if the ruling—which, Murphy contends, leaves little room for interpretation—stands, the majors will find themselves increasingly flanked by publishers' precedents in the debate over usage rights and rates.

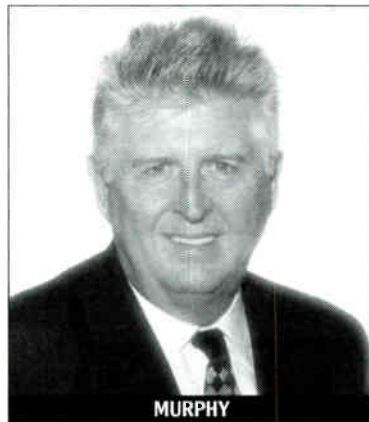
The publishers' deal with Napster, announced the same week as the UMG ruling, is a preliminary agreement that effectively ends their longstanding class-action lawsuit against the file-sharing service. Under terms of the multiyear settlement—which will be monitored by the Harry Fox Agency—Napster will pay \$26 million for past unauthorized uses of published music and an additional \$10 million as an advance toward future royalties generated by permanently downloaded content on Napster's planned subscription business model. Those royalties—a rate for which has yet to be determined—will be distributed in accordance with the Audio Home Recording Act, which allocates 30% to music publishers and

70% to the record industry.

Meanwhile, the publishers' deal with Streamwaves—in which the company pays a fixation fee for every track plus either 10% of its gross revenue or \$1 per subscriber per month, whichever is greater—creates a potential template for licensing to on-demand streaming services.

The impact of these deals and the court ruling on ongoing negotiations between publishers and the majors over licensing deals for digital music is the subject of debate.

While the two sides have claimed for weeks that they have a tentative agreement in place that would allow for the launch of MusicNet and Pressplay without a legal fight, finalization of that deal is taking longer than expected. A formal announcement on the deal was originally anticipated as early as Sept. 21.



MURPHY

Some analysts and industry executives say the Napster and Streamwaves announcements may have slowed the pace of negotiations. There is also concern on the part of some that those deals—and the fear that they will be setting a precedent—may be making the majors think twice about agreeing to arbitration settlement proceedings overseen by the U.S. Copyright Office.

One publishing source says of negotiations with the majors: "I don't know what's going to happen with that. We were pretty close, but I think there are lots of people rethinking and [reviewing] the issue."

But Murphy says both parties are still very optimistic about a deal. He says the talks between the two sides are about usage rights, not rates or deals with third parties. "We're continuing to have negotiations with them. It's really a question with [the Recording Industry Assn. of America] of talking about certain rights. Rates are to be established at a later date."

## Sites+ Sounds



by Brian Garrity

**GRAMMYS OK DOWNLOADS:** The much-maligned downloadable commercial single—largely written off due to the failure of the major labels' half-hearted trials of à la carte downloads last year and the industry's shift in focus to subscription services—may become the subject of rethinking, thanks to the help of an unlikely and unwitting ally: the Grammy Awards.

For the first time ever, the National Academy of Recording Arts and Sciences (NARAS) has agreed to accept downloadable singles that are released in advance of physical product for Grammy consideration. Responding to intense lobbying from Virgin Records and EMI Recorded Music, late last month NARAS said a pair of digital-only titles—"Dig In" from Lenny Kravitz and "God Gave Me Everything" from Mick Jagger—could qualify for the Grammy competition this year. In the past, songs have been eligible for Grammy consideration only if they were given a traditional commercial release.

While both artists have new albums coming out later this year (Kravitz's is due Oct. 20, Jagger's Nov. 20), Virgin and EMI, concerned about cannibalization, did not want to release physical singles for either of them. Meanwhile, the cutoff for releases for Grammy consideration was Sept. 28.

In order to meet the deadline and avoid the physical product rule, Virgin convinced NARAS to allow the release of the singles as commercial downloads that could be burned onto blank CDs.

"EMI pushed very hard to have the burning to CD recognized," one source familiar with the negotiations says. "That's what clinched it. [NARAS] recognized that the end-user burning to CD wasn't very different from somebody going to the store and buying one."

For its part, NARAS maintains that there has not been any change in its policy. A spokesperson says digital singles are accepted only under "very strict guidelines" and on a case-by-case basis. However, executives at Liquid Audio, which is distributing the \$3.49 singles to retail affiliates in its download network, say that the move is an important one.

"It's a tiny step, but it's in the right direction," says Charly Prevost, VP of retail marketing and promotion at Liquid Audio. "It gives the configuration a legitimacy it hasn't had yet with the establishment."

Whether any newfound "legitimacy" from the ruling actually leads to more sales of digital singles remains to be seen. In fact, it can be argued that Virgin was willing to release the tracks as digital-only singles for the very reason that consumer interest in à la carte downloads is so low.

"I don't think they care if they sell any digital singles," one source says. "What they wanted to do was make that street date for qualification." The move could also lead to a jump in the number of digital singles quietly released next year ahead of the Grammy deadline.

But Virgin is not alone in experimenting with the digital-single market. In an unrelated move, Warner Music Group is expected to begin releasing commercial downloads for all the songs they take to radio. Unlike Virgin, the tracks will only be trans-

ferable to portable devices. They cannot be burned onto CDs.

Prevost argues that attitudes in the industry toward digital singles are shifting. He points out

that with non-album remixes and edits of singles increasingly gaining traction at radio, commercial downloads represent a way to satisfy consumers who can't get such versions of a given track on the album.

"I know that there are people who have been thinking about that as a legitimate reason for allowing more [digital singles]," Prevost says. "Some of the marketing guys at the labels have started to recognize that that's a very serious customer issue—because the retailers are the ones who have to bear the brunt of unhappy customers when they buy an album, take it home, and the version of the song they want isn't on there."

Still, what remains to be seen is how much cannibalization concerns that have limited the release of physical singles will affect the release of their digital equivalent.

"This is a new business," Prevost says. "If you give a track away as a free download, that may lead to cannibalization. But if the labels are selling it, there's just not enough history to tell us [that] if consumers buy the single, they are not going to buy the album."

**LYCOS RADIO OFFERING:** Internet portal Lycos has launched an online radio offering through its Lycos Music channel in conjunction with RadioCentral, a provider of custom interactive radio programming for third parties.

### TRAFFIC TICKER

#### Top Music Info Sites

#### Traffic In August

##### TOTAL VISITORS (in 000s)

1. mtv.com	2,911
2. rollingstone.com	1,803
3. getmusic.com	1,724
4. mp3.com	1,300
5. launch.com	993
6. bet.com	952
7. artistdirect.com	925
8. vh1.com	888
9. sonicnet.com	706
10. planetofmusic.com	579
11. click2music.com	427
12. billboard.com	356
13. music.excite.com	295
14. sfx.com	251
15. country.com	246

##### AVERAGE MINUTES PER VISITOR PER MONTH

1. allmusic.com	25:37
2. mp3.com	18:38
3. bet.com	17:21
4. music.excite.com	16:54
5. sonicnet.com	16:03
6. launch.com	13:52
7. listen.com	11:38
8. mp3.com	10:07
9. country.com	9:57
10. billboard.com	7:38
11. getmusic.com	7:10
12. pollstar.com	6:50
13. rollingstone.com	5:47
14. artistdirect.com	5:06
15. vh1.com	4:26

Nielsen//NetRatings

Source: Nielsen//NetRatings, August 2001. Sites categorized by Billboard. Data is based on audience measurement of more than 82,000 U.S. panelists who have home Internet access.



# OCTOBER 13 2001 Billboard Top VHS Sales™

THIS WEEK	LAST WEEK	WKS. ON CHIT.	TITLE Label/Distributing Label & Number	PRINCIPAL PERFORMERS	YEAR OF RELEASE	RATING	PRICE
			<b>NUMBER 1</b> <small>1 Week At Number 1</small>				
1			<b>SPY KIDS (PAN &amp; SCAN)</b> Walt Disney Home Video/Buena Vista Home Entertainment 23538	Antonio Banderas Alan Cumming	2001	PG	24.99
2	1	4	<b>WILLY WONKA &amp; THE CHOCOLATE FACTORY: 30TH ANNIVERSARY EDITION</b> Warner Family Entertainment/Warner Home Video 18981	Gene Wilder	1971	G	19.98
3	2	4	<b>SEE SPOT RUN</b> Warner Family Entertainment/Warner Home Video 21370	David Arquette	2001	PG	22.96
4	3	5	<b>POKEMON 3 - THE MOVIE</b> Warner Home Video 21251	Ikuo Ootani Veronica Taylor	2001	G	22.99
5	5	3	<b>MEN OF HONOR</b> FoxVideo 2002094	Robert De Niro Cuba Gooding, Jr.	2000	R	14.98
6	4	7	<b>RECESS: SCHOOL'S OUT</b> Walt Disney Home Video/Buena Vista Home Entertainment 12737	Animated	2001	G	24.99
7	6	2	<b>61*</b> HBO Home Video/Warner Home Video 91782	Barry Pepper Thomas Jane	2001	NR	14.95
8	7	5	<b>SCOOBY DOO: SPOOKIEST TALES</b> Turner Home Entertainment/Warner Home Video 1758	Scooby Doo	2001	NR	14.95
9			<b>ULTIMATE SILLY SONGS</b> Big Idea/Lyrick Studios 2113	Veggie Tales	2001	NR	12.99
10	8	4	<b>BARNEY: LET'S GO TO THE ZOO</b> Barney Home Video/Lyrick Studios 2035	Barney	2001	NR	14.95
11	11	2	<b>ELMO'S WORLD: WILD WILD WEST</b> Sony Wonder 54073	Sesame Street Muppets	2001	NR	12.98
12	12	4	<b>FINDING FORRESTER</b> Columbia TriStar Home Video	Sean Connery Robert Brown	2000	PG-13	14.95
13	10	3	<b>BLUE'S CLUES: CAFE BLUE</b> Nickelodeon Video/Paramount Home Video 874933	Not Listed	2001	NR	9.95
14	15	13	<b>BRING IT ON</b> Universal Studios Home Video 87173	Kirsten Dunst	2000	PG-13	14.98
15	14	15	<b>COYOTE UGLY</b> Touchstone Home Video/Buena Vista Home Entertainment 21794	Piper Perabo Adam Garcia	2000	PG-13	14.99
16	9	3	<b>SPACE COWBOYS</b> Warner Home Video 21668	Clint Eastwood Tommy Lee Jones	2000	PG-13	19.98
17	16	14	<b>THE PATRIOT</b> Columbia TriStar Home Video 05702	Mel Gibson	2000	R	14.95
18	19	37	<b>SAVING PRIVATE RYAN</b> DreamWorks Home Entertainment 84991	Tom Hanks Matt Damon	1998	R	14.99
19	28	20	<b>IT'S THE GREAT PUMPKIN, CHARLIE BROWN</b> Paramount Home Video 153703	Animated	1994	NR	12.95
20	17	3	<b>LITTLE NICKY</b> New Line Home Video/Warner Home Video 5321	Adam Sandler	2000	PG-13	14.95
21			<b>THE BOOK OF POOH: FUN WITH WORDS</b> Walt Disney Home Video/Buena Vista Home Entertainment 21288	Animated	2001	NR	12.99
22	13	10	<b>THE BOOK OF POOH: STORIES FROM THE HEART</b> Walt Disney Home Video/Buena Vista Home Entertainment 22477	Animated	2001	G	24.99
23	18	7	<b>RUGRATS: ALL GROWED UP</b> Nickelodeon Video/Paramount Home Video 839413	Animated	2001	NR	12.95
24	21	22	<b>THE EMPEROR'S NEW GROOVE</b> Walt Disney Home Video/Buena Vista Home Entertainment 21638	Animated	2000	G	26.99
25	20	4	<b>BILLY ELLIOT</b> Universal Studios Home Video 88653	Jamie Bell Julie Walters	2000	R	14.98
26	24	4	<b>BLUE'S CLUES: ABC'S AND 123'S</b> Nickelodeon Video/Paramount Home Video 835743	Not Listed	1998	NR	9.95
27	25	2	<b>BOUNCE</b> Miramax Home Entertainment/Buena Vista Home Entertainment 23144	Ben Affleck Gwyneth Paltrow	2000	PG-13	14.99
28			<b>WINNIE THE POOH: BOO TO YOU TOO</b> Walt Disney Home Video/Buena Vista Home Entertainment 22940	Winnie The Pooh	1997	NR	14.99
29	23	4	<b>ALMOST FAMOUS</b> DreamWorks Home Entertainment 87817	Billy Crudup Kate Hudson	2000	R	14.99
30	32	28	<b>STUART LITTLE</b> Columbia TriStar Home Video 05215	Geena Davis Michael J. Fox	1999	PG	14.95
31	33	2	<b>A SPOOKIE OOKIE HALLOWEEN</b> Walt Disney Home Video/Buena Vista Home Entertainment 22942	Rolie Polie Olie	2001	NR	12.99
32	35	2	<b>DORA THE EXPLORER: TO THE RESCUE</b> Nickelodeon Video/Paramount Home Video 874443	Dora The Explorer	2001	NR	12.95
33	26	7	<b>LAKE PLACID</b> FoxVideo 2000099	Bill Pullman Bridget Fonda	2000	R	14.98
34	31	15	<b>THE QUEENS OF COMEDY</b> Paramount Home Video 860483	Miss Laura Hayes Adele Givens	2000	R	14.95
35			<b>THE LORD OF THE RINGS</b> Warner Home Video 37406	Animated	1978	PG	14.95
36	38	20	<b>OFFICE SPACE</b> FoxVideo 14244	Ron Livingston Jennifer Aniston	1999	R	9.98
37	30	3	<b>BEDAZZLED</b> FoxVideo 2002085	Brendan Fraser Elizabeth Hurley	2000	PG-13	14.98
38			<b>102 DALMATIANS</b> Walt Disney Home Video/Buena Vista Home Entertainment 21639	Glenn Close	2000	G	14.99
39			<b>BOB THE BUILDER: PETS IN A PICKLE</b> Lyrick Studios 24102	Animated	2001	NR	14.99
40			<b>THE ORIGINAL KINGS OF COMEDY</b> Paramount Home Video 156513	Steve Harvey D.L. Hughley	2000	R	14.95

◆ 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.

# OCTOBER 13 2001 Billboard Top DVD Sales™

THIS WEEK	LAST WEEK	WKS. ON CHIT.	TITLE Label/Distributing Label & Number	PRINCIPAL PERFORMERS	RATING	PRICE
			<b>NUMBER 1</b> <small>1 Week At Number 1</small>			
1			<b>NEW</b> <b>Spy Kids</b> Walt Disney Home Video/Buena Vista Home Entertainment 23538	Antonio Banderas Alan Cumming	PG	29.99
2			<b>NEW</b> <b>Driven</b> Warner Home Video 21013	Sylvester Stallone	PG-13	24.98
3	1	2	<b>Blow</b> New Line Home Video/Warner Home Video 5284	Johnny Depp Penelope Cruz	R	26.98
4	2	4	<b>Exit Wounds</b> Warner Home Video 21069	Steven Seagal DMX	R	24.98
5	3	5	<b>Hannibal</b> MGM Home Entertainment 1002321	Anthony Hopkins Julianne Moore	R	29.98
6			<b>NEW</b> <b>Someone Like You</b> FoxVideo 2002312	Ashley Judd Hugh Jackman	PG-13	29.98
7	4	3	<b>Memento</b> Columbia TriStar Home Video 06598	Guy Pearce Joe Pantoliano	R	24.95
8			<b>NEW</b> <b>Total Recall: Special Limited Edition</b> Artisan Home Entertainment 11957	Arnold Schwarzenegger	R	26.98
9	5	2	<b>61*</b> HBO Home Video/Warner Home Video 91782	Barry Pepper Thomas Jane	NR	19.98
10	6	4	<b>Forrest Gump (Special Edition)</b> Paramount Home Video 156444	Tom Hanks	PG-13	29.99
11			<b>NEW</b> <b>Basic Instinct: Special Edition</b> Artisan Home Entertainment 12065	Michael Douglas Sharon Stone	NR	26.98
12			<b>NEW</b> <b>An American Werewolf In London: Special Edition</b> Universal Studios Home Video 21219	David Naughton	R	26.98
13			<b>Willy Wonka &amp; The Chocolate Factory: 30th Anniversary Edition</b> Warner Family Entertainment/Warner Home Video 18981	Gene Wilder	G	24.98
14			<b>NEW</b> <b>Crocodile Dundee In Los Angeles</b> Paramount Home Video 339324	Paul Hogan Linda Kozlowski	PG	29.99
15	10	6	<b>Enemy At The Gates</b> Paramount Home Video 338624	Jude Law Joseph Fiennes	R	29.99
16	11	5	<b>The Goonies</b> Warner Home Video 11474	Sean Astin Josh Brolin	PG	24.98
17	7	2	<b>The Tailor Of Panama</b> Columbia TriStar Home Video 06295	Pierce Brosnan Geoffrey Rush	R	24.95
18	9	6	<b>15 Minutes</b> New Line Home Video/Warner Home Video 5166	Robert De Niro Edward Burns	R	26.98
19	12	16	<b>Crouching Tiger, Hidden Dragon</b> Columbia TriStar Home Video 05990	Chow Yun-Fat Michelle Yeoh	PG-13	27.96
20	13	4	<b>Joe Dirt</b> Columbia TriStar Home Video 06161	David Spade	PG-13	24.95
21	19	4	<b>Spaceballs</b> MGM Home Entertainment 908100	Mel Brooks John Candy	PG	14.95
22			<b>NEW</b> <b>Cape Fear: Special Edition</b> Universal Studios Home Video 20567	Robert De Niro Nick Nolte	R	24.98
23	21	101	<b>The Matrix</b> Warner Home Video 17737	Keanu Reeves Laurence Fishburne	R	24.98
24			<b>RE-ENTRY</b> <b>Terminator 2: Judgment Day</b> Artisan Home Entertainment 10967	Arnold Schwarzenegger	R	26.98
25	16	10	<b>The Family Man</b> Universal Studios Home Video 20941	Nicolas Cage	PG-13	26.98

# OCTOBER 13 2001 Billboard Top Video Rentals™

THIS WEEK	LAST WEEK	WKS. ON CHIT.	TITLE Label/Distributing Label & Number	PRINCIPAL PERFORMERS	RATING
			<b>NUMBER 1</b> <small>1 Week At Number 1</small>		
1			<b>NEW</b> <b>Spy Kids</b> Dimension Home Video/Buena Vista Home Entertainment 23538	Antonio Banderas Alan Cumming	PG
2	1	2	<b>Blow</b> New Line Home Video/Warner Home Video 5284	Johnny Depp Penelope Cruz	R
3			<b>NEW</b> <b>Driven</b> Warner Home Video 21013	Sylvester Stallone	R
4			<b>NEW</b> <b>Someone Like You</b> FoxVideo 2002292	Ashley Judd Hugh Jackman	PG-13
5			<b>NEW</b> <b>Crocodile Dundee In Los Angeles</b> Paramount Home Video 320293	Paul Hogan Linda Kozlowski	PG
6	2	4	<b>Exit Wounds</b> Warner Home Video 21069	Steven Seagal DMX	R
7	4	5	<b>Hannibal</b> MGM Home Entertainment 1002318	Anthony Hopkins Julianne Moore	R
8	3	2	<b>The Tailor Of Panama</b> Columbia TriStar Home Video 05716	Pierce Brosnan Geoffrey Rush	R
9	6	4	<b>Joe Dirt</b> Columbia TriStar Home Video 05726	David Spade	PG-13
10	5	3	<b>Memento</b> Columbia TriStar Home Video 06616	Guy Pearce Joe Pantoliano	R
11	7	10	<b>The Family Man</b> Universal Studios Home Video 86035	Nicolas Cage	PG-13
12	8	7	<b>The Mexican</b> DreamWorks Home Entertainment 87821	Julia Roberts Brad Pitt	R
13	9	6	<b>15 Minutes</b> New Line Home Video/Warner Home Video 1342	Robert De Niro Edward Burns	R
14	10	7	<b>Chocolat</b> Miramax Home Entertainment/Buena Vista Home Entertainment 21757	Juliette Binoche Johnny Depp	PG-13
15	12	15	<b>O Brother, Where Art Thou?</b> Touchstone Home Video/Buena Vista Home Entertainment 21654	George Clooney	PG-13
16	11	6	<b>Enemy At The Gates</b> Paramount Home Video 338623	Jude Law Joseph Fiennes	R
17	13	12	<b>The Wedding Planner</b> Columbia TriStar Home Video 05718	Jennifer Lopez Matthew McConaughey	PG-13
18	16	13	<b>Unbreakable</b> Touchstone Home Video/Buena Vista Home Entertainment 42930	Bruce Willis Samuel L. Jackson	PG-13
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# For Multimedia Giants, Synergy Remains Elusive

BY MATTHEW BENZ

NEW YORK—With the rise to prominence of major-label owners and all-around multimedia giants AOL Time Warner, Sony, and Vivendi Universal, now more than ever seems the right time for making music part of some trans-media promotional effort.

But how far have record companies and their cousins and partners in film, TV, and other media come since Steve Ross, the former chairman of Warner Communications, brought together the heads of the various divisions of his company at a Rye, N.Y., hotel in the fall of 1973?

As author Tom King explains in his 2000 book *The Operator: David Geffen Builds, Buys, and Sells the New Hollywood*, Ross convened the meeting to get the company's various divisions thinking and developing projects together. It was his hope that the brainstorming session would be the first step in boosting Warner's stock price from the "abysmally low" level to which it had fallen amid confusion over the company's over-arching strategies.

Ross, King writes, "believed Wall Street would turn bullish if it saw the company's diverse operating units"—music, movies, TV, cable TV, and book publishing—"working together to promote one another's products. It was a new concept that Ross and some others in Hollywood were calling 'synergy.'"

As King notes, "Separately marketed movie soundtracks were a relatively new phenomenon, for example, and Ross thought that his music

executives ought to have ongoing discussions with their counterparts at the movie studios to identify potential hits."

Despite some nice presentations from some of the groups, the meeting was a bust—which King attributes in part to then Elektra/Asylum Records chairman David Geffen's excoriation of Ross for the depressed price of Warner's stock. It would be, King writes, "the first and last time in the Steve Ross era at Warner Communications that all the executives would gather for a synergy meeting."

## AOL TIME WARNER'S 'POPSTARS'

Flash forward 28 years, to April 2001 and the first quarterly-earnings conference call of AOL Time Warner, created through the January merger of AOL and Time Warner.

In it, co-COO and "content" czar Richard Parsons took time to single out *Popstars*, the TV show, on AOL's WB network, that let viewers follow the making of an all-female singing group called Eden's Crush. The show, he said, was a result of "the combination of assets of our television broadcast platform, AOL's community-building platform, and our music company."

Because of the publicity and a hit single, "Get Over Yourself," WMC's London-Sire Records was able to ship the group's debut album, *Popstars*, gold. The band subsequently toured with 'N Sync.

This, Parsons said, is "just an example of the way that the assets of this new company can come together

and create opportunities for our businesses that, frankly, wouldn't happen otherwise."

Almost 30 years later, the idea of synergy—getting different parts of the same organization thinking together and collaborating on projects, thereby enhancing the overall bottom line, with perhaps less work than it would take if each part worked independently—still

## AOL Time Warner

appears somewhat elusive for the music industry.

Part of this may be because some of the major companies that have been created with these synergies in mind—AOL Time Warner and Vivendi Universal, and, to a lesser extent, Sony—are freshly formed and still busy trying to assess, create, and seize upon the synergistic possibilities.

"I've seen some things come and go that just haven't really clicked in," says Mark Bliesener, manager of Big Head Todd & the Monsters. "The potential of, particularly, the Internet-based campaigns has yet to be realized. I think once everybody has a high-speed connection—which could take months or years, at this point—I think a lot of this would be a lot more viable."

So far this year there have been intermittent signs that the synergy machine many believed AOL Time Warner would quickly become is starting to move on the music and entertainment fronts.

Company chairman Steve Case told attendees of a Goldman Sachs investor conference Oct. 2 in New York City that while the performance of his company since its creation in January via the merger of AOL and Time Warner may not be deserving of an "A+" grade, it certainly warrants "a B+, or maybe an A-." He added, "We are off to a good start and, obviously, it's more difficult to do with this kind of difficult economy."

Early last month, Warner Music Group announced the formation of Warner Strategic Marketing to develop "new opportunities in the marketing and promotion of Warner Music Group's catalog, maximizing synergies within AOL Time Warner and with third parties." Heading the division is Scott Pascucci, formerly senior VP for business affairs and new technology and business development at Sony Music Entertainment.

In a similar move to "step up the exploitation of [its] global assets," BMG Entertainment has named Meir Malinsky VP of worldwide strategic marketing and Pamela Rosenberg senior director of worldwide marketing. They will focus on global projects, including catalog, partnership, and online marketing, as well as "front-line" marketing activities.

Vivendi Universal, meanwhile, is busy with its own post-merger integration. Among the synergistic projects in the works is Universal Mobile Music (UMM), which pairs Universal Music Group (UMG) in Europe with Vivendi's SFR mobile-phone network.

UMM lets consumers download songs as ringtones and preview music over their phones (solely from

these music companies has taken a back seat until piracy gets sorted out," Stewart continues. "Arguably, music should be one of the major beneficiaries from Internet distribution, compared to any other medium. It will be beneficial for margins, it will save costs, and theoretically if prices do come down, that should expand volumes. But until piracy is sorted out, it's not going to be a reality for several years."

## NOVEL MARKETING EFFORTS

In the meantime, labels continue to find novel ways to package music with other media. Consider Maverick Records, which on Oct. 16 will release a soundtrack to the new Tony Hawk skateboarding game for Sony's PlayStation 2, which is due out Oct. 30.

*Music From and Inspired By Tony Hawk's Pro Skater 3* will be released on an enhanced CD that will also include an interview with Hawk, a chance to win a skateboard he has autographed, a highlight reel, and a preview of the game itself. Alien Ant Farm, OutKast, the Deftones, NOFX, and Sum 41 are among the artists featured on the album.

While a handful of major artists have no doubt boosted their album sales through acting—such as Mariah Carey and Jennifer Lopez, whose next movie is due out from Sony Pictures Entertainment, sister company of Sony Music Entertainment, her record label—there are also artists of less widespread popularity who are seeking to promote their music using alternative media methods.

Bliesener says that he and Big Head Todd & the Monsters—which recently parted ways with the just-closed, Warner-owned Giant Records—are arranging to market and sell the band's next album on the Web sites of radio stations in major markets—New York City, Nashville, Dallas, San Francisco, Seattle, among others—in advance of the record's March 1 street date. The promotion will also include on-air performances by the band with the partner stations. The album is being released on the band's own label, and Bliesener says he and the band are close to deciding on a distributor.

At Warner/Reprise, the band's former label, "the marketing avenues were more traditional," Bliesener says. "We've never done anything like this. It's due to the fact that bands are free agents at this point and are able to design and implement our own marketing that brought us to this."

Bliesener adds, "We have strong relationships with stations in a lot of these markets, and it seemed to us to be a good way to build interest and demand for that record. And it also will allow the fans to get a jump on it and expand and coalesce the community that's out there by giving them something early—getting them in on it ahead of everyone else."

## DIGITAL DISTRIBUTION

Of course, the biggest project of all the majors have planned for themselves involves the distribution of music in digital form via their own Internet platforms and those of their partners.

As one London-based media analyst sees it, the birth of Vivendi Uni-

*'The potential of the Internet-based campaigns has yet to be realized. Once everybody has a high-speed connection—which could take months or years—a lot of this would be a lot more viable.'*

—MARK BLIESENER, MANAGER OF BIG HEAD TODD & THE MONSTERS

versal—and the new conglomerate's stated focus on pushing its content, including its chart-dominating music business, across multiple and new platforms—refocused investor attention on the business of music: "I think people are paying more attention to the music industry and trying to understand it a little better."

Yet the outlook on digital music, on which many inside and outside the industry are betting, remains hazy, at best. Nicola Stewart, an analyst with Commerzbank Securities in London, says, "Clearly, the growth we have seen in the early 1990s came from the fact that people were replacing their LPs with CDs. And that's a problem the music industry does encounter now—to get the 8%-10% revenue growth they got a few years ago, you need a massive format change. People are looking to the Internet to be that format change, but so far we're not really going to see anything happening tangibly for a long time there."

"The whole Internet strategy for

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# PROGRAMMING



by Carla Hay

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Other notable industry figures scheduled to appear at the conference include music video director **Joseph Kahn** (U2, Aerosmith, Back-

street Boys), country singer **Lila McCann**, choreographer **Tina Landon** (Janet Jackson, Ricky Martin), R&B singer **Pru**, music video director **Nigel Dick** (Britney Spears, Oasis, Guns N' Roses), Jazz of multiplatinum group **Dru Hill**, and country singer **Tammy Cochran**, who is nominated for two Billboard Music Video Awards this year.

Superstar producer/songwriter **Teddy Riley** will deliver the conference's keynote speech Nov. 1.

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For all other questions and general information, contact **Michele Jacangelo** at 646-654-4660 or e-mail [bbevents@billboard.com](mailto:bbevents@billboard.com). More information about the Billboard Music Video Conference and Awards may be found online at [billboard.com/events/mvc](http://billboard.com/events/mvc).

**VIDEO SHOWCASES:** A reminder that Oct. 19 is the deadline to submit materials for two showcases at the Billboard Music Video Conference. The first is the Local Show Spotlight panel, in which local music programs will have the opportunity to present two-minute samples and receive feedback from an expert panel and the audience.

The Billboard Music Video/Short Film Showcase will spotlight up-and-coming talent, as well as the underground work of established directors. Each project submitted for this showcase must be no more than 10 minutes in length and must be accompanied by the entry form and submission fee.

Both showcases will take place Nov. 1. All videotapes submitted must be in the VHS format.

For more information, call 646-654-4730 or e-mail [chay@billboard.com](mailto:chay@billboard.com).

**IN BRIEF:** **Montez Miller** has exited as president of the Video Programmers Assn., a coalition of local music programs... Former Propaganda Films staffer **Reagan Rosson** has joined production company Villains as a director's rep... **Vicki Mayer** has left the executive producer position at Black Dog Films and is now a freelance producer.

## NEWSLINE...

Compiled by Dana Hall, Marc Schiffman, and Phyllis Stark. In his expanded role as Radio One VP of programming, **Lance Panton** segues from PD of R&B stations WENZ/WZAK Cleveland to mainstream R&B WDTJ Detroit. Panton will continue to oversee Radio One stations in several markets... In the newest round of VP appointments within Clear Channel, Washington, D.C., executive VP **Bennett Zier** will add regional VP duties for Baltimore and several other nearby markets. Virginia/Maryland/Delaware executive VP **Jay Sterin** takes over as VP/market manager for Clear Channel/Richmond, Va., adding regional responsibilities for other Virginia markets, including Norfolk.

## OCTOBER 13 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 30, 2001

BET	CMT	MUSIC TV	1
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)	1 CAROLYN DAWN JOHNSON, Iced	1 ALL STAR TRIBUTE, What's Going On	1 NELLY FURTADO, Turn Off The Light
2 JA RULE, Livin' It Up	2 TRACE ADKINS, I'm Tryn	2 U2, Walk On	2 WISEGUYS, Start The Commotion
3 GINUVINE, Differences	3 BILLY GILMAN, Elisabeth	3 P.O.D., Alive	3 SUGAR RAY, When It's Over
4 FABOLOUS, Can't Deny It	4 TOBY KEITH, I Wanna Talk About Me	4 JAY-Z, Izzo (H O V A)	4 JANET, Someone To Call My Lover
5 MICHAEL JACKSON, You Rock My World	5 MARK WILLS, Loving Every Minute	5 JENNIFER LOPEZ, I'm Real	5 BARENAKED LADIES, Fading For The First Time
6 DESTINY'S CHILD, Emotion	6 MARTINA MCBRIDE, When God Fears Women Get The Blues	6 NELLY FURTADO, Turn Off The Light	6 STAINED, It's Been Awhile
7 BENZINO, Bootee	7 KEITH URBAN, Where The Backstop Ends	7 NICKELBACK, How You Remind Me	7 JENNIFER LOPEZ, I'm Real
8 USHER, U Got It Bad	8 CYNTHIA THOMPSON, What I Really Meant To Say	8 FABOLOUS, You'll Can't Deny It	8 ALICIA KEYS, Fallen
9 LIL RASCALS, Hardball	9 CHARLIE ROBINSON, Right Man For The Job	9 P. DIDDY, BLACK ROBB & MARK CURRY, Bad Boy For Life	9 JOHN MELLENCAMP, Peaceful World
10 PETEY PABLO, Raise Up	10 LONESTAR, I'm Already There	10 SUM 41, In Too Deep	10 FIVE FOR FIGHTING, Superman
11 CITY HIGH, Caramel	11 BROOKS & DUNN, Only In America	11 NICKELBACK, How You Remind Me	11 MACY GRAY, Sweet Baby
12 MAXWELL, Lifetime	12 CHRIS CAGLE, I Breathe In, I Breathe Out	12 DMX, We Right Here	12 ENRIQUE IGLESIAS, Hero
13 DMX, We Right Here	13 GARY ALLAN, Man Of Me	13 MARY J. BLIGE, Family Affair	13 STEVE NICKS, Sorcerer
14 P. DIDDY, BLACK ROBB & MARK CURRY, Bad Boy For Life	14 BRAD PAISLEY, Wrapped Around	14 PUDDLE OF MUDD, Control	14 U2, Stuck In A Moment You Can't Get Out Of
15 JUVENILE, Set It Off	15 VARIOUS ARTISTS, America The Beautiful	15 TRICK DADDY, I'm A Thug	15 ELTON JOHN, I Want Love
16 BUBBA SPARXXX, Ugly	16 ALISON KRAUSS, The Lucky One	16 MISSY ELLIOTT, One Minute Man	16 MARIAH CAREY, Never Too Far
17 MARY J. BLIGE, Family Affair	17 BLAKE SHELTON, Austin	17 JANET, Someone To Call My Lover	17 MICHELLE BRANCH, Everywhere
18 KENNY LATTIMORE, Weekend	18 ALAN JACKSON, It's Alright To Be A Redneck	18 DESTINY'S CHILD, Emotion	18 BLU CANTRELL, Hi! Em Up Style (Oops!)
19 JERMAINE DUPRI, Ballin' Out Of Control	19 PHIL VASSAR, Six-Pack Summer	19 MARIAH CAREY, Never Too Far	19 GARBAGE, Androgyny
20 D12, Fight Music	20 JESSICA ANDREWS, Helplessly, Hopelessly	20 ALIEN ANT FARM, Smooth Criminal	20 3 DOORS DOWN, Be Like That
21 TRICK DADDY, I'm A Thug	21 TRICK PONY, On A Night Like This	21 MACY GRAY, Sweet Baby	21 MICHAEL JACKSON, You Rock My World
22 NELLY, #1	22 DOLLY PARTON, Shine	22 LINKIN PARK, In The End	22 MADONNA, Don't Tell Me
23 LIL' MO, Gangsta (Love 4 The Streets)	23 JEFF CARSON, Real Life	23 SYSTEM OF A DOWN, Chop Suey	23 TRAVIS, Side
24 MARIAH CAREY, Never Too Far	24 TRISHA YEARWOOD, I Would've Loved You Anyway	24 STAINED, Fade	24 CAKE, Start Start/Long Jacket
25 TYRESE, What Am I Gonna Do	25 JESSICA ANDREWS, Who I Am	25 MICHELLE BRANCH, Everywhere	25 LIFEHOUSE, Hanging By A Moment
26 JENNIFER LOPEZ, I'm Real	26 TRAVIS TRITT, Love Of A Woman	26 BOB MARLEY & THE WAILERS, One Love	26 MELISSA ETHERIDGE, I Want To Be In Love
27 BABYFACE, What If	27 MONTGOMERY GENTRY, Cold One Comin' On	27 WYCLEF JEAN, Gone Till November	27 MICHAEL JACKSON, Rock With You
28 PROPHET JONES, Lifetime	28 KENNY CHESNEY, Don't Happen Twice	28 GINUVINE, Differences	28 MATCHBOX TWENTY, Bent
29 JADAKISS, We Gonna Make It	29 DIXIE CHICKS, Cowboy Take Me Away	29 R. KELLY, Feelin' On Yo Booty	29 FUEL, Hemorrhage (In My Hands)
30 MR. CHEEKS, Light's Camera Action	30 SARA EVANS, I Could Not Ask For More	30 ADEMA, Giving In	30 MATCHBOX TWENTY, If You're Gone
31 LUDACRIS, Area Codes	31 CHRIS CAGLE, Laredo	31 MICHAEL JACKSON, You Rock My World	31 LENNY KRAVITZ, Again
32 BRIAN MCKNIGHT, Love Of My Life	32 GARY ALLAN, Right Where I Need To Be	31 CHRISTINA MILLIAN, AM TO PM	32 MOBY, South Side
33 BILAL, Fast Lane	33 TOBY KEITH, I'm Just Talkin' About Tonight	32 'N SYNC, Gone	32 OAVE MATTHEWS BAND, The Space Between
34 ISLEY BROTHERS, Contagious	34 JEFFREY STEELE, Somethin' In The Water	33 JIVE JONES, Me, Myself & I	33 INCUBUS, Drive
35 T.I., I'm Serious	35 NICKEL CREEK, When You Come Back Down	34 JA RULE, Livin' It Up	34 R.E.M., All The Way To Reno
36 R. KELLY, Feelin' On Yo Booty	36 DIAMOND RIO, One More Day	35 WEEZER, Island In The Sun	35 MICHAEL JACKSON, Smooth Criminal
37 REDMAN, Smash Sumthin	37 CHELY WRIGHT, Never Love You Enough	36 WISEGUYS, Start The Commotion	36 SUXPENDE NONE THE RICHER, Kiss Me
38 JAGGED EDGE, Where The Party At	38 FAITH HILL, The Way You Love Me	37 PETEY PABLO, Raise Up	37 NO DOUBT, Simple Kind Of Life
39 IZA AS BOBBY DIGITAL, The Rumba	39 LEE ANN WOMACK, I Hope You Dance	NEW ONS	NEW ONS
40 TOO SHORT, I Luv	40 SOGGY BOTTOM BOYS, I Am A Man Of Constant Sorrow	CUNT BLACK & USA HARTMAN BLACK, Easy For Me To Say	AEROSMITH, Sunshine
		PAT GREEN, Carry On	SUGAR RAY, Answer The Phone
		SARAH HARNER, Don't Get Your Back Up	OZZY OSBOURNE, Gets Me Through
		THE DEALERS, More Of Your Love	BABYFACE, What If

## The Clip List

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING OCTOBER 13, 2001

USA	2	EUROPE	COLLEGE TELEVISION NETWORK
Continuous programming 200 Jencho Quadrangle, Jencho, NY 11753	Continuous programming 1515 Broadway, New York, NY 10036	Continuous programming Hawley Crescent, London NW18TT	24 hours daily 3350 Peachtree Road, Suite 1550, Atlanta, GA 30326
ALL STAR TRIBUTE, What's Going On (NEW) PUDDLE OF MUDD, Control (NEW) MPRESS, Maybe (NEW)	NEW REMY ZERO, Save Me THE CRYSTAL METHOD, You Know It's Hard DILATED PEOPLES, Worst Comes To Worst SHAKIRA, Whenever, Wherever DAVE NAVARRO, Hungry OZZY OSBOURNE, Gets Me Through COLD, Thirteen	TRAIN, Drops Of Jupiter (Till Me) ROBBIE WILLIAMS, Eternity ROBBIE WILLIAMS AND QUEEN, We Are Champions NYLON MINGUE, Can't Get You Out Of My Head AMERICAN HI-FI, Flavor Of The Weak STAINED, It's Been Awhile DIDD, Hunter SHAGGY, Lov Me, Lov Me NELLY FURTADO, Turn Off The Light WHEATUS, A Little Respect ADDIS BLACK WIDOW, Wait In Summer EVE, Let Me Blow Ya Mind SMASH MOUTH, I'm A Behaver MUSE, Bliss PLANET FUNK, Inside All The People SUGAR RAY, Answer The Phone SUM 41, Fat Lip TRAVIS, Side A CAMP, I Can Buy You MACY GRAY, Sweet Baby	ALL STAR TRIBUTE, What's Going On COLDFPLAY, Trouble DESTINY'S CHILD, Emotion EVERCLEAR, Rock Star GARBAGE, Androgyny JAMIROQUAI, Little L LIL' MO, Lov Me, Lov Me LONG BEACH DUB ALLSTARS, Sunny Hours NICKELBACK, How You Remind Me P.O.D., Alive STAINED, Fade TRANSMATIC, Come TYRISE, What Am I Gonna Do U2, Stuck In A Moment You Can't Get Out Of USHER, U Got It Bad
[OVEN FRESH] THE CURE, Cut Here NELLY, #1 GARBAGE, Androgyny JAY-Z, Girls, Girls, Girls PETER DINKlage, For Nancy LUDACRIS, LL COOL J, KEITH MURRAY, Fenty Girl SUM 41, In Too Deep CDD CDD CAL, How Does It Feel To Ya LINDSAY PAGANO, Everything U R OZZY OSBOURNE, Gets Me Through	NEW MUSIC Continuous programming 299 Queen St West, Toronto, Ontario M5V2Z5	JBLTV Three hours weekly 216 W Ohio, Chicago, IL 60610	RAGE TV FOR U-NOT THEM -38 1/2 hour weekly 46 Gifford St, Brockton, MA 02401
ENRIQUE IGLESIAS, Hero CRISTIAN, Azul LA LEY, Menteira LA MOSCA TSE TSE, Tu Quiero Comer La... CHRISTINA AGUILERA, I'm A M.A.M.A. ALEXANDRE Pires, Usado Se Me Llamo La Vida GILBERTO SANTA ROSA, Pueden Decir JENNIFER LOPEZ, Ain't It Funny MANU CHAO, Me Gustas Tu OREJA DE VAN GOGH, La Playa	NELLY, #1 (NEW) THE TEA PARTY, Lullaby (NEW) BUSH, The People That We Love (NEW) SUGAR RAY, Answer The Phone (NEW) TRAVIS, Side (NEW) SINCE AUGUST, If You (NEW) MICHAEL JACKSON, You Rock My World (NEW) 112, Dance With Me (NEW) BY DIVINE RIGHT, Supernatural (NEW) OZZY OSBOURNE, Gets Me Through (NEW) SUM 41, In Too Deep BLU CANTRELL, Hi! Em Up Style (Oops!) ALICIA KEYS, Fallen USHER, U Remind Me NICKELBACK, How You Remind Me BABY BLUE SOUNDCREW, Love 'Em All DEFAULT, Wasting My Time ALIEN ANT FARM, Smooth Criminal CAKE, Short Skirt / Long Jacket JANET, Someone To Call My Lover	BENJAMIN GATE, All Over Me THE CRYSTAL METHOD, Murder REMY ZERO, Save Me GARBAGE, Androgyny PUDDLE OF MUDD, Control TRANSMATIC, Come WEEZER, Island In The Sun COLDFPLAY, Trouble SYSTEM OF A DOWN, Chop Suey SLIPKNOT, Left Behind WOLFPAK, Humpty Dumpty RAMMSTEIN, Ich Will NICKELBACK, How You Remind Me REVELLE, What You Got	SLIPKNOT, Left Behind TOBY AMOS, Strange Little Girl NICKELBACK, How You Remind Me RADIOHEAD, Knives Out COLDFPLAY, Trouble P.O.D., Alive STATIC-X, Black & White BUTTHOLE SURFERS, The Shame Of Life ROLLINS BAND, Your Number Is One STAINED, Fade LIVE, Simple Creed SYSTEM OF A DOWN, Chop Suey



# 2001 Billboard musicVIDEO

CONFERENCE + AWARDS

OCT 31 - NOV 2  
BEVERLY HILTON  
LOS ANGELES

## HIGH LIGHTS:



### ▶ KEYNOTE ADDRESS TEDDY RILEY

The superstar producer/songwriter, also known as the leader of multi-platinum groups Blackstreet and Guy, will share his experiences and advice.

- ▶ **OPENING NIGHT PARTY**  
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- ▶ **ARTIST PERFORMANCES**  
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- ▶ **EXHIBITS**  
featuring music video services & technology.

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- ▶ Discrimination and Sexual Exploitation
- ▶ The Local Show Spotlight
- ▶ Video Visionaries
- ▶ Show Me The Money
- ▶ Alternative TV Networks
- ▶ Video Treatments & Heavy Rotation

panelists include:



## the grand finale

### 2001 BILLBOARD MUSIC VIDEO AWARDS

Honoring the top music videos & local/regional music video shows

appearances by:



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Entry fee: \$50

Contact Carla Hay @ 646.654.4730 / chay@billboard.com

### CONTACT

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**FAX** 646.654.4674, Attn. Michele Jacangelo

- ☐ \$499 Pre-Registration - received by 10/12
- ☐ \$565 Full Registration - after 10/12 & onsite
- ☐ \$375 Local Programmer/Show Rate

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Title:

Company:

Address:

City/State/Zip:

Phone/Fax:

Amex  MC/Visa  Company Check

Card#:

Exp:

**CONFERENCE FEE AND PAYMENT**  
Make all payments to Billboard. Group discounts for 8 or more are available. Contact Phyllis Demo 646.654.4643.

**CANCELLATIONS**  
No refunds for cancellations accepted after Oct 1. Substitutions may be made at anytime.



# BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

## Over The Counter™



by Geoff Mayfield

**BREAK IN THE ACTION:** For only the third time in 2001, no title on The Billboard 200 sells more than 200,000 units, which gives Jay-Z an easy path to lock a third week at No. 1 for *The Blueprint*. With 174,000 copies sold this week, he leads runner-up Alicia Keys (140,000 units, down 8.4%) by a 24% gap.

Once upon a time, it was not uncommon to see the big chart's top album weigh in under the 200,000 mark. In 1992, there were 38 weeks when the No. 1 album weighed in with lower sums, and from 1992 to 1997, the chart's top title sold less than 200,000 an average of 27.5 weeks per year.

In the past few years, though, the totals at the top of the chart have swelled, partly because of the success labels have experienced in maximizing first-week sales. There were only 10 weeks when 200,000-plus titles were absent from the big chart in 1998, 12 such weeks in 1999, and just six in 2000.

We'll be back into fat numbers next week, when Ja Rule storms the charts. The rapper's last album bowed atop the big chart almost a year ago with 276,000 units (*Billboard*, Oct. 28, 2000), and early retail action suggests he'll make at least that large a splash this time. Lead track "Livin' It Up" bullets 7-5 on Hot R&B/Hip-Hop Airplay, while Broadcast Data Systems tracks it at No. 2 on BET and No. 36 on MTV.

**'TIME' OF HER LIFE:** Momentum continues for Enya's *A Day Without Rain*, which garners a third consecutive week of growth, including its second straight Greatest Gainer trophy. Last week, it became only the second album of the Irish musician's long career to reach The Billboard 200 top 10. This week, a 16%



gain makes it her first top five album (7-4, 114,000 units).

The locomotive pulling this album is the song "Only Time," which has spent 35 weeks on the Adult Contemporary chart, but jumped to a fast track at other pop radio formats in the

wake of the Sept. 11 terrorist attacks (*Billboard*, Sept. 29). Now No. 4 on the AC chart, it climbs 17-15 on Top 40 Tracks and 18-16 on The Billboard Hot 100 (see Chart Beat, page 4).

TV networks adopted the song for more than one montage during the week that the World Trade Center and the Pentagon were struck. Another song from the album, "Fallen Embers," was similarly employed that week by ABC News.

Of the four other albums Enya has placed on The Billboard 200 since 1989, the previous peak belonged to 1996's *The Memory of Trees*, which climbed to No. 9.

**ALOHA:** Four years after his death, Hawaiian vocalist Israel Kamakawiwo'ole reaches The Billboard 200 for the first time (No. 135, 9,000 units). Two of his earlier albums charted on Top World Albums, but the gentle giant's profile grew in the last couple of years when his rendition of "Over the Rainbow" was featured on a national TV campaign for eToys.com and was later included in the soundtrack to *Finding Forrester*.

Indie label The Mountain Apple Company marketed this collection of previously unreleased Kamakawiwo'ole material with retail campaigns at Borders Books & Music, Virgin Megastores, Tower Records, and Musicland/Sam Goody. About 88% of first-week sales come from his native state, and sales from Hawaii alone made it one of the week's top 10 albums for price club Costco.

**SHUFFLE PLAY:** *Totally Hits 2001* notches the highest rank to date in that four-album series, entering The Billboard 200 at No. 3. Although this is the first time the line—launched in 1999 by Arista and the charter labels of AOL Time Warner—reaches the top 10, the very first edition saw a bigger sales week, 177,000 units during Christmas week of '99. This new one starts with 138,000. Ironically, the one that held the earlier peak is the one that sold the least: *Totally Hits 2* peaked at No. 13 last year, selling 77,000 in its biggest week. . . . Not counting soundtracks, for which he did not receive chart credits, cellist Yo-Yo Ma has placed 40 albums since 1983 on various *Billboard* classical charts. But new anthology, *Classical Yo-Yo*, is only the fourth that he has placed on The Billboard 200 (No. 181). It's his fifth No. 1 on Top Classical Albums since the chart flipped to SoundScan in 1994. . . . **Usher's 8701** rebounds 23-9 on The Billboard 200 with a 15.5% gain. Radio and BET action on new track "U Got It Bad" helps; it races 21-13 on Hot R&B/Hip-Hop Airplay. But, figure that much of Usher's boost comes from a Sept. 26 visit to *The Rosie O'Donnell Show*. The album wins the Greatest Gainer on Top R&B/Hip-Hop Albums (10-5).

## Singles Minded™

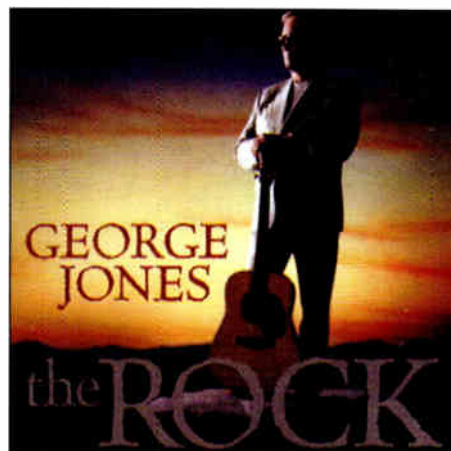


by Silvio Pietroluongo, Minal Patel, Wade Jessen

**RUNNING STARTS:** With Hot Shot Debut stripes and his highest start in the 11 years since *Billboard* adopted Broadcast Data System (BDS) technology, George Jones storms Hot Country Singles & Tracks with "Beer Run," a duet with Garth Brooks, opening at No. 34. The track was played a total of 1,295 times at 121 of the 150 monitored country signals.

"Beer" comes in slightly above the chart's

some scattered airplay for "50,000 Names," a highly visual and poignant ballad about everyday goings-on at the Vietnam Veterans Memorial in the nation's capital. Often called the Rolls Royce of country singers, Jones has long been an outspoken advocate for America's war-wounded and has included songs with this theme in previous albums. "Names" is heard on 24 monitored stations.



**SLIGHT DIFFERENCE:** With only a 108-point difference between Ginuwine's "Differences" and Mary J. Blige's "Family Affair"—at No. 1 and No. 2, respectively, on the Hot R&B/Hip-Hop Singles & Tracks chart—the competition is tight at the top of that chart. Both songs gain slightly in audience, with "Family Affair" increasing at a marginally higher rate. If Blige can maintain that growth next issue, she would have a great shot at hitting No. 1 on Singles & Tracks—she already has an edge over Ginuwine on the sales side, with a 12-inch vinyl in the pipeline (377 units scanned at R&B core stores). Without a single at retail, Ginuwine can only count on airplay points to keep him at No. 1.

Farther down the Singles & Tracks chart, DMX doubles up with "Who We Be" (Ruff Ryders/Def Jam/IDJMG) and "We Right Here," which bulletted at Nos. 30 and 54, respectively. Both are from his soon-to-be-released album, *The Great Depression*. Intended as a setup single, "Here" received enough airplay to chart nearly two months ago. "Be" earns this week's Greatest Gainer Sales honor after making an early appearance on last week's Hot R&B/Hip-Hop Singles Sales chart due to street-date violations. In its official retail launch week, it leaps 65-19 and debuts at No. 10 on the Hot Rap Singles chart.

**ONE AND A MILIAN:** Maryland native Christina Milian climbs to No. 1 on the Hot 100 Singles Sales chart with her first solo single, "AM to PM." "PM" scans 23,000 units and holds at a bulletted No. 29 on The Billboard Hot 100. Milian appeared on the Hot 100 a year ago as the featured artist on Ja Rule's "Between Me and You," which peaked at No. 11 last November. Milian, who co-wrote this new song, has had one prior Hot 100 writing credit under her belt, as she co-wrote Jennifer Lopez's No. 18 hit, "Play."

Hot on Milian's heels is the reissue of Whitney Houston's "The Star-Spangled Banner," which scans 18,500 units and re-enters Hot 100 Single Sales at No. 2. The title was last on the sales chart in August 1991. All proceeds from the sale of "Banner" will aid the families of the firefighters and police officers who perished in the World Trade Center attack. Based on the sales tally, "Banner" flies 97-72 on the Hot 100 while climbing 99-48 on Hot R&B Singles & Tracks.

second-highest debut, "Run" by George Strait, which earns 1,230 plays and debuts at No. 36. This is the first time since the inception of BDS that two songs have debuted within the top 40 of the Country Singles & Tracks chart in the same week.

Originally touting the track as a landmark duet single to introduce new solo albums by both artists, Brooks pulled the plug on "Beer Run" after the Sept. 11 terrorist attacks in New York City and Washington, D.C. It had been scheduled for digital download to country stations Sept. 17 but will be replaced by "Wrapped Up in You," another track from the as-yet-untitled Brooks album. That left the Jones camp with a solid national buzz on "Beer Run" and without an official single release, but his Bandido/BNA label team made the proverbial lemonade instead of settling for lemons. Although sources at both labels say agreements between Capitol and BNA did not include any provisions to allow BNA to promote the duet as a single, BNA quickly serviced Jones' album to country stations to capitalize on the interest.

Jones' *The Rock: Stone Cold Country 2001* is poised to make a splashy entrance on Top Country Albums next issue. Although no official release date for the upcoming Brooks set had been announced at press time, those details are likely to be revealed at Brooks' Oct. 9 press conference. "Wrapped" will be made available to stations via digital download and delivered overnight to radio for play the following morning.

Jones' album debut will also be fueled by











OCTOBER 13 2001 **Billboard** **Top Jazz Albums™**

THIS WEEK	LAST WEEK	WKS. ON	ARTIST Imprint & Number/Distributing Label	TITLE
			NUMBER 1  2 Weeks At Number 1	
1	1	3	<b>DIANA KRALL</b> Verve 548846/VG	The Look Of Love
2	2	6	<b>ETTA JAMES</b> Private Music/Whitman Hill 11589/RCA	Blue Gardenia
3	3	19	<b>JANE MONHEIT</b> N-Capitol 4218/Warner Bros.	Come Dream With Me
4	NEW		<b>JOHN COLTRANE</b> Impulse! 581291/G	The Olatunji Concert: The Last Live Recording
5	6	80	<b>JOHN COLTRANE</b> Rhino 79778	The Very Best Of John Coltrane
6	5	38	<b>VARIOUS ARTISTS</b> UTV/Verve 520191/VG	Pure Jazz
7	4	15	<b>VARIOUS ARTISTS</b> NARM 50008/Ryklo	BET On Jazz Presents: Jazz Now
8	11	61	<b>JANE MONHEIT</b> N-Capitol 4218/Warner Bros.	Never Never Land
9	17	47	<b>VARIOUS ARTISTS</b> Learner/Columbia/Verve 61439/CRG	The Best Of Ken Burns Jazz
10	8	16	<b>THE PHILADELPHIA EXPERIMENT</b> Capitol 91842/AG	The Philadelphia Experiment
11	7	7	<b>SUSANNAH MCCORKLE</b> Concord 4975	Most Requested Songs
12	14	20	<b>MILES DAVIS</b> Legacy/Columbia 65475/CRG	The Essential Miles Davis
13	18	10	<b>JOHN COLTRANE</b> Impulse! 549913/VG	The Very Best Of John Coltrane
14	10	40	<b>SOUNDTRACK</b> Logan/Columbia 61448/CRG	Finding Forrester
15	21	15	<b>MICHAEL BRECKER</b> Verve 549705/G	Nearness Of You - The Ballad Book
16	NEW		<b>DAVE HOLLAND QUINTET</b> ECM 14884	Not For Nothin'
17	20	69	<b>DIANA KRALL</b> Justin Time 40050	Stepping Out
18	9	2	<b>THE BRAD MEHLDAU TRIO</b> Warner Bros. 48005	Progression: The Art of the Trio, Volume 5
19	23	5	<b>KURT ELLING</b> Blue Note 31113/Capitol	Flirting With Twilight
20	15	47	<b>LOUIS ARMSTRONG</b> Legacy/Columbia 61448/CRG	Ken Burns Jazz - The Definitive Louis Armstrong
21	NEW		<b>DIANE SCHUUR MAYNARD FERGUSON</b> Concord Jazz 4982/Concord	Swingin' For Schuur
22	12	47	<b>BILLIE HOLIDAY</b> Verve 549081/VG	Ken Burns Jazz - The Definitive Billie Holiday
23	24	17	<b>KARRIN ALLYSON</b> Concord Jazz 4950/Concord	Ballads: Remembering John Coltrane
24	13	20	<b>TERENCE BLANCHARD</b> Sony Classical 89607	Let's Get Lost
25	NEW		<b>JOHN COLTRANE</b> Impulse! 549913/VG	Coltrane For Lovers

**Top Contemporary Jazz Albums™**

THIS WEEK	LAST WEEK	WKS. ON	ARTIST Imprint & Number/Distributing Label	TITLE
			NUMBER 1  3 Weeks At Number 1	
1	1	6	<b>RICHARD ELLIOT</b> Verve 549774/VG	Crush
2	NEW		<b>HERBIE HANCOCK</b> Tentative 50011	Future 2 Future
3	2	5	<b>URBAN KNIGHTS</b> Narada Jazz 10589/Virgin	Urban Knights IV
4	NEW		<b>ACOUSTIC ALCHEMY</b> Higher Octave 11103/Virgin	AArt
5	3	11	<b>KEIKO MATSUI</b> Narada Jazz 10264/Virgin	Deep Blue
6	4	16	<b>VARIOUS ARTISTS</b> GRP 64862/VG	A Twist Of Marley -- A Tribute
7	5	17	<b>BRIAN CULBERTSON</b> Atlantic 83444/AG	Nice & Slow
8	7	19	<b>MARCUS MILLER</b> 3 Deuces 83534/Telarc	M Squared
9	NEW		<b>CHARLIE HUNTER</b> Blue Note 30350/Capitol	Songs From The Analog Playground
10	6	19	<b>SPYRO GYRA</b> Heads Up 3061	In Modern Times
11	NEW		<b>PAUL TAYLOR</b> Peak 8506/Concord	Hypnotic
12	8	54	<b>ST. GERMAIN</b> Blue Note 25114/Capitol	Tourist
13	9	5	<b>RANDY CRAWFORD</b> Warner Bros. 89273	Permanent
14	20	27	<b>HERB ALPERT</b> A&M 61888/Interscope	Definitive Hits
15	12	23	<b>KIM WATERS</b> Shanachie 5030	From The Heart
16	10	6	<b>GALACTIC</b> Volcano 32183/Zomba	We Love 'Em Tonight (Live At Tipitina's)
17	11	11	<b>TOWER OF POWER</b> Rhino 74345	The Very Best Of Tower Of Power - The Warner Years
18	25	12	<b>JIMMY SOMMERS</b> Higher Octave Jazz 10317/Virgin	360 Urban Groove
19	13	28	<b>WAYMAN TISDALE</b> Atlantic 83336/AG	Face To Face
20	16	51	<b>THE RIPPINGTONS FEATURING RUSS FREEMAN</b> Peak 8506/Concord	Life In The Tropics
21	18	3	<b>JOYCE COOLING</b> GRP 549165/VG	Third Wish
22	15	24	<b>VARIOUS ARTISTS</b> U 4915/AG	To Grover, With Love
23	19	31	<b>RICK BRAUN</b> Warner Bros. 47994	Kisses In The Rain
24	22	15	<b>MARC ANTOINE</b> GRP 549775/VG	Cruisin'
25	17	12	<b>ERIC MARIENTHAL</b> Peak 8506/Concord	Turn Up The Heat

OCTOBER 13 2001 **Billboard** **Top Classical Albums™**

THIS WEEK	LAST WEEK	WKS. ON	ARTIST Imprint & Number/Distributing Label	TITLE
			NUMBER 1  2 Weeks At Number 1	
1	1	2	<b>YO-YO MA</b> Sony Classical 89667	Classic Yo-Yo
2	NEW		<b>CECILIA BARTOLI</b> Decca 467248/Universal Classics Group	Dreams & Fables
3	3	55	<b>ANDREA BOCELLI</b> ● Philips 464500/Universal Classics Group	Verdi
4	2	99	<b>ANDREA BOCELLI</b> ▲ Philips 462688/Universal Classics Group	Sacred Arias
5	4	80	<b>YO-YO MA/EDGAR MEYER/MARK O'CONNOR</b> Sony Classical 89672	Appalachian Journey
6	7	8	<b>GUILIANO CARMIGNOLA</b> Sony Classical 89362	Vivaldi: Late Violin Concertos
7	NEW		<b>MARK O'CONNOR</b> Sony Classical 89660	American Seasons
8	NEW		<b>SVIATOSLAV RICHTER</b> RCA Victor 63944	Richter Rediscovered
9	8	12	<b>VARIOUS ARTISTS</b> Decca 470037/Universal Classics Group	Ultimate Relaxation Album
10	6	2	<b>GIUSEPPE SINOPOLI</b> DG 471323/Universal Classics Group	Richard Strauss: Ariadne Auf Naxos
11	NEW		<b>VARIOUS ARTISTS</b> Decca 470021/Universal Classics Group	The #1 Tenor Album
12	12	7	<b>ANGELA GHEORGHIU</b> EMI Classics 57163/Angel	Casta Diva
13	NEW		<b>ANDRAS SCHIFF</b> EDM 461908/Universal Classics Group	Janacek: Recollection
14	13	6	<b>VARIOUS ARTISTS</b> Decca 467688/Universal Classics Group	Essential Puccini
15	NEW		<b>JANE EAGLEN</b> Sony Classical 89443	Sings Italian Opera Arias

OCTOBER 13 2001 **Billboard** **Top Classical Crossover™**

THIS WEEK	LAST WEEK	WKS. ON	ARTIST Imprint & Number/Distributing Label	TITLE
			NUMBER 1  3 Weeks At Number 1	
1	1	3	<b>VARIOUS ARTISTS</b> Universal Classics Group 63702/Sony Classical	Classical Hits
2	2	24	<b>RUSSELL WATSON</b> Decca 468915/Universal Classics Group	The Voice
3	3	28	<b>BOND</b> MBD/Decca 467091/Universal Classics Group	Born
4	5	57	<b>SARAH BRIGHTMAN</b> ● Nemto Studio/Angel 56588/Angel	La Luna
5	6	10	<b>THREE MO' TENORS</b> RCA Victor 63827	Three Mo' Tenors
6	4	6	<b>SOUNDTRACK</b> Decca 467678/Universal Classics Group	Captain Corelli's Mandolin
7	7	43	<b>TAN DUN FEATURING YO-YO MA</b> Sony Classical 89347	Crouching Tiger, Hidden Dragon
8	8	13	<b>VARIOUS ARTISTS</b> Sony Classical 619803	Heartland: An Appalachian Anthology
9	9	34	<b>SOUNDTRACK</b> Decca 467696/Universal Classics Group	Hannibal
10	10	98	<b>CHARLOTTE CHURCH</b> ▲ Sony Classical 64356	Charlotte Church
11	11	15	<b>JOSHUA BELL</b> Sony Classical 89358	Bernstein: West Side Story Suite
12	12	25	<b>ANNE SOFIE VON OTTER/ELVIS COSTELLO</b> DG 469530/Universal Classics Group	For The Stars
13	13	3	<b>ANDRE RIEU</b> Sin Drome 0958	La Vie Est Belle (Life Is Beautiful)
14	15	15	<b>ANDRE RIEU</b> Philips 443888/Universal Classics Group	Fiesta
15	14	95	<b>JOHN WILLIAMS</b> Sony Classical 51333	Greatest Hits: 1969-1999

OCTOBER 13 2001 **Billboard** **Top New Age Albums™**

THIS WEEK	LAST WEEK	WKS. ON	ARTIST Imprint & Number/Distributing Label	TITLE
			NUMBER 1  45 Weeks At Number 1	
1	1	45	<b>ENYA</b> ▲ Reprise 47426/Warner Bros.	A Day Without Rain
2	NEW		<b>JIM BRICKMAN</b> Windham Hill 11589/RCA	Simple Things
3	2	34	<b>VARIOUS ARTISTS</b> Virgin 50838	Pure Moods III
4	3	52	<b>YANNI</b> ● Virgin 79893	If I Could Tell You
5	4	74	<b>YANNI</b> RCA Special Products 45680	Snowfall
6	6	51	<b>YANNI</b> Windham Hill 11568/RCA	Very Best Of Yanni
7	5	3	<b>AMETHYSTIUM</b> Neurodisc 50218/Priority	Odonata
8	7	5	<b>JOHANNES LINSTEAD</b> Real Music 3755	Guitarra Del Fuego
9	10	17	<b>VARIOUS ARTISTS</b> Windham Hill 11531/RCA	Windows-25 Years Of Piano On Windham Hill
10	NEW		<b>KRISHNA DAS</b> Razor & Tie 85701	Breath Of The Heart
11	9	2	<b>OTTMAR LIEBERT</b> Higher Octave 10339/Virgin	Vol. 2-Surrender 2 Love
12	8	58	<b>JIM BRICKMAN</b> Windham Hill 11557/RCA	My Romance: An Evening With Jim Brickman
13	12	19	<b>SECRET GARDEN</b> Philips 546869	Dreamcatcher
14	11	44	<b>DELERIUM</b> Network 30165	Poem
15	13	20	<b>OTTMAR LIEBERT + LUNA NEGRA</b> Epic 61597	Little Wing

OCTOBER 13 2001 **Billboard**

**Top Classical Budget**

1	BABY'S FIRST CLASSICS	VARIOUS ARTISTS
2	20 CLASSICAL FAVORITES	VARIOUS ARTISTS
3	CLASSICAL MASTERPIECES: SPANISH GUITAR	VARIOUS ARTISTS
4	GERSHWIN: AN AMERICAN IN PARIS	VARIOUS ARTISTS
5	CLASSICAL MASTERPIECES: CLASSICS FOR RELAXATION	VARIOUS ARTISTS
6	MOZART: SYMPHONY NO. 40	VARIOUS ARTISTS
7	MOZART: SYMPHONY NOS. 40 & 41	VARIOUS ARTISTS
8	FROM SOUSA TO SPIELBERG	BOSTON POPS
9	CELEBRATE THE AMERICAN CLASSIC	VARIOUS ARTISTS
10	AMERICAN CLASSICS	BOSTON POPS (WILLIAMS)
11	CLASSICAL MASTERPIECES: ROMANTIC PIANO	VARIOUS ARTISTS
12	CLASSICAL MASTERPIECES	VARIOUS ARTISTS
13	BEETHOVEN: PIANO SONATAS	VARIOUS ARTISTS
14	BEETHOVEN: SYMPHONY NO. 9	VARIOUS ARTISTS
15	CLASSICS FOR RELAXATION & MEDITATION	VARIOUS ARTISTS

OCTOBER 13 2001 **Billboard**

**Top Classical Midline**

1	MOZART FOR YOUR MIND	VARIOUS ARTISTS
2	MY FIRST 79 YEARS	ISAAC STERN
3	THE #1 OPERA ALBUM	VARIOUS ARTISTS
4	BEST OF THE MILLENNIUM	VARIOUS ARTISTS
5	ESSENTIAL MOZART	VARIOUS ARTISTS
6	RACHMANINOFF FOR RELAXATION	VARIOUS ARTISTS
7	BARBER'S ADAGIO	VARIOUS ARTISTS
8	ROMANTIC ADAGIOS	VARIOUS ARTISTS
9	SOUSA FAVORITES	VARIOUS ARTISTS
10	VIOLIN ADAGIOS	VARIOUS ARTISTS
11	MICHAEL AMANTE	MICHAEL AMANTE
12	ONLY CLASSICAL CD YOU NEED	VARIOUS ARTISTS
13	PACHELBEL CANON	VARIOUS ARTISTS
14	ESSENTIAL BEETHOVEN	VARIOUS ARTISTS
15	SALUTE TO THE SERVICES	FELIX SLATKIN

Classical Midline compact discs have a wholesale cost between 8.98 and 12.97. CDs with wholesale price lower than 8.98 appear on classical Budget.

OCTOBER 13 2001 **Billboard**

**Top Kid Audio**

1	SPONGEBOB SQUAREPANTS ORIGINAL THEME HIGHLIGHTS	Nick/Jive 49500/Zomba
2	VARIOUS ARTISTS DISNEY CHILDREN'S FAVORITES VOL. 1	Walt Disney 860605
3	VEGGIE TUNES VEGGIE TALES SILLY SONGS WITH LARRY	Big Idea/Word 6164/Lyrick Studios
4	VARIOUS ARTISTS TODDLER FAVORITES	Music For Little People/Rhino 7562/Rhino
5	THE COUNTDOWN KIDS 100 SONGS FOR KIDS: MOMMY AND ME	Heartland 00831/Time Life
6	TODDLER TUNES 26 CLASSIC SONGS FOR TODDLERS	Benson 84756
7	VARIOUS ARTISTS RADIO DISNEY JAMS: VOL. 4	Walt Disney 860737
8	VARIOUS ARTISTS DISNEY CHILDREN'S FAVORITES VOLUME II	Walt Disney 860666
9	VARIOUS ARTISTS PLAYTIME FAVORITES	Music For Little People 75729/Rhino
10	VARIOUS ARTISTS DISNEY'S GREATEST: VOL. 1	Walt Disney 860653
11	MICHAEL CRAWFORD THE DISNEY ALBUM	Walt Disney 860714
12	VARIOUS ARTISTS DISNEY'S GREATEST: VOL. 2	Walt Disney 860654
13	MY FIRST SING-ALONG WINNIE THE POOH SILLY OLD BEAR SONGS	Walt Disney 860629
14	VARIOUS ARTISTS SILLY FAVORITES	Music For Little People 75603/Rhino
15	VARIOUS ARTISTS DISNEY'S PRINCESS COLLECTION	Walt Disney 860807
16	VARIOUS ARTISTS PLAYHOUSE DISNEY	Walt Disney 860695
17	FRED MOLLIN DISNEY'S LULLABY ALBUM	Walt Disney 860677
18	VARIOUS ARTISTS RADIO DISNEY JAMS VOL. 3	Walt Disney 860692
19	VARIOUS ARTISTS KID'S DANCE PARTY	BMG Special Products 44570
20	VEGGIE TUNES LARRY BOY	Big Idea/Everland 85424/Word
21	READ-ALONG BARNEY'S ABC ANIMALS	Barnay Music 97954/Lyrick Studios
22	CEDARMONT KIDS CLASSICS SUNDAY SCHOOL SONGS	Benson 82218
23	READ-ALONG WINNIE THE POOH: NUMBER HUNT	Walt Disney 860395
24	THE COUNTDOWN KIDS TWINKLE TWINKLE LITTLE STAR	Madacy 50572
25	VARIOUS ARTISTS RADIO DISNEY JAMS VOL. 2	Walt Disney 860380

Children's recordings: original motion picture soundtracks excluded

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

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



OCTOBER 13 2001

Billboard

Heatseekers

LAST WEEK	2 WKS. AGO	WKS. ON	ARTIST	TITLE	LAST WEEK	2 WKS. AGO	WKS. ON	ARTIST	TITLE
<b>NUMBER 1/HOT SHOT DEBUT</b> <small>Week At Number 1</small>									
1	NEW	1	BALDHEAD SLICK & DA CLICK <small>!!! Kid 5205*/Landspeed (11.98/18.98)</small>	BALDHEAD SLICK & DA CLICK	23	20	21	DARUDE <small>Groovevicious 106/Strictly Rhythm (17.98 CD)</small>	BEFORE THE STORM
2	1	2	PROPHET JONES <small>University/Motown 01455/Universal (12.98/18.98)</small>	PROPHET JONES	27	19	7	ATB/GEORGE ACOSTA <small>Ultra 1081 (19.98 CD)</small>	TRANCE NATION AMERICA TWO
3	NEW	1	SPIRITUALIZED <small>Arista 14722* (17.98 CD)</small>	LET IT COME DOWN	28	NEW	1	DENNIS DA MENACE <small>1st Avenue 3300 (15.98 CD)</small>	THE WONDERFUL WORLD OF DENNIS
4	NEW	1	JAY FARRAR <small>Artemis 751093 (16.98 CD)</small>	SEBASTOPOL	29	22	18	JAMIE O'NEAL <small>Mercury (Nashville) 120132 (11.98/17.98)</small>	SHIVER
5	NEW	1	MODEST MOUSE <small>Epic 62104* (11.98 EQ CD)</small>	EVERYWHERE AND HIS NASTY PARLOUR TRICKS	30	18	15	GROOVE ARMADA <small>Jive Electra 41784/Jive (17.98 CD)</small>	GOODBYE COUNTRY (HELLO NIGHTCLUB)
6	NEW	1	BISHOP DENNIS LEONARD AND THE HERITAGE CHRISTIAN CENTER MASS CHOIR <small>EMI Gospel 20341 (11.98/16.98)</small>	SEND IT DOWN	31	26	32	NEW FOUND GLORY <small>Drive-Ins 1125/Drive-Ins (8.98/12.98)</small>	NEW FOUND GLORY
7	2	3	NICOLE C. MULLEN <small>Word 65822/Epic (11.98 EQ/17.98)</small>	TALK ABOUT IT	32	27	20	JEFF CARSON <small>Curb 77937 (11.98/17.98)</small>	REAL LIFE
8	NEW	1	GRUPO BRYNDIS <small>Diva 727016 (8.98/13.98)</small>	EN EL IDIOMA DEL AMOR	33	27	5	THALIA <small>EMI Latin 34722 (8.98/14.98)</small>	THALIA CON BANDA-GRANDES EXITOS
9	3	4	PETE YORN <small>Columbia 62214/RCG (12.98 EQ CD)</small>	MUSIC FOR THE MORNING AFTER	34	28	21	PAUL OAKENFOLD <small>Perfecto 05/Mushroom (19.98 CD)</small>	IBIZA
10	4	11	NICKEL CREEK <small>Sugar Hill 3909 (16.98 CD)</small>	NICKEL CREEK	35	31	22	BOND <small>MBI 467091/Decca (17.98 CD)</small>	BORN
11	5	13	METHRONE <small>Claytown 2010 (11.98/17.98)</small>	PICTURE ME	36	NEW	1	DJ RICKY CORBO <small>Webster Hall NYC 25 (17.98 CD)</small>	WEBSTER HALL'S TRANZFORMED .01
12	8	8	TOYA <small>Arista 14697 (11.98/17.98)</small>	TOYA	37	36	26	RES <small>MCA 112310* (8.98/12.98)</small>	HOW I DO
13	7	5	LOS ANGELES AZULES <small>Diva 727014 (8.98/13.98)</small>	HISTORIA MUSICAL	38	NEW	1	DAR WILLIAMS <small>Razor &amp; Tie 92871 (17.98 CD)</small>	OUT THERE LIFE
14	11	11	THE WISEGUYS <small>Ideal/Mammoth 810015*/Hollywood (14.98 CD)</small>	THE ANTIDOTE	39	NEW	1	ALEJANDRO FERNANDEZ <small>Sony Discos 84637 (10.98 EQ/16.98)</small>	ORIGENES
15	24	10	SOIL <small>J 20022 (7.98/11.98)</small>	SCARS	40	33	27	RICHARD SMALLWOOD WITH VISION <small>Verity 43172/Zomba (10.98/16.98)</small>	PERSUADED--LIVE IN D.C.
16	12	12	GRUPO BRYNDIS <small>Diva 727012 (8.98/13.98)</small>	HISTORIA MUSICAL ROMANTICA	41	35	34	AFRO CELT SOUND SYSTEM <small>Real World/Narada 10184/Virgin (17.98 CD)</small>	VOLUME 3: FURTHER IN TIME
17	14	14	TAMMY COCHRAN <small>Epic (Nashville) 69736/Sony (Nashville) (7.98 EQ/11.98)</small>	TAMMY COCHRAN	42	39	44	JUMP 5 <small>Sparrow 51878 (16.98 CD)</small>	JUMP 5
18	10	7	LOS TIGRES DEL NORTE <small>Fonovisa 6145 (8.98/12.98)</small>	UNIENDO FRONTERAS	43	15	2	REVELLE <small>Elektra 62534/EEG (17.98 CD)</small>	BLEED THE SKY
19	23	30	THE CALLING <small>RCA 67585 (13.98 CD)</small>	CAMINO PALMERO	44	25	19	NIKKA COSTA <small>Cheeba Sound 10096*/Virgin (12.98/17.98)</small>	EVERYBODY GOT THEIR SOMETHING
20	9	1	ROBERT EARL KEEN <small>Last Highway 170196/Mercury (Nashville) (11.98/17.98)</small>	GRAVITATIONAL FORCES	45	32	40	MERCYME <small>IND/World 85726/Epic (16.98 EQ CD)</small>	ALMOST THERE
21	NEW	1	JOHN MAYER <small>Awater/Columbia 85293*/RCG (7.98 EQ/11.98)</small>	ROOM FOR SQUARES	46	46	43	TRAMAIN HAWKINS <small>Gospel Centre 70036 (11.98/17.98)</small>	STILL TRAMAIN
22	13	2	OZOMATLI <small>Interscope 493116 (12.98/18.98)</small>	EMBRACE THE CHAOS	47	NEW	1	GREG O'QUIN 'N JOYFUL NOYZE <small>World Wide Gospel 3008 (12.98/16.98)</small>	CLICHES
23	17	16	RASCAL FLATTS <small>Lyric Street 165011/Hollywood (11.98/17.98)</small>	RASCAL FLATTS	48	38	38	PHIL VASSAR <small>Arista Nashville 18891/RG (10.98/18.98)</small>	PHIL VASSAR
24	16	23	CHRIS CAGLE <small>Capitol (Nashville) 34170 (10.98/17.98)</small>	PLAY IT LOUD	49	NEW	1	VIRTUE <small>Verity 43170/Zomba (10.98/16.98)</small>	VIRTUOSITY!
<b>GREATEST GAINER</b>									
25	49	2	JOAN SEBASTIAN <small>Musart 12524/Balboa (7.98/13.98)</small>	EN VIVO: DESDE LA PLAZA EL PROGRESO DE GUADALAJARA	50	42	44	VICENTE FERNANDEZ <small>Sony Discos 84185 (10.98 EQ/16.98)</small>	HISTORIA DE UN IDOLO VOL. 1

OCTOBER 13 2001

Billboard

Top Independent Albums

Both charts compiled from a national sample of retail stores, mass merchant and internet sales reports collected, compiled, and provided by SoundScan

LAST WEEK	2 WKS. AGO	WKS. ON	ARTIST	TITLE	LAST WEEK	2 WKS. AGO	WKS. ON	ARTIST	TITLE
<b>NUMBER 1</b> <small>2 Weeks At Number 1</small>									
1	1	2	COO COO CAL <small>Infinite 1466/Tommy Boy (11.98/17.98)</small>	DISTURBED	23	18	14	SOULJA SLIM <small>No Limit South 2001 (11.98/17.98)</small>	THE STREETS MADE ME
2	2	12	DREAM STREET <small>UEG 16304/Edel (11.98/17.98)</small>	DREAM STREET	24	19	16	PAUL OAKENFOLD <small>Perfecto 05/Mushroom (19.98 CD)</small>	IBIZA
3	3	5	RZA AS BOBBY DIGITAL <small>Wu-Tang In The Paint 81827/Koch (11.98/17.98)</small>	DIGITAL BULLET	27	NEW	1	DJ RICKY CORBO <small>Webster Hall NYC 25 (17.98 CD)</small>	WEBSTER HALL'S TRANZFORMED
4	4	9	SNOOP DOGG PRESENTS THA EASTSIDAZ <small>TVT 2230* (10.98/17.98)</small>	DUCES 'N TRAYZ--THE OLD FASHIONED WAY	28	49	2	GREG O'QUIN 'N JOYFUL NOYZE <small>World Wide Gospel 3008 (12.98/16.98)</small>	CLICHES
<b>HOT SHOT DEBUT</b>									
5	NEW	1	BALDHEAD SLICK & DA CLICK <small>!!! Kid 5205*/Landspeed (11.98/18.98)</small>	BALDHEAD SLICK & DA CLICK	29	17	9	CORMEGA <small>Legal Hustle 9203*/Landspeed (11.98/18.98)</small>	THE REALNESS
6	NEW	1	ISRAEL KAMAKAWIWO'OLE <small>Big Boy 5907/The Mountain Apple Company (17.98 CD)</small>	ALONE IN IZ WORLD	30	22	17	ORBITAL <small>FFRR 40678/London-Sire (17.98 CD)</small>	THE ALTOGETHER
7	NEW	1	JAY FARRAR <small>Artemis 751093 (16.98 CD)</small>	SEBASTOPOL	31	39	2	VARIOUS ARTISTS <small>NARM 5007 (11.98 CD)</small>	GET THE BLUES!
8	6	5	VARIOUS ARTISTS <small>Lake 9204*/Landspeed (11.98/18.98)</small>	THE 41ST SIDE	32	26	24	GILLIAN WELCH <small>Acorn 0103 (16.98 CD)</small>	TIME (THE REVELATOR)
9	5	4	JOHN HIATT <small>Vanguard 79533 (16.98 CD)</small>	THE TIKI BAR IS OPEN	33	23	23	VARIOUS ARTISTS <small>Epic 86615 (4.98 CD)</small>	PUNK O RAMA 2001 VOL. 6
10	7	6	LIL JON & THE EAST SIDE BOYZ <small>BME 2220*/TVT (10.98/16.98)</small>	PUT YO HOOD UP	34	24	21	PENNYWISE <small>Epic 86615 (4.98 CD)</small>	LAND OF THE FREE?
11	10	7	KURUPT <small>Arista 751093/Artemis (12.98/18.98)</small>	SPACE BOOGIE: SMOKE ODESSEY	35	NEW	1	HERBIE HANCOCK <small>Transparent 50011 (17.98 CD)</small>	FUTURE 2 FUTURE
12	8	11	NICKEL CREEK <small>Sugar Hill 3909 (16.98 CD)</small>	NICKEL CREEK	36	RE-ENTRY	7	SOLDIERZ AT WAR <small>Military 5899 (19.98/13.98)</small>	WHAZZUP JOE?
13	9	13	METHRONE <small>Claytown 2010 (11.98/17.98)</small>	PICTURE ME	37	30	27	JACK JOHNSON <small>Enjoy 001 (15.98 CD)</small>	BRUSHFIRE FAIRYTALES
14	11	8	THA DOGG POUND <small>Death Row 33357/3 (12.98/17.98)</small>	DEATH ROW PRESENTS: THA DOGG POUND 2002	38	NEW	1	CARLTON PEARSON AND THE AZUSA MASS CHOIR <small>Blmny Bny Gospel 1494/Tommy Boy (10.98/16.98)</small>	LIVE AT AZUSA 4
15	12	10	LOS TIGRES DEL NORTE <small>Fonovisa 6145 (8.98/12.98)</small>	UNIENDO FRONTERAS	39	34	2	DJ ICEY <small>FFRR 35073/London-Sire (18.98 CD)</small>	ESSENTIAL ELEMENTS: THE BREAKS ELEMENT
16	13	25	VEGGIE TUNES <small>Big Ideas World 6164/Lyric Studios (5.98/8.98)</small>	VEGGIE TALES: SILLY SONGS WITH LARRY	40	31	30	JANE MONHEIT <small>N-Coded 4212/Warlock (17.98 CD)</small>	COME DREAM WITH ME
<b>GREATEST GAINER</b>									
17	25	26	JOAN SEBASTIAN <small>Musart 12524/Balboa (7.98/13.98)</small>	EN VIVO: DESDE LA PLAZA EL PROGRESO DE GUADALAJARA	41	32	29	MARCO ANTONIO SOLIS <small>Fonovisa 0527 (10.98/16.98)</small>	MAS DE MI ALMA
18	16	18	DARUDE <small>Groovevicious 106/Strictly Rhythm (17.98 CD)</small>	BEFORE THE STORM	42	20	15	DRU DOWN <small>AMC 71167 (17.98 CD)</small>	PIMPIN' PHERNELIA
19	NEW	1	KING'S X <small>Metal Blade 14376 (16.98 CD)</small>	MANIC MOONLIGHT	43	28	22	MR. SPITFLAME <small>Spitflame 70810/Stoney Burke (11.98/17.98)</small>	TANGLE WIT ME VOL. 1
20	21	2	DJ ESCAPE <small>Groovevicious 25104/Strictly Rhythm (19.98 CD)</small>	PARTY TIME 2002	44	NEW	1	JUMP, LITTLE CHILDREN <small>EZChief 0032 (16.98 CD)</small>	VERTIGO
21	15	19	ATB/GEORGE ACOSTA <small>Ultra 1081 (19.98 CD)</small>	TRANCE NATION AMERICA TWO	45	NEW	1	DSGB <small>Khaotic Generation 2001 (10.98/16.98)</small>	THE LAST SUPPER
22	27	2	DENNIS DA MENACE <small>1st Avenue 3300 (15.98 CD)</small>	THE WONDERFUL WORLD OF DENNIS	46	44	37	BAHA MEN <small>Sony 75486/Artemis (11.98/17.98)</small>	WHO LET THE DOGS OUT
23	14	12	CHRISTINA AGUILERA <small>Platinum 2744/FB (11.98/17.98)</small>	JUST BE FREE	47	29	48	VARIOUS ARTISTS <small>Finefals 7019 (17.98 CD)</small>	POET: A TRIBUTE TO TOWNES VAN ZANDT
24	NEW	1	VARIOUS ARTISTS <small>The Power 9859/Koch (12.98/18.98)</small>	THRILL DA PLAYA PRESENTS -- DUNKS N D'S	48	NEW	1	VARIOUS ARTISTS <small>Madacy 0023 (3.98/5.98)</small>	MORE SOUNDS OF HALLOWEEN
<b>GREATEST GAINER</b>									
25	49	2	JOAN SEBASTIAN <small>Musart 12524/Balboa (7.98/13.98)</small>	EN VIVO: DESDE LA PLAZA EL PROGRESO DE GUADALAJARA	49	40	2	BAD BOY JOE <small>What If 78813/Musicrama (15.98 CD)</small>	THE BEST OF FREESTYLE MEGAMIX VOLUME 2
<b>GREATEST GAINER</b>									
25	49	2	JOAN SEBASTIAN <small>Musart 12524/Balboa (7.98/13.98)</small>	EN VIVO: DESDE LA PLAZA EL PROGRESO DE GUADALAJARA	50	33	20	GANGSTA BLAC <small>In The Power 9859/Koch (12.98/18.98)</small>	DOWN SOUTH FLAVA

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 (Dro). ◆ 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.



THIS WEEK	LAST WEEK	WKS. ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	BILLBOARD 200 RANK
1	NEW		<b>CAEDMON'S CALL</b> Essential 10621/Zomba	<b>In The Company Of Angels - A Call To Worship</b>	72
2	12	2	<b>LEE GREENWOOD</b> Capitol (Nashville) 98568	<b>American Patriot</b>	-
3	1	3	<b>DIANA KRALL</b> Verve 549846/VG	<b>The Look Of Love</b>	17
4	2	4	<b>BOB DYLAN</b> Columbia 85975*/CRG	<b>Love And Theft</b>	25
5	7	45	<b>ENYA</b> ▲ Reprise 47426/Warner Bros.	<b>A Day Without Rain</b>	4
6	NEW		<b>JIM BRICKMAN</b> Windham Hill 11589/RCA	<b>Simple Things</b>	54
7	8	14	<b>ALICIA KEYS</b> ▲ J 20002	<b>Songs In A Minor</b>	2
8	NEW		<b>RYAN ADAMS</b> Lost Highway 170235/IDJMG	<b>Gold</b>	59
9	6	39	<b>SOUNDTRACK</b> ▲ Mercury (Nashville) 170069	<b>O Brother, Where Art Thou?</b>	24
10	3	2	<b>TORI AMOS</b> Atlantic 83488/AG	<b>Strangelittlegirls</b>	27
11	4	3	<b>JOHN HIATT</b> Vanguard 79593	<b>The Tiki Bar Is Open</b>	155
12	5	2	<b>MACY GRAY</b> Epic 85200*	<b>The Id</b>	19
13	10	3	<b>JOHN MAYER</b> Aware/Columbia 85293*/CRG	<b>Room For Squares</b>	-
14	9	2	<b>MARTINA MCBRIDE</b> RCA (Nashville) 67012/RLG	<b>Greatest Hits</b>	16
15	NEW		<b>STEVEN CURTIS CHAPMAN</b> Sparrow 51770	<b>Declaration</b>	14
16	NEW		<b>JAY FARRAR</b> Artemis 751093	<b>Sebastopol</b>	137
17	NEW		<b>CHELY WRIGHT</b> MCA Nashville 170210	<b>Never Love You Enough</b>	62
18	14	3	<b>NICKELBACK</b> Roadrunner 618485/IDJMG	<b>Silver Side Up</b>	5
19	11	2	<b>LIVE</b> Radioactive 112485/MCA	<b>V</b>	36
20	NEW		<b>QUEENSRYCHE</b> Sanctuary 84523	<b>Live Evolution</b>	143
21	15	5	<b>BJORK</b> Elektra 62653/EEG	<b>Vespertine</b>	87
22	NEW		<b>SUZANNE VEGA</b> A&M/Geffen 49311/Interscope	<b>Songs In Red And Gray</b>	178
23	17	7	<b>ALISON KRAUSS &amp; UNION STATION</b> Rounder 610495/IDJMG	<b>New Favorite</b>	104
24	16	19	<b>STAINED</b> ▲ Flip/Elektra 62626/EEG	<b>Break The Cycle</b>	8
25	NEW		<b>TENACIOUS D</b> Epic 86234	<b>Tenacious D</b>	33

THIS WEEK	LAST WEEK	WKS. ON	TITLE	IMRINT & NUMBER/DISTRIBUTING LABEL
1	1	3	<b>GLITTER (MARIAH CAREY)</b>	Virgin 10797*
2	2	16	<b>O BROTHER, WHERE ART THOU? ▲</b>	Mercury 170069
3	3	2	<b>WWF: TOUGH ENOUGH</b>	DreamWorks 450336/Interscope
4	7	3	<b>TRAINING DAY</b>	Priority 50213*
5	4	3	<b>HARDBALL</b>	So So Def/Columbia 86025/CRG
6	6	16	<b>COYOTE UGLY ▲</b>	Curb 78703
7	5	9	<b>AMERICAN PIE 2 ●</b>	Republic 014494/Universal
8	NEW		<b>ZOOLANDER</b>	Hollywood 162324
9	10	16	<b>SHREK ●</b>	DreamWorks 450305/Interscope
10	8	10	<b>THE PRINCESS DIARIES</b>	Walt Disney 860731
11	11	16	<b>MOULIN ROUGE ▲</b>	Interscope 493035
12	12	16	<b>SAVE THE LAST DANCE ▲</b>	Hollywood 162288
13	9	8	<b>JAY AND SILENT BOB STRIKE BACK</b>	Universal 014713
14	15	16	<b>THE FAST AND THE FURIOUS ●</b>	Murder Inc./Def Jam 548832*/IDJMG
15	13	9	<b>RUSH HOUR 2 ●</b>	Def Jam 586216*/IDJMG
16	14	4	<b>ROCK STAR</b>	Posthuman 50238/Priority
17	23	16	<b>REMEMBER THE TITANS ●</b>	Walt Disney 860687
18	17	10	<b>DOWN FROM THE MOUNTAIN</b>	Lost Highway 170221/Mercury (Nashville)
19	18	6	<b>SPONGEBOB SQUAREPANTS ORIGINAL THEME HIGHLIGHTS</b>	Nick/Jive 49500/Zomba
20	16	9	<b>SWEET NOVEMBER</b>	Warner Sunset 47944/Warner Bros.
21	20	11	<b>JOSIE &amp; THE PUSSYCATS ●</b>	Play-Tone 85683/Epic
22	NEW		<b>A KNIGHT'S TALE</b>	Columbia 85648/CRG
23	21	4	<b>EXIT WOUNDS - THE ALBUM</b>	Blackground 10192
24	22	8	<b>GREASE ▲</b>	Polydor 825095/Universal
25	19	16	<b>PEARL HARBOR ●</b>	Hollywood 48113/Warner Bros.

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 (Oro). △ 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.

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	8	3	<b>LEE GREENWOOD</b> Capitol (Nashville) 98568 (11.98 CD)	<b>AMERICAN PATRIOT</b>	26	19	17	209	<b>CREED</b> ▲ Wind-up 13049 (11.98/18.98) *	<b>MY OWN PRISON</b>
2	3	2	81	<b>ENYA</b> ▲ Reprise 46835/Warner Bros. (12.98/18.98)	<b>PAINT THE SKY WITH STARS - THE BEST OF ENYA</b>	27	32	37	358	<b>AEROSMITH</b> ◆ Columbia 57367/CRG (7.98 EQ/11.98)	<b>AEROSMITH'S GREATEST HITS</b>
3	2	1	5	<b>AALIYAH</b> ▲ Blackground 10753 (12.98/17.98)	<b>ONE IN A MILLION</b>	28	26	18	30	<b>TOBY KEITH</b> ▲ Mercury (Nashville) 558962 (11.98/17.98)	<b>GREATEST HITS VOLUME ONE</b>
4	RE-ENTRY		105	<b>CREED</b> ◆ Wind-up 13053* (11.98/18.98)	<b>HUMAN CLAY</b>	29	16	14	112	<b>MOBY</b> ▲ V2 27049* (10.98/18.98) *	<b>PLAY</b>
5	4	3	72	<b>DIDO</b> ▲ Arista 19075 (12.98/18.98) *	<b>NO ANGEL</b>	30	RE-ENTRY		59	<b>VARIOUS ARTISTS</b> ▲ Walt Disney 860605 (16.98/9.98)	<b>DISNEY CHILDREN'S FAVORITES VOL. 1</b>
6	5	4	251	<b>DEF LEPPARD</b> ▲ Mercury 528718/IDJMG (10.98/17.98)	<b>VAULT - GREATEST HITS 1980-1995</b>	31	28	31	100	<b>JOHN MELLENCAMP</b> ▲ Mercury 536738/IDJMG (11.98/17.98)	<b>THE BEST THAT I COULD DO 1978 - 1988</b>
7	15	-	454	<b>CAROLE KING</b> ◆ Epic 65850 (7.98 EQ/11.98)	<b>TAPESTRY</b>	32	25	26	272	<b>EAGLES</b> ▲ Geffen 424725/Interscope (12.98/18.98)	<b>HELL FREEZES OVER</b>
8	6	5	85	<b>U2</b> ▲ Island 524613/IDJMG (12.98/18.98)	<b>THE BEST OF 1980-1990</b>	33	RE-ENTRY		76	<b>PINK FLOYD</b> ▲ Capitol 29750 (17.98 CD)	<b>WISH YOU WERE HERE</b>
9	7	6	529	<b>METALLICA</b> ◆ Elektra 61113* EEG (11.98/17.98)	<b>METALLICA</b>	34	34	33	491	<b>GUNS N' ROSES</b> ◆ Geffen 424148/Interscope (12.98/18.98)	<b>APPETITE FOR DESTRUCTION</b>
10	9	10	1278	<b>PINK FLOYD</b> ◆ Capitol 45001* (10.98/17.98)	<b>DARK SIDE OF THE MOON</b>	35	36	45	127	<b>MILES DAVIS</b> ▲ Legacy/Columbia 64935/CRG (7.98 EQ/11.98)	<b>KIND OF BLUE</b>
11	8	7	362	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ Capitol 30334* (10.98/15.98)	<b>GREATEST HITS</b>	36	33	32	300	<b>NIRVANA</b> ◆ DGC 42425*/Interscope (12.98/18.98)	<b>NEVERMIND</b>
12	11	12	384	<b>TOM PETTY AND THE HEARTBREAKERS</b> ▲ MCA 110613 (12.98/18.98)	<b>GREATEST HITS</b>	37	38	39	119	<b>LIMP BIZKIT</b> ▲ Flip 430335/Interscope (12.98/18.98)	<b>SIGNIFICANT OTHER</b>
13	10	9	640	<b>BOB MARLEY AND THE WAILERS</b> ◆ Tuff Gong/Island 846210/IDJMG (12.98/18.98)	<b>LEGEND</b>	38	17	15	40	<b>AALIYAH</b> ▲ Blackground/Jive 41533*/Zomba (10.98/16.98)	<b>AGE AIN'T NOTHING BUT A NUMBER</b>
14	12	16	566	<b>JAMES TAYLOR</b> ◆ Warner Bros. 3113 (7.98/11.98)	<b>GREATEST HITS</b>	39	40	42	400	<b>CREEDENCE CLEARWATER REVIVAL</b> ▲ Fantasy 2* (12.98/17.98)	<b>CHRONICLE THE 20 GREATEST HITS</b>
15	14	21	192	<b>DIXIE CHICKS</b> ◆ Monmouth 89136/Sony (Nashville) (10.98 EQ/17.98) *	<b>WIDE OPEN SPACES</b>	40	RE-ENTRY		61	<b>BEE GEES</b> ▲ Polydor 559220/Universal (12.98/18.98)	<b>ONE NIGHT ONLY</b>
16	22	25	102	<b>WEEZER</b> ▲ DGC 424629/Interscope (10.98/11.98) *	<b>WEEZER</b>	41	35	30	344	<b>MADONNA</b> ▲ Sire 26440*/Warner Bros. (13.98/18.98)	<b>THE IMMACULATE COLLECTION</b>
17	30	36	372	<b>AC/DC</b> ◆ EastWest 92418/EEG (11.98/17.98)	<b>BACK IN BLACK</b>	42	46	29	80	<b>STAINED</b> ▲ Flip/Elektra 62356/EEG (12.98/18.98) *	<b>DYSFUNCTION</b>
18	18	19	204	<b>SHANIA TWAIN</b> ◆ Mercury (Nashville) 536003 (12.98/18.98)	<b>COME ON OVER</b>	43	RE-ENTRY		165	<b>AC/DC</b> ▲ EastWest 92215/EEG (11.98/17.98)	<b>LIVE</b>
19	29	28	513	<b>JOURNEY</b> ◆ Columbia 44493/CRG (11.98 EQ/17.98)	<b>JOURNEY'S GREATEST HITS</b>	44	41	41	104	<b>BLINK-182</b> ▲ MCA 111950 (12.98/18.98)	<b>ENEMA OF THE STATE</b>
20	13	11	28	<b>EVA CASSIDY</b> Blix Street 10045 (11.98/16.98)	<b>SONGBIRD</b>	45	37	50	188	<b>SADE</b> ▲ Epic 85287 (12.98 EQ/18.98)	<b>THE BEST OF SADE</b>
21	21	23	144	<b>KID ROCK</b> ◆ Top Dog/Lava/Atlantic 83119*/AG (12.98/18.98) *	<b>DEVIL WITHOUT A CAUSE</b>	46	RE-ENTRY		192	<b>TOOL</b> ▲ Tool Dissection/Voiceno 3108*/Zomba (11.98/17.98)	<b>AENIMA</b>
22	24	27	113	<b>BON JOVI</b> ▲ Mercury 529013/IDJMG (10.98/17.98)	<b>CROSS ROAD</b>	47	45	-	321	<b>SOUNDTRACK</b> ▲ Polydor 825095/Universal (12.98/18.98)	<b>GREASE</b>
23	23	34	45	<b>SYSTEM OF A DOWN</b> ◆ American/Columbia 68924/CRG (7.98 EQ/11.98) *	<b>SYSTEM OF A DOWN</b>	48	NEW		1	<b>WILLIE NELSON</b> ◆ Legacy/Columbia (Nashville) 89322/Sony (Nashville) (7.98 EQ/11.98)	<b>16 BIGGEST HITS</b>
24	20	24	143	<b>GODSMACK</b> ▲ Republic 153130/Universal (12.98/18.98) *	<b>GODSMACK</b>	49	42	46	137	<b>AL GREEN</b> ▲ Hi/The Right Stuff 30600/Capitol (10.98/17.98)	<b>GREATEST HITS</b>
25	27	20	228	<b>ABBA</b> ▲ Polydor 517007/Universal (12.98/18.98)	<b>GOLD</b>	50	39	44	252	<b>SUBLIME</b> ▲ Gasoline Alley 111413/MCA (12.98/18.98)	<b>SUBLIME</b>

● Album with the greatest sales gain this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino). \* Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. 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.*

ATB: EA 10; HS 27; IND 21; DC 38  
 Aubrey: DC 9  
 Avalon: CC 16  
 Avant: RA 72; RBH 81; RS 55  
 Ramon Ayala: LT 22; RMS 8  
 Ramon Ayala Y Sus Bravos Del Norte: LA 33;  
 RMA 19  
 Ayana: H100 97; RA 34; RBH 36  
 Azul Azul: LA 43; LPA 15; DC 36; HSS 27

**—B—**

Baby: RA 60; RBH 64  
 Babyface: B200 39; RBA 10; H100 90; HSS 18; RA  
 30; RBH 31; RS 23  
**Backbone AKA Mr. Fat Face 100 Featuring Slic  
 Patna:** RBA 100  
 Backstreet Boys: AC 9; T40 39  
 Bad Azz: RBA 85  
 Bad Boy Joe: IND 49  
 Erykah Badu: A40 28  
 Baha Men: IND 46; WM 3  
 Baldhead Slick & Da Click: B200 122; HS 1; IND  
 5; RBA 22  
 David Ball: CS 28  
 Bamada: WM 8  
 Banda El Limon: RMS 36  
 Banda El Recodo: LA 27; RMA 15; LT 8; RMS 2, 6  
 Banda Los Lagos: RMS 39  
 Banda Machos: LA 70  
 Buju Banton: RE 9  
 Barenaked Ladies: A40 19  
 Pancho Barraza: RMS 35  
 BBMak: AC 18  
 The Beatles: B200 138  
 Bee Gees: PCA 40  
 Beenie Man: RE 7  
 Joshua Bell: CX 11  
 Better Than Ezra: A40 14  
 Big Lew BKA Popeye Reds: HSS 20; RBH 95; RP  
 7; RS 14  
 Bilal: B200 125; RBA 37; HSS 42; RA 73; RBH 68;  
 RS 52, 53, 74  
 Bjork: B200 87; EA 2; INT 21  
 Clint Black: CS 42  
 Black Rob: H100 85; RA 46; RBH 43  
 The Black Crowes: RO 38  
 Terence Blanchard: JZ 24  
 Memphis Bleek: RA 65; RBH 73  
 Blessed: GA 15  
 Mary J. Blige: B200 11; RBA 4; RBC 17; H100 4; HA  
 3; HSS 57; RA 2; RBH 2, 88; RS 43; T40 16  
 The Blind Boys Of Alabama: GA 33  
 Blink-182: B200 83; PCA 44; MO 15, 24  
 Andrea Bocelli: CL 3, 4  
 Bon Jovi: PCA 22  
 Bond: CX 3; HS 35  
 Krayzie Bone: B200 148; RBA 51  
 Michelle Branch: B200 68; A40 11; H100 21; HA  
 23; T40 12  
 Rick Braun: CJ 23  
 Michael Brecker: JZ 15  
 Jim Brickman: B200 54; INT 6; NA 2, 12; AC 17  
 Sarah Brightman: CX 4; DSA 24  
 Chad Brock: CA 44; CS 48  
 Brooks & Dunn: B200 132; CA 14; CCA 6; CS 2;  
 H100 33; HA 31  
 Garth Brooks: CCA 21; CS 34  
 The Brooklyn Tabernacle Choir: GA 35  
 Brotha Lynch Hung: B200 182; RBA 55  
 Foxy Brown: B200 124; RBA 46; RA 69; RBH 72;  
 RS 63  
 Shannon Brown: CS 49  
 Bush: MO 13; RO 10  
 Busta Rhymes: RA 75; RBH 85  
 Butthole Surfers: MO 31  
 Tracy Byrd: CA 43; CS 30

**—C—**

Caedmon's Call: B200 72; CC 4; INT 1  
 Athena Cage: HSS 68  
 Chris Cagle: CA 38; HS 24; CS 53  
 Cake: B200 113; A40 39; MO 23  
 Dena Cali: HSS 33; RBH 94; RP 5; RS 12  
 The Calling: HS 19; A40 21  
 Cameo: DSA 19; HSS 7  
 Los Caminantes: LA 58  
 Blu Cantrell: B200 75; RBA 42; H100 5; HA 4; LPS  
 31; T40 3; TSS 20  
 Mariah Carey: B200 21; RBA 12; STX 1; AC 19; DSA  
 19; HSS 7; RA 44; RBH 44; RS 21  
 Gulliano Carmignola: CL 6  
 Mary Chapin Carpenter: CA 57  
 Rodney Carrington: CA 56  
 Kurt Carr: CC 30; GA 10  
 Kurt Carr Singers: CC 30; GA 10  
 Jeff Carson: CA 42; HS 32; CS 17  
 Aaron Carter: B200 52, 149  
 Case: RBA 99; H100 19; HA 16; HSS 63; RA 5; RBH  
 5; RP 16; RS 31  
 Johnny Cash: CCA 8  
 Eva Cassidy: PCA 20  
 Tommy Castro Band: BL 10  
 C-BO: B200 182; RBA 55  
 Cecilia Bartoli: CL 2  
 Ceaveox: DC 13  
 Manu Chao: LA 30; LPA 12  
 Steven Curtis Chapman: B200 14; CC 2; INT 15  
 The Chemical Brothers: DC 8; DSA 10; HSS 54

Kenny Chesney: B200 94; CA 7; CS 21  
 El Chichicuilote: LA 60  
 Chino XL: RBA 98  
 Willy Chirino: TSS 22  
 Chocolate Bandit: RP 24; RS 46  
 Charlotte Church: CX 10  
 City High: B200 101; RBA 66; H100 68; HA 67; RA  
 28; RBH 29; T40 32  
 Eric Clapton: BL 2; AC 22  
 Jameson Clark: CS 58  
 The Click: B200 99; RBA 23  
 Linda Clifford: DC 29  
 Patsy Cline: CCA 10, 15  
 Club 3D: TSS 30  
 Tammy Cochran: CA 29; HS 17; CS 10; H100 74;  
 HA 70  
 Coldplay: B200 154; A40 36  
 Collective Soul: B200 79  
 John Coltrane: JZ 4, 5, 13, 25  
 Confederate Railroad: CA 75; CS 52  
 Conjunto Primavera: LA 21; RMA 12; LT 15; RMS 3,  
 5  
 Coo Coo Cal: B200 51; IND 1; RBA 15; HSS 10; RBH  
 71; RP 8; RS 16  
 Joyce Cooling: CJ 21  
 DJ Ricky Corbo: EA 14; HS 36; IND 27  
 Cormega: IND 29; RBA 91  
 Nikka Costa: HS 44  
 Elvis Costello: CX 12  
 Costumbre: RMS 31  
 Deborah Cox: DC 6  
 Jimmy Cozier: RBA 94; HSS 43; RS 56  
 The Cranberries: A40 27  
 Randy Crawford: CJ 13  
 Robert Cray: BL 8  
 Creed: PCA 4, 26  
 Creedence Clearwater Revival: PCA 39  
 Crimewave: RS 49  
 Cristian: LA 23; LPA 10; LPS 6, 10; LT 9, 19; TSS 15,  
 28  
 Celia Cruz: TSA 17  
 The Crystal Method: B200 183; EA 5; DC 31  
 Cuisillos De Arturo Macias: LT 32; RMS 12  
 Brian Culbertson: CJ 7  
 Mark Curry: H100 85; RA 46; RBH 43

**—D—**

D12: B200 57; RBA 38; HSS 12; RP 18; RS 36  
 Da Brat: RS 21  
 Daft Punk: EA 7; DC 22  
 Gigi D'Agostino: H100 92  
 Dennis Da Menace: HS 28; IND 22; RBA 49; HSS  
 14; RBH 74; RP 2; RS 6  
 Lola Damone: HSS 51; RBH 99; RP 21; RS 40  
 Damozel: RS 69  
 Charlie Daniels: CCA 16  
 The Charlie Daniels Band: CCA 11  
 Darude: EA 8; HS 26; IND 18; DC 39  
 Craig David: B200 76; RBA 52; DSA 7; H100 15;  
 HA 17; HSS 17; RBH 84; RS 35; T40 9  
 Miles Davis: JZ 12; PCA 35  
 Days Of The New: B200 91; RO 22  
 dc Talk: CC 38  
 Default: MO 25; RO 30  
 Def Leppard: PCA 6  
 Deterium: NA 14  
 John Denver: CCA 12  
 Depeche Mode: DC 23; DSA 13; HSS 65  
 The Detallers: CA 72  
 Desert: DC 41  
 Destiny's Child: B200 37; RBA 36; DC 32; DSA 6,  
 21; H100 37, 98; HA 40; HSS 15; RA 40; RBH  
 41; RS 17; T40 30  
 Dez: GA 17; RBA 89  
 Diamond Rio: CA 35; AC 6  
 Neil Diamond: B200 158; AC 29  
 Dido: PCA 5; A40 15, 40; AC 2; DC 50  
 Joe Diffie: CS 37  
 Digital Allies: DSA 20  
 Dilated Peoples: RS 67  
 Celine Dion: B200 189; AC 21  
 Disturbed: B200 40; MO 9; RO 7  
 Dixie Chicks: B200 121; CA 12; CCA 2; PCA 15; CS  
 54, 55  
 DJ Romain: DC 29  
 DJ Encore: DC 33  
 DJ Escape: EA 9; IND 20  
 DJ Icey: IND 39  
 DMX: RBC 15, 22; H100 89; HSS 40, 72; RA 31, 64;  
 RBH 30, 54; RP 10, 20; RS 19, 39  
 Dominic: TSS 39  
 The Donz: HSS 13; RBH 89; RS 9, 57  
 The Doors: B200 127  
 Dr. Dre: RA 73; RBH 68; RS 53  
 Dream: DSA 5; HSS 6; RS 24  
 Dream Street: B200 65; IND 2  
 Dreamcatcher: DC 40  
 Drowning Pool: B200 56; RO 29  
 Dru Down: IND 42  
 Drunken Master: HSS 51; RBH 99; RP 21; RS 40  
 DSGB: IND 45; RBA 65  
 Dub Pistols: DC 5  
 Huey Dunbar: TSA 10; LPS 15; LT 14; TSS 9  
 Jermaine Dupri: HSS 66; RA 50; RBH 47; RP 19;  
 RS 37  
 Rocio Durcal: LPS 34  
 Bob Dylan: B200 25; INT 4  
 Dynamix: DC 17

**—E—**

Eagles: PCA 32  
 Kurt Elling: JZ 19  
 Missy "Misdemeanor" Elliott: B200 67; RBA 39;  
 H100 18; HA 15; RA 19, 47; RBH 20, 49; T40  
 29  
 Richard Elliot: CJ 1  
 Empty Mynd: RS 50  
 Engelina: DC 33  
 Enya: B200 4; INT 5; NA 1; PCA 2; A40 6; AC 4;  
 H100 16; HA 14; T40 15  
 Melissa Etheridge: B200 191  
 Faith Evans: H100 61; HA 57; RA 18, 38; RBH 19,  
 40  
 Rev. Clay Evans And The AARC Mass Choir: GA 19  
 Sara Evans: B200 166; CA 20; CS 40  
 Eve: A40 16; H100 67; HA 68; T40 33  
 Eve: B200 144; RBA 90; H100 8, 68; HA 8, 67; RA  
 28; RBH 29; T40 4  
 Nina Eve: DC 17  
 Cesaria Evora: WM 5  
 Exhale: HSS 24; RBH 93; RS 10

**—F—**

Fabulous: B200 13; RBA 3; H100 25; HA 24; RA 15;  
 RBH 17; RS 72  
 Faithless: DC 27  
 Jody Farias: LT 22; RMS 8  
 Jay Farrar: B200 137; HS 4; IND 7; INT 16  
 Fat Joe: RA 45; RBH 50  
 Maynard Ferguson: JZ 21  
 Alejandro Fernandez: HS 39; LA 9; LPA 3; LPS 5,  
 40; LT 3; RMS 16  
 Pedro Fernandez: LPS 33; RMS 40  
 Vicente Fernandez: HS 50; LA 10, 22; RMA 7, 13;  
 LT 16; RMS 4  
 FFH: B200 187; CC 10  
 La Firma: RMS 29  
 First Choice: DC 7  
 Cevin Fisher: DC 11  
 Five For Fighting: B200 82; A40 8; H100 49; HA  
 47; T40 25  
 Ben Folds: B200 102; MO 33  
 Jessica Folger: DC 35; DSA 8; HSS 45  
 Luis Fonsi: TSS 29  
 Willa Ford: DSA 4; H100 83; HSS 30  
 Jeff Foxworthy: CA 69  
 Russ Freeman: CJ 20  
 Fuel: B200 78; A40 25; H100 80; MO 39; RO 34  
 Nelly Furtado: B200 34; A40 13; H100 17; HA 20;  
 T40 10

**—G—**

Juan Gabriel: LPS 14, 29; LT 23; RMS 28  
 Peter Gabriel: A40 30  
 Gaelic Storm: WM 14  
 Jeffrey Gaines: A40 31  
 Galactic: CJ 16  
 Gangsta Blac: IND 50  
 Gangsta Boo: RBA 59  
 Marvin Gaye: H100 93; RA 32, 54; RBH 32, 62  
 El General: LA 63; TSA 6  
 G'Fellas: RBA 88  
 Angela Gheorghiu: CL 12  
 Ghostface Killah: RBH 80; RP 25; RS 47  
 Bebel Gilberto: WM 7  
 Billy Gilman: CA 46, 54  
 Ginuwine: B200 41; RBA 16; H100 10; HA 10; RA 1;  
 RBH 1; RS 73  
 Gipsy Kings: LA 54; WM 6  
 Gisselle: TSS 18  
 Godsmack: B200 139; PCA 24; MO 32; RO 13, 14,  
 18  
 Gorillaz: B200 31; H100 66; HA 69; MO 10  
 John Gott'li: HSS 62; RP 15; RS 30  
 Suav Gotti: HSS 70; RS 75  
 El Gran Combo: LT 48; TSS 8  
 Grateful Dead: B200 196  
 David Gray: B200 105  
 Macy Gray: B200 19; INT 12; RBA 11; A40 28  
 Al Green: PCA 49; RBC 4  
 Green Velvet: DC 24  
 Lee Greenwood: CCA 1, 7, 19; INT 2; PCA 1; AC 26;  
 CS 31; H100 86  
 Pat Green: CS 46  
 Andy Griggs: CS 22  
 Groove Armada: EA 12; HS 30  
 Grupo Bryndis: B200 169; HS 8, 16; LA 1, 3; RMA  
 1, 3; LT 50; RMS 23  
 Grupo Exterminador: LA 42  
 Grupo Mojado: RMS 33  
 Grupo Niche: TSA 12  
 Grupomania: TSS 13  
 Guardianes Del Amor: LA 61  
 Juan Luis Guerra 440: TSA 9; LPS 19; LT 33; TSS  
 26  
 Guns N' Roses: PCA 34  
 Amaury Gutierrez: LPS 27  
 Buddy Guy: BL 3

**—H—**

James Hall & Worship And Praise: GA 29  
 Beres Hammond: RE 12  
 Fred Hammond: GA 26  
 Herbie Hancock: CJ 2; IND 35  
 Handsome Devil: MO 22  
 Gabriel Hardeman Delegation: GA 31  
 Lisa Hartman Black: CS 42

Tramaine Hawkins: GA 6; HS 46  
 Pastor Woodrow Hayden And Shiloh: GA 22  
 Heatwave: DC 26  
 Don Henley: AC 20  
 The Heritage Christian Center Mass Choir: B200  
 163; GA 2; HS 6  
 Eddy Herrera: LT 44; TSS 7  
 Hi-Tek: RBH 97  
 John Hiatt: B200 155; IND 9; INT 11  
 Elder Jimmy Hicks And The Voices Of Integrity:  
 GA 28  
 Faith Hill: B200 151; CA 17; CCA 17; AC 1; CS 41, 47  
 Pat Hodges: DC 25  
 Billie Holiday: JZ 22  
 Dave Holland Quintet: JZ 16  
 Jennifer Holliday: DC 42  
 Steve Holy: CA 61; CS 32  
 Whitney Houston: H100 72; HSS 2; RBH 48; RS 3  
 Rebecca Lynn Howard: AC 17  
 Charlie Hunter: CJ 9  
 Los Huracanes del Norte: LT 40; RMS 18

**—I—**

Enrique Iglesias: LA 75; AC 30; DC 45; H100 22;  
 HA 22; LPS 2; LT 2; T40 20; TSS 34  
 Julio Iglesias: LPS 40  
 Iio: DC 21  
 Incubus: B200 119; A40 7; H100 35, 63; HA 34, 61;  
 MO 2; RO 5; T40 21  
 Information Society: DC 47  
 Intocable: LA 38, 49; LT 31; RMS 15  
 Los Invasores de Nuevo Leon: LA 74  
 Ronald Isley: B200 35; RBA 13; H100 40; HA 37;  
 RA 12; RBH 14  
 The Isley Brothers: B200 35; RBA 13; H100 40;  
 HA 37; RA 12; RBH 14

**—J—**

Michael Jackson: H100 13; HA 13; RA 14; RBH 15;  
 T40 26  
 Alan Jackson: B200 129; CA 13, 63; CCA 14; CS 1;  
 H100 34; HA 32  
 Janet Jackson: B200 64; RBA 57; RBC 12; A40 26;  
 H100 14; HA 27; HSS 5; RBH 63; RS 5; T40 13  
 Jadakiss: B200 47; RBA 17; RA 37, 52, 73; RBH  
 38, 53, 68; RS 53, 61  
 Jagged Edge: B200 61; RBA 33; DSA 1; H100 3; HA  
 6; HSS 3; RA 17, 41; RBH 9, 42; RS 1; T40 8  
 Jaguares: LA 34; LPA 14  
 Jaheem: B200 116; RBA 31; H100 69; HA 66; RA 21;  
 RBH 22; RS 62  
 Jailbird: RP 22; RS 41  
 Bishop T.D. Jakes & The Potter's House Mass  
 Choir: CA 14  
 Etta James: BL 13; JZ 2  
 Jamiroquai: B200 98; EA 3; DC 2  
 Jane Eaglen: CL 15  
 Jay-Z: B200 1; RBA 1; RBC 2; H100 9, 65; HA 9, 63;  
 HSS 16, 36; RA 7, 20, 48; RBH 6, 21, 39; RP 9;  
 RS 18, 28, 54; T40 19  
 Norma Jean: DC 43  
 Wyclef Jean: HSS 48  
 Alih Jey: LPS 20; LT 37  
 Jose Alfredo Jimenez: LA 36, 45  
 Jimmy Eat World: B200 185; MO 29  
 Jodeci: RBC 23  
 Elton John: AC 8  
 Johnny Ray: TSS 21  
 Carolyn Dawn Johnson: B200 159; CA 18; CS 6;  
 H100 60; HA 56  
 Jack Johnson: IND 37  
 Syleena Johnson: RBA 93  
 Jonell: RBH 97  
 George Jones: CS 34  
 Journey: PCA 19  
 Juanes: LA 46; LPA 17; LPS 28; TSS 31  
 The Judds: CCA 18  
 Jump 5: CC 21; HS 42  
 Jump, Little Children: IND 44  
 Juvenile: B200 38; RBA 14; RBC 6; H100 79; RA  
 26; RBH 26

**—K—**

Kaci: HSS 69  
 Israel Kamakawiwo'Ole: B200 135; IND 6; WM 1  
 The Katinas: CC 40  
 Anthony Keams: WM 4  
 John P. Kee: GA 25  
 Robert Earl Keen: CA 34; HS 20  
 Toby Keith: B200 29, 195; CA 3, 25; CCA 4; PCA  
 28; CS 12, 15; H100 56, 71; HA 51, 65  
 Kelis: RA 69; RBH 72; RS 63  
 R. Kelly: B200 111; RBA 35; H100 36; HA 35; HSS  
 16; RA 11, 45, 48; RBH 12, 39, 50; RS 28, 60  
 Alicia Keys: B200 2; INT 7; RBA 7; A40 32; H100 1;  
 HA 1; LPS 36; RA 6, 66; RBH 7, 75; RS 64;  
 T40 1; TSS 25  
 Kid Rock: PCA 21  
 Carole King: PCA 7  
 B.B. King: BL 2  
 King's X: IND 19  
 Frankie Knuckles: DC 14  
 Habib Koite: WM 8  
 Kokane: RA 53; RBH 61  
 Diana Krall: B200 17; INT 3; JZ 1, 17  
 Alison Krauss: CCA 25  
 Alison Krauss & Union Station: B200 104; CA 9;  
 INT 23



Lenny Kravitz: B200 162; A40 37; H100 73; HA 73; MO 19; RO 15  
 Krishna Das: NA 10  
 Danny Kravitz: DC 29  
 Kurupt: B200 200; IND 11; RBA 67

**-L-**

The Latin All Stars: LA 66, 69  
 Kenny Lattimore: RA 62; RBH 65  
 Tracy Lawrence: CS 43  
 Leahy: WM 11  
 LeLe: H100 100; RA 42; RBH 45  
 Bishop Dennis Leonard: B200 163; GA 2; HS 6  
 Melina Leon: LA 68; TSA 8; LPS 9; LT 12; TSS 6  
 Gerald Levert: B200 23; RBA 2; RA 43; RBH 46  
 Huey Lewis & The News: AC 28  
 La Ley: LA 16; LPA 7; LPS 26; LT 46; TSS 24  
 LFO: B200 164; H100 52; HA 55; T40 28  
 The LFT Church Choir: GA 39  
 Liberacion: LA 64  
 Ottmar Liebert: NA 11, 15  
 Lifehouse: B200 103; A40 2; H100 11; HA 11; T40 7  
 Lil Bow Wow: RA 68; RBH 77  
 Lil Jon & The East Side Boyz: B200 164; IND 10; RBA 48  
 Lil' Kim: H100 94; RA 63; RBH 69  
 Lil' Mo: RBA 74; RA 55; RBH 60  
 Lil' Romeo: B200 112; RBA 62  
 Lil' Wayne: RBA 92; RA 60, 68; RBH 64, 77  
 Lil' Zane: HSS 67; RA 68; RBH 77  
 Limp Bizkit: B200 74; PCA 37  
 Lina: RBA 96  
 Linkin Park: B200 7; H100 87; MO 8, 14; RO 9, 24  
 Johannes Linstead: NA 8  
 Lit: MO 12; RO 32  
 Live: B200 36; INT 19; MO 37; RO 21  
 LL Cool J: RA 71; RBH 66; RS 51  
 Lonestar: B200 100; CA 8; CCA 9; AC 13; CS 16  
 Long Beach Dub Allstars: B200 136  
 Cachaito Lopez: LA 67; TSA 7; WM 9  
 Jennifer Lopez: B200 12; RBA 21; DSA 9; H100 2; HA 2; HSS 47; LPS 32; RA 3; RBH 3; RS 34; T40 2; TSS 27  
 Pete Lorimer: DC 26  
 Lost Souls: RBC 8  
 The Love Doctor: RBA 97  
 Love Selective: DC 37  
 Patty Loveless: CA 49  
 Ludacris: B200 152; RBA 84; H100 54; HA 53; RA 23, 71; RBH 24, 66; RS 21, 51  
 Richard Luzzi: DSA 20

**-M-**

M&S Presents The Girl Next Door: DC 46  
 Mack 10: RA 60; RBH 64  
 Kelli Mack: HSS 32; RS 20  
 Madonna: B200 171; PCA 41; DSA 12, 22; HSS 60  
 Mark McGuinn: CA 60; CS 27  
 Cheb Mami: DSA 23  
 Victor Manuelle: TSA 19; TSS 10  
 Eric Marienthal: CJ 25  
 Bob Marley: PCA 13; RBC 9; RE 5  
 Bob Marley And The Wailers: RE 1  
 Damian Jr. Gong Marley: RE 2  
 Ky-Mani Marley: RE 15  
 Marsha: DSA 17  
 Ricky Martin: LA 51; LPA 20  
 Rogelio Martinez: RMS 26  
 Mary Mary: B200 197; CC 11; GA 4; RBA 76  
 matchbox twenty: B200 134; A40 17, 22, 23; AC 3  
 Keiko Matsui: CJ 5  
 Dave Matthews Band: B200 77; A40 4; H100 50; HA 45; T40 27  
 Maxwell: B200 18; RBA 6; H100 42; HA 41; RA 9; RBH 11  
 Maxz Volume: DC 43  
 John Mayer: HS 21; INT 13  
 Yo-Yo Ma: B200 181; CL 1, 5  
 Martina McBride: B200 16; CA 1; INT 14; CS 11; H100 64; HA 62  
 Delbert McClinton: BL 6; CA 66  
 Donnie McClurkin: B200 117; CC 6; GA 1; RBH 47  
 Brian McComas: CS 50  
 Liz McComb: GA 34  
 Susannah McCorkle: JZ 11  
 Reba McEntire: CS 13; H100 62; HA 60  
 Tim McGraw: B200 66, 114; CA 5, 11; CS 3, 33; H100 38; HA 36  
 Brian McKnight: B200 30; RBA 9; H100 57; HA 52; RA 16; RBH 18  
 The Brad Mehldau Trio: JZ 18  
 John Mellencamp: PCA 31; A40 29; RO 40  
 Roy D. Mercer: CA 59, 64  
 MercyMe: CC 22; HS 45  
 Mesh: RO 36  
 Jo Dee Messina: CA 37; AC 25; CS 33  
 Metallica: PCA 9  
 Method Man: RBH 98  
 Methrone: HS 11; IND 13; RBA 41  
 Edgar Meyer: CL 5  
 Mickey: RA 60; RBH 64  
 Christina Milian: DC 15; H100 29; HSS 1; RBH 58; RS 4; T40 38  
 Buddy Miller: CA 52  
 Julie Miller: CA 52  
 Marcus Miller: CJ 8  
 Ronnie Milsap: CA 71  
 Kylie Minogue: DC 19

Ismael Miranda: TSS 19  
 Moby: PCA 29  
 Modest Mouse: B200 147; HS 5  
 Keb' Mo': BL 14  
 Mona Monet: DC 11  
 Jane Monheit: IND 40; JZ 3, 8  
 Ricardo Montaner: LA 32; LPA 13; LPS 8, 17; LT 17, 30; TSS 23  
 Pablo Montero: LPS 38  
 Dr. Ed Montgomery: GA 23  
 Montgomery Gentry: CA 31; CS 39  
 Mandy Moore: B200 193  
 Jessie Morales: LA 28; RMA 16  
 Mos Def: HSS 50; RP 23; RS 42  
 Brandy Moss-Scott: HSS 21; RBH 91; RS 15  
 Mpress: HSS 58  
 Mr. Cheeks: H100 99; RA 39; RBH 37; RS 48  
 Mr. Spittflame: IND 43; RBA 72  
 Mr. Vegas: RE 6  
 Mudvayne: B200 190  
 Nicole C. Mullen: B200 167; CC 7; HS 7  
 Samantha Mumba: HSS 22  
 Ricky Munoz: RMS 29  
 Anne Murray: CA 51; CC 35  
 Keith Murray: RA 71; RBH 66; RS 51  
 Musiq Soulchild: RBA 60; H100 97; RA 34; RBH 36  
 Mystikal: RA 44; RBH 44

**-N-**

Nate Dogg: H100 25, 54; HA 24, 53; HSS 66; RA 15, 23, 50, 59; RBH 17, 24, 47, 67; RP 19; RS 37, 72  
 Natural: HSS 26  
 Natures Problem: RBA 87  
 Dave Navarro: MO 27  
 Ednita Nazario: LPS 35; TSS 38  
 Luna Negra: NA 15  
 Frankie Negron: LA 56; TSA 5; LT 26; TSS 3  
 Nelly: B200 58; RBA 54; DSA 1; H100 3; HA 6; HSS 3; RA 17, 33; RBH 9, 35, 96; RS 1; T40 8  
 Willie Nelson: CCA 5, 24; PCA 48  
 The Neptunes: RA 51; RBH 57  
 New Found Glory: HS 31  
 New Life Community Choir: GA 25  
 New Order: DC 3; DSA 3; HSS 35  
 Newsboys: CC 37  
 Nickel Creek: CA 27; HS 10; IND 12  
 Nickelback: B200 5, 170; INT 18; H100 43; HA 39; MO 1; RO 1  
 Stevie Nicks: DSA 25  
 Tito Nieves: TSS 14  
 Nirvana: PCA 36  
 Nivea: HSS 9; RS 58  
 Noelia: LPS 39  
 Nonchalant: HSS 20; RBH 95; RP 7; RS 14  
 Noreaga: RA 74; RBH 78; RS 66  
 The Notorious B.I.G.: RBC 18, 21; HSS 74; RS 68  
 'N Sync: B200 20; AC 12; H100 51; HA 48; T40 23  
 La Nueva Patruilla 15: TSS 36  
 Nydia: LPS 29; LT 23; RMS 28

**-O-**

Paul Oakenfold: EA 13; HS 34; IND 26  
 Mark O'Connor: CL 5, 7  
 The O'Jays: RA 70; RBH 79  
 Jamie O'Neal: CA 40; HS 29; CS 19, 38; H100 77; HA 74  
 Greg O'Quin 'N Joyful Noyce: GA 7; HS 47; IND 28  
 Orbital: EA 15; IND 30  
 El Original De La Sierra: LA 29; RMA 17; LT 39; RMS 17  
 Los Originales De San Juan: LA 17; RMA 10  
 Original P: HSS 37; RBH 87; RP 3; RS 7  
 Oro Solido: TSS 32  
 Ozzy Osbourne: RO 2  
 O-Town: B200 145; AC 10; DSA 2; H100 46; HA 46; HSS 23; T40 35  
 Ozomatli: HS 22; LA 5; LPA 1

**-P-**

Petey Pablo: H100 39; HA 64; HSS 4; RA 25; RBH 16; RP 1; RS 2  
 Lindsay Pagano: HSS 8  
 Jennifer Paige: A40 38  
 Palomo: LA 15; RMA 9; LT 5; RMS 1  
 Paola & Chiara: DC 34  
 Twila Paris: CC 25  
 Dolly Parton: CA 73  
 Brad Paisley: CA 33; CS 23  
 Pastor Troy: RBA 81  
 Paul Taylor: CJ 11  
 P. Diddy & The Bad Boy Family: B200 69; RBA 29  
 Carlton Pearson And The Azusa Mass Choir: GA 12; IND 38  
 Miles Pena: TSS 17  
 Pennywise: IND 34  
 Pesado: RMS 32  
 Pet Shop Boys: DC 10  
 Tom Petty And The Heartbreakers: PCA 12  
 Kelly Joe Phelps: BL 12  
 The Philadelphia Experiment: JZ 10  
 Phillips, Craig And Dean: CC 26  
 Philly's Most Wanted: RBA 71; RBH 100  
 Pink Floyd: PCA 10, 33  
 Alexandre Pires: LA 73; LPS 4; LT 11  
 Play: HSS 31  
 Plus One: CC 23  
 P.O.D.: B200 6; CC 1; MO 7; RO 12

Point Of Grace: CC 12  
 Larry Poteat: HSS 39; RP 13; RS 27  
 Jesse Powell: RBA 63; RA 61; RBH 70  
 Po' White Trash And The Trailer Park Symphony: HSS 29; RBH 92; RP 4; RS 11  
 Pras: HSS 71  
 Elvis Presley: B200 150  
 Prince: B200 173  
 Prince And The New Power Generation: RBC 20  
 The Product G&B: HSS 48  
 Project Pat: RBA 77  
 Prophet Jones: B200 123; HS 2; RBA 30  
 Public Announcement: RBA 68; H100 100; RA 42; RBH 45  
 Puddle Of Mudd: B200 32; H100 75; HA 71; MO 4; RO 3  
 Puerto Rican Power: LT 28; TSS 4  
 Puff Daddy: H100 85; RA 46, 51; RBH 43, 57

**-Q-**

Queensryche: B200 143; INT 20  
 A.B. Quintanilla Y Los Kumbia Kings: LA 8; LPA 2; LT 49; RMS 34

**-R-**

Radical For Christ: GA 26  
 Radiohead: HSS 49  
 Raekwon: RBH 80; RP 25; RS 47  
 Rank 1: DC 30  
 Rascal Flatts: CA 36; HS 23; CS 57  
 Peter Rauhofer: DC 10  
 Ravin: WM 13  
 Collin Raye: CS 45  
 Ray J: RA 58; RBH 56  
 Rayvon: HSS 64  
 Redman: RBA 95  
 Regina: GA 27  
 Relient K: CC 31  
 Res: HS 37; RBA 83  
 Reveille: HS 43  
 Nicki Richards: DC 14  
 Lionel Richie: AC 15  
 Los Rieleros Del Norte: LA 41, 71; LT 34; RMS 14  
 Andre Rieu: CX 13, 14  
 LeAnn Rimes: CA 41; AC 16, 24; HSS 19  
 The Rippingtons: CJ 20  
 Rising Son: HSS 73; RP 17; RS 33  
 Jerry Rivera: LPS 22; LT 25; TSS 11  
 Juan Rivera: LA 59  
 Lupillo Rivera: LA 11; RMA 8; LT 18, 21; RMS 7, 10  
 RL: H100 94; RA 63; RBH 69  
 RMB: DC 44  
 Robbie Rivera: DC 1  
 Kenny Rogers: CS 60  
 Tito Rojas: TSA 11  
 German Roman Y Su Banda Republica: RMS 24  
 Rosabel: DC 42  
 Royce Da 5'9": RBH 82  
 Paulina Rubio: LA 12; LPA 4; LPS 24, 25; LT 41, 43  
 Ruff Endz: RA 65; RBH 73  
 Ja Rule: B200 110; RBA 64; RBC 16; DSA 9; H100 2, 19; HA 2, 16; HSS 47, 63; LPS 32; RA 3, 5; RBH 3, 5; RP 16; RS 31, 34; T40 2; TSS 27  
 Tim Rushlow: CS 56  
 RZA As Bobby Digital: B200 84; IND 3; RBA 26; RBH 98

**-S-**

Sade: B200 156; PCA 45; RBA 75; RBC 13; DSA 18  
 Saliva: B200 130; MO 28; RO 19, 25  
 Sammie: RA 68; RBH 77  
 Gilberto Santa Rosa: LA 40; TSA 3; LPS 7; LT 6; TSS 1  
 Yoskar Sarante: TSS 33  
 Savage Garden: AC 14  
 Andras Schiff: CL 13  
 Ozzy Osbourne: RO 2  
 Diane Schuur: JZ 21  
 Jill Scott: B200 93; RBA 32; H100 81; RA 24; RBH 25  
 Joan Sebastian: HS 25; IND 17; LA 6, 31; RMA 5, 18; LT 42; RMS 22  
 Secret Garden: NA 13  
 Bob Seger & The Silver Bullet Band: PCA 11  
 Selena: LA 47; LPA 18  
 Erick Sermon: H100 93; RA 32, 54; RBH 32, 62  
 Seven Channels: RO 37  
 Shaggy: B200 107; HSS 64  
 Shakira: LA 44; LPA 16; LPS 1; LT 1; TSS 5  
 Shanokee: DC 30  
 SheDaisy: CA 30; CCA 20  
 Blake Shelton: B200 141; CA 15; CS 8; HSS 41  
 Uncle Kracker: RBA 73  
 Silk: RBA 79  
 Giuseppe Sinopoli: CL 10  
 Sizzla: RE 8  
 Ricky Skaggs: CA 55  
 Skillet: CC 27  
 Slayer: B200 90  
 Slipknot: B200 42; RO 33  
 Richard Smallwood With Vision: CC 20; GA 5; HS 40  
 Smash Mouth: A40 5; H100 58; HA 59; T40 31  
 Esther Smith: GA 24  
 Michael W. Smith: B200 45; CC 3  
 Snoopy Dogg: B200 96; IND 4; RBA 34; RBC 14; H100 94; RA 53, 63; RBH 61, 69  
 Socios Del Ritmo: RMS 38  
 Soil: HS 15; RO 27  
 Soldierz At War: IND 36

Marco Antonio Solis: IND 41; LA 14; LPA 6; LPS 12; LT 10, 36; RMS 19, 30  
 Jimmy Sommers: CJ 18  
 Son By Four: TSA 15, 18  
 Soujla Slim: IND 25; RBA 58  
 Soul Logic: DC 20  
 Soul'amour: DC 48  
 Bubba Sparxxx: H100 20; HA 18; HSS 34; RA 8; RBH 8; RP 6; RS 13  
 Britney Spears: B200 184; T40 40  
 Spiritualized: B200 133; HS 3  
 Spyro Gyra: CJ 10  
 St. Germain: CJ 12  
 Staind: B200 8; INT 24; PCA 42; A40 9; H100 6; HA 5; MO 5, 18, 35; RO 6, 8, 23; T40 5  
 Jeffrey Steele: CS 44  
 Gwen Stefani: H100 8; HA 8; T40 4  
 Stereomud: RO 39  
 Sting: DSA 23  
 St. Lunatics: B200 92; RBA 50  
 Angle Stone: RA 57; RBH 55  
 Stone Temple Pilots: MO 34; RO 28  
 George Strait: CA 53; CS 36  
 Styles: RA 52; RBH 53; RS 61  
 Sublime: PCA 50  
 Sugar Ray: B200 153; A40 3; H100 26; HA 25; T40 14  
 Sugarbomb: A40 35  
 Sum 41: B200 43; H100 82; MO 11, 26  
 Survivalist: HSS 59; RP 14; RS 29  
 Svala: HSS 75  
 Sviatoslav Richter: CL 8  
 Keith Sweat: RBC 25  
 System Of A Down: B200 15; PCA 23; MO 20; RO 17

**-T-**

Tamia: DC 16; DSA 14; HSS 38; RS 45  
 Tank: RBA 61; RA 56; RBH 59  
 Olga Tanon: LA 25; TSA 1; LPS 18; LT 13; TSS 2  
 Tantric: B200 179; MO 38; RO 11  
 Tata + Brando: HSS 39; RP 13; RS 27  
 James Taylor: PCA 14  
 Johnnie Taylor: BL 9  
 Los Temerarios: LA 35; RMA 20; RMS 27  
 Tenacious D: B200 33; INT 25  
 Tha Dogg Pound: IND 14; RBA 80  
 Tha Eastsidaz: B200 96; IND 4; RBA 34; RA 53; RBH 61  
 Thalia: HS 33; LA 7, 57; RMA 6; LPS 23; LT 38  
 That Kid Chris: DC 49  
 Third Day: CC 18  
 Carl Thomas: RA 38; RBH 40, 80; RP 25; RS 47  
 Dante Thomas: HSS 71  
 Cyndi Thomson: B200 142; CA 16; CS 4; H100 41; HA 38  
 Three Mo' Tenors: CX 5  
 Los Tigres Del Norte: HS 18; IND 15; LA 4; RMA 4; LT 24; RMS 11  
 Los Tigritillos: LA 52, 55; LT 45; RMS 20  
 Aaron Tippin: CA 58; CS 29  
 Wayman Tisdale: CJ 19  
 Tool: B200 89; PCA 46; H100 76; HA 72; MO 6; RO 4  
 Tommy Torres: LPS 30; TSS 40  
 Tower Of Power: CJ 17  
 Toya: HS 12; DSA 15; H100 45; HA 49; HSS 28; RS 44; T40 22  
 Train: B200 48; A40 1, 34; AC 23; H100 12; HA 12; T40 11  
 Randy Travis: CA 48, 67; CC 28  
 Trick Daddy: B200 44; RBA 25; H100 24; HA 21; RA 10; RBH 10  
 Trick Pony: B200 172; CA 21; CS 7; H100 53; HA 50; HSS 44  
 Tricky: RO 21  
 Los Tri-O: LA 20; LPA 9; LPS 21; LT 35  
 Travis Tritt: B200 160; CA 19, 74; CS 9; H100 59; HA 54  
 Los Tucanes De Tijuana: LA 53; LT 29; RMS 13  
 Barbara Tucker: DC 18  
 Michelle Tumes: CC 34  
 Shania Twain: CCA 3; PCA 18  
 Ronan Tynan: WM 4  
 Tyrese: B200 131; RBA 43; H100 78; HA 75; RA 27; RBH 28  
 Moses Tyson, Jr.: GA 18

**-U-**

U2: B200 50; PCA 8; A40 18; H100 55; HA 58; MO 36; RO 35; T40 36  
 UB40: RE 4  
 Uncle Kracker: B200 95; A40 12; AC 7; H100 48; HA 44  
 Keith Urban: CA 47; CS 18; H100 84  
 Urban Knights: CJ 3  
 Polo Urias Y Su Maquina Mortena: RMS 25  
 Usher: B200 9; RBA 5; DSA 16; H100 7, 32; HA 7, 29; HSS 52; RA 13, 29; RBH 13, 27; RS 32, 70; T40 6  
 Utah Saints: DC 28

**-V-**

Jaci Velasquez: CC 19; LA 19; LPA 8; LPS 3; LT 4; TSS 37  
 Ian Van Dahl: DSA 17  
 Luther Vandross: B200 80; RBA 27; H100 95; HSS 25; RA 36; RBH 33, 86; RS 25  
 Phil Vassar: CA 45; HS 48; CS 24; H100 96  
 Jimmie Vaughan: BL 5

Chuy Vega Y Los Nuevos Cadetes: LA 39  
 Suzanne Vega: B200 178; INT 22  
 Tony Vega: TSS 35  
 Veggie Tunes: IND 16  
 The Verve Pipe: A40 20  
 Alicia Villarreal: LA 18; RMA 11; RMS 40  
 Angelito Villalona: TSS 16  
 Virtue: CC 24; GA 8; HS 49  
 Anne Sofie Von Otter: CX 12

**-W-**

The Wailers: PCA 13; RBC 9  
 Clay Walker: CA 68; CS 35  
 Hezekiah Walker: GA 39  
 Kim Waters: CJ 15  
 Russell Watson: CX 2  
 Weezer: B200 63; PCA 16; A40 33; MO 17, 21  
 Gillian Welch: IND 32  
 Westbound Soljaz: HSS 37; RBH 87; RP 3; RS 7  
 Whatever, Girl: DC 12  
 The Wild Strawberries: DC 38  
 Hank Williams Jr.: CCA 13  
 Dar Williams: HS 38  
 Doug Williams: GA 16  
 John Williams: CX 15  
 Lee Williams And The Spiritual QCs: GA 36  
 Melvin Williams: GA 16  
 Mark Wills: CA 28; CS 20  
 Andre Wilson: RBH 100  
 CeCe Winans: B200 176; CC 9; GA 3, 21; RBH 90  
 BeBe Winans: GA 30  
 The Wigeguys: EA 6; HS 14; A40 24; H100 70; T40 37  
 Lee Ann Womack: B200 106; CA 10; AC 5  
 Women Of Faith: CC 29  
 The Word: BL 7  
 Darryl Worley: CA 65  
 Betty Wright: RS 71  
 Chely Wright: B200 62; CA 4; INT 17; CS 26  
 Finbar Wright: WM 4  
 Keke Wyatt: HS 5, 3; RA 72; RBH 81; RS 38

**-Y-**

Yaire: LPS 37  
 Yanni: NA 4, 5, 6  
 Trisha Yearwood: B200 186; CA 23; CCA 22; CS 5; H100 44; HA 42  
 Pete Yorn: B200 177; HS 9  
 The Young Millionaires: HSS 55; RP 11; RS 22  
 Young Phantom: HSS 46; RP 12; RS 26

**-Z-**

Zoe girl: CC 36  
 Roo Zombie: RO 31

**-SOUNDTRACKS-**

A Knight's Tale: STX 22  
 American Pie 2: B200 81; STX 7  
 Captain Corelli's Mandolin: CX 6  
 Coyote Ugly: B200 71; CA 6; STX 6  
 Crouching Tiger, Hidden Dragon: CX 7  
 Down From The Mountain: B200 194; CA 24; STX 18  
 Driven: CA 50  
 Exit Wounds — The Album: STX 23  
 The Fast And The Furious: B200 168; STX 14  
 Finding Forrester: JZ 14  
 Grease: PCA 47; STX 24  
 Hannibal: CX 9  
 Hardball: B200 55; RBA 44; STX 5  
 Josie & The Pussycats: STX 21  
 Kingdom Come: CC 39; GA 13  
 Moulin Rouge: B200 120; STX 11  
 O Brother, Where Art Thou?: B200 24; CA 2; INT 9; STX 2  
 Pearl Harbor: STX 25  
 The Princess Diaries: B200 118; STX 10  
 Remember The Titans: B200 192; STX 17  
 Rock Star: B200 188; STX 16  
 Rush Hour 2: B200 180; RBA 86; STX 15  
 Save The Last Dance: B200 128; STX 12  
 Shrek: B200 115; STX 9  
 Songcatcher: CA 70  
 Spongebob Squarepants Original Theme Highlights: B200 199; STX 19  
 Sweet November: STX 20  
 Tae-Bo Inspirational: Walk By Faith...Not By Sight: GA 20  
 Tortilla Soup: WM 10  
 Training Day: B200 53; RBA 24; STX 4  
 WWF: Tough Enough: B200 49; STX 3  
 Zoolander: B200 109; STX 8

**-VARIOUS ARTISTS-**  
 on The Billboard 200

Classical Hits: 60  
 FB Entertainment Presents: The Goodlife: 70  
 Hank Williams: Timeless: 175  
 Now 6: 108  
 Now 7: 10  
 Pulse: 46  
 Songs 4 Worship — Holy Ground: 174  
 Songs 4 Worship — Shout To The Lord: 73  
 The 41st Side: 140  
 The Source Hip-Hop Music Awards 2001: 85  
 Totally Dance: 157  
 Totally Hits 2001: 3



OCTOBER 13 2001 **Billboard** Modern Rock Tracks™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
			<b>NUMBER 1</b>	<b>4 Weeks At Number 1</b>
1	1	11	HOW YOU REMIND ME	Nickelback
2	2	8	I WISH YOU WERE HERE	Incubus
3	3	19	SMOOTH CRIMINAL	Alien Ant Farm
4	4	15	CONTROL	Puddle Of Mudd
5	7	7	FADE	Staind
6	6	22	SCHISM	Tool
7	10	6	ALIVE	P.O.D.
8	12	8	IN THE END	Linkin Park
9	9	17	DOWN WITH THE SICKNESS	Disturbed
10	8	15	CLINT EASTWOOD	Gorillaz
11	5	25	FAT LIP	Sum 41
12	13	6	LIPSTICK AND BRUISES	Lit
13	15	5	THE PEOPLE THAT WE LOVE	Bush
14	11	29	CRAWLING	Linkin Park
15	18	4	STAY TOGETHER FOR THE KIDS	Blink-182
16	17	14	GIVING IN	Adema
17	14	13	ISLAND IN THE SUN	Weezer
18	16	28	IT'S BEEN AWHILE	Staind
19	21	4	DIG IN	Lenny Kravitz
20	20	11	CHOP SUEY	System Of A Down
21	19	25	HASH PIPE	Weezer
22	26	7	MAKIN' MONEY	Handsome Devil
23	22	16	SHORT SKIRT / LONG JACKET	Cake
24	23	22	THE ROCK SHOW	MCA
25	31	3	WASTING MY TIME	Default
26	NEW		IN TOO DEEP	Sum 41
27	30	3	HUNGRY	Dave Navarro
28	27	7	CLICK CLICK BOOM	Saliva
29	24	14	BLEED AMERICAN	Jimmy Eat World
30	39	2	I'LL BE HERE AWHILE	311
31	25	9	THE SHAME OF LIFE	Butt Hole Surfers
32	32	3	BAD MAGICK	Godsmack
33	28	10	ROCKIN' THE SUBURBS	Ben Folds
34	29	6	HOLLYWOOD BITCH	Stone Temple Pilots
35	33	23	OUTSIDE	Staind
36	36	5	STUCK IN A MOMENT YOU CAN'T GET OUT OF	U2
37	NEW		OVERCOME	Live
38	35	8	ASTONDED	Tantric
39	38	18	BAD DAY	Fuel
40	RF ENTRY		BE LIKE THAT	3 Doors Down

OCTOBER 13 2001 **Billboard** Mainstream Rock Tracks™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
			<b>NUMBER 1</b>	<b>5 Weeks At Number 1</b>
1	1	12	HOW YOU REMIND ME	Nickelback
2	2	5	GETS ME THROUGH	Ozzy Osbourne
3	3	15	CONTROL	Puddle Of Mudd
4	4	22	SCHISM	Tool
5	7	7	I WISH YOU WERE HERE	Incubus
6	6	28	IT'S BEEN AWHILE	Staind
7	5	18	DOWN WITH THE SICKNESS	Disturbed
8	9	8	FADE	Staind
9	8	26	CRAWLING	Linkin Park
10	11	5	THE PEOPLE THAT WE LOVE	Bush
11	10	17	ASTONDED	Tantric
12	13	8	ALIVE	P.O.D.
13	12	5	BAD MAGICK	Godsmack
14	15	30	GREED	Godsmack
15	22	3	DIG IN	Lenny Kravitz
16	16	14	GIVING IN	Adema
17	17	11	CHOP SUEY	System Of A Down
18	19	53	AWAKE	Godsmack
19	18	32	YOUR DISEASE	Saliva
20	21	9	SMOOTH CRIMINAL	Alien Ant Farm
21	14	10	SIMPLE CREED	Live Featuring Tricky
22	20	8	HANG ON TO THIS	Days Of The New
23	27	22	OUTSIDE	Staind
24	28	4	IN THE END	Linkin Park
25	24	9	CLICK CLICK BOOM	Saliva
26	23	18	BE LIKE THAT	3 Doors Down
27	26	11	HALO	Soil
28	25	7	HOLLYWOOD BITCH	Stone Temple Pilots
29	30	21	BODIES	Drowning Pool
30	33	4	WASTING MY TIME	Default
31	NEW		FEEL SO NUMB	Rob Zombie
32	32	5	LIPSTICK AND BRUISES	Lit
33	31	8	LEFT BEHIND	Slipknot
34	29	18	BAD DAY	Fuel
35	35	4	STUCK IN A MOMENT YOU CAN'T GET OUT OF	U2
36	38	3	MAYBE TOMORROW	Mesh
37	36	9	BREATHE	Seven Channels
38	34	16	SOUL SINGING	The Black Crowes
39	NEW		STEPPIN' AWAY	Stereomud
40	39	2	PEACEFUL WORLD	John Mellencamp Featuring India.Arie

OCTOBER 13 2001 **Billboard** Top 40 Tracks™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
			<b>NUMBER 1</b>	<b>4 Weeks At Number 1</b>
1	1	11	FALUN'	Alicia Keys
2	2	14	I'M REAL	Jennifer Lopez Featuring Ja Rule
3	3	15	HIT 'EM UP STYLE (OOPS!)	Blu Cantrell
4	4	22	LET ME BLOW YA MIND	Eve Featuring Gwen Stefani
5	5	16	IT'S BEEN AWHILE	Staind
6	7	15	U REMIND ME	Usher
7	6	32	HANGING BY A MOMENT	Lifehouse
8	8	13	WHERE THE PARTY AT	Jagged Edge With Nelly
9	11	14	FILL ME IN	Craig David
10	10	10	TURN OFF THE LIGHT	Nelly Furtado
11	10	30	DROPS OF JUPITER (TELL ME)	Train
12	13	9	EVERYWHERE	Michelle Branch
13	9	17	SOMEONE TO CALL MY LOVER	Janet
14	12	20	WHEN IT'S OVER	Sugar Ray
15	17	9	ONLY TIME	Enya
16	18	5	FAMILY AFFAIR	Mary J. Blige
17	31	2	WHAT'S GOING ON	All Star Tribute
18	20	8	BE LIKE THAT	3 Doors Down
19	25	6	IZZO (H.O.V.A.)	Jay-Z
20	24	3	HERO	Enrique Iglesias
21	15	24	DRIVE	Incubus
22	22	11	I DO!!	Toya
23	27	6	GONE	'N Sync
24	19	21	PEACHES & CREAM	112
25	26	9	SUPERMAN (IT'S NOT EASY)	Five For Fighting
26	16	6	YOU ROCK MY WORLD	Michael Jackson
27	21	18	THE SPACE BETWEEN	Dave Matthews Band
28	23	11	EVERY OTHER TIME	LFO
29	28	7	ONE MINUTE MAN	Missy "Missy Elliott" Elliott
30	36	3	EMOTION	Destiny's Child
31	30	14	I'M A BELIEVER	Smash Mouth
32	32	23	WHAT WOULD YOU DO?	City High
33	34	21	HERE'S TO THE NIGHT	Eve 6
34	39	3	SMOOTH CRIMINAL	Alien Ant Farm
35	29	20	ALL OR NOTHING	O-Town
36	35	3	STUCK IN A MOMENT YOU CAN'T GET OUT OF	U2
37	33	12	START THE COMMOTION	The Wiseguys
38	37	5	AM TO 'EM	Christina Milian
39	NEW		DROWNING	Backstreet Boys
40	NEW		I'M A SLAVE 4 U	Britney Spears

OCTOBER 13 2001 **Billboard** Adult Contemporary™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
			<b>NUMBER 1</b>	<b>11 Weeks At Number 1</b>
1	2	20	THERE YOU'LL BE	Faith Hill
2	3	31	THANK YOU	Dido
3	1	43	IF YOU'RE GONE	matchbox twenty
4	5	35	ONLY TIME	Enya
5	4	47	I HOPE YOU DANCE	Lee Ann Womack
6	6	24	ONE MORE DAY	Diamond Rio
7	7	21	FOLLOW ME	Uncle Kracker
8	11	6	I WANT LOVE	Elton John
9	8	22	MORE THAN THAT	Backstreet Boys
10	10	14	ALL OR NOTHING	O-Town
11	9	18	NEVER HAD A DREAM COME TRUE	S Club 7
12	12	54	THIS I PROMISE YOU	'N Sync
13	21	6	I'M ALREADY THERE	Lonestar
14	14	105	I KNEW I LOVED YOU	Savage Garden
15	13	33	ANGEL	Lionel Richie
16	15	80	I NEED YOU	LeAnn Rimes
17	16	9	SIMPLE THINGS	Jim Brickman Featuring Rebecca Lynn Howard
18	19	23	GHOST OF YOU AND ME	8B Mak
19	17	8	NEVER TOO FAR	Mariah Carey
20	18	75	TAKING YOU HOME	Don Henley
21	NEW		GOD BLESS AMERICA	Celine Dion
22	20	15	BELIEVE IN LIFE	Eric Clapton
23	24	12	DROPS OF JUPITER (TELL ME)	Train
24	27	5	SOON	LeAnn Rimes
25	23	17	BURN	Jo Dee Messina
26	22	12	GOD BLESS THE USA	Lee Greenwood
27	26	10	WHO I AM	Jessica Andrews
28	25	9	LET HER GO AND START OVER	Huey Lewis & The News
29	28	8	YOU ARE THE BEST PART OF ME	Neil Diamond
30	NEW		HERO	Enrique Iglesias

OCTOBER 13 2001 **Billboard** Adult Top 40 Tracks™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
			<b>NUMBER 1</b>	<b>12 Weeks At Number 1</b>
1	1	34	DROPS OF JUPITER (TELL ME)	Train
2	2	34	HANGING BY A MOMENT	Lifehouse
3	3	20	WHEN IT'S OVER	Sugar Ray
4	4	25	THE SPACE BETWEEN	Dave Matthews Band
5	5	15	I'M A BELIEVER	Smash Mouth
6	9	11	ONLY TIME	Enya
7	7	32	DRIVE	Incubus
8	6	21	SUPERMAN (IT'S NOT EASY)	Five For Fighting
9	8	17	IT'S BEEN AWHILE	Staind
10	10	17	BE LIKE THAT	3 Doors Down
11	11	16	EVERYWHERE	Michelle Branch
12	12	37	FOLLOW ME	Uncle Kracker
13	14	11	TURN OFF THE LIGHT	Nelly Furtado
14	13	14	EXTRA ORDINARY	Better Than Ezra
15	15	47	THANK YOU	Dido
16	16	28	HERE'S TO THE NIGHT	Eve 6
17	18	54	IF YOU'RE GONE	matchbox twenty
18	19	8	STUCK IN A MOMENT YOU CAN'T GET OUT OF	U2
19	17	14	FALLING FOR THE FIRST TIME	Barenaked Ladies
20	22	13	NEVER LET YOU DOWN	The Verve Pipe
21	25	5	WHEREVER YOU WILL GO	The Calling
22	24	4	LAST BEAUTIFUL GIRL	matchbox twenty
23	21	26	MAD SEASON	matchbox twenty
24	20	13	START THE COMMOTION	The Wiseguys
25	23	16	BAD DAY	Fuel
26	27	11	SOMEONE TO CALL MY LOVER	Janet
27	29	5	ANALYSE	The Cranberries
28	26	9	SWEET BABY	Macy Gray Featuring Erykah Badu
29	30	5	PEACEFUL WORLD	John Mellencamp Featuring India.Arie
30	28	9	WHEN YOU'RE FALLING	Afro Celt Sound System Featuring Peter Gabriel
31	31	22	IN YOUR EYES	Jeffrey Gaines
32	NEW		FALLIN'	Alicia Keys
33	36	3	ISLAND IN THE SUN	Weezer
34	39	2	SOMETHING MORE	Train
35	34	6	HELLO	Sugarbomb
36	35	8	TROUBLE	Coldplay
37	NEW		DIG IN	Lenny Kravitz
38	38	7	THESE DAYS	Jennifer Paige
39	33	8	SHORT SKIRT / LONG JACKET	Cake
40	32	15	HUNTER	Dido

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 100 mainstream rock stations, 77 modern rock stations, 80 adult contemporary stations and 82 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 254 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullet 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.



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**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	105
ONLY GOD KNOWS WHY	ATLANTIC	KID ROCK	2	2	2	77
WITH ARMS WIDE OPEN	WIND UP	CREED	3	3	3	98
KRYPTONITE	REPUBLIC UNIVERSAL	3 DOORS DOWN	4	5	4	65
SMOOTH (FEAT. ROB THOMAS)	ARISTA	SANTANA	5	4	5	104
HOTEL CALIFORNIA (LIVE)	GEFFEN RECORDS	EAGLES	6	6	6	8
HIGHER	WIND-UP	CREED	7	7	7	81
YOU SHOOK ME ALL NIGHT LONG	ATCO	AC/DC	8	8	8	22
SWEET HOME ALABAMA	MCA	LYNYRD SKYNYRD	9	9	10	20
MY OWN PRISON	WIND-UP	CREED	10	10	9	165

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	155
MUSIC MAVERICK		MADONNA	2	2	2	46
DON'T SPEAK	TRAUMA	NO DOUBT	3	3	3	77
LANDSLIDE	REPRISE	FLEETWOOD MAC	4	4	5	95
DANCING QUEEN	POLYDOR	ABBA	5	6	6	151
MAMBO NO. 5 (A LITTLE BIT OF...)	BMG RECORDS	LOU BEGA	6	5	4	131
HOW'S IT GOING TO BE	ELEKTRA	THIRD EYE BLIND	7	7	7	19
IF YOU'RE GONE	ATLANTIC	MATCHBOX TWENTY	8	8	8	21
WALKIN' ON THE SUN	INTERSCOPE	SMASH MOUTH	9	9	*	41
IF I HAD \$1000000	REPRISE	BARENAKED LADIES	10	RE-ENTRY		11

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	17
LET'S GET IT ON	MOTOWN	MARVIN GAYE	2	2	2	179
RIDE WIT ME (FEAT. CITY SPUD)	UNIVERSAL RECORDS	NELLY	3	3	3	20
THE DOCK OF THE BAY	ATLANTIC	OTIS REDDING	4	*	4	94
WHAT'S GOING ON	MOTOWN	MARVIN GAYE	5	4	6	167
E.I.	UNIVERSAL RECORDS	NELLY	6	5	5	41
MERCY MERCY ME	MOTOWN	MARVIN GAYE	7	7	7	159
GET UP (SEX MACHINE)	POLYDOR	JAMES BROWN	8	9	8	179
CAN'T GET ENOUGH OF YOUR LOVE, BABE	MERCURY	BARRY WHITE	9	8	9	49
(HOT SH*T) COUNTRY GRAMMAR	UNIVERSAL RECORDS	NELLY	10	10	10	6

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	179
GOD BLESS THE U.S.A.	MCA	LEE GREENWOOD	2	NEW		1
MY MARIA	ARISTA	BROOKS & DUNN	3	2	2	179
NEON MOON	ARISTA	BROOKS & DUNN	4	4	5	141
THIS KISS	WARNER BROS	FAITH HILL	5	3	3	117
POP A TOP	ARISTA	ALAN JACKSON	6	6	4	75
CRAZY	MCA	PATSY CLINE	7	7	6	187
FRIENDS IN LOW PLACES	CAPITOL NASHVILLE	GARTH BROOKS	8	5	7	6
LUCKENBACH, TEXAS	BMG RECORDS	WAYLON JENNINGS	9	9	10	58
AMIE	MERCURY	PURE PRAIRIE LEAGUE	10	8	8	37

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	133
LA BAMBA	WARNER BROS	LOS LOBOS	2	2	2	155
CORAZON ESPINADO (FEAT. MANA)	ARISTA	SANTANA	3	3	3	72
BIDI BIDI BOM BOM	EMI LATIN	SELENA	4	4	4	119
CLAVADO EN UN BAR	WEA LATINA	MANA	5	7	6	75
COMO LA FLOR	EMI LATIN	SELENA	6	5	5	91
ME CAI DE LA NUBE	BMG RECORDS	CORNELIO REYNA	7	8	7	23
QUIZAS SI, QUIZAS NO	POLYGRAM	LOS TOROS BAND	8	6	8	57
LA CUMBIA DEL GARROTE	UNIVERSAL RECORDS	LOS DEL GARROTE	9	9	9	57
SE ME OLVIDO OTRA VEZ	WEA LATINA	MANA	10	10	10	81

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
<b>INDIE</b>						
THE DEVIL WENT DOWN TO GEORGIA	BLUE HAT	CHARLIE DANIELS BAND	1	1	16	2
FOLSOM PRISON BLUES	SUN ENTERTAINMENT	JOHNNY CASH	2	3	1	85
BAD MOON RISING	FANTASY	CREDENCE CLEARWATER REVIVAL	3	2	3	23
LEADER OF MEN	ROADRUNNER	NICKELBACK	4	6	*	2
HAVE YOU EVER SEEN THE RAIN?	FANTASY	CREDENCE CLEARWATER REVIVAL	5	5	6	28
DOWN ON THE CORNER	FANTASY	CREDENCE CLEARWATER REVIVAL	6	4	4	30
BORN ON THE BAYOU	FANTASY	CREDENCE CLEARWATER REVIVAL	7	7	7	25
WAIT AND BLEED	ROADRUNNER	SLIPKNOT	8	8	2	54
FORTUNATE SON	FANTASY	CREDENCE CLEARWATER REVIVAL	9	9	11	36
PROUD MARY	FANTASY	CREDENCE CLEARWATER REVIVAL	10	10	10	43

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OCTOBER 13 2001 **Billboard** **HOT 100 Airplay**

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	15	<b>NUMBER 1</b>		26	46	2	<b>What's Going On</b>	All Star Tribute (Columbia)
2	2	15	<b>I'm Real</b>	Jennifer Lopez Feat. Ja Rule (Epic)	27	15	17	<b>Someone To Call My Lover</b>	Janet (Virgin)
3	4	12	<b>Family Affair</b>	Mary J. Blige (MCA)	28	20	27	<b>Peaches &amp; Cream</b>	112 (Bad Boy/Arista)
4	3	23	<b>Hit 'Em Up Style (Oops!)</b>	Blizz (Arista)	29	55	2	<b>U Got It Bad</b>	Usher (Arista)
5	6	27	<b>It's Been Awhile</b>	Steak 'n Shake (Epic)	30	37	8	<b>Smooth Criminal</b>	Alan & A-T Feat. New Noise/DreamWorks
6	5	20	<b>Where The Party At</b>	Jagged Edge With Nelly (So So Def/Columbia)	31	33	13	<b>Only In America</b>	Brooks & Dunn (Arista Nashville)
7	7	18	<b>U Remind Me</b>	Usher (Arista)	32	29	8	<b>Where I Come From</b>	Alan Jackson (Arista Nashville)
8	8	25	<b>Let Me Blow Ya Mind</b>	Eve Feat. Gwen Stefani (Ruff Ryders/Interscope)	33	31	11	<b>Be Like That</b>	3 Doors Down (Republic/Universal)
9	9	12	<b>Izzo (H.O.V.A.)</b>	Jay-Z (Roc-A-Fella/Def Jam/JMG)	34	25	35	<b>Drive</b>	Insane Clown Posse (Epic)
10	10	12	<b>Differences</b>	R. Kelly (Jive)	35	35	8	<b>Feelin' On Yo Booty</b>	R. Kelly (Jive)
11	11	36	<b>Hanging By A Moment</b>	Timbaland (A&M)	36	39	9	<b>Angry All The Time</b>	Timbaland (A&M)
12	13	31	<b>Drops Of Jupiter (Tell Me)</b>	Train (Columbia)	37	28	14	<b>Contagious</b>	The Lumineers (DreamWorks)
13	12	6	<b>You Rock My World</b>	Michael Jackson (Epic)	38	30	13	<b>What I Really Meant To Say</b>	Cyndi Lauper (Capitol Nashville)
14	23	14	<b>Only Time</b>	Enya (Reprise)	39	47	6	<b>How You Remind Me</b>	Nickelback (Roadrunner/JMG)
15	14	14	<b>One Minute Man</b>	Missy Misdemeanor Elliott (The G.M. & Elektra/EEG)	40	57	3	<b>Emotion</b>	Deshaun Child (Columbia)
16	18	7	<b>Livin' It Up</b>	Ja Rule Feat. Case (Murder Inc./Def Jam/JMG)	41	42	6	<b>Lifetime</b>	Maxwell (Columbia)
17	17	15	<b>Fill Me In</b>	Craig David (Wisteria/Atlantic)	42	40	11	<b>I Would've Loved You Anyway</b>	Tisha Youngwood (MCA Nashville)
18	21	5	<b>Ugly</b>	Bubba Sparox (Beat Club/Interscope)	43	52	5	<b>Dance With Me</b>	112 (Bad Boy/Arista)
19	19	6	<b>Rock The Boat</b>	Aaliyah (Blackground)	44	38	32	<b>Follow Me</b>	Uncle Kracker (Top Dog/Lava/Atlantic)
20	34	9	<b>Turn Off The Light</b>	Nelly Feat. Timbaland (DreamWorks)	45	36	20	<b>The Space Between</b>	Dave Matthews Band (RCA)
21	16	11	<b>I'm A Thug</b>	Trick Daddy (Slip-N-Slide/Atlantic)	46	32	19	<b>All Or Nothing</b>	3 (Jive)
22	26	3	<b>Hero</b>	Enrique Iglesias (Interscope)	47	49	7	<b>Superman (It's Not Easy)</b>	Enrique Iglesias (Interscope)
23	27	7	<b>Everywhere</b>	Melanie Branch (Maverick)	48	54	4	<b>Gone</b>	N Sync (Jive)
24	24	9	<b>Can't Deny It</b>	Fabulous Feat. Nate Dogg (Desert Storm/Elektra/EEG)	49	50	9	<b>I Do!!</b>	Toya (Arista)
25	22	20	<b>When It's Over</b>	Sugar Ray (Lava/Atlantic)	50	62	3	<b>On A Night Like This</b>	Trick Daddy (Slip-N-Slide/Atlantic)
51	43	18	<b>I'm Just Talkin' About Tonight</b>	Shaggy Feat. Rayvon (MCA)	52	59	5	<b>Love Of My Life</b>	Brian McKnight (Jive)
52	59	5	<b>Love Of My Life</b>	Brian McKnight (Jive)	53	44	13	<b>Area Codes</b>	Ludacris (Blackground/Top Dog/Def Jam/JMG)
53	44	13	<b>Area Codes</b>	Ludacris (Blackground/Top Dog/Def Jam/JMG)	54	60	5	<b>Love Of A Woman</b>	Travis Tritt (Columbia Nashville)
54	60	5	<b>Love Of A Woman</b>	Travis Tritt (Columbia Nashville)	55	51	8	<b>Every Other Time</b>	LFO (J)
55	51	8	<b>Every Other Time</b>	LFO (J)	56	56	6	<b>Complicated</b>	Ciara Feat. Justin Guarini (Arista Nashville)
56	56	6	<b>Complicated</b>	Ciara Feat. Justin Guarini (Arista Nashville)	57	66	2	<b>You Gets No Love</b>	Faith Evans (Bad Boy/Arista)
57	66	2	<b>You Gets No Love</b>	Faith Evans (Bad Boy/Arista)	58	58	3	<b>Stuck In A Moment You Can't Get Out Of</b>	U2 (Interscope)
58	58	3	<b>Stuck In A Moment You Can't Get Out Of</b>	U2 (Interscope)	59	53	13	<b>I'm A Believer</b>	Shaggy Feat. Rayvon (MCA)
59	53	13	<b>I'm A Believer</b>	Shaggy Feat. Rayvon (MCA)	60	69	5	<b>I'm A Survivor</b>	Roby & A (Interscope)
60	69	5	<b>I'm A Survivor</b>	Roby & A (Interscope)	61	73	4	<b>I Wish You Were Here</b>	Timbaland (A&M)
61	73	4	<b>I Wish You Were Here</b>	Timbaland (A&M)	62	65	4	<b>When God-Fearin' Women Get The Blues</b>	Melba McBride (RCA Nashville)
62	65	4	<b>When God-Fearin' Women Get The Blues</b>	Melba McBride (RCA Nashville)	63	—	1	<b>Girls, Girls, Girls</b>	Jay Z (Roc-A-Fella/Def Jam/JMG)
63	—	1	<b>Girls, Girls, Girls</b>	Jay Z (Roc-A-Fella/Def Jam/JMG)	64	—	1	<b>Raise Up</b>	Petty Pablo (Jive)
64	—	1	<b>Raise Up</b>	Petty Pablo (Jive)	65	—	1	<b>I Wanna Talk About Me</b>	Toby Keith (DreamWorks Nashville)
65	—	1	<b>I Wanna Talk About Me</b>	Toby Keith (DreamWorks Nashville)	66	61	16	<b>Just In Case</b>	Jahome (Dineen/Warner Bros.)
66	61	16	<b>Just In Case</b>	Jahome (Dineen/Warner Bros.)	67	—	1	<b>Caramel</b>	City High Feat. Eve (Booga Basement/Interscope)
67	—	1	<b>Caramel</b>	City High Feat. Eve (Booga Basement/Interscope)	68	63	19	<b>Here's To The Night</b>	Eve 6 (RCA)
68	63	19	<b>Here's To The Night</b>	Eve 6 (RCA)	69	70	8	<b>Clint Eastwood</b>	Guns N' Roses (Geffen)
69	70	8	<b>Clint Eastwood</b>	Guns N' Roses (Geffen)	70	75	2	<b>Angels In Waiting</b>	Sammy Davis Jr. (Epic Nashville)
70	75	2	<b>Angels In Waiting</b>	Sammy Davis Jr. (Epic Nashville)	71	—	1	<b>Control</b>	Phylicia D. Mudd (Jive/Geffen/Interscope)
71	—	1	<b>Control</b>	Phylicia D. Mudd (Jive/Geffen/Interscope)	72	74	17	<b>Schism</b>	Toot (Toot & The Diddlers/Warner Bros.)
72	74	17	<b>Schism</b>	Toot (Toot & The Diddlers/Warner Bros.)	73	—	1	<b>Dig In</b>	Lenny Kravitz (Virgin)
73	—	1	<b>Dig In</b>	Lenny Kravitz (Virgin)	74	—	18	<b>When I Think About Angels</b>	Jamie O'Neal (Mercury Nashville)
74	—	18	<b>When I Think About Angels</b>	Jamie O'Neal (Mercury Nashville)	75	68	3	<b>What Am I Gonna Do</b>	Tyrese (RCA)
75	68	3	<b>What Am I Gonna Do</b>	Tyrese (RCA)					

Records with the greatest impressions increase. © 2001, Billboard/BPI Communications and SoundScan, Inc. Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 884 stations in Top 40, Pop, R&B Hip-Hop, Country, Latin, Rock and other popular formats are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot 100.

OCTOBER 13 2001 **Billboard** **HOT 100 Singles Sales**

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	3	<b>NUMBER 1</b>		26	28	2	<b>Put Your Arms Around Me</b>	Natural (Trans Continental/Madacy)
2	—	12	<b>The Star Spangled Banner</b>	Whitney Houston (Arista)	27	29	23	<b>La Bomba</b>	Azul Azul (Sony Discos)
3	1	8	<b>Where The Party At</b>	Jagged Edge With Nelly (So So Def/Columbia)	28	26	20	<b>I Do!!</b>	Toya (Arista)
4	4	10	<b>Raise Up</b>	Petty Pablo (Jive)	29	31	7	<b>Po' Punch</b>	Po (Whitman And The Trailer Park Symphony (Pocket Change)
5	3	7	<b>Someone To Call My Lover</b>	Janet (Virgin)	30	24	19	<b>I Wanna Be Bad</b>	Willa Ford (Lava/Atlantic)
6	5	13	<b>This Is Me</b>	Dream (Bad Boy/Arista)	31	34	3	<b>Us Against The World</b>	Pray (Columbia)
7	6	12	<b>Loverboy</b>	Menahem Golan Feat. Cameo (Virgin)	32	27	21	<b>Keep It Real</b>	Kali Uchis (Rising H)
8	9	5	<b>Everything U R</b>	Umass/Pagine (Warner Bros.)	33	—	1	<b>I'm Your Girl</b>	Dena Dali (E33/Treydant)
9	8	13	<b>Don't Mess With The Radio</b>	Nine 11 (Jive)	34	56	4	<b>Ugly</b>	Bubba Sparox (Beat Club/Interscope)
10	7	15	<b>My Projects</b>	Coo Coo Cal (Infinite/Tommy Boy)	35	35	7	<b>Crystal</b>	New Order (Reprise)
1									



Main Billboard Hot 100 chart table with columns for Rank, Title, Artist, Weeks on Chart, and Peak Position. Includes sections for Greatest Gainer/Sales and Greatest Gainer/Airplay.

Chart rules and methodology text explaining the criteria for song selection, including airplay and sales data.









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**TO: The Entertainment Industry Community**

**FROM: The Entertainment Industry Foundation**

**WE** continue to grieve over the tragedy of September 11th and honor those serving in relief.

**WE** are united behind Americans in need and have been since World War II - when founders Samuel Goldwyn, Jack Warner, Humphrey Bogart and other leaders recognized that together we are stronger than we are apart.

**WE** serve an industry of more than 500,000 employees and 300 companies - from the largest studios to the smallest firms, from the agencies to the guilds and unions. Our mission has never been more important: to address and impact critical social issues through our industry's combined giving and fulfill our founders' pledge that as a united force we can make a greater difference.

**WE** have been asked by our industry to speak on behalf of our collective efforts for our fellow Americans impacted by recent events, and to offer relief over the long term.

**WE** will help in the following ways:

- ~ EIF has established THE 9-11 RELIEF FUND for entertainment companies and individuals who do not have an organized fundraising program. EIF will match donor contributions in a significant way. One hundred percent (100%) of the monies raised will go to charitable organizations that provide immediate direct services and long-term support.
- ~ We have extensively researched and audited those organizations that will maximize the benefit of all contributions.
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# Global Touring

Continued from page 1

come back. But this is coming at a very vulnerable time in the world economy."

Chris Dalston, who oversees international touring for Creative Artists Agency (CAA), says international tours are being handled on a "case-by-case basis" at CAA. "Some [acts] are going, some are not. It is more of a comfort factor than anything else."

Dalston says he is not advising his acts one way or the other. "This is a personal issue—I can't advise them to tour or not to tour."

## ROAD WORK AHEAD

Rock and pop tour producers have always been able to put tours together relatively quickly, requiring less lead time than many other international touring entities. In the current environment, however, extensive planning is paramount, even if the same basic paradigm is still in place.

"International touring is not without its difficulties. But, generally speaking, one knows what governments and immigration expects, and you meet their criteria," says Michael Cohl, who, as head of Toronto-based the Next Adventure, orchestrated global touring extravaganzas by such acts as the Rolling Stones, including the \$200 million-grossing Bridges to Babylon world tour that ran from 1997-98. (Next Adventure has since been acquired by Clear Channel Entertainment [CCE].)

"It takes a lot of planning, but in the old days people were very trusting," Cohl says. "Everything will be much more heightened now. Nobody's going to show up at the border with 60 trucks and say, 'Let's go, boys.'"

Historically, the normal touring headaches would include matching electrical power to band equipment, travel logistics, language barriers, and monetary exchange rates. According to Cohl, "On the last Stones tour, the exchange rate was a nightmare, and I would suspect it is even more so now, because the difference between the American dollar and European currency is substantial."

Tulipan and TCG facilitate international touring by securing the necessary paperwork to bring bands, crew, and production into a country. "We need a list of everything and everyone that is going, including work history, passport status, citizenship, and what they do," Tulipan says. "At the same time, we deal with everything that is needed for customs, which differs from country to country."

The Schengen Treaty, an agreement between European countries (which included Belgium, France, Germany, Luxembourg, the Netherlands, Portugal, Spain, and Italy) allows for the issuance of a uniform visa—obtained from the embassy in the country of primary destina-

tion—that is good in all member countries for 90 days during a six-month period.

Country duo the Bellamy Brothers has been touring globally for 25 years, covering 38 countries. "Touring in foreign countries is always hard; that's why some acts don't like to do it," Howard Bellamy notes. "[Brother] David and I always loved the adventure of different places and different cultures."

A planned Bellamy Brothers tour of Sweden for December is now unlikely. "I think the effects [of the terrorist attacks] on foreign touring remain to be seen," Howard Bellamy says. "Personally, I feel the airlines are more safe than they've been in years, and Europeans are far ahead of us in terms of airline safety."

## HIGH MAINTENANCE

In today's terrorism-charged climate, artists, managers, and agents who are conditioned to move quickly must now be more deliberate and plan much further in advance. Traditionally, rock'n'roll doesn't work that way. Now, says Cohl, "rock'n'roll has a choice—work that way or don't work."

When crossing borders, the local promoters often help ease the process and expedite paperwork, according to Steve Sullivan, whose Sullivan Omega Consulting provides security for such bands as R.E.M., which canceled an upcoming promotional tour of Europe. Some countries are more strict than others. "In some European countries, it seemed like the border checks, at least on the paperwork side, were pretty lax, but I imagine that has changed now."

Steve Martin, who heads up the New York City office of the Agency Group (TAG), recently returned from its London office and found few hassles. "I was surprised at how easy the traveling was," Martin says. "I was expecting it to be much more difficult."

Veteran tour manager Dave Russell, who has worked with tours ranging from Tina Turner to Janet Jackson's 2001 tour, says crossing borders in Europe was eased with the formation of the European Economic Community (EEC). "After the EEC, we didn't have to stop at borders for passports and searches," Russell says. "It will be interesting to see if it goes back to the way it used to be."

Given the uncertainty, any international touring plans for the coming months should be made on a tentative basis, Tulipan says, with as little monetary investment as possible. Beyond that, "we all need to be a little more coordinated, with a little extra attention to detail on inventories and up-grading security."

In the long term, Howard Bellamy says the Bellamy Brothers

won't shy away from international touring. "We don't anticipate pulling back. We've got to work."

Martin says his acts will still tour internationally but "we'll be doing more ground tours in Europe, busing instead of flying. There's still some trepidation about flying."

Tim Parsons, managing director of music for CCE in the U.K., says touring Europe could be as economically feasible as ever, perhaps more so, "as flights, hotels, and travel all reduce their prices to meet the current circumstances."

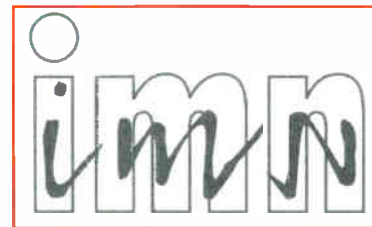


THE BELLAMY BROTHERS: DAVID, LEFT, AND HOWARD

## IS IT SAFE?

Damon Zumwalt, president of pioneering security firm Contemporary Services, says venue and event security has been beefed up considerably since Sept. 11. "What happened here was bound to happen eventually, because the whole world has been affected by violent acts over the last 30 years," Zumwalt says. "But should we crawl into a shell? No. We probably have safer public facilities than any place in the world."

Sullivan says venue concern has always been a top priority in international touring, particularly with politically charged bands. "General-



ly, touring in Europe is actually easier because the crowds are easier to deal with than American crowds. But you can make anything safe if you have the budget for it."

Even if logistics and security tighten up considerably, U.S. touring professionals would appear to be up to the task. "As much as everyone likes to point to a lack of sophistication in rock'n'roll, [rock has] the most sophisticated security systems

of anyone in place for back-of-house, with security and control factors in place that the more 'legitimate' arts have never used," Tulipan notes. Still, Tulipan sees room for improvement. "Over the years there has developed a certain aspect of celebrity that has allowed us to usurp a lot of the restrictive security. We're used to getting our way."

Will that change? "I think it has to," Tulipan says. "A lot of details have been left to the last minute in the past that don't have to be."

So if Tulipan were managing a band and its career warranted it, would he advise them to tour internationally? "I would, 100%," he says, "because I think we have to. Careers are dependent, and investments and schedules have to be met. But I would definitely make sure I had insurance."

That said, the insurance game, too, has been rocked in the wake of Sept. 11. Disasters that were previously covered, including terrorism (*Billboard*, Sept. 29), may not be covered now.

"The industry in London has applied a very broad form of terrorist exclusion, applicable to all policies, worldwide," notes Bob Taylor, managing director of London-based Robertson Taylor, which specializes in the touring industry. "And pricing, regardless of the policy, has gone up 15%-20% immediately. Obviously, the insurers are trying to build up their resources in order to deal with the claims."

Unfortunately, the insurance issue won't go away soon. "Exclusion won't be just in regard to terrorist acts but also for the threat thereof," Taylor says. "That would include a disinclination to travel, as opposed to a situation forced upon [the artist]."

Parsons says, "All I can tell any act considering touring is that they will receive the most thorough and diligent security arrangements in the situations as we know them."

## COMING TO AMERICA

If some American artists have trepidation about touring overseas, artists from other countries may harbor even more reservations about touring in the U.S. Scott Southard, co-director of Gloucester, Mass.-based International Music Network (IMN), an agency specializing in bringing world music to the States, says his primary obstacles in booking international acts were once budgetary. The events of Sept. 11 brought a new challenge: fear.

"Now there is quite clearly a concern on the part of international artists regarding security in coming to the United States," Southard says. "For those not as

familiar with the United States, coming here has always been somewhat of a daunting process because of cultural and economic factors. Now we have some artists who are outright fearful."

Robert Browning, founder and head of the World Music Institute (WMI), organizes and produces tours by a number of international traditional and contemporary artists, representing performers from such regions as India, Pakistan, South Africa, Latin America, China, Japan, and Central Europe.

"Some artists are afraid to come here, particularly Indian and Pakistani artists," Browning says. "Most find they are treated very well, particularly in New York. I had some Afghans come to [a concert] the other night, and they said they feel safe, but they are afraid to let their women and children out on the street."

WMI coordinates the artists' visits to America, including P3 visas, which go to foreign artists of "extraordinary merit," Browning says. In the past, such visas could be processed in about 10-15 days. New rules implemented last June slowed the process down to about 90 days, although the time frame can be reduced for a \$1,000 fee. Browning doesn't expect the system to be made easier in the coming weeks.

"The real problem is on the other end," Browning says. "Once you have approval [for the artist to enter the country], they arrange for an interview at the U.S. consulate in their country. Some of these are closed down, like Macedonia. In that case, they have to go to another country, and some consulates refuse to do it."

One of the biggest tours WMI currently has on tap is the Gypsy Caravan, featuring 30 artists from India, Spain, Macedonia, and Rumania. The tour is scheduled to hit 17 U.S. cities beginning Oct. 5, including two stops in New York City, where sales are down 70%, according to Browning.

Southard says IMN has had three tours canceled outright as a direct result of Sept. 11 and another postponed. Browning says he has had five concerts canceled by artists "afraid to come in from Europe. I had one tour by an artist coming in from Iran, and he was afraid he would not be allowed [into the U.S.], even though he is a Canadian citizen."

As for advice to any international act considering a U.S. tour, Browning says, "Try to organize everything at least four to six months in advance. If you're not far enough in advance, you won't have a chance of getting the paperwork done."

Given the right social and political climate, international artists still would want to tour the U.S., Southard says. "The general attitude is [foreign artists] feel badly for the suffering of the American people, and their desire [to tour the U.S.] has always been more about artistic sharing of the message and less about making money. So as long as they're not losing money, they still want to come."



# Bearsville Studios

Continued from page 1

engineers were 100 miles north of New York City, but it could just as well have been 1 million. As Manhattan's eternal energy is felt within and outside of its myriad recording environments, a pulse that penetrates everyone in its confines, the atmosphere at Bearsville Studios—a complex that has produced some of the most memorable recordings of the rock era—was simply mellifluous.

That was '98, almost three decades after the late Albert Grossman had established this complex at which countless recordings have been made, the influence of which is immeasurable. Then, as now, Bearsville Studios stands out among the hundreds of commercial recording studios in the U.S., fostering an atmosphere that produces brilliant artistic expressions, often prompting artists to return and record a second or even third album.

## ORIGINATED BY AN IMPRESARIO

Chicago native Grossman (1926-1986) was an enormously influential music impresario who, by the mid-1960s, was shaping and guiding the careers of Bob Dylan; Peter, Paul & Mary (PP&M); Ian & Sylvia; Gordon Lightfoot; Odetta; Richie Havens; John Lee Hooker; and the Jim Kweskin Jug Band, among others. While still based in Chicago, he assisted jazz impresario George Wein with the first Newport Folk Festival in 1959, moving to New York City the following year to join Wein in Production and Management Associates. Together, they produced the second Newport Folk Festival in 1960.

Meanwhile, the folk revival was gaining momentum in New York City, and Grossman began management of singer Peter Yarrow. At Grossman's urging, Yarrow was joined by Mary Travers and Noel "Paul" Stookey, a grouping that quickly yielded success with their first album, in 1962. Grossman had begun managing the career of Dylan in 1961, and in 1963, PP&M gained a No. 1 hit with Dylan's "Blowin' in the Wind."

Despite deepening friction by mid-decade between folk-music purists and rockers—exemplified by the reaction to Dylan's electric performances with the Band—Grossman went on to manage such rock acts as the Paul Butterfield Blues Band, Janis Joplin, the Band, and the Electric Flag.

In 1963, Grossman also began to acquire property near Woodstock, the serene, halcyon community long a haven for artists and craftsmen. With scores of musicians following Grossman to Woodstock, that town would, a few years later, become a singular symbol of a new age as perceived and proclaimed by the youth of the Western world, a new paradigm expressed through the still-new rock idiom.

As 400,000 people gathered in

August 1969 in Bethel, N.Y., Grossman was establishing the complex that, to this day, serves the creative communities of upstate New York, the nation, and the world. The compound would include Bearsville Records; Location Recorders, a touring sound system and recording truck; publishing companies; the Bearsville Theater; restaurants; and two multitrack recording studios.

"It was a very busy time," Sally Grossman, Albert's widow, recalls, "with all the clients he managed in his New York City office. It was the first year, I guess, that Peter, Paul & Mary had really made money, in '63. They had been struggling, and Albert would be on the road with them. He came up here but kept his office [in New York]. In '69, Albert thought about building a studio. I always thought it had a lot to do with Robbie [Robertson] and Garth [Hudson, both of the Band], Van [Morrison],



GROSSMAN, LEFT, WITH LAIDLAW

and all the people around here at the time. So he bought the property where the studio is. I think he wanted to phase himself out of management, so he thought about the record label around the same time."

Serving local musicians and the Bearsville Records roster, Studio B was Bearsville's first recording environment, rolling tape at the dawn of the 1970s for such artists as Taj Mahal, Seals & Crofts, and Todd Rundgren. Over the years, it has gained a reputation as one of the finest mix rooms in the world, inspiring the design of several other mixing studios. Originally designed by Robert Hansen, the studio would later be modified and redesigned by John Storyk, of the Walters-Storyk Design Group, and acoustician George Augspurger.

"It's really easy to hear in there and really comfortable," Clearmountain says. Now based on the West Coast, Clearmountain primarily works at his private studio, Mix This!, but still owns a home in the area. "It's one of the best mix rooms and has a good console. George has a really good way of using space. It was a limited space, and he made the most out of it."

"Studio A came after that," Sally explains. "Actually, it stored a lot of Todd Rundgren's video gear for years. I think it was [producer] John Holbrook that got Albert to agree to let them start using it."

Adjacent to Studio B in Bearsville's main building, Studio A is a magnificent, sky-lit tracking room with a 35-foot ceiling, one of the few studios in the region suitable for orchestral recording. The 2,400-square-foot live room and vintage Neve console in the control room make Studio A one of the more popular tracking rooms in the world, attracting acts from as far

afield as Japan, Iceland, and Australia.

R.E.M. has recorded three albums here: *Green*, *Out of Time*—which won Grammys for best alternative music album and best pop performance by a duo or group with vocal (for "Losing My Religion")—and *Automatic for the People*. Natalie Merchant has come back several times, with 10,000 Maniacs (*Our Time in Eden*, *MTV Unplugged*) and for her solo debut, *Tigerlily*. In addition to *The Story of the Ghost*, Phish has worked on *A Live One*, *Billy Breathes*, and *Slip, Stitch & Pass* here. Jazz artists, too, find success at Bearsville. Cassandra Wilson's *New Moon Daughter* and the Branford Marsalis set, *Contemporary Jazz*, are both Grammy winners.

"I have been there for many, many years," Michael Barbiero says, "and I can tell you it's one of the class 'A' studios on the East Coast." A producer/engineer who has worked with Blues Traveler, Gov't Mule, and Metallica, among many others, Barbiero has an impressive track record with Bearsville projects—eight platinum albums, by his count. "Steve Thompson and I produced Blues Traveler's *Four* album there, with the hit 'Run-around.' That was a huge record that sold 6 million copies and won a Grammy for the song.

"I was there several times with Gov't Mule," Barbiero adds, referring to sessions for the power trio's eponymous debut, follow-up *Dose*, and *Life Before Insanity*. "And Steve and I mixed [Metallica's] *And Justice for All* there in the B room [yielding the Grammy-winning "One"]. Sally is a sweetheart. She runs a class operation."

"It's a great place," engineer/producer Andy Wallace concurs. A top mix engineer, Wallace has often taken advantage of Bearsville's diverse recording environments. "I've done a

Turtle Creek Barn is the picture of rusticity. Surrounded by woods, the Barn offers ample privacy and tranquility yet is fully-equipped for recording. Originally interfaced with the Location Recorders truck, the Barn now includes a control room housing an API Legacy console.

"A lot of people work in that room," Sally says. "Cassandra Wilson just loved the vibe and being there during the night. [Producer/engineer] John Siket recorded moe. there. He always likes to sleep there."

Across from Utopia—formerly Todd Rundgren's video studio built by Grossman in 1980, later used for recording, and now housing radio station WDST—is the 300-seat Bearsville Theater, a converted barn that has hosted an eclectic mix of musical offerings since its completion in 1989. At the conclusion of the *Viva El Amor!* mix in 1998, Hynde



MIKE GORDON, LEFT, WITH FELLOW MEMBERS OF PHISH

and her fellow Pretenders concluded rehearsals for their upcoming tour by performing a free concert here, a rare treat for devotees of the band. The River Arts Repertory theater company also presents work at the Bearsville Theater.

## UNIQUE AMONG THE UNIQUE

In addition to three outstanding and disparate recording/mix studios, Bearsville is unique among recording facilities—even residential recording facilities—in that it can house approximately 30 people. The Turtle Creek Barn can house four; the Turtle Creek Apartments consist of three duplex apartments, each with two bedrooms. Robertson House has three bedrooms, a fireplace, piano, and heated pool, amenities found at many of Bearsville's other guest accommodations.

This luxury was especially useful in August of this year, when Sony Music Entertainment brought 16 professional songwriters to Bearsville for five days to create songs for Sony artists. Along with the Turtle Creek Barn, a Pro Tools rig was set up in many of Bearsville's accommodations, and writers from London, Stockholm, Los Angeles, and New York City—many of whom had never worked together—produced an astounding 23 songs. "It was amazing to have the housing," says Cathleen Murphy, director of A&R at Epic Records Group, "but also to have people who knew how to run a studio, because we needed a special combination of accommodation, space, and technical people who knew what our needs would be. It's a rare thing to be able to do, and it's all about having the right environment. We're definitely going to do it again."

The intangible Ulster County magic that seems to cultivate creativity at Bearsville is hard to deny. Up on Meads Mountain Road in Woodstock, Karma Triyana Dharmachakra—a Tibetan Buddhist monastery founded in 1976—exemplifies the peace and harmony the area radiates.

"It's rural in the way that we're used to," Phish's Gordon affirms, "and just peaceful, remote. It's everything: the people, the buildings, the town, the surroundings, the vibe, the terrain. Overall, the vibe is the most important thing—the vibe and the sound."

Studio manager Chris Laidlaw, who has been at Bearsville since 1986, says, "The studio's organic nature, and the fact that it is literally in the woods with a resort/retreat atmosphere, contributes to its allure."

Bearsville Studios remains a highly popular destination for artists from around the world, despite the tremendous proliferation of commercial recording studios. Recent, noteworthy projects include Super Furry Animals' *Rings Around the World*, tracked in Studio A; the *Hedwig and the Angry Inch* soundtrack, also tracked in Studio A; and A Camp's self-titled album, tracked in Studio A, overdubbed in the Barn, and mixed in Studio B. Irish folk group Solas also utilized all three

studios for two months this summer, rehearsing, tracking, overdubbing, and mixing with producer/engineer Neil Dorfsman; and Bob Mould did overdubs in the Barn before mixing in Studio B.

"R.E.M. was here three times," Sally muses. "Dave Matthews [did *Crash*, featuring the Grammy-winning "So Much to Say"], Blues Traveler. If it's a first album and you have success, you want to come back. But when people come a third time, I'm always amazed. A producer is different, but an artist—they can go anywhere."

Being in business for 30-plus years is rare in the recording industry. "People always felt they could work well here and focus," Sally says of Bearsville's longevity. "A lot of people say they write here. It's a great place to get away. People can get into the city in two hours if they want to. But a lot of people aren't going to come here either—there aren't many distractions."

"Some bands depend on that city energy," Wallace says. He thinks acts are often better served by tranquility. "Especially younger bands," he asserts, "who are apt to get really distracted by the energy of the city and not be able to keep it all, schedule-wise, in perspective."

Kenny Aronoff, drummer for such artists as John Mellencamp, Bob Dylan, Melissa Etheridge, and Rod Stewart, neatly summarizes the special, unique atmosphere of Grossman's lasting creation. "As far as I'm concerned," Aronoff says, "Bearsville is one of the top three studios at which I've ever recorded. I love the sound, the atmosphere, the gear; and the staff is great. It's a very special place, where you don't just record music but live and experience music."



BEARSVILLE STUDIOS' MAIN BUILDING

lot of recording there, but Jeff Buckley is certainly one of the more notable projects. We worked in different rooms on [*Grace*], taking advantage of Studio A." Wallace recorded, produced, and mixed *The Story of the Ghost*.

Initially intended as a project studio for Robertson and Hudson, the





# Billie Holiday

Continued from page 1

ply reflected a smile for the sake of it. For various cultural and commercial reasons, Holiday's later years with Commodore, American Decca, and Verve have garnered more attention, not only in recent decades but even before her death at age 44 in 1959. Now, though, with the Oct. 6 release of Sony/Columbia/Legacy's super-deluxe 230-song, 10-CD boxed set *Lady Day: The Complete Billie Holiday on Columbia (1933-1944)*, Holiday's early prime gets its full due; the set represents the latest, most glittering jewel in Columbia/Legacy's crown of jazz reissues, which shines with award-winning, best-selling boxed sets and catalog refurbishments for such pinnacle artists as Miles Davis, Thelonious Monk, Duke Ellington, and Louis Armstrong.

Moreover, Legacy's *Lady Day* stands as one of the most impressive, important sonic-restoration and archive-preservation projects of the latter CD era (and it looks forward to such next-generation formats as Super Audio CD). This has been made possible through the ongoing evolution of both the technologies and philosophies regarding the reissue of vintage music.

## LADY'S LEGACY

*Lady Day* consists of seven discs comprising all the master takes for Holiday's 78 rpm sides issued by Columbia, Brunswick, Vocalion, OKeh, and Harmony, plus three discs of rare broadcast performances and alternate takes. Priced at \$169.98 list, the lavish, Grammy-worthy package includes an 11½-inch-by-10-inch, 116-page book featuring artful photos and essays by noted jazz critic Gary Giddins and author Farah Griffin, as well as acute song annotations by producer Michael Brooks. (The set's other lead producer was veteran jazz reissue ace Michael Cuscuna, with co-production by Legacy VP of A&R Steve Berkowitz and VP of jazz marketing Seth Rothstein.)

*Lady Day* showcases Holiday in the company of some of the Swing Era's greatest musicians—not only Lester

Young but pianist/arranger Teddy Wilson and such names as Ben Webster, Roy Eldridge, and Benny Carter—not to mention the bands of Duke Ellington, Benny Goodman, and Artie Shaw. In the early sessions, Holiday's voice was just another instrument in the band; on the Wilson dates, for instance, she only takes a chorus in the middle of a song, with the musicians framing her with state-of-the-art playing.

Cuscuna—whose favorite era for Holiday had been the Commodore and Decca years—says working on the Columbia set re-emphasized to him “how amazing the musicians were who worked with her at the time. One of the advantages of music before the advent of the long-playing record was that these players trained in how to make a statement of beauty and meaning in just 16 bars.”

The best of *Lady Day* (see *Vital Reissues*, page 22) constitutes songs indelibly associated with Holiday: “I Cried for You,” “My Man,” “The Man I Love,” “Gloomy Sunday,” “Some Other Spring,” “I Cover the Waterfront,” “They Can't Take That Away From Me,” “Easy Living,” and her own compositions: “Billie's Blues,” “Long Gone Blues,” and “God Bless the



BERKOWITZ

Child.” She also puts a special sway on such standards as “Summertime,” “Night and Day,” “Solitude,” and “All of Me,” as well as big-band classics like “Swing, Brother, Swing.”

Not every song in the collection is a gem, though, and that remains a criticism of Holiday's Columbia tenure. The '30s were the age of the “song plugger” (a salesman payed a weekly rate to place a publishers' current songs), with publishers wielding real clout with record companies. But, as Brooks points out, Holiday's subtly virtuosic manner of interpretation—marked by an elastic, instrumental sense of phrasing influenced by Louis Armstrong and the horn players who were her peers—enabled her to triumph over subpar material.

“In the beginning, especially, some of the songs are awfully trite, just Tin Pan Alley throwaways,” Brooks explains. “But she made the song infinitely better than it was; take her in ‘What a Little Moonlight Can Do.’ You forget the banal lyric and just feel the free, joyful spirit of Billie, who sounds like the epitome of a young woman in the full flush of a first love affair.”

Like nearly all singers—jazz and pop—who followed Holiday, veteran jazz vocalist Abbey Lincoln was profoundly influenced by the art of Lady Day. “I first heard her at 1,” Lincoln says. “My sister brought home a

record for the Victrola on my parents' farm in Michigan—and I just *felt* her sound right away. What I learned from her later was to strive for originality, to be my own person—which is what her spirit teaches us.”

## BRINGING GROOVES BACK TO LIFE

The process of digitally transferring the archaic source material, very carefully restoring the sound, and then remastering it at 24-bit/96-kHz was



ROTHSTEIN



HOLIDAY



LINCOLN

“unbelievably painstaking” for *Lady Day*, Cuscuna says. Recorded in the pre-tape era, Holiday's sessions were produced for the 78 rpm record jukebox trade—records with notoriously short shelf lives, both in the day and beyond. Even the musicians weren't thinking much beyond the sessions, Berkowitz says: “They were living life and making music—they didn't think they were making history.”

Brooks, Cuscuna, and company searched out the best surviving sources—whether the metal-stamping

parts, fragile acetate masters, and test pressings in the Sony Music Archives or vintage 78s held by collectors the world over (from Brooks' personal holdings and those of Harry Coster in the Netherlands to the collections at the Library of Congress and the Rutgers' Institute for Jazz Studies). The producers and engineers—including Mark Wilder and Seth Foster at Sony Music Studios, who remastered the tracks—created an ideal master by editing together multiple sources.

Holiday's Columbia material has seen light on CD before: Brooks oversaw the three-disc boxed-set anthology *The Legacy* and the nine-disc chronological series *The Quintessential Billie Holiday* in the late '80s. (The boxed set is no longer available, and the *Quintessential* line will go off the market next year.) Coming at the dawn of the CD, these products were produced with a mandate for the cleanest, quietest possible sound—not necessarily the most musical or lifelike.

Computerized noise-reduction and digital remastering technologies and the use of them has grown far more subtle and sophisticated in recent years—and, Cuscuna says, “so have the ears of producers, record executives,



CUSCUNA

and consumers.” In particular, Legacy has learned much from such sonically daunting projects as the Louis Armstrong *Complete Hot Fives and Hot Sevens* boxed set and the Bob Dylan *Royal Albert Hall 1966* set. Berkowitz says, “With the new Billie transfers, there's more music audible than ever before—the breath on her voice, the swing of a guitar, the slap of the bass.”

Looking beyond CD, Sony is storing the flat masters of the newly refurbished Holiday material in analog and digital for transfer to new sound carriers. The newly spatial qualities evident in the restored material have already persuaded Berkowitz to work on a Super Audio CD Holiday best-of title carrying both stereo and 5.1 surround sound, for release next year.

## MARKETING A CLASSIC

Legacy's Rothstein says the company has learned that “the marketing starts with the creation of a great product,” and that goes beyond *Lady Day* to associated releases. For simultaneous issue with the boxed set is a quality-minded 36-track, two-CD *Lady Day: The Best of Billie Holiday* that draws on the restored masters.

Existing Holiday compilations, such as the entry in Legacy's “Love Songs” series, will eventually be reprinted using the new masters. There will also be a new Holiday compilation series,



such as *Billie's Blues*, *Billie Sings Standards*, and *Best of Billie Holiday and Lester Young*. Next fall will see the individual release of the set's first seven volumes (which comprise the 153 commercial takes) at midprice.

With Holiday featured in Ken Burns' PBS documentary *Jazz* and its related music product (including a hit-branded Holiday compilation marketed by Verve that draws on all her label affiliations), the way has been partially paved for *Lady Day*. According to Rothstein, the label's investment in retail co-op for the set is even above that for most of its Miles Davis sets, and it has a striking point-of-purchase campaign, including large posters.

Legacy's track record with retailers couldn't be better, according to Borders Books & Music jazz buyer Jessica Sendra: “I always hold up Legacy as an example to other labels—everything they do is classy, from the A&R and packaging to pricing and promotion. As a fan and a retailer, I've been really anticipating their Billie box with phenomenal expectations.”

To help drive customers into stores, Rothstein says, Legacy may team with *BET on Jazz* for contests and giveaways surrounding Holiday programming for the fall. The label is also servicing the full boxed set to 50 choice radio stations nationwide for airplay, along with a few more sets for giveaway promotions. To 300 NPR and other jazz outlets, the label plans to service copies of the two-disc best-of.

At the new KJAZ Los Angeles—the only commercial jazz outlet left in the U.S. (which is upgrading its signal to AM stereo)—the programming consists of 30%-35% vocals, according to program director/drive-time host Lawrence Tanter. Legacy's costly, time-consuming investment in the very best sonic quality pays off for programmers “when we're trying to segue from a Diana Krall to a vintage Billie Holiday,” he says. “So, it's exciting that they've done so much to upgrade the sound, because I can't wait to play that stuff for our audience. I'm really glad that there are executives out there in big companies like Sony who still support keeping this great music alive.”







## Riley, BBMAK Sign On For Music Video Conference

Anticipation for this year's Billboard Music Video Conference & Awards is building. An array of top-name artists have signed on to participate, along with respected directors and other influential figures from the industry. The event will take place Oct. 31-Nov. 2 at the Beverly Hilton in Beverly Hills, Calif.

British pop trio BBMAK will be on hand to host the annual Billboard Music Video Awards ceremony, which closes the conference. The group—Christian Burns, Ste McNally, and Mark Barry—had a No. 1 adult contemporary hit last year with "Back Here." Their debut album, *Sooner or Later* (Hollywood Records), is approaching platinum status.



Another conference headliner is the superstar producer/songwriter/label executive Teddy Riley, who will deliver this year's keynote address. Other key individuals scheduled to appear at the event are the music video directors Joseph Kahn and Nigel Dick, choreographer Tina Landon, country stars Lila McCann and Tammy Cochran, and Jazz of multi-platinum group Dru Hill.

This year's event has also been expanded to include two new video showcases: the Billboard Music Video/Short Film Showcase and the Local Show Spotlight Panel. The Short Film Showcase will provide a unique opportunity for aspiring and established video-makers to present their work to the music video industry. Similarly, the Local Show Panel will provide exposure for the work of individual programmers. For details on submitting works for inclusion in these showcases, call 646-654-4730 or e-mail [chay@billboard.com](mailto:chay@billboard.com). The deadline for submissions is Oct. 19.

For registration information, contact Phyllis Demo at 646-654-4643. For sponsorship opportunities, contact Cebele Rodriguez at 646-654-4648. For conference panels and celebrity appearances, contact Carla Hay at 646-654-4730. For general information, contact Michele Jacangelo at 646-654-4660, e-mail [bbevents@billboard.com](mailto:bbevents@billboard.com), or visit [billboard.com/events/mvc](http://billboard.com/events/mvc).

### u p c o m i n g e v e n t s

#### Billboard Music Video Conference & Awards

Beverly Hilton • Los Angeles • Oct. 31 - Nov. 2, 2001

#### Billboard/Prudential Music & Money Symposium

St. Regis • New York City • Nov. 13, 2001

#### Billboard/Airplay Monitor Radio Seminar & Awards

Eden Roc Resort • Miami Beach • March 14-16, 2002

#### Billboard Latin Music Conference & Awards

Miami • May 2002

for more info: Michele Jacangelo 646.654.4660  
[bbevents@billboard.com](mailto:bbevents@billboard.com)

## THIS WEEK@



COMING MONDAY: Female R&B trio **Exhale's** self-titled debut comes via boxer Evander Holyfield's Real Deal Records label. First single "Chillin' in Your Benz" is No. 8 on *Billboard's* Hot R&B/Hip-Hop Singles Sales chart this week. "We like the old school stuff, where lyrics were deep and had a lot of meaning," says group member **Tasha Belton**. The *Billboard* review will appear exclusively on [billboard.com](http://billboard.com).



Also reviewed online this week is **Feminist Sweepstakes**, a new album on the Mr. Lady label from politically minded indie rock act **Le Tigre**; and **Once We Were Trees** from roots-rock outfit **Beachwood Sparks** on Sub Pop. In addition, look for live reviews of **Joe Strummer** and **Sonic Youth**.

News contact: Jonathan Cohen • [jacohen@billboard.com](mailto:jacohen@billboard.com)



## personnel DIRECTIONS



Loreta Genco has joined *Billboard's* sales department as advertising assistant. Based in the company's Los Angeles office, Genco will provide administrative support to the West Coast sales teams for *Billboard* and *Airplay Monitor*.

Prior to joining *Billboard*, Genco assisted in the launch of a new talent management company, Cho Business, which is now Dayton, Milrad, Cho. There she served as an administrative assistant and office manager. Genco attended Fullerton College in Fullerton, Calif., where she studied business administration and computer science. As a student, Genco also worked part-time for several music promotion and production companies.

Genco reports to Ian Remmer, West Coast sales director for *Billboard*.

visit [www.billboard.com](http://www.billboard.com)



## A Song in Her Heart



Elektra artist Nanci Griffith, right, recently ventured to Vietnam and Cambodia with the Vietnam Veterans of America Foundation (VVAF) in support of the organization's Campaign for a Landmine Free World, which provides funding for victims' hospital treatment and for mine-clearing work. Griffith has been involved with the VVAF's humanitarian work for two years, and on her latest trip to Southeast Asia, the singer/songwriter visited a Saigon hospital, where she met a number of landmine victims, including a young girl named Thao, pictured here with her.

# The Billboard BackBeat

EDITED BY CHUCK TAYLOR

## Time Out: Gerry Kearby



**G**erry Kearby admits that his reason for learning to play the drums is perhaps a little less than poetic. "It all started when I was about 12," he begins. "This little girl I knew kept pulling up her blouse and said that she was in the drum and bugle corps—so I knew that's what I should do, too." He laughs freely, adding, "My mother said that I was fidgety enough to be a drummer, so that's what I did."

What started as a hormonally inspired hobby soon blossomed into a serious pastime. Kearby, now a 30-year veteran of the music industry and co-founder/CEO/president of digital audio Internet platform Liquid Audio, went on to become a national champion in the drum corps, played percussion in any number of West Coast rock bands in the mid-'60s—in addition to a stint as a live sound engineer for the Grateful Dead—and, during the Vietnam War, joined the Marines, where he says he "spent the majority of the war in Washington, D.C., playing drums for President Johnson, then Nixon."

Afterward, Kearby taught drums on the high school and college levels, then stepped over to the pro-audio and electronics side of the music business when he "realized that a band only has one drummer."

Today, Kearby remains obsessed with the beauty of the beat via his collection of three full drum sets and more than 100 drums, congas, Indian tagos, clackers, and electronic beat boxes—he even has congas as end tables at home, to the chagrin of his wife. Some of the instruments came from a recent trek to Gambia, a country on the West coast of Africa famous for its musicians. "I stayed in a village with African master drummers," he says. "It took me a week to be able to keep up. Eventually, I was competent enough to compete, but I still never looked as cool as they did."

Asked how his pervasive hobby helps him in the business world, Kearby deadpans that he keeps 10 conga drums in his office "to see if I can drum up any business"—a comment that is, of course, followed by a rim shot.

CHUCK TAYLOR



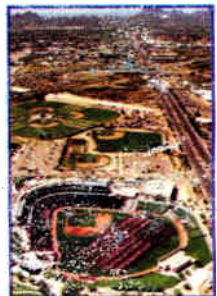
## Off and Running



Actress, comedian, and soon-to-be *Rosie* guest host Caroline Rhea sprints from the Paramount Pictures lot in the *Forrest Gump* Five-Kilometer Run/Walk, held Aug. 26 in Hollywood. The charity race benefitted the Elizabeth Glaser Pediatric AIDS Foundation and commemorated the film's DVD debut Aug. 28. The two-disc collector's edition includes never-before-seen visual effects, commentary by director Robert Zemeckis, and other bonus materials.

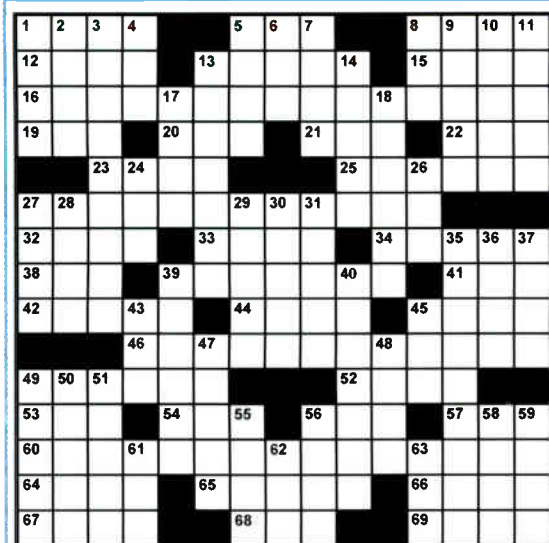


## True Colors



KRQQ Tucson, Ariz., organized listeners into the shape of a 300-foot-by-160-foot American flag at Tucson Electric Park Sept. 15.

More than 15,000 people attended, with 6,000 participants joining to create the stars and stripes. The event was covered by all national news networks and will be featured in *Sports Illustrated*.



## 'LIGHTS! CAMERA! MUSIC!' by Matt Gaffney

- Across**
- 1 \_\_\_ Bianco (Basia's old band)
  - 5 "Minnie the Moocher" man Calloway
  - 8 Rank of Billy Joel's Jack; abbr.
  - 12 A stadium at Flushing Meadows is named for him
  - 13 Big name in impressionism
  - 15 Felipe or Jesus of baseball
  - 16 Woody Allen movie starring Sean Penn as a jazz guitarist
  - 19 Mo. of Will Smith's birth
  - 20 Put into practice
  - 21 Metallica's "\_\_\_ Evil?"
  - 22 "\_\_\_ Haw"
  - 23 "A love like \_\_\_ is love that's hard to find" (Chicago line)
  - 25 Duke Ellington's real first name
  - 27 2000 comedy in which John Cusack owns a record store
  - 32 Plenty, cutesy-style
  - 33 Like Marilyn Manson, many say
  - 34 Time does it to all wounds
  - 38 \_\_\_ of Base
  - 39 "Beatles VI" song
  - 41 They wanted Roland dead in Warren Zevon's "Roland the Headless Thompson Gunner"
  - 42 "A \_\_\_ of Honey"
  - 44 Blues guitarist Chris
  - 45 "Colors" rapper
  - 46 Cameron Crowe's story of hanging out with rock stars
- Down**
- 1 Bach's "\_\_\_ in B Minor"
  - 2 "\_\_\_ forgive those who trespass against us"
  - 3 Shane MacGowan and crew
  - 4 Driving range peg
  - 5 See 56-across
  - 6 "Me \_\_\_ Bobby McGee"
  - 7 Fleck of the banjo
  - 8 Certainly not a gentleman
  - 9 "\_\_\_ Oe"
  - 10 Public Enemy fought it
  - 11 Prepped a guitar
  - 13 British dance trio
  - \_\_\_ Attack
  - 14 Oscar-winning Marisa
  - 17 Gangsta's territory
  - 18 Side-to-side measurements
  - 24 "Weird Al" Yankovic movie
  - 26 \_\_\_ River Accords of 1998
  - 27 Asia's "\_\_\_ of the Moment"
  - 28 Temple of the Sun worshipper
  - 29 Music craze of a few decades back
  - 30 Mt. St. \_\_\_ (Alaska peak)
  - 31 "\_\_\_ Be"
  - 35 Instrument heard in Wisconsin
  - 36 In \_\_\_ of (replacing)
  - 37 Important scores to Harvard
  - 39 Try to communicate with, at a concert
  - 40 One of the stages of life
  - 43 \_\_\_-bo (fitness craze)
  - 45 "\_\_\_ Mine" (Beatles song written by George Harrison)
  - 47 "West Side Story" ballad
  - 48 Run \_\_\_ (go nuts)
  - 49 Piano piece?
  - 50 "You \_\_\_ Beautiful"
  - 51 Hair \_\_\_
  - 55 Desmond Dekker's "Where Did \_\_\_?"
  - 56 Gunnar and Matthew, to Ricky Nelson
  - 58 Jerry Lee Lewis' "\_\_\_ Be Me"
  - 59 "Heavens!"
  - 61 Genetic letters
  - 62 "Skid \_\_\_" ("Little Shop of Horrors" number)
  - 63 "All-American Girl" Margaret

The solution to this week's puzzle can be found on page 56.

## RIM SHOTS

by Mark Parisi





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