

# Billboard

NEWSPAPER

\$6.95 (U.S.), \$8.95 (CAN.), £5.50 (U.K.), €8.95 (EUROPE), ¥2,500 (JAPAN)

#BXNCCVR \*\*\*\*\* 3-DIGIT 908  
 #90807GEE374EM002# BLBD 856 A06 B0115  
 001 MAR 04 2  
 MONTY GREENLY  
 3740 ELM AVE # A  
 LONG BEACH CA 90807-3402

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

OCTOBER 12, 2002

## In Down Year, Indie Distributors See Upside

BY CHRIS MORRIS

LOS ANGELES—In the teeth of what most view as one of the worst years in recent music-industry history—what Ryko Distribution president Jim Cuomo refers to as “life during wartime”—some key players in the independent sector have been experiencing a pleasant surprise: Sales are up.

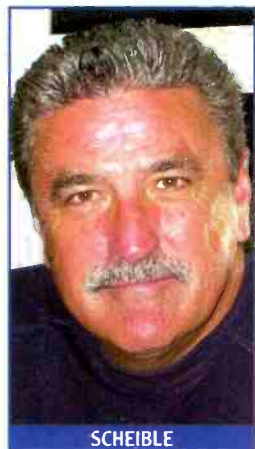
Independent distributors polled by *Billboard* unanimously report that their year-to-date sales are above those for the same period in 2001, and some say that they have seen double-digit increases.

Though most report that sales have not yet

matched 2000's levels—which were significantly higher—none of the indies has witnessed the troubling plunge reflected in industry-wide figures, which show album sales free falling by 10.7% so far this year. (At mid-year, the indie sector had 16.5% of the total album market, down from 17.3% for first-half 2001.)

Distributors attribute the relative health of the indies to a variety of factors, including some strong new label deals; ongoing consolidation on the indie distribution side, which has spread a number of high-quality imprints to surviving

(Continued on page 66)



SCHEIBLE



ALLEN



NELSON



BURNETT



VOLLACK

## Labels, Studios Rethink Soundtrack Strategy

BY TAMARA CONNIFF and CARLA HAY

With the boom in soundtrack sales of the late 1990s, the cost of acquiring music for such collections also skyrocketed. But as sales have slowed, film studios and record labels have begun to question the cost of producing soundtracks. Further, many feel that the key to a soundtrack's success is not the presence of hit songs—which can be expensive to license—but the relevance of the music to the movie.

For a low-budget independent film, as little as \$100,000 may be spent on the score or soundtrack, while industry insiders say millions may be invested in a companion

album to a major film-studio blockbuster. In at least one case, an individual song by a major act cost \$1 million to license.

Although all deals are different, record labels generally license the right to release a soundtrack from the film studio, with the studio receiving royalty points on the album. The studio must acquire synchronization rights to include songs in the movie. Soundtrack album rights are acquired later, either by the studio or the label, separately or in concert.

There is no way to define if or how those costs will result in a hit soundtrack, especially given today's

(Continued on page 63)

THE REPORTER *Billboard*  
**FILM & TV**  
 MUSIC CONFERENCE  
 OCT. 10-11, LOS ANGELES

**FILM & TV MUSIC**  
 SPOTLIGHT FOLLOWS PAGE 34

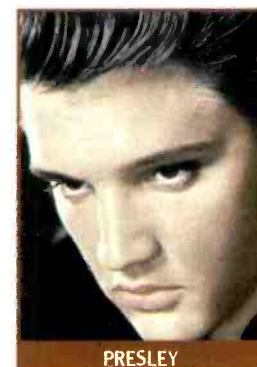
## King's Crown Shines: First No. 1 Debut

BY BRIAN GARRITY

NEW YORK—Aided by an aggressive pricing push and an extensive prerelease marketing campaign (*Billboard*, Aug. 24), RCA's much-anticipated new Elvis Presley retrospective, *Elvis 30 #1 Hits (E1)*, went No. 1 in 17 territories around the world in its first week, taking the top spot in countries including the U.S., the U.K., Canada, France, Australia, and Brazil.

This marks Presley's first debut at No. 1 in the U.S. and his first U.S. No. 1 album since 1973.

BMG Europe senior European marketing man-



PRESLEY

ager Marcus Ehresmann reports 4.7 million units shipped worldwide. Of that, 1.2 million units shipped in Europe: 300,000 units shipped in the U.K. (where 115,000 sold over the counter), and

(Continued on page 3)

## Execs Applaud Choice Of Portnow At NARAS

BY MELINDA NEWMAN

LOS ANGELES—In naming Neil Portnow president, the National Academy of Recording Arts and Sciences (NARAS) has picked a well-respected industry executive who knows NARAS intimately

(Continued on page 50)



PORTNOW

Lawsuit On CD Prices Settled: Page 3 • Love's Legal Battles Resolved: Page 8 • Mainstream Warms To Reggae: Page 64



FOLLOWS PAGE 46

## A NEW WAY TO BUY BILLBOARD!!

COMBINED PRINT & ONLINE SUBSCRIPTION PLANS

Get access to the complete current issue online with NO PAY PER VIEW CHARGES for the price of your *Billboard* print subscription.

And that's just the start of the premium services we offer!

Optimized to deliver all the music news, reviews and charts you need.

For more information, go to [www.billboard.com/subscriptions](http://www.billboard.com/subscriptions)



\$6.95US \$8.95CAN



4 1 >

0 71486 02552 8

ADVERTISEMENT

# ASCAP y El Poder de La Creatividad...

*...te hacen crecer*

FELIPE DE JESUS MARTÍNEZ  
"DISCULPE USTED"  
(LOS HUMILDES)

TONY CORIANT  
"ME LLAMO RAQUEL"  
(BANDA MACHOS)

CYNTHIA SALAZAR  
"HAY OTRA EN TU LUGAR"  
(PABLO MONTERO)

GUSTAVO SANTANDER  
"AZUL"  
(CRISTIAN CASTRO)

JAVIER ZAZUETA  
"JURO POR DIOS"  
(BANDA TIERRA BLANCA)

JODI MARR  
"DE VERDAD"  
(ALEJANDRA GÚZMAN)

JULIO REYES  
"TÚ Y YO"  
(THALIA)

YOEL HENRÍQUEZ  
"CUANDO SEAS MÍA"  
(SON BY FOUR)

CLAUDIA BRANT  
"TANTO QUE TE DI"  
(EDNITA NAZARIO)

Para más información, llamar a:  
ASCAP  
420 Lincoln Road, Suite 385  
Miami Beach, FL 33139  
(305) 673-3446  
(305) 673-2446 Fax

Las  
VENTAJAS  
de ASCAP



[www.ascaplatino.com](http://www.ascaplatino.com)  
[www.ascap.com](http://www.ascap.com)

MARLEN BERGMAN | PRESIDENT  
& CHAIRMAN OF THE BOARD

**ASCAP TAMBIEN FELICITA A TODOS LOS  
GANADORES DEL GRAMMY LATINO!!!**

Editor in Chief (1991-2002): TIMOTHY WHITE

EDITORIAL

**Managing Editor:** MICHAEL ELLIS  
**Bureau Chiefs:** Leila Cobo (Latin, Miami), Bill Holland (Washington, D.C.), Melinda Newman (L.A.), Phyllis Stark (Nashville)  
**Senior Editors:** Ed Christman (Retail), Larry Flick (Talent), Marc Schiffman (News), Chuck Taylor (Features), Ray Waddell (Touring, Nashville)  
**Senior Writer:** Chris Morris (L.A.)  
**Special Correspondent/Music Publishing Editor:** Jim Bessman  
**Art Director:** Jeff Nisbet  
**Associate Editors:** Jill Kipnis (HomeVideo, L.A.), Brian Garrity (Merchants & Marketing/Music & Money), Carla Hay (Heatseekers/Music & Showbiz), Gail Mitchell (R&B/Rap, L.A.), Wes Orshoski, Michael Paoletta (Dance), Deborah Evans Price (Country/Christian, Nashville), Emma Warby (Copy), Christa Titus  
**Staff Writers:** Susanne Ault (L.A.), Matthew Benz, Rashaun Hall  
**Assistant Editors:** Christopher Walsh (Pro Audio), Chris Woods  
**Art Assistant:** Raymond Carlson  
**Contributors:** Bradley Bamberger, Rhonda Baraka, Fred Bronson, Ramiro Burr, Lisa Collins, Steven Graybow, Larry LeBlanc, Moira McCormick, David Nathan, Matthew Robinson, Steve Smith, Steve Traiman  
**Editorial Assistants:** Allison Farber, Margo Whitmire (L.A.)

INTERNATIONAL (London)

**International Editor:** Tom Ferguson  
**News Editor:** Gordon Masson  
**Bureau Chiefs:** Christie Eliezer (Australasia, Melbourne), Steve McClure (Asia, Tokyo), Wolfgang Spahr (Germany, Hamburg)  
**Contributing Editors:** Sam Andrews, Nigel Hunter, Kwaku, Paul Sexton, Nigel Williamson

SPECIAL SECTIONS (Los Angeles)

**Director of Special Sections:** GENE SCULATTI  
**International Editor:** Thom Duffy (N.Y.)  
**Associate Editor:** Dalet Brady  
**Assistant Editor:** Katy Kroll  
**Coordinator:** Marin Jorgensen

CHARTS & RESEARCH

**Director of Charts:** GEOFF MAYFIELD (L.A.)  
**Chart Managers:** Bob Allen (Boxscore, Nashville), Keith Caulfield (Pop Catalog, Soundtracks, Production Credits, L.A.), Anthony Colombo (Mainstream Rock, Spotlight Recaps), Ricardo Companion (Dance, Latin), Steven Graybow (Jazz, Blues, Modern Rock), Wade Jessen (Bluegrass, Country, Contemporary Christian, Gospel, Nashville), Geoff Mayfield (The Billboard 200, Heatseekers, L.A.), Patrick McGowan (Adult Contemporary, Adult Top 40), Gordon Murray (Electronic), Minal Patel (R&B/Hip Hop), Silvio Pietroluongo (The Billboard Hot 100, Top 40 Tracks), Marc Zubatkin (Video, Classical, Kid Audio, World Music, New Age, Reggae)  
**Chart Production Manager:** Michael Cusson  
**Associate Chart Production Manager:** Alex Vitoulis  
**Administrative Assistant:** Mary DeCrose (Nashville)  
**Archive Research:** 646-654-4633

SALES

**Associate Publisher/Worldwide:** IRWIN KORNFELD  
**Group Advertising Director (East & Telemarketing):** Pat Jennings  
**Advertising Directors:** Andy Anderson (Urban), Ian Remmer (West)  
**New York:** Joe Maimone  
**Los Angeles:** Aki Kaneko, Michelle Wright  
**Nashville:** Phil Hart, Cynthia Mellow, Lee Ann Photogio  
**Advertising Coordinator:** Eric Vitoulis  
**Advertising Assistants:** Julie Crider (Nashville), Loreta Genco (L.A.), Rosa Jaquez, Kelly Gateson (U.K.)  
**Classified/Directories:** Jeff Serrette  
**Associate Publisher/International:** GENE SMITH  
**Advertising Director (Europe):** Christine Chinetti  
**Northern Europe/U.K.:** Frederic Fenucci, +44-207-420-6075  
**Asia-Pacific/Australia:** Linda Matich, 612-9440-7777, Fax: 612-9440-7788  
**Japan:** Aki Kaneko, 323-525-2299  
**Latin America/Miami:** Marcia Olivai, 305-864-7578, Fax: 305-864-3227  
**Mexico/West Coast Latin:** Daisy Ducret, 323-782-6250  
**Caribbean:** Betty Ward, 954-929-5120

MARKETING & LICENSING

**Associate Publisher:** HOWARD APPELBAUM  
**Promotion Director:** Peggy Altenpohl  
**Director of Rights & Clearances:** Susan Kaplan  
**Associate Art Director:** Melissa Subatch  
**Promotion Coordinator:** Mary Ann Kim  
**Director of Conferences & Special Events:** Michele Jacangelo  
**Special Events Coordinator:** Phyllis Demo  
**Sponsorship Coordinator:** Cebele Rodriguez  
**Circulation Director:** JEANNE JAMIN  
**Group Sales Manager:** Katia Duchene  
**Circulation Manager:** Anastasia Wahl  
**Assistant Circulation Manager:** Lakesha Artis  
**Circulation Assistant:** Jamie DeFour  
**International Circulation Marketing Director:** Ben Eva (London)  
**Subscriptions Marketing Manager:** Karen Griffith  
**International Circulation Marketing:** Paul Bridgen (London)

PRODUCTION

**Director of Production & Manufacturing:** MARIE R. GOMBERT  
**Advertising Production Director:** Lydia Mikulko  
**Assistant Advertising Production Manager:** Chris Dexter  
**Advertising Production Coordinator:** Jason Acosta  
**Editorial Production Director:** Terrence C. Sanders  
**Editorial Production Supervisor/QPS Administrator:** Anthony T. Stallings  
**Specials Production Editor:** Marc Giquinto  
**Systems/Technology Supervisor:** Barry Bishin  
**Senior Composition Technician:** Susan Chicola  
**Composition Technicians:** Rodger Leonard, Maria Manilic, Leilla Sivey  
**Directories Production Manager:** Len Durham (Nashville)  
**Classified Production Assistant:** Gene Williams

NEW MEDIA

**Editorial Director:** KEN SCHLAGER  
**Billboard Bulletin:** Carolyn Horwitz (Managing Editor), Erik Gruenwedel (News Editor, L.A.), Lars Brandle (International Editor, London), Troy Carpenter (Assistant Editor), Todd Martens (Assistant Editor, L.A.)  
**Billboard.com:** Barry Jeckell (Senior Editor), Jonathan Cohen (News/Reviews Editor), Sam D. Bell (Director, Business Development), Enid Maran (Product Manager), Evan Kramer (Advertising Account Executive)

ADMINISTRATION

**Business Manager:** JOELLEN SOMMER  
**Distribution Director:** Edward Skiba  
**Business Development Manager:** Barbara Grieninger  
**Billing:** Mirna Gomez  
**Credit:** Shawn Norton  
**Assistant to the Publisher:** Sylvia Sirin

PRESIDENT & PUBLISHER: HOWARD LANDER

BILLBOARD OFFICES

<b>New York</b> 770 Broadway New York, NY 10003 646-654-4400 Edit fax: 646-654-4681 Advertising fax: 646-654-4799	<b>Washington, D.C.</b> 910 17th Street N.W. Suite 215 Washington, DC 20006 202-833-8692 Fax: 202-833-8672	<b>London</b> Endeavour House 189 Shaftesbury Avenue London WC2H 8TJ +44 (0) 20 7 420-6003 Fax: +44 (0) 20 7 420-6014
<b>Los Angeles</b> 5055 Wilshire Blvd. Los Angeles, CA 90036 323-525-2300 Fax: 323-525-2394/2395	<b>Nashville</b> 49 Music Square W. Nashville, TN 37203 615-321-4290 Fax: 615-320-0454	

To subscribe call USA: 800-745-8922, Europe: +44 (0) 1795414297  
 International: 815-734-1216

BILLBOARD.COM: <http://www.billboard.com>  
 1-800-449-1402, [info@billboard.com](mailto:info@billboard.com)

PRESIDENT: Howard Lander

**Vice Presidents:** Howard Appelbaum, Marie Gombert, Irwin Kornfeld, Karen Oertley, Ken Schlager, Joellen Sommer  
**Director of Research:** Michael Ellis

# Settlement Reached In MAP Suit

BY BILL HOLLAND

WASHINGTON, D.C.—Attorneys general in 41 states and three U.S. commonwealths announced Sept. 30 a \$143 million settlement of price-fixing charges against the five major U.S. distributors, as well as retailers Trans World Entertainment, Tower Records, and Musicland Stores.

In an antitrust lawsuit filed in August 2000 in federal court, the states, led by New York and Florida, charged that the companies from 1995 to 2000, in violation of state and federal law, conspired to inflate the price of CDs, costing consumers millions of dollars. The suit claimed that the majors and retailers illegally used minimum advertised pricing (MAP) policies to raise CD prices; this resulted in a reduction of discounting and competition among music retailers.

In the settlement agreement, the distributors and retailers do not admit to any wrongdoing. Universal Music & Video Distribution (UMVD), BMG Distribution, WEA, and EMI Distribution (EMD) issued statements saying they believe MAP policies were legal but that protracted litigation would be prohibitively expensive.

Universal Music Group (UMG) termed the agreement "a prudent business decision," adding that "continued litigation would only consume millions of dollars of company resources at a time when UMG's executive energy and business focus are better spent providing consumers with compelling music."

Tower and Trans World also contend their innocence but say they too wished to avoid costly litigation. Tower VP of media and public relations Louise Solomon says, "We settled in order to avoid the cost of litigation, which would have been far greater."

Sony Music Distribution and Musicland did not have any comment.

Under the settlement, \$67.38 million in cash will be distributed to the settling states. This will be used to compensate consumers who overpaid for CDs during the 1995-2000 period, as well as to pay settlement administration costs and attorneys' fees. In addition, 5.5 million CDs, valued at \$75.7 million, will be distributed to public entities and nonprofit organizations in each state to benefit consumers and promote music programs. According to the agreement, the companies

will pay artist royalties on the CDs.

Insiders say UMVD's cash payout will be approximately \$18.8 million, followed by \$13.65 million for WEA, \$12.7 million for BMG, \$12.5 million for Sony, and \$6.5 million for EMD. The retailer defendants together are to pay slightly more than \$3 million.

The CD settlement is subject to approval by the U.S. District Court in Portland, Maine. A hearing date there is set for Oct. 15. Upon approval, public notices will be provided to consumers detailing the settlement and the procedure for filing a claim for part of the settlement fund. No details of how this payback scheme would be facilitated have been announced.

The Federal Trade Commission (FTC) brought a separate action against the distributor defendants that was resolved in May 2000 with decrees requiring the parties to cease using MAP policies. The FTC did not obtain monetary relief and did not address price-fixing among retailers.

*Additional reporting by Ed Christman in New York.*

## King's Crown Shines: First No. 1 Debut

Continued from page 1

more than 200,000 units shipped in Germany, France, and Spain. In Australia, the album shipped 150,000 units. The set has also gone to No. 1 in Sweden, Denmark, Austria, Norway, and Switzerland. In Japan, *E1* bowed at No. 12.

BMG officials credit the success of first-week sales to everything from interest surrounding the 25th anniversary of Presley's death to the inclusion of a half-dozen of his songs in the animated film *Disney's Lilo & Stich* to the use of the JXL remix of "A Little Less Conversation" in a \$100 million Nike marketing campaign for the World Cup soccer tournament.



In the U.S., where the single-disc album was selling for around \$10 in many retail outlets, it tops The Billboard 200 chart with sales in excess of 500,000 units, according to Nielsen SoundScan data (see Over the Counter, page 51).

The release has been a priority project not just for RCA and BMG Entertainment but the entire Bertelsmann conglomerate. BMG executives are on record as describing the set as "not just another compilation album" but rather a catalyst to create interest in Presley among a new generation of consumers.

RCA Music Group chairman Bob Jamieson says, "What happened this week was the first phase—the beginning of a campaign that will continue for a long time."

Also helping launch the album to the top was a competitive promotional environment, in which many U.S. retailers were offering *E1* at or below cost. Kmart was selling it for \$9.98, while Best Buy was selling it for \$10.99. Meanwhile, Trans World offered a \$10 mail-in rebate, with a list price of \$18.99. The offer ran for 10 days at the end of September and must be redeemed by Oct. 15.

The set sold particularly well at mass-merchant retailers, which claimed close to 60% of the first-week Presley business in the U.S. Rackjobber Handelman Co.—

which services such retailers as Kmart and Wal-Mart—claimed more than 20% of overall *E1* first-week sales.

But the album also performed well at traditional music retailers. Virtually all merchants are looking at *E1* to be a big performer in the fourth quarter. Trans World VP of marketing and advertising Mark Hogan says, "We think there's a big opportunity with this title for gift-giving as we move into the holiday season." Holiday sales are also expected to be aided by an NBC TV special that is scheduled to air in the first week of December.

Meanwhile, Jamieson says RCA is already looking at projects for the next two years. During the past few months, BMG has pulled 80 albums from circulation, reducing the active Presley catalog from 130 titles to 50. Those 50 titles still in circulation will be the focus of a multi-year remastering/rerelease effort similar to *E1*.

*Additional reporting by Tom Ferguson and Adam Howorth in London and Christie Eliezer in Melbourne, Australia.*

## Artists, Execs, Lawmakers Address Effects Of Piracy

BY TAMARA CONNIFF

Artists, record-label executives, and laborers appeared Thursday (3) in front of California legislators in Sacramento to address the effects of music piracy on the state's economy.

It marked the first hearing before the Assembly Committee on Arts, Entertainment, Sports, Tourism, and Internet Media, chaired by Assemblywoman Rebecca Cohn, D-Saratoga, to address the digital delivery of music and piracy. Cohn said she plans to draft a package of bills to be introduced next year that will combat various forms of piracy, from illegal downloading to the selling of bootlegged CDs at swap meets. Additionally, there are plans for hearings on how piracy is affecting the software, video, and film industries.

Former Supreme Court Justice Sandra Day O'Connor spoke about the effects of online piracy on recording artists. "We have to teach the fans," Wilson said. "They don't want to see me on the street, homeless or begging for money."

Producer/songwriter Glen Ballard said that if downloading continued to run rampant, fewer and fewer songwriters would be able to support themselves in their craft.

Recording Industry Assn. of America president Cary Sherman spoke about the effects of illegal peer-to-peer services on such legitimate online services as MusicNet, Full Audio, and Pressplay: "We have to get a handle on this problem in order for legitimate services to prosper."

Cohn said the recording industry employs about 27,000 people in California, but associated businesses employ thousands more, including sound engineers, CD packagers, and graphic artists.



ARTIST	ALBUM	PAGE
<b>THE BILLBOARD 200</b>		
ELVIS PRESLEY	Elv1s: 30 #1 Hits	
<b>BLUEGRASS</b>		
SOUNDTRACK	O Brother, Where Art Thou?	
<b>CLASSICAL</b>		
GLENN GOULD	State Of Wonder	54
<b>CLASSICAL CROSSOVER</b>		
ANDREA BOCELLI	Cieli Di Toscana	54
<b>COUNTRY</b>		
ELVIS PRESLEY	Elv1s: 30 #1 Hits	29
<b>ELECTRONIC</b>		
DIRTY VEGAS	Dirty Vegas	27
<b>HEATSEEKERS</b>		
RHETT MILLER	The Instigator	55
<b>INDEPENDENT</b>		
STEVE EARLE	Jerusalem	55
<b>INTERNET</b>		
ELVIS PRESLEY	Elv1s: 30 #1 Hits	
<b>JAZZ</b>		
NATALIE COLE	Ask A Woman Who Knows	54
<b>JAZZ/CONTEMPORARY</b>		
NORAH JONES	Come Away With Me	54
<b>KID AUDIO</b>		
KIDZ BOP KIDS	Kidz Bop 2	54
<b>LATIN</b>		
ENRIQUE IGLESIAS	Quizas	32
<b>NEW AGE</b>		
ENYA	A Day Without Rain	54
<b>POP CATALOG</b>		
DISTURBED	The Sickness	56
<b>R&amp;B/HIP-HOP</b>		
INDIA.ARIE	Voyage To India	23
<b>SOUNDTRACKS</b>		
	Brown Sugar	56

ARTIST	TITLE	PAGE
<b>HOT 100</b>		
KELLY CLARKSON	A Moment Like This	41
<b>ADULT CONTEMPORARY</b>		
VANESSA CARLTON	A Thousand Miles	59
<b>ADULT TOP 40</b>		
AVRIL LAVIGNE	Complicated	61
<b>COUNTRY</b>		
DIAMOND RIO	Beautiful Mess	70
<b>DANCE/CLUB PLAY</b>		
WHITNEY HOUSTON	Whatchulookinat	27
<b>DANCE/MAXI-SINGLES SALES</b>		
JENNIFER LOPEZ	Alive (Thunderpuss Remix)	77
<b>HOT LATIN TRACKS</b>		
JENNIFER PENA	El Dolor De Tu Prsencia	77
<b>HOT R&amp;B/HIP-HOP</b>		
NELLY FEATURING KELLY ROWLAND	Dilemma	25
<b>RAP TRACKS</b>		
NELLY FEATURING KELLY ROWLAND	Dilemma	22
<b>ROCK/MAINSTREAM</b>		
NICKELBACK	Never Again	59
<b>ROCK/MODERN</b>		
SYSTEM OF A DOWN	Aerials	77
<b>TOP 40 TRACKS</b>		
NELLY FEATURING KELLY ROWLAND	Dilemma	59

TITLE	PAGE
<b>TOP VHS SALES</b>	
MONSTERS, INC.	41
<b>DVD SALES</b>	
MONSTERS, INC.	41
<b>RENTALS</b>	
PANIC ROOM	41

ARTIST	ALBUM
<b>BLUES</b>	
DELBERT MCCLINTON	Room To Breathe
<b>CONTEMPORARY CHRISTIAN</b>	
LIFEHOUSE	Stanley Climbfall
<b>GOSPEL</b>	
FRED HAMMOND	Speak Those Things: POL Chapter 3
<b>MUSIC VIDEO</b>	
BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	Let Freedom Ring
<b>REGGAE</b>	
BEENIE MAN	Tropical Storm
<b>WORLD MUSIC</b>	
THE CHIEFTAINS	Down The Old Plank Road/The Nashville Sessions

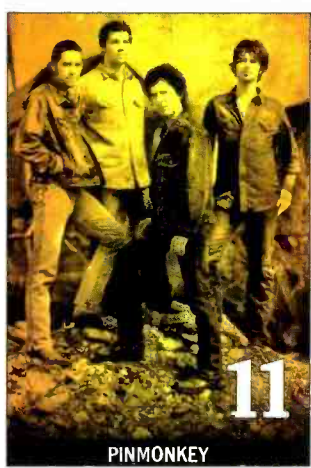
Unpublished  
No. 1 on this week's unpublished charts

**Top of the News**

**8** Does Internet piracy by teens undercut the parental advisory labeling program?  
**50** Rep. Sensenbrenner tables his Webcaster-royalty bill to await further negotiations.

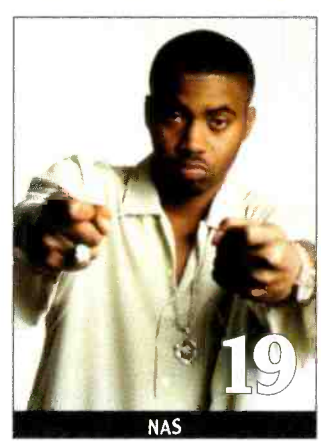
**Artists & Music**

**8** Executive Turntable: Carl Stubner is named partner/president of music management at Immortal Entertainment.  
**11** Pinmonkey makes BNA debut with an eponymous album.  
**12** Vanguard greenlights Sinéad O'Connor's long-held desire to "sexy up" traditional Irish songs.  
**12** The Beat: Keith Richards thinks of himself as a songwriting 'antenna.'



PINMONKEY

**14** Soundtracks: Travis' Fran Healy discusses the inspiration behind the band's contribution to the *Moonlight Mile* soundtrack.  
**16** The Classical Score: Klaus Heymann celebrates the 15th birthday of his label, Naxos.



NAS

**17** Touring: At the Arena Managers Conference, touring-industry experts debate trends.  
**18** Boxscore: Neil Diamond grosses almost \$1.9 million from two sold-out Toronto shows.  
**19** Reviews & Previews: Nas, LeAnn Rimes, and Bon Jovi are in the spotlight.  
**22** R&B: Mathew Knowles' Music World Entertainment has a steady roster of music in supply.  
**24** Words & Deeds: Cam mixes sunshine and soul on his fourth solo Sony France set.  
**26** Beat Box: DJ/producer Victor Calderone is at the height of his creative powers.  
**28** Country: Tim McGraw courts controversy again, this time with the hit single "Red Rag Top."  
**31** Latin Notas: Score composer Elliot Goldenthal creates an intimate mood for the movie *Frida*.  
**34** Jazz Notes: Charlie Haden paints a picture of his *American Dreams* on Verve.  
**35** Songwriters & Publishers: Going solo six years ago, former Rondor Music executive Stuart

Hornall now helms his own music publishing company.  
**36** Studio Monitor: The Society of Professional Audio Recording Services names a new president.  
**65** Shaggy's new *Lucky Day* album on MCA follows his huge international smash, *Hotshot*.

**Merchants & Marketing**

**37** Special-edition CDs give customers more for their money and may also help deter piracy.  
**38** Declarations of Independents: David Millman's new Very Tall Music thinks small.  
**39** Retail Track: The major labels exercise patience regarding Warehouse's problems.  
**40** Home Video: The anime genre is becoming increasingly popular on TV, home video, and the big screen.

**International**

**43** German retailers lobby for longer business hours.  
**44** Hits of the World: Elvis Presley's greatest-hits set tops international sales charts.



65 SHAGGY

**45** Global Music Pulse: The Kora All Africa Music Awards nominees are announced.

**Programming**

**48** Music & Showbiz: Busta Rhymes continues to build his acting résumé with his latest film, *Narc*.

**Features**

**6** Market Watch  
**42** Update/Good Works: The City of Hope's newly minted Latin Music Industry Group names Tomás Muñoz as its first Spirit of Life Award honoree.  
**49** Classifieds  
**51** Between the Bullets: A No. 1 debut on The Billboard 200 proves that Elvis Presley is still the King.  
**67** Billboard.com: What's online this week.  
**68** The Billboard BackBeat

**At a Glance**

**57** Chart Artist Index  
**62** Chart Song Index

**Chart Beat** by Fred Bronson

**LONG MAY HE REIGN:** It's not as if he needed another album to cement his position as the No. 1 artist in the history of the *Billboard* album chart, but **Elvis Presley** strengthens his lead over every other artist by debuting in pole position with *Elvis 30 #1 Hits (E1)* (RCA). It is the King's first posthumous No. 1 album and his first since *Aloha From Hawaii Via Satellite* spent one frame on top during the week of May 5, 1973.

With this new album checking in at the top, Presley easily has the longest span of No. 1 albums. He reached the summit with his very first LP, an eponymous set that debuted March 31, 1956, only one week after the album chart began appearing as a weekly feature in *Billboard*. *Elvis Presley* began its 10-week reign the week of May 5, 1956.

Presley had nine No. 1 albums in his lifetime. Even though that number has increased by one, Presley is still in second place on the list of artists with the most chart-toppers. **The Beatles** are comfortably in front, with 19. Presley is also in second place when it comes to weeks at No. 1 (65, as opposed to the Beatles' 132), but Presley has more charted albums than any other act—104, ahead of **Frank Sinatra's** 76.

Sinatra is in front when it comes to album career chart spans. Presley's is now 46½ years and two weeks, from the debut of *Elvis Presley* to *E1*. Sinatra is exactly six months ahead, with 47 years and two weeks between the debut of *In the Wee Small Hours* in May

1955 and the final chart week of *Greatest Love Songs* this past June.

Presley's No. 1 hits collection is a worldwide phenomenon, hitting the top of the charts in Canada, Spain, Australia, Ireland, Switzerland, Austria, Belgium, and the U.K. In that last country, there's also a remake of a Presley song sitting at No. 1 on the singles chart. It's a double-A-side hit for *Pop Idol* winner **Will Young** and runner-up **Gareth Gates**. The contestants duet on an update of the Beatles' "The Long and Winding Road," and Gates solos on a cover of Presley's "Suspicious Minds," which is included in the U.K. soundtrack of *Disney's Lilo & Stitch*. (It's the first time that "The Long and Winding Road" has topped the British chart. The Beatles never released that U.S. No. 1 hit as a single in the U.K. The only artist to chart with the song in Britain until now was vocalist **Ray Morgan**, who took the song to No. 32 in 1970.)

With Young and Gates occupying the top spot on the U.K. singles chart, it's a transcontinental triumph for *Pop Idol* and its U.S. cousin, *American Idol: The Search for a Superstar*. That's because *American Idol* winner **Kelly Clarkson** is still No. 1 on The Billboard Hot 100 with "A Moment Like This." That gives the RCA label the No. 1 single and the No. 1 album in the U.S. for the first time since the week of March 12, 1988, when **Rick Astley** ruled the Hot 100 with "Never Gonna Give You Up" and the *Dirty Dancing* soundtrack led The Billboard 200.

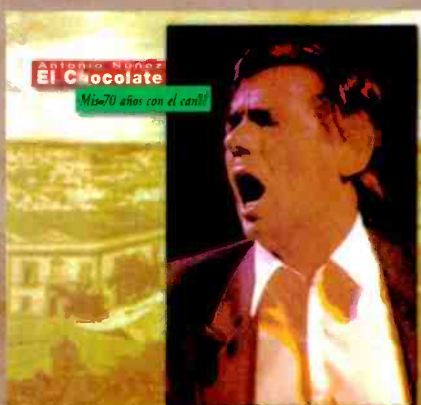
*More Fred Bronson each week at www.billboard.com.*

# 3rd. Latin GRAMMY® Awards Congratulations to our winners

SGAE Latin Way



**Alejandro Sanz**  
**MTV Unplugged**  
 Album of the Year  
 Y sólo se me ocurre amarte  
 Record of the Year  
 Song of the Year



**Antonio Núñez "El Chocolate"**  
 Mis 70 años con el canto  
 Best Flamenco Album



**Chucho Valdés**  
 Canciones inéditas  
 Best Pop Instrumental Album



**La Ley**  
 MTV Unplugged  
 Best Rock Album by a Duo  
 or Group with Vocal



**Miguel Bosé**  
 Sereno  
 Best Male Pop Vocal Album



**Rosario**  
 Muchas flores  
 Best Female Pop Vocal Album



**Susana Baca**  
 Lamento negro  
 Best Folk Album

# THE KING OF ROCK 'N ROLL™ REIGNS SUPREME!

# #1

## #1 CHART DEBUT:

U.S.  
U.K.  
Canada  
Australia  
France  
Spain  
Ireland  
Denmark  
Sweden  
Switzerland  
Austria  
New Zealand  
Chile  
Belgium

## #1 RETAIL CHARTS:

Brazil                      South Africa  
Argentina                United Arab Emirates

## PART OF A WORLDWIDE MULTI-MILLION DOLLAR MARKETING CAMPAIGN INCLUDING MAJOR:

- Television
- DRTV
- Print
- Outdoor Advertising

## PLUS:

Major network television special this holiday season.

**THANK YOU TO OUR CUSTOMERS AND PARTNERS FOR THEIR CONTRIBUTIONS  
IN MAKING ELVIS 30 #1 HITS A HUGE SUCCESS!**



BMG

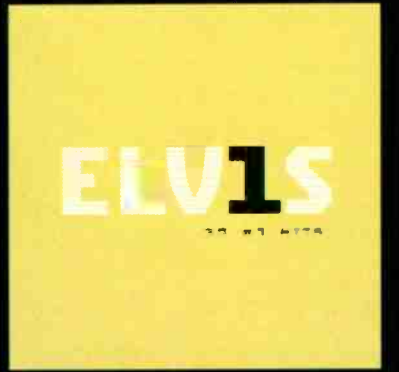
MIXED AND MASTERED FROM ORIGINAL MASTER TAPES FOR OPTIMUM SOUND QUALITY.  
[WWW.ELVISNUMBERONES.COM](http://WWW.ELVISNUMBERONES.COM) · [WWW.RCARECORDS.COM](http://WWW.RCARECORDS.COM)

THE RCA RECORDS LABEL IS A UNIT OF BMG · TMK(S) ® REGISTERED · MARCA(S) REGISTRADA(S) ® TRADEMARK MANAGEMENT S.A. · BMG LOGO IS A TRADEMARK OF BMG MUSIC · © 2002 BMG · ELVIS AND ELVIS PRESLEY ARE REGISTERED TRADEMARKS OF ELVIS PRESLEY ENTERPRISES INC. ALL RIGHTS RESERVED.



**BEFORE ANYONE DID ANYTHING, ELVIS DID EVERYTHING.**

**ELVIS**



**30 #1 HITS**

# Industry Claims Piracy By Teens Undercuts Labeling

BY BILL HOLLAND

WASHINGTON, D.C.—Recording Industry Assn. of America (RIAA) president/CEO Hilary Rosen told House lawmakers at an Oct. 1 hearing to review changes in the industry's marketing practices and parental advisory labeling program that the labels' efforts are being weakened by massive downloading of unauthorized music files on peer-to-peer (P2P) networks.

Rosen first enumerated upgrades in the industry's voluntary program in the February last year, when the Federal Trade Commission (FTC) issued a report giving the record industry poor marks for not implementing changes called for in the FTC's original September 2000 report on inappropriate marketing to youth in the entertainment industry. Then-president Bill Clinton had called for the study.

Rosen then told the lawmakers that "our efforts to make the advisory program better are being diluted by peer-to-peer networks," because the downloaded sound files do not contain advisory stickers.

She quoted from the recent study by Peter Hart Associates, which showed that 70% of children aged 12-18 log on to P2P services and that kids of that age group were more likely to go to a P2P site than a record store by a margin of 67% to 19%. Rosen also pointed out a new concern for parents, saying that often when youngsters log on for a popular artist—such as Britney Spears—teen-sex porn files are among the offerings. She called on the lawmakers to "ask the FTC to investigate those sites as much as they did the legitimate industry."

Rosen and Def Jam co-founder and



Hip-Hop Summit Action Network chairman Russell Simmons continued to oppose age-and-content related stickers, saying such labeling would not work with music as it does with videogames or movies. Simmons also said

regulators should look "beyond words to meaning. There's a cultural divide out there; there's a different meaning [to lyrics], depending on who's listening and their experiences."

BMG was lauded by lawmakers for its decision in June to expand to include more content-specific language below the warning sticker, such as strong language, violent content, and sexual content (*Billboard Bulletin*, June 11). Rep. Fred Upton, R-Mich., who called the hearing as chairman of the House Subcommittee on Telecommunications and the Internet, said, "What BMG has done is perfect." He suggested to Rosen that the four other majors—Sony, Warner, Universal, and EMI—"get in tune" with BMG.

Rosen replied that companies are free to supplement the program as they choose with other information.

"Content descriptors are not a part of the guidelines," she said, adding that the BMG label is "an experiment" and has been used only on one release. Simmons said that the content descriptors would not work at a company heavy with hip-hop releases such as Def Jam (which is owned by Vivendi Universal), noting, "I don't think for Vivendi Universal it's a good idea."

Rep. John M. Shimkus, R-Ill., said he would "sympathize" more with industry requests for anti-piracy legislation if it would accede to more changes in labeling. (Upton originally was going to hold the hearing in Shimkus' home district, where he is in a tight race. It was shifted to Capitol Hill when reports pointed out the political tie-in.) Simmons commented that the two issues are separate and should be considered so by Congress.

## In The News

- Robbie Williams has re-signed with EMI in a long-term global deal covering at least six albums. The agreement is understood to be the most expensive in British history. Insiders suggest the global pact could be worth upwards of £50 million (\$78 million). As part of the package, EMI confirms that Williams will have control over his work in a way that only "a handful of artists in the world" could be granted. In a statement yesterday, EMI said that in addition to Williams' recordings, it would benefit from his touring, publishing, and merchandising.

- Rep. Rick Boucher, D-Va., has introduced legislation to reaffirm fair-use rights in the digital arena. The bipartisan bill would reaffirm the fair-use section of the copyright act to allow consumers to circumvent a technological measure and gain access to a work if the circumvention doesn't result in an infringement of the copyright of the work—for instance, making a copy to listen to in the car. It would also require record companies to label copy-protected CDs released in the U.S.

- Rep. Zoe Lofgren, D-Calif., has introduced legislation that would render unenforceable "shrinkwrap license" end user agreements. The bill would also clarify the legality of making bona fide archival copies, allow for reformatting a work to play on a consumer's own preferred player, and allow a new copy of the work to be made if the original copy is rendered inaccessible. Like the Boucher legislation, it would give the right to circumvent access-control technology if the reason for accessing it is not an infringement of copyright.

## Love Settles With UMG, Surviving Nirvana Members

BY CHRIS MORRIS

LOS ANGELES—The legal skirmish between Universal Music Group (UMG) and Courtney Love is over, but the singer's manager says that the larger artist's-rights issues brought to light by Love's case still loom large—and it will take sweeping action to resolve them.

"An individual artist cannot permanently alter the system all by themselves," Love's manager, Jim Barber, says. "[It will] only [be done] through legislation, collective bargaining, or a class-action lawsuit."

On Sept. 30, UMG and Love announced that they had settled their suits against one another. UMG and its Geffen Records imprint sued Love for breach of contract in January 2000; Love responded in February 2001 with a wide-ranging action of her own. Love's suit challenged a subdivision of the California Labor Code that holds recording artists liable for damages for undelivered albums, but an L.A. Superior Court judge threw out that cause of action (*Billboard*, June 15).

As part of the settlement, UMG waived rights to future recordings by Love, and unreleased recordings by her band, Hole, revert to her. UMG will receive a royalty override on some of Love's future recordings.

The vocalist is currently in the studio recording her debut solo album; a new single is set to be released in January 2003 through Poptones Records in the U.K.

Separately, Love and Dave Grohl and Krist Novoselic, former members of Nirvana—led by Love's late husband, Kurt Cobain—announced a settlement of a separate suit regarding the Nirvana catalog. *Nirvana*, a single-CD retrospective by the band, will be issued Nov. 12 through UMG; the set will contain a previously unreleased track, "You Know You're Right,"

which was at the center of the dispute.

"If Nirvana hadn't been in the equation, we would have gone to trial," Barber says. He adds, "We should have fucking done it all anyway, but we can't be 17-year-old dorm-room revolutionaries anymore... [Love] has a fiduciary responsibility to her family."

Though many questions raised by Love were rendered moot in the courtroom, Barber still sees her suit—which preceded similar legislative hearings in California last year—as a crucial moment in the artist's-rights movement.

## House Panel Split On Pending Anti-Piracy Bill

BY BILL HOLLAND

WASHINGTON, D.C.—Members of a House panel are split on support of a pending bill by Rep. Howard Berman, D-Cal., H.R. 5211, which would enable copyright companies to employ current and future self-help measures to curtail peer-to-peer (P2P) piracy that can deny the downloading of non-authorized music. The two industry witnesses at the Sept. 25 hearing, Recording Industry Assn. of America chairman/CEO Hilary Rosen and ASCAP songwriter Phil Galdston, testified in favor of the legislation.

While Berman's bill, introduced July 25, places strict limits on what measures copyright holders can use, not allowing damage to a user's computer or network, several subcommittee members are concerned that the bill might permit harm to innocent Internet users.

## Market Watch

A Weekly National Music Sales Report

### YEAR-TO-DATE OVERALL UNIT SALES

	2001	2002	
Total	540,886,000	469,537,000	(↘13.2%)
Albums	514,764,000	459,896,000	(↘10.7%)
Singles	26,121,000	9,641,000	(↘63.1%)

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

	2001	2002	
CD	477,122,000	435,846,000	(↘8.7%)
Cassette	36,644,000	22,895,000	(↘37.5%)
Other	998,000	1,155,000	(↘15.7%)

### OVERALL UNIT SALES

This Week	11,022,000	This Week 2001	12,078,000
Last Week	10,739,000	Change	↘8.7%
Change	↘2.6%		

### ALBUM SALES

This Week	10,727,000	This Week 2001	11,732,000
Last Week	10,342,000	Change	↘8.6%
Change	↘3.7%		

### SINGLES SALES

This Week	294,000	This Week 2001	347,000
Last Week	397,000	Change	↘15.3%
Change	↘25.9%		

### DISTRIBUTORS' MARKET SHARE 9/02-9/29

	UMVD	INDIES	SONY	WEA	BMG	EMD
Total Albums	27.1%	18.6%	16.2%	15.4%	14.1%	8.7%
Current Albums	29.1%	16.6%	16.8%	13.1%	16.8%	7.7%
Total Singles	14.0%	10.5%	9.1%	6.4%	51.4%	2.1%

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

	2001	2002	
Current	323,711,000	283,344,000	(↘12.5%)
Catalog	191,112,000	176,552,000	(↘7.6%)
Deep Catalog	130,576,000	122,975,000	(↘5.8%)

In calculating current sales, SoundScan counts only album sales that have occurred within the first 18 months of a title's release (12 months for classical and jazz albums), except for titles that stay in the top half of The Billboard 200, in which case sales continue to count as current until a title falls below No. 100. Catalog counts sales generated by titles out for more than 18 months, excluding the exceptions noted above. Deep catalog is a subset of catalog, which reflects titles that have been out for more than 36 months.

ROUNDED FIGURES

FOR WEEK ENDING 9/29/02

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





**WE'RE TAKING CARE OF BUSINESS**

***BILLBOARD HOT 100***

(Highest Chart Positions issue dated 21st September 2002)

**NO.2 "GANGSTA LOVIN"**

**EVE feat. Alicia Keys**

Writers: Alisa Yarbrough, Jonah Ellis & Lonnie Simmons

**NO.8 "HAPPY"**

**ASHANTI**

Writers: Raymond Calhoun, Ashanti Douglas, Andre Parker, Irv Lorenzo

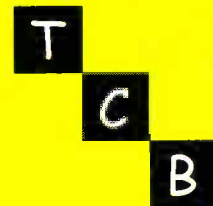
m·i·n·d·e·r



**MINDER MUSIC LTD.  
TAKING CARE OF BUSINESS MUSIC (BMI)**

18 Pindock Mews  
London W9 2PY  
Tel: (020) 7289 7281  
Fax: (020) 7289 2648

[www.mindermusic.com](http://www.mindermusic.com)  
[songs@mindermusic.com](mailto:songs@mindermusic.com)



**GOD BLESS AMERICA**

# HMV Group On Track To Meet Current-Year Targets

BY TOM FERGUSON

LONDON—Shareholders attending HMV Group's first annual general meeting (AGM) Oct. 1 were reassured that the recently floated company is in line to meet its financial



GILES

targets for the current year, largely thanks to the performance of its key music retail business in Europe.

At the AGM, held in London, HMV Group chairman Eric Nicoli said that "after five months of the financial year, we are on track with our

plans to develop the business. We are well-placed for the important Christmas period, and at this stage we are confident that we will achieve our financial targets." HMV's financial year ends April 27, 2003.

HMV Group CEO Alan Giles says that the AGM "feels like a certain coming of age."

Proof of HMV Europe's continuing importance to the group came in a trading statement for the 13 weeks ending Sept. 21, issued on the morning of the AGM. That statement showed like-for-like sales at HMV Europe during the period up 7.2%, compared with a 10.4% slump at HMV North America. HMV Europe, which primarily consists of the group's U.K. operation, currently accounts for 47.4% of its global sales. North America—mainly Canada—accounts for 11.3%, and Asia-Pacific accounts for 16.7%. The remaining 24.6% is accounted for by U.K. book-selling chain Waterstone's.

Praising HMV Europe managing director David Pryde and his team, Giles claims the division delivered

gains in music and DVD market share. "The whole DVD market," he says, "is 100% up on last year." Giles adds that HMV has opened eight new U.K. stores so far this financial year, with a further 14 to come before Christmas.

The group's businesses in Asia-Pacific have shown "good improvement," says Giles, who highlights a "very strong" performance in Australia. He adds that "in Japan, al-

though the market remains difficult, we're capturing market share." Like-for-like sales in the Asia-Pacific division are up 1.5% compared with the same period last year.

The ongoing problems in the North American record markets continue to affect HMV's business there, and Giles concedes that Canada—where the market-leading chain is currently locked in a dispute about terms with Warner Music

Canada—has been "especially problematic." Nonetheless, he insists that "10% like-for-like sales decline actually means we're outperforming the market; for a lot of that period, the market has been running 20% down on last year."

HMV Group was listed on the London Stock Exchange in May. Its shares closed at £1.21 (\$1.90) Oct. 1, down 8.99% from £1.33 (\$1.32) the previous day.

## Phish, Panic, Weir Feted At 3rd Jammys

BY WES ORSHOSKI

NEW YORK—With frontman Trey Anastasio picking up two awards, the band winning one, and he and bassist Mike Gordon together again onstage, Wednesday's third annual Jammys bolstered Phish fans' excitement for the band's upcoming reunion.

Anastasio took home the award for tour of the year for his summer trek supporting his Elektra eponymous solo debut—for which he also took home the award for studio album of the year. Phish—which is to reunite after a two-year hiatus on New Year's Eve at Madison Square Garden—won the Jammy for archival album of the year (*Vol. 11—11/17/97: McNichols Sports Arena, Denver, Colorado*).

Hosted by Blues Traveler's John Pop-



ANASTASIO

per, the seven-hour jam-band awards show at the Roseland Ballroom featured performances by the Allman Brothers Band, the Grateful Dead's Bob Weir, Gov't Mule, and many more.

Widespread Panic won the live album of the year award for *Live in the Classic*

*City*. In a videotaped acceptance speech, frontman John Bell saluted late guitarist Michael Houser, who died of cancer Aug. 10: "We will always be writing songs together in some form or fashion." The Mimi Fishman Memorial Award, saluting nonprofits, went to the Widespread Panic-affiliated Panic Fans for Food.

Robert Randolph and his Family Band were honored with the new-groove of the year award. Song of the year went to Gov't Mule's "Soulshine," and the Phil Lesh site philzone.com won best fan Web site.

Weir accepted the Dead's lifetime achievement award, saying he wanted to debunk the "myth" that the Dead was the first jam band; he pointed to Miles Davis, John Coltrane, and Louis Jordan, among others, as proof.

## Executive Turntable



STUBNER



CONNOLLY



JOHNSTON

**ARTIST SERVICES:** Carl Stubner is named partner/president of the music management division of Immortal Entertainment in Santa Monica, Calif. He was founder of Deluxe Entertainment.

Kristine Ashton is promoted to senior VP of MSO in Sherman Oaks, Calif. She was VP.

**RECORD COMPANIES:** Tom Connolly is promoted to senior VP of worldwide business development for Sony Music Entertainment in New York. He was senior VP of finance.

Marc Johnston is named senior VP/GM of Universal Classics Group in New York. He was VP of international marketing for Decca Music Group.

Maarten Steinkamp is promoted to senior VP of corporate development for BMG in New York. He was executive VP of BMG Continental and Eastern Europe.

Paul Langton is named VP of promotion for Rounder Records Group in Cambridge, Mass. He was head of radio promotion for Palm Pictures.

Kia Selby is promoted to publicity manager for Universal Records in New York. She was publicity coordinator.

Shawn Tate is named GM of Arrow Records in Atlanta. He was director of marketing for EMI Gospel.

EMI Recorded Music promotes Andria Tay, previously senior director of marketing for Angel Records, to VP of marketing for Capitol Jazz and Classics; Doreen D'Agostino, previously director of publicity for Angel Records, to senior director of publicity for Angel/EMI Classics/Virgin Classics and Manhattan Records; and Eli Wolf, previously manager of A&R for Blue Note Records, to director of A&R for Blue Note Records. They are based in New York.

**PUBLISHING:** BMI promotes Patricia Naar to assistant VP of collections and Kathi Weidow to assistant VP of media licensing in Nashville. They were, respectively, senior director of broadcast collections and senior director of programs and administration.

## Strictly Rhythm Shuttters

BY MICHAEL PAOLETTA

NEW YORK—On Oct. 2, New York-based dance label Strictly Rhythm Records (and its Groovilicious and G2 imprints) ceased operations. On that day, Strictly Rhythm founder Mark Finkelstein called several industry friends to let them know that "the label was no more," one source close to Finkelstein says.

This news arrives nearly two years after the 13-year-old dance label created a 50/50 worldwide joint venture with Warner Music Group (*Billboard*, Dec. 16, 2000).

At press time, it remained uncertain if Finkelstein would retain the Strictly Rhythm name, artist roster, and back catalog. On Friday (4), the 20-person Strictly Rhythm staff was scheduled to meet with human resources.

## Court To Hear Privacy Arguments

BY MATTHEW BENZ

A federal court in Washington, D.C., hears oral arguments Friday (4) on whether Verizon Communications should comply with the Recording Industry Assn. of America's (RIAA) subpoena request for the name of a customer of its Internet service provider (ISP) business allegedly involved in the illegal trading of a "significant" number of music files.

RIAA president Cary Sherman says, "This issue is about simply getting the information about who the alleged infringer is so that we can pursue our own remedies."

Verizon VP/associate general counsel Sarah Deutsch contends that the subpoena, made under the Digital Millennium Copyright Act, is valid only when an ISP is hosting material and not, as in this case, only providing Internet access.

Sherman notes that the request is part of a broader RIAA effort to publicize the point that the file-sharing of copyrighted material is illegal.

It is unclear when a ruling will come.

## U.K.'s AIM Sets Webcast Rate

BY JULIANA KORANTENG

LONDON—U.K. labels body the Assn. of Independent Music (AIM) has launched a groundbreaking initiative aimed at making it easier for international Internet-only radio stations (Webcasters) to license British independent music.

Called the International Internet Trial, the initiative is in response to the current situation in the U.S., where recent reports claim that the compulsory performance royalty rates set by the Librarian of Congress could cripple the burgeoning online radio industry (*Billboard*, Sept. 21).

The AIM initiative gives non-U.K.-based Webcasters access for the first time to the repertoire of its participating independent-label members. But the repertoire available to Webcasters based in a specific territory will vary according to individual labels' deals for those territories. AIM is now more than two years into a similar scheme in the U.K. that was launched as an ongoing trial in June 2000 for U.K.-based Webcasters.

Under its new tariff scheme, AIM charges 3.75% of a foreign Webcaster's gross annual revenue or a minimum fee of \$500 annually, whichever is greater. If the Net station's operating costs exceed \$100,000 a year, the minimum fee will be 1% of that expenditure. Alternatively, Webcasters using a small amount of U.K. independent music may choose to pay a proportion of gross revenue, based on the percentage share of U.K. independent music of the total repertoire played.

More than 200 of the 670 existing AIM labels—including the Beggars Group, Ninja Tune, and Mushroom Records U.K.—had agreed to participate by the time *Billboard* went to press.

U.S.-based digital-royalties collection society SoundExchange will handle the administration, reporting, and revenue collection during the trial, which will continue through 2003. AIM is also talking to other independent-label organizations in Europe and Australia about their participation.

# ARTISTS & MUSIC

## BNA's Pinmonkey Makes Rock-Meets-Bluegrass 'Ear Candy'

BY PHYLLIS STARK

NASHVILLE—In the midst of an early spring tour of country radio stations, a bus that the band Pinmonkey had leased suddenly caught on fire in Charleston, S.C., and was totaled, along with most of the band's clothes and personal items. Their instruments and gear, while smoky, were largely unharmed. Booked to play that night at local venue the Plex, the band made a quick wardrobe shopping trip, hopped on a borrowed van, and the show went on as planned.

It's that kind of professionalism, coupled with a distinctive rock-meets-bluegrass sound, that has impressed the Music Row community and is earning Pinmonkey a following at country radio.

Cody Alan, music director at KPLX (the Wolf) Dallas, says, "I like to call their stuff 'genuine bluegrass funk.' It's fun ear candy for our listeners, with a sound that's part bluegrass, part driving country. I like all that I've heard on the new album—unique, simple instrumentation, cool harmonies, interesting songs."

The group comprises lead singer Michael Reynolds, drummer Rick Schell, and brothers Chad and Michael Jeffers. Chad plays dobro and lap steel; Michael is the group's bassist. Pinmonkey's eponymous first album for BNA Records is due Tuesday (8).

Mixed in with some memorable originals among the album's 11 tracks are some interesting cover choices, most notably Cyndi Lauper's 1989 hit "I Drove All Night." It will be the album's second single, shipping to radio late this month. Also covered here are Sugar Ray's "Fly," the gospel number "Stay With Me" by the Staples Singers, and Dolly Parton's "Falling out of Love With Me," featuring Parton on harmony vocals.

Reynolds says that, regardless of a song's origin, "anything I sing comes out bluegrass." Schell, who says his wife describes their music as "pop grass," agrees: "There is something innate in us that when we start playing some-

thing, it just comes out Pinmonkey."

In February, Pinmonkey independently released its first album, *Speak No Evil*, with the blessing of BNA, which had already signed the band by that point. The group wanted an album to tour behind, and the combination of that album and promotional dates set up by BNA has kept it on the road for much of this year. Booked by Buddy Lee Attractions and managed by Rick Alter, Pinmonkey is currently on an eight-city run as part of the CMT Most Wanted Live tour.

Butch Waugh, executive VP of BNA parent RCA Label Group, says the group's live performances are its strongest selling point. "We win big when these guys have their instruments in their hands and they're performing in front of a crowd."

Pinmonkey began playing together for fun. While Reynolds was pursuing a solo deal, the other group members were making their living performing behind established country acts. "We were all freelancing, and we'd get together when we'd have a chance just as a creative outlet, with no real eye on anything," Schell says. "This is a real band, not something contrived or put together to get a record deal."

When it did land a deal, the group was pleased with the freedom it was given. "A lot of times when artists first get signed, they are given a lot of 'guidance,' shall we say, about what people think they should be doing," Reynolds says. "We had a real clear idea of what we wanted to do. We wanted to make an album that was who we are."

Although the album's first single, "Barbed Wire and Roses," stalled at No. 25 on the Hot Country Singles & Tracks chart in August, the label is optimistic that the groundwork has been set for future success—thanks, in part, to the strong support of Country Music Television. Waugh says, "We looked at this as a very successful first single based on all the other elements that are coming into play here [such as] great press [and] great tour opportunities."



## Wallflowers Stand Tall

Interscope Band Bloomed While Writing 'Red Letter Days'

BY ANDREW KATCHEN

"I don't mean to be blunt, but I think this is a great fucking record," Wallflowers frontman Jakob Dylan exclaims of the band's fourth and newest set, *Red Letter Days* (Nov. 5, Interscope).

Not unlike the chorus of the album's first single—the bouncy, electronica-peppered "When You're on Top," which finds Dylan proclaiming "I feel fine with the sun in my eyes, the wind in my hair"—Dylan is confident about his band and its latest disc. And he has every reason to be. Dylan, bassist Greg Rich-

ling, drummer Mario Calire, and keyboardist Rami Jaffe have stepped up to the musical plate with an effecting, soulful album. The Wallflowers' career is marked by good fortune, critical acclaim, and a truckload of memorable anthems. From their 1996 double-Grammy Award-winning release *Bring-Down the Horse* to the critical accolades poured on their follow-up, *Breach*, the Wallflowers have reason to be enthusiastic.

"This is the kind of record that makes me want to stand on top of a mountain and say, 'Hey, listen to this,'" Richling says with a laugh. "I've been proud of all the records we've put out. I love [*Breach*], and I wish more folks got to hear it. The process [for recording *Red Letter Days*] was so enjoyable. Everything flowed, and most of the ideas that came out were the right ones."

Songwriting sessions for the tracks that would eventually appear on *Red Letter Days* were often impromptu. Making good use of downtime while on tour in 2000, Dylan began penning tunes in the dressing rooms, showers, and loading docks of concert venues. In the midst of playing nonstop tour dates, the band found time to come togeth-

er to flesh out his templates and begin making demos. "[Dylan] would come in with the melody and progression and some lyrics," Richling explains, "and we would start coloring things in with our parts and experimenting as a band."

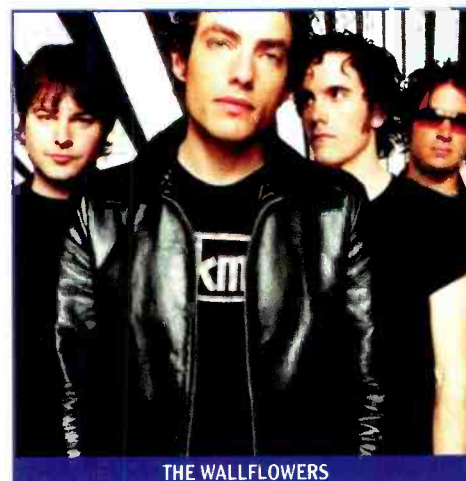
Once the band (managed by Pat Magnarella Mosaic Management in Los Angeles) returned to its L.A. milieu, it opted not to sacrifice its momentum or the precision gained from playing together for 12 months. With little more than a few days' rest, the band returned to the studio and stayed there for five months until the set was complete.

The resulting 12 tracks, recorded with former Wallflowers member-turned-producer Tobias Miller, as well as Bill Appleberry, juxtapose shimmering pop melodies and gate-crashing rock anthems against restrained, cool, and introspective lamentations. While "Closer to You" builds a shuffling pace around subtle shades of piano and Dylan's just-smoked-a-pack whisper, the

band is never afraid to turn on a dime and kick out such muscular rock numbers as "Too Late to Quit" or "Everybody out of the Water" to prove it has the heart and the grit of a seasoned outfit.

Interscope Records head of sales and marketing Steve Berman says, "Jakob is incredibly passionate as an artist and performer, and at the label we feel incredibly passionate about his vision."

Gearing up for a November tour booked by Rick Roskin at the Creative Artists Agency in L.A., the Wallflowers will keep busy with appearances on *Late Night With David Letterman*, *Last Call With Carson Daly*, and *The Daily Show With John Stewart* this month. Its song "Empire in My Mind" is the theme tune for the CBS show *The Guardian*.



## The Ultimate Music Retail Guide

The essential tool for those who service or sell products to the record retailing community. Everything you need to know with over 7,000 updated listings of independent and chain record stores, chain headquarters, online retailers and audiobook retailers.

Jam-packed with listings:

- store names and addresses ■ phone and fax numbers ■ e-mail addresses
- chain store planners and buyers ■ store genre or music specialization
- chain headquarter and staff listing ■ store listings by state



**YES!** Please send me Billboard's Record Retailing Directory 2002 edition.

I am enclosing \$209 per copy plus \$7 shipping and handling (\$15 for international orders) NY, NJ, CA, TN, MA, IL, PA, OH, VA & DC please add applicable sales tax.

# of copies \_\_\_\_\_ Check enclosed for \$ \_\_\_\_\_

Charge \$ \_\_\_\_\_ to my:  American Express  MasterCard  Visa

Card # \_\_\_\_\_ Exp. Date \_\_\_\_\_

Signature (required) \_\_\_\_\_

Cardholder (please print) \_\_\_\_\_

Name \_\_\_\_\_ Company \_\_\_\_\_

Address \_\_\_\_\_

City, State, Zip \_\_\_\_\_ E-mail \_\_\_\_\_

Phone \_\_\_\_\_ Fax \_\_\_\_\_

**ORDER ONLINE: [www.orderbillboard.com](http://www.orderbillboard.com)**

or call 1.800.344.7119 • International: 732.363.4156 • Fax: 732.363.0338

By Mail: Send payment plus \$7 shipping (\$15 for international orders) with this ad to: Billboard Directories, PO Box 2016, Lakewood, NJ 08701. Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL, OH, VA & DC. Orders payable in U.S. funds only. All sales are final.

Now available on diskette or mailing labels, for info, email [jjamin@billboard.com](mailto:jjamin@billboard.com)

# O'Connor 'Sexys Up' Irish Traditionals

Sparked By A Dream, Vanguard Disc Fulfills Singer's 12-Year-Old Desire

BY WES ORSHOSKI

NEW YORK—Take an album's worth of traditional Irish songs and spice them up, as a way to both shed a different light on music often regarded as being pretty "uncool" and to celebrate Ireland's rich songwriting past. It's a vision Sinéad O'Connor has fostered for more than 12 years, one that numerous major-label execs and business associates have panned during that time, and one that she nevertheless realizes with the forthcoming *Sean-Nós Nua* (Old Style New—Oct. 8, Vanguard).

Perhaps more interesting is how, despite this lack of interest, O'Connor finally found the spark to make *Sean-Nós Nua*: She says her longtime manager, Steve Fargnoli, came to her in a dream a few days after his September 2001 death and said, "Look, I understand now what this record means to you. That's what you have to do—go and make this record."

Fargnoli, O'Connor explains, was one of the many naysayers. "We always had an issue about this album," she says, discussing the project in a midtown hotel room on a recent trip to New York. "It meant a lot to me. But he didn't get it, and his job was to think prejudicially in some ways, because [like the major-label execs] he wanted to sell loads of records, too."

The dream also included an image of John Dunford, managing director of Irish roots label Hummingbird Records and an industry acquaintance she had first met more than a decade earlier. So after waking from the dream that morning, she called Dunford.

"I picked up the phone and she said, 'Hi, John. I want to make a record with Hummingbird,'" says Dunford. "That was it. I said, 'Well, OK. When can we meet?' She said, 'How about 9 a.m. tomorrow morning?'"

While O'Connor's desire to make this album had reached a head, the tim-



O'CONNOR

ing also seemed perfect. After recently parting ways with Atlantic (after a stay at Chrysalis/EMI) in the States, she was now a free agent. And while the majors weren't interested in an album of Irish traditionals—or, really, any album without gold- or platinum-selling potential—Hummingbird, Dunford says, was delighted to work with an artist who was not only a gifted singer but also a household name.

"[With] the combination of working with somebody like Sinéad and also the potential possibilities that would open up for a smaller label like

ours, I didn't hesitate for a second," he says. "Working with an artist of the caliber of Sinéad is a gift to us, essentially." (The album is licensed to Vanguard in the U.S.)

On *Sean-Nós Nua*, O'Connor covers traditionals she learned from her father ("Molly Malone"), songs "drilled" into her head in school ("Óró, Sé Do Bheatha Bhaile"), and even songs she didn't discover until living abroad ("Paddy's Lament").

These 13 songs, she says, speak to her of the endurance of the Irish people, "the endurance of the soul, and the everlastingness of love."

She speaks passionately, often gesturing with her hands, about the history of many of these songs, and how—much to her dismay—they have been taken out of context and/or watered down through the years. On *Sean-Nós Nua*, she sought—with the help of her hand-picked production team of Donal Lunny, Alan Branch, and Adrian Sherwood—to "sexy up" these usually rigidly performed songs by giving them a bit of a rock'n'roll spin.

It was that desire that many, including Fargnoli, didn't quite understand, she says. "There's such a prejudice about this kind of music, even within Ireland. It's thought of as being pretty uncool. So when I would approach record companies, I don't think they could see what I was talking about—that I was gonna funk them up, for lack of a better word."

Dunford says the album—which O'Connor will support with shows this month in the U.K. and Ireland and then a U.S. tour in early 2003—may give some younger people in Ireland a way "to be able to look back through their musical heritage and find a way of appreciating it that might not have existed prior to this."

*Sean-Nós Nua* is O'Connor's second major detour from pop music, following 1992's collection of big-band numbers, *Am I Not Your Girl?* But she hopes it's the first of many more to come: She would also like to do a country album, a religious/spiritual album, a set of opera songs, and even a kids' album. (She is the mother of a 15-year-old son and a 6-year-old daughter.)

That said, O'Connor is concerned that people will once again get the wrong impression of these projects, especially the opera album. She notes, "There's some killer fuckin' songs in opera, but the way they're delivered puts people off them."

It's perhaps fitting that *Sean-Nós Nua* finally came together as the result of Fargnoli visiting her in a dream, as many of the songs on the album, she feels, carry a ghostly quality. "That's partly why I love these songs, because they're kind of ghost stories. The whole area of traditional Irish music is quite haunted, and there's something quite haunted about Ireland in a way, and Irish people, and all that; we're very ghostly."



by Melinda Newman

## The Beat

**HIGH FREQUENCY?:** As author of some of the world's greatest rock'n'roll tunes, **Rolling Stone Keith Richards** remains exceedingly humble about his writing abilities, perhaps because, as he says, "I don't think I write the songs."

For us mere mortals, Richards described his process of writing songs, many of which can be heard on the band's new best-of, *Forty Licks* (*Billboard*, Sept. 14). Richards says he prefers to think of himself as "an antenna. Actually you receive the songs. They're already there. You just sit around a piano or pick up a gui-



RICHARDS

tar and play anything you like and, for me, after about 10 or 15 minutes, something that I haven't heard before starts to come out and then I just sort of put it into shape and then I transmit it, you know? In other words, I don't think I've created anything."

Instead of a talent for writing, he credits his talent for "perception" as the key to all those instantly recognizable guitar licks he's "received." He says, "They just come to me. You can't work at stuff like that. You just hang around and play and 'Whoa, there it is.' It's a matter of recognizing it when it comes. Other people think they've made an accident; I hear a song."

He also notes that his ability doesn't come with an on/off switch. "If you're a songwriter, you never stop. You wake up in the middle of the night and reach for the pad and the pen. Mind you, when you wake up in the morning, you say, 'What a stupid idea. Were you dreaming or something?' But that's the way it is, you just walk around mentally noting, listening, and observing things, and everything you look at, you say, 'Oh, that's a song.'"

**LIFT YOUR VOICE:** On Nov. 19, Ark 21 will release *Voices of Hope* in the U.S., a charity album that benefits the Sabera Foundation, a Madrid-based organization that creates shelters, provides health care, and educates women in India, as well as operates an orphanage for 300 girls in Calcutta. The album originates out of Universal Music

Spain because the foundation was founded in 1999 by Spanish artist **Nacho Cano**. It arrives Oct. 14 in Spain and Oct. 28 in other territories (*Billboard*, Sept. 28).

The CD, which includes previously unreleased or amended versions of songs from **Sting**, **Elton John**, **Alanis Morissette**, **Ricky Martin**, **Plácido Domingo**, **Bob Dylan**, and **Alejandro Sanz**, features the children from the orphanage on several tracks. A number of celebrities involved in the foundation have also provided tracks for the project, including **Antonio Banderas**, who performs a version of "Imagine."

Ark 21 chairman **Miles Copeland** says his Universal-distributed label got involved after Universal Music Group president/COO **Zach Horowitz** referred the organization's co-president, actress **Melanie Griffith**, to him. "My company specializes in unique projects, especially ones that relate to the third world, so it was a good fit," he says. "Also, the project needed someone that could [concentrate] on a project coming out at Christmas time when the front-line labels are focused on making their numbers." Although the album is due in November, Copeland says the real push will come next January. No single is planned.

**WANT NO MORE:** **Little Feat** will recreate its classic *Waiting for Columbus* concert album Oct. 14 at Washington, D.C.'s Lisner Auditorium. The original project, released in 1978, was recorded in 1977 at the Lisner and at London's Rainbow Theater. Special guests at the show will include **Jackson Browne**, **Billy Bob Thornton**, **Levon Helm**, **Bela Fleck**, **Sonny Landreth**, and **Joe Ely**. Proceeds from the evening will benefit the North American Rights Fund and the Simpatco Foundation, a nonprofit that provides special aid to members of the social and environmental activism community. Earlier this year, Rhino Records rereleased an expanded double-disc of the original concert.

**STEPPIN' UP:** Step Up Women's Network, which raises funds for women's health issues and women's advocacy groups, will hold three fundraisers Oct. 22 in New York, Nov. 3 in Chicago, and Nov. 5 in Los Angeles. Presented by DKNY and *Vanity Fair*, the shows' lineups will include **Missy "Misdemeanor" Elliott**, **Tweet**, and **Howie Day** at New York's Irving Plaza and **Lucinda Williams**, **Neil Finn**, **Joe Henry**, **Rosey**, and **John Doe** at Los Angeles' Wilmet Theater. Performers for the Chicago Metro show have yet to be announced. Last year's Los Angeles concert, featuring **Third Eye Blind**, raised more than \$300,000 for Step Up.

# VP RECORDS

IMPORT AND EXPORT

## 10 YEAR ANNIVERSARY EDITION

# THE LARGEST DISTRIBUTOR OF REGGAE MUSIC

REGGAE GO

ALSO CARRYING THE HOTTEST 12" SINGLES  
CALL TOLL FREE TO PLACE ORDERS  
1.800.441.4041 / FAX: 718.658.3573

IN STORES NOW!!

MAIN BRANCH: 89-05 138TH STREET, JAMAICA, NY 11435 TEL: (718) 351-7938  
VP FLORIDA: 6022 S.W. 21ST STREET, MIAMI, FLORIDA 33123 • TEL: (305) 966-4744 FAX: (305) 966-4760

# After Nearly 20 Years, Soft Cell Returns With A New Set On SpinArt

BY WAYNE HOFFMAN

"I'd confined Soft Cell to the past and never considered we'd do something again," says keyboard player Dave Ball, half of the U.K.-based act, which disbanded in 1984.

"But you wake up one day and it seems like the right time," continues vocalist Marc Almond, the other half of the duo. "It's a bit like a rebirth."

With the Tuesday (8) release of *Cruelty Without Beauty* (Cooking Vinyl/SpinArt), the act marks its first set since 1984's *This Last Night in Sodom*. Ball notes, "There was definitely unfinished business."

When Soft Cell stormed the U.S. pop charts in 1982 with "Tainted Love," followed by a string of hits in Europe, the band looked unstoppable. But two years later, Almond and Ball walked away.

Both enjoyed subsequent success. Almond released several solo records and singles, climbing back onto The Billboard Hot 100 in 1989 with "Tears Run Rings." Ball found a new audience with techno group Grid and remixed such acts as the Pet Shop Boys and David Bowie.

After collaborating sporadically over the years, the pair got together to write new material four years ago. They had written a few tracks without a record-

ing contract when the promoters of a new London concert venue called Ocean approached them about playing the arena's opening gigs. The three sold-out shows in 2001 were "an easy way for us to test the waters," Ball says, and after positive reactions from fans and the press, they decided to pursue a full-fledged album.

Almond says, "We launched the venue and launched ourselves at the same time."

Both men say they never had personal differences, but rather split because of problems with their management. So the first decision they made upon reuniting was to seek a small label that wouldn't focus on pop hits. "We'd had bad experiences with major labels," Ball says. "We were happier to go with a bigger indie, where we had the freedom to do what we wanted."

Fans will recognize Soft Cell's signatures on the new set: bubbly synth riffs and dark lyrical themes. Almond notes, "When we first started writing songs together, it was very much about trash culture and consumerism. We've come full circle back to some of those ideas on this album."

This attitude is clear from the danceable opener "Darker Times," with Almond crooning about "smiling through our tears" in an age when

"suicide is the only solution." It's also evident on the single "Monoculture."

"'Monoculture' sets the tone of the album," Almond says. "It relates to how you go to towns all over the world and everyone is wearing the same



SOFT CELL

thing, eating the same food, listening to the same music playing on the same stations. It's a loss of identity."

One of the album's more curious inclusions is a cover of Frankie Valli's "The Night," complete with infectious singalong chorus. Ball notes that 20 years ago, he and Almond were torn whether to record the Valli tune or another cover, "Tainted Love." Ball jokes, "In ret-

rospect, we made the right choice."

"Tainted Love" is also something of an albatross, helping to peg the band as a "one-hit wonder." Ball says, "You're lucky if you have one of those records in a lifetime—lucky, yet unlucky in other ways."

The band has come to terms with the song, though, and performs it in concert. Almond says the band is comfortable playing old favorites as long as their shows include new material, so they aren't "retro, back-to-the-'80s experiences," based on nostalgia.

"We have to get in bed with our past," Almond says. "We can't let it get in the way."

Soft Cell's past can work to the band's advantage in the present. "There's a lot of support out there in radio, the press, and the dance community," London-based Cooking Vinyl head Martin Goldschmidt says. "They're one of the few bands that was massive and split up at their peak. There's massive potential there."

Soft Cell's pop notoriety is something of an anomaly for a band with a more underground mind-set, Goldschmidt says: "Having the hits they did was in a way wrong. That's not, in my mind, what they're about."

The band's U.S. manager, Vicki Wickham of New York-based Take Out

Productions, concurs: "They're more electronic than they are pop."

To that end, the band's marketing campaign will focus on building grassroots support in the dance/electronic community, working records to clubs before radio stations. "One would think we'd go after top 40 radio," says Jeff Price, New York-based general manager of SpinArt, "but that's not always our best avenue for promotion."

The day the album (produced by Ball and Ingo Vauk) streets, a 12-inch dance record featuring four remixes of "Monoculture" by the likes of Jan Driver and Playgroup's Trevor Jackson will also be issued. These remixes, Price says, "fit in very well with electroclash," a retro-tinged electronic movement currently sweeping clubs on both sides of the Atlantic (*Billboard*, July 27).

Three of the remixes will be included as a bonus disc with the album, which will also include a QuickTime video for "Monoculture."

Soft Cell will tour the U.S. in November, booked by Los Angeles-based Nita Scott at POW. The tour will last more than a month, covering about a dozen cities.

Almond says both men will keep pursuing solo projects, but Soft Cell will also continue: "Once the door is opened, I'd be reticent to shut it again."



*"To Pat Hewitt,  
the greatest tour Mom in the world.  
I couldn't have done it without you.  
Thanks for all your help.*

*I love you.  
- Love*

*And a special thanks from Jive Records and  
Handprint Entertainment."*





**On Deck.** New York garage rockers the Mooney Suzuki have Nike to thank for boosting the buzz on the act, whose cover of Cole Porter's "Don't Fence Me In" is featured in a new Nike spot feting New York Yankees slugger Jason Giambi. Frontman Sammy James Jr. says the building interest in garage rock continues to surprise him: "I thought it was over in '98. I thought what we were doing was tired and that people would be sick of it and less people would start coming to our shows."



**Dino-mite.** At times playful, at times dark and socially conscious, *Power in Numbers*, the sophomore outing from Los Angeles hip-hop collective Jurassic 5, arrives Tuesday (8) on Interscope. Guesting are influences Big Daddy Kane and Percee P and admitted fan Nelly Furtado, who joins on the catchy relationship cut "The Thin Line." "I never thought we could do a song like that," says Cut Chemist, both impressed and surprised by the tune's hookiness. "This is a *really* good song."

## Sound Tracks™



by Larry Flick

**MOONLIGHT & TRAVIS:** Travis frontman **Fran Healy** admits that he didn't have the best initial attitude when the band was invited to contribute a song to the soundtrack to *Moonlight Mile*.

"We've been asked to participate in projects like this a lot," he says. "It always sounds like a great idea—until you see the movie. Then you're sitting through rubbish, grinding your teeth, and trying to find a gentle, polite way of saying, 'No, thank you.' After all, you don't want to hurt anyone's feelings."

But when Healy and bandmates **Neil Primrose**, **Dougie Payne**, and **Andy Dunlop** saw *Moonlight Mile* (which stars **Jake Gyllenhaal** alongside Academy Award-winning actors **Dustin Hoffman**, **Susan Sarandon**, and **Holly Hunter** and will be distributed by Touchstone/Disney) and met its director/writer **Brad Silberling**, they hurried to sign on to the project.

"We were totally blown away," Healy says. "It's a beautiful, smart, heartfelt movie. By the end, I was crying my eyes out."

From there, the artist set out to write a song to suit the film. The result is "Love Will Come Through," a gem that combines the band's acoustic-framed rock signature with hauntingly memorable words and music that neatly essays the movie's melancholy tone. The song allowed Healy to try a new approach to tunesmithing.

"I just sat in the cinema room with my guitar, letting the movie wash over me," he explains. "It was a fun challenge."

"Love Will Come Through" is the lone new song on an Epic/Sony Soundtrax set that comprises such classics as "I Want to Take You Higher" by **Sly & the Family Stone**, "Buckets of Rain" by **Bob Dylan**, "Twentieth Century Boy" by **T. Rex**, and "I Hear You Knocking" by **Dave Edmunds**. Also featured are rarities by **Elton John** ("Razor Face"), **David Bowie** ("Sweet Head"), and **Van Morrison** ("I'll Be Your Lover, Too").

"Talk about fantastic company," Healy says with a laugh. "You can't beat that."

In the end, writing a song for *Moonlight Mile* worked so well for the artist that he's itchy to do it again. "It's not out of the realm of possibility that we'll do an entire album in conjunction with a movie someday," he says. "It's just a matter of finding another feature we feel so strongly about."

This song was a great way to test the waters."

"Love Will Come Through" is the first new song Travis has offered since 2001's critically lauded international smash *The Invisible Band*. It is also the first song the act has recorded without longtime producer **Nigel Godrich** (who was tied up with other projects). This time, they worked with **Tchad Blake** at the studio helm.

"It was a pretty amazing, refreshing experience," Healy says, who hints that the band might consider a change in studio sce-



TRAVIS

nario when it begins working on its next Epic album in 2003.

But until then, the members of Travis are enjoying a long-needed vacation.

"I've been sitting in the house, leisurely writing songs, and mostly laying in the hammock," he says, adding with a laugh: "It's been so lovely that I may never go back to work."

**TRANSPORTING GROOVES:** Elektra is utilizing the soundtrack to the movie *The Transporter* to showcase the latest wares of its R&B and hip-hop roster.

In addition to providing listeners with solid material by current chartmakers like **Tweet** ("Boogie 2Nite"), **Missy "Misdemeanor" Elliott** ("Scream Aka Itchin'"), and **Angie Martinez** ("If I Could Go!"), the project introduces promising newcomers **Sacario** ("Live Big") and **Hustlechild** ("I'm Cool"). The lead single, "Muzik," is performed by **Dr. Dre** protégé **Knoc-Turn'Al**. Besides serving the movie exceptionally well, this soundtrack gives hip-hop disciples one of the more potent compilations to hit the street in months. Expect maximum radio and singles activity.

# LIVE!

RECORDING - BROADCAST - LONG-TERM PROJECTS

- 96 Input SSL Axiom MT Digital Console
- Fiber Optics To Remote Mic Pre's
- 48 Track- 24 or 16 Bit Recording
- Genelec Surround Sound Monitoring
- Large Control Room with Client Lounge

Sheffield  
REMOTE  
RECORDINGS

1-800-672-3220 • www.sheffielddav.com



Acts Recorded Include:  
**Sting, Melissa Etheridge, Mariah Carey, Kirk Franklin, The Hives, Yolanda Adams, India Arie, Boston Symphony, Aaron Tippin, Bruce Springsteen, Luis Miquel, String Cheese Incident, Superbowl / NFL Films, Clarence Clemons, Jimmy Eat World**

# Real World's Blind Boys: Despite Secular Forays, God's Work Still Job No. 1

BY WES ORSHOSKI

When the Blind Boys of Alabama went out on a limb last year, embracing a blusier sound and covering songs by Tom Waits, Ben Harper, and the Rolling Stones, fans of blues, soul, and rock responded, turning *Spirit of the Century*—the gospel mainstays' debut for Peter Gabriel's Real World label—into the 60-year-old act's biggest hit in recent memory and one of 2001's most unexpected and thrilling treasures.

With their follow-up, *Higher Ground* (issued Sept. 3), the Blind Boys continue with that formula, this time covering songs by such artists as Jimmy Cliff ("Many Rivers to Cross"), Curtis Mayfield ("People Get Ready"), Stevie Wonder (the title track), and Prince ("The Cross"). But while they seem to be continuing in a mainstream direction—and while they are playing to more secular listeners than ever before, thanks to *Spirit*—the Blind Boys themselves have no qualms about who they are or what they're doing.

It's nice that the audiences are getting bigger and more records are being sold, but, make no mistake, notes the group's leader, Clarence Fountain, the Blind Boys are a gospel group singing gospel music, a gospel group using secular songs to do God's work.

When talking about the new album—on which the three veteran Blind

Boys (Fountain, Jimmy Carter, and George Scott) are backed by Harper and rising Sacred Steel star Robert Randolph and his group, the Family Band, among others—Fountain and Carter note that each song covered on both *Spirit* and *Higher Ground* is one with a hopeful, Biblical message.

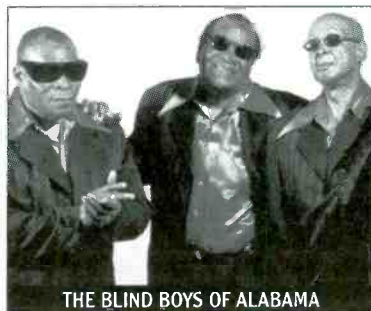
"In 'People Get Ready,' the words say 'People get ready, there's a train a comin'/You don't need no baggage, ya just step on board.' It says, 'Faith is the key,'" Carter says, accentuating "faith" with the fervor of a preacher mid-sermon. "All you need is faith. You don't need no baggage, no ticket, no nothing. That is a song for the believer. 'Ya just step on board.'"

Fountain says the title track of the new album pretty much sums up the Blind Boys' personal and musical missions: "I figured Stevie didn't write it for this reason, but, in my mind, I perceived 'higher ground' to mean, 'God is up there, he's not down here. So I wanna get up there on higher ground. I don't want to go to Heaven yet, but I want to be where Jesus is, so I'm saying 'higher ground,' because he's up and we're down.'"

While treading more mainstream territory, the Blind Boys have needed to change a lyric or two to ensure that each cover is faithful to that mission. Fountain says, "There's a line in

['Higher Ground'] that says, 'Lovers, keep on lovin'.' We took it out and replaced it with, 'Prayers, keep on prayin'.' It didn't belong in our material."

As they did on *Spirit*, the act delivers a message of faith over the music of a popular song. While *Spirit* featured the group singing "Amazing Grace" to



THE BLIND BOYS OF ALABAMA

the Animals' arrangement of "Housing of the Rising Sun," on *Higher Ground*, the Blind Boys sing the 23rd Psalm over a slide-guitar-led version of Funkadelic's "You and Your Folks."

These medleys, covers, and collaborations with the likes of Harper and Randolph are all, at least partially, aimed at—and are succeeding in—helping the act attain one of Fountain's major goals—to appeal to a younger audience, says Chris Goldsmith, the band's longtime booking agent and executive producer of both albums.

About four years ago, Goldsmith began seeking opportunities to reach that younger audience while better capturing the magic of the Blind Boys' live shows on CD and better serving the blues audience to which the band was playing. Inspired by a 1998 concert in which guitarist John Hammond joined the Boys for "Motherless Child"—"That was the epiphany moment," he says—Goldsmith started picking material and collaborators that would help, like that performance, showcase the group fully embracing the blues and returning to the roots of gospel.

He didn't have to look far, as some of the ideal candidates—Harper, harmonica player Charlie Musselwhite, and revered roots music multi-instrumentalist David Lindley—are or were clients of his company, the San Francisco-based Rosebud Agency. In steering the group away from a contemporary R&B direction and toward such songs as Harper's "Give a Man a Home," Waits' "Jesus Gonna Be Here," and the Stones' "Just Wanna See His Face," Goldsmith says *Spirit* (featuring superior performances by Hammond, Lindley, and Musselwhite) helped the Blind Boys bring gospel to that "NPR audience, the same audience that didn't know what Cuban music was 10 years ago but who had to have the *Buena Vista Social Club*."

In addition to earning the band (managed by Jonesboro, Ga.-based Charles Driebe Jr.) a bigger audience, *Spirit* was showered with critical acclaim and won the group the 2001 Grammy Award for best traditional soul gospel album, all of which confirms to Fountain that "if you hang in there—in God's own time—he'll bless you. Not in your time, cause you ain't got no time, but in God's time, he gives you your just reward. And we're receiving it now."

Goldsmith says the trick this time around was to "find material that had a positive, spiritual message that was also a great song that would probably already be familiar to our core, target audience." Aimed at an even younger demographic—roots music fans in their mid-20s to mid-30s—was the participation of Randolph and Harper; the Blind Boys' emotional cover of the latter's "I Shall Not Walk Alone" is arguably the high point of the new set.

These new collaborations, and this new collection of covers mixed with traditionals and a spare original, looks sure to expand that audience, as planned.

Noting that he and his bandmates have an even better album in them, Fountain says this revived interest in his group by not only fans but also by the musicians participating is proof of one more thing: "It makes me feel like we're doing a job that needs to be done."

breathe to the MTV beat

pulsing beats by  
musician / dj bt

renowned  
yoga instructor  
kristin mcgee

hosted by  
lori  
from mtv's  
the real world

# yōgā

**MTV Yoga means big profits for you.**

- It's the first Yoga workout created for the MTV Generation.
- The MTV audience has an astonishing spending power of over \$322 billion annually.\*

**3 Workouts In 1:**

- Beginning
- Intermediate
- Advanced

**DVD Special Features:**

- Special "Instructor Only" Audio Track
- Position Breakdowns
- Cast Profiles

**Targeted Television, Print and Promotional Campaigns generating more than 12 million consumer impressions:**

College Campus  
Tour Promotion

Order Cut Off:  
**October 15, 2002**

Street Date:  
**November 26, 2002**

VHS #875873  
DVD #875874

2002/Color/53 Min./Not Rated/Stereo

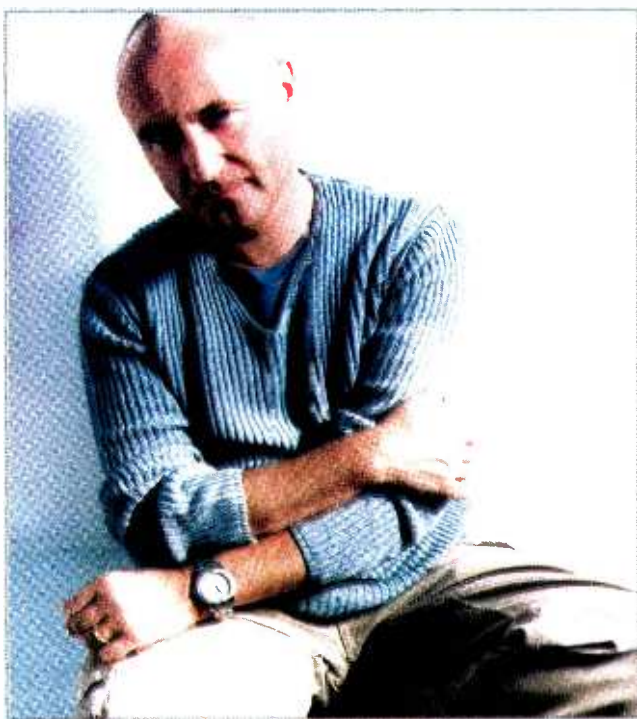
www.paramount.com/homevideo

\*Source: Business Week 2/15/99. Paramount Home Entertainment DVD product will contain a Sensormatic source tag. Should your business require a Checkpoint source tag instead of a Sensormatic source tag, please contact your sales representative or distributor. Sensormatic or Checkpoint source tags are added to all Paramount Home Entertainment DVD product. Paramount Home Entertainment assumes no liability for their use. Dates, pricing, DVD special features, advertising, promotions, availability and art subject to change without notice. © 2002 MTV Networks. All Rights Reserved. MTV: Music Television, MTV Yoga and all related titles, logos and characters are trademarks of MTV Networks, a division of Viacom International Inc. TM & Copyright © 2002 by Paramount Pictures. All Rights Reserved.

# Billboard

SPOTLIGHTS

## PHIL COLLINS



## 20 YEARS OF HITS

Billboard celebrates Phil Collins and his 20 years of hits with an in-depth look at his career, including the past two decades of his solo success. We report on the present and reveal what the future in music as well as film holds for Collins, including the upcoming release of his new album, "Testify." We also hear from top executives within the music industry and friends and colleagues to get a detailed look at what this exciting entertainer has created over the past 20 years!

JOIN BILLBOARD IN PAYING TRIBUTE TO THIS MUSIC LEGEND. CALL TODAY!

ISSUE DATE:  
NOVEMBER 16

AD CLOSE:  
OCTOBER 22

Frederic Fenucci 44.207.420.6075 • f.fenucci@eu.billboard.com

Pat Rod Jennings 646.654.4614 • pjennings@billboard.com

## Rilo Kiley Pacts With 'It' Imprint Saddle Creek

BY TODD MARTENS

LOS ANGELES—L.A.'s Rilo Kiley is not above taking a shot at itself. "We'll go to Omaha, to work and exploit the booming music scene," Jenny Lewis sings with sugar-coated sweetness on the band's sophomore effort, *The Execution of All Things*.

The folksy-pop group had no intention of landing a deal with indie rock's new "it" label, the Omaha, Neb.-based Saddle Creek. Lewis and songwriting partner Blake Sennett paid no attention to the fact that hip Saddle Creek acts like the Faint and Bright Eyes have made major



labels eager to score a deal with the indie. Yet Rilo Kiley (the first band signed to the label with no connections to Nebraska) was fully aware that it would be charged with jumping on a trend.

Sennett says, "We knew if we went there we were going to be accused of going there because it's the 'new Seattle,' or whatever it's being touted as."

The self-managed group, whose 2001 debut, *Take-Offs & Landings*, was released on Seattle-based Barsuk, first aligned itself with Saddle Creek when it toured with the label's the Good Life in support of indie darlings Superchunk. After a stop in Nebraska, where the group met Saddle Creek producer Mike Mogis, Rilo Kiley was smitten with the label's studio.

"We made sure we were super-prepared for Mogis," Sennett says. "He makes good records, so we were pretty nervous. We figured if he made a bad record with us, it'd be our fault."

The resulting album, due Tuesday (8), highlights the group's detailed storytelling and clever but simple melodies over a roots-inspired sound, following in a Southern California tradition that stretches from the Flying Burrito Brothers to the Beachwood Sparks.

Saddle Creek head Robb Nansel says, "It's a little different from anything we've done, but everything we put out has a strong core songwriting to it."

The group, booked by Big Shot Touring, will be on the road from October through early 2003.

## The Classical Score

by Steve Smith



**HAPPY BIRTHDAY:** Fifteen years ago, Hong Kong-based German businessman Klaus Heymann had a bright idea. The former newspaper employee-turned-classical music entrepreneur had already founded the Marco Polo label five years earlier, to record adventurous repertoire that the major labels weren't providing. Heymann's brainstorm, however, was to make classical music on CD more affordable and thus more attractive to a wider audience. He began to issue new recordings of standard repertoire on a new label, Naxos.

Last week, Heymann came to the U.S. for a series of anniversary events in Nashville (home of Naxos USA), New York, Toronto, and Los Angeles, inviting the media and industry to join him in celebrating a quiet revolution that continues to unfold and expand. Joined by artists, media, retailers, and other guests, Heymann reflected on the label's meteoric growth during the past 15 years and offered glimpses of the label's future directions.

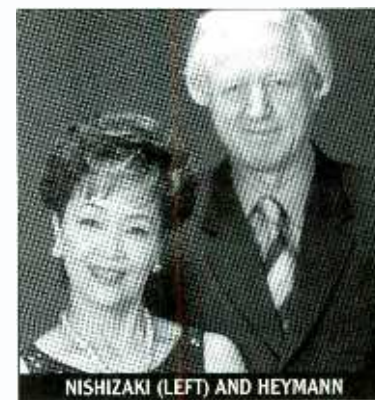
Super-budget labels were hardly a new phenomenon when Naxos appeared; music lovers in earlier years had augmented their collections with inexpensive offerings from such imprints as Odyssey, Nonesuch, and Vox. Heymann's timing, however, was extraordinary: Just as the CD was beginning to achieve breakthrough momentum, Naxos offered serviceable new digital recordings of practically every work a collector would want in his or her collection—at a price not only lower than the major labels commanded for new digital recordings but even lower than the midline and budget prices charged for archival analog recordings.

"The major labels made a big mistake when they put a lot of money into promoting stars and then made records with them," Heymann says. "The huge upfront investment made them dependent on those stars." Instead, Heymann concentrated on providing collectors with a comprehensive source for unduplicated repertoire. Though quality was hit or miss initially, standards quickly rose to levels that commanded respect. Artists who had previously recorded for other labels became interested in working with Naxos, which steadily increased Heymann's ability to offer competitive performances regardless of era or genre.

Though Naxos avoided banking on established stars, a number of artists who have recorded regularly for the label have begun to enjoy wider recognition among cognoscenti, including violinist (and Heymann's wife) Takako Nishizaki, pianists Jenö Jandó and Konstantin Scherbakov, cellist Maria Kliegel, the Kodaly and Maggini quartets, and conductors David Lloyd-Jones, Christopher Lyn-

don-Gee, and Marin Alsop. Along with German-based American composer Gloria Coates, who has enjoyed a renewed wave of interest thanks to a recording of her string quartets on the American Classics series, Lyndon-Gee and others took part in the American anniversary events, which also served as an opportunity for Scherbakov to perform for invited managers and agents.

At 15, Heymann's revolution shows no sign of slowing. On the contrary, recent years have witnessed the launch of the extraordinary American Classics series (which will soon be enriched with Seattle Symphony recordings of works by Diamond, Piston, Hovhaness, and others that were previously issued on the Delos label)



and similar series created for other markets. A new Japanese Classics series, for instance, has been responsible for Naxos claiming second place overall on the Japanese sales charts this year. The Naxos Historical series has offered unparalleled riches at rock-bottom prices. Meanwhile, as a distributor of other labels, Heymann's early embrace of video releases on DVD seems to have been particularly prescient. Somewhat ironically, as a result of his foresight, Naxos now distributes DVDs featuring such stars as Cecilia Bartoli and Alfred Brendel.

Still, the growth area of which Heymann is proudest is the burgeoning educational market. In addition to an already extensive line of pedagogical CDs and audiobooks, Heymann has begun to partner with other companies in order to promote classical music (and admittedly Naxos recordings, as well).

"We've invested in a company called Connect for Education, which produces online music education courses that are being adopted by American universities," Heymann says. "They work very closely with American publishers like McGraw-Hill, Prentice-Hall, and Norton. The McGraw-Hill music appreciation book has a Naxos CD-ROM bound to the front cover, and they sell about 180,000 per edition. That's 180,000 kids who might hear classical music for the first time through a Naxos recording."



# Sears Concerts Focus On Latinos

BY LEILA COBO

MIAMI—In an effort to target its Latin buyers in specific markets, giant retailer Sears has launched a nine-market concert series that will take various artists to different venues in the U.S. and Puerto Rico.

The Sears Hispanic Concert Series kicked off Sept. 28 with a Carlos Vives concert at Los Angeles' Universal Amphitheatre and continues through March 2003.

But rather than sponsor a single tour from a single artist, Sears—in a calculated move—is backing tour stops by a wide range of acts.

"Under the umbrella of a concert tour, we are sponsoring various internationally renowned artists that have broad appeal, particularly from a regional perspective," Sears VP of multicultural management Gilbert Dávila says. "So we can go into a market and really tailor that market for that artist."

In addition to Vives, the Sears tour will feature veteran Span-



DAVILA

ish diva Rocío Durcal, Mexican star Marco Antonio Solís, *salsero* Gilberto Santa Rosa, and up-and-comer Jaime Camil. In many cases, acts will perform as double bills (for example, Solís and Durcal have several dates together), or one may open for another. Dávila also says it is possible that artists will change as the series progresses.

## PAST EXPERIENCE

Sears is not new to the Latin entertainment business. In 1995, the company sponsored Gloria Estefan's Evolution tour. Later, it sponsored a national tour by Mexican superstar Juan Gabriel, as well as Christina Aguilera's first headlining tour.

"It's a great product to have the event associated with," says Jorge Naranjo, VP of touring for Cardenas Fernandez & Associates (CFA), which is promoting the series. "And also, obviously we're able to get a lot of promotion through them for all these events."

CFA previously worked with



Sears on the Gabriel tour, which involved 25 shows. But the variety of acts and genres involved in the current series provides a unique opportunity to reach—and market to—a more diverse audience. It also suggests that retailers are realizing the potential of the Hispanic market.

"We're in the business of connecting with our core customer from different angles," Dávila says. "One is advertising, but we also like to market where our customers live, where they work, and where they shop. So it's important for us to bring that element to further show our commitment to the Hispanic market. And it hits our core constituent—women, 18-39."

## HEFTY HISPANIC MARKET

Of Sears' more than 800 stores nationwide, 216 are "Hispanic-designated," meaning that Hispanics represent the largest customer base for each. According to Sears, total sales from those stores are expected to exceed the \$3 billion mark by year's end.

Dávila says that research indeed confirms that specific stores register a bump in sales when advertising is complemented through this type of event marketing. Beyond that, he adds, "it's a way to differentiate Sears from our competitors and bring excitement to our customers and our Sears associates and to bring the 'wow' factor into Sears."

The Sears Hispanic Concert Series will stop in L.A.; Chicago; New York; San Diego; Miami; Houston; San Antonio; San José, Calif.; and San Juan, Puerto Rico. As part of the series, Sears is sponsoring a national sweepstakes for a VIP trip to see Vives perform in San Juan, as well as local sweepstakes for other prizes.

# Entertainment Trends Debated

AMC Confab Panel Discusses Consolidation, Pricing, Other Aspects Of The Industry

BY RAY WADDELL

PHOENIX—A panel of touring-industry experts called upon to prognosticate the future of live entertainment agreed on two issues: Nobody can predict the future, but things are guaranteed to change.

The lively panel was one of the best-attended at the Arena Managers Conference (AMC) Sept. 22-24 here. The annual gathering of arena management professionals is produced by the International Assn. of Assembly Managers.

The panel included John Huie, Nashville-based agent with Creative Artists Agency; Clear Channel Entertainment (CCE) VPs Frank Roach and Danny Zelisko; and Gary Bongiovani, editor/publisher of industry trade magazine *Pollstar*.

Bongiovani pointed out that few could have predicted the current state of affairs in the touring business. "Right now, the industry is dominated by one player, one company that has managed to aggregate some of the best minds in the concert business and take control of many of the touring acts," he said. "They are the ones that are going to beat you up for the rent and merch deals, and if you don't give it to them, they'll take the shows elsewhere."

The latter statement prompted Zelisko to rhetorically interject, "Who the hell is he talking about?"

Zelisko added that he was "puzzled and surprised" by some of Bongiovani's comments and that for him business remains much the same as before CCE acquired his Phoenix-based Evening Star Productions.

"I still get up every day and try to find shows to promote," Zelisko said. "Everybody—from the agents and the artists and managers on down to the promoters and the buildings—is looking to maximize profits. Unfortunately, everybody has severely damaged the outlook customers have for concerts."

Zelisko pointed out that CCE cannot be blamed for all the ills of the concert business. "House of Blues is 'Clear Channel Lite.' They're doing the same thing we're doing, going for tours the same way we do. The bottom line is, we're doing what every promoter wanted to do when they started out 20-30 years ago: We all want to spread into new markets, make more money, and increase leverage. [SFX/CCE founder] Bob Sillerman did what everybody wanted to do—consolidate the great cities."

Roach added, "Ten years ago, nobody had heard of Bob Sillerman, the initials 'SFX,' or, unless someone lived in central Texas, Clear Channel."

Huie said that when venues are "hammered" by promoters and agents for reduced rent or lower merchandise fees, they respond by instituting their own fees. "That's a

reaction, and that's what our business is all about," he says. "If [an act] is demanding a 90-10 split, [buildings] call Ticketmaster and say, 'Can you bump the service fee an extra buck so I can make some



ROACH

money?' We all need to take the attitude of not trying to slide one by."

Roach agreed: "We need to put our petty differences aside and look at how to grow the pie instead of how to divvy it up."

Huie added that he believes that the touring industry will remain an entrepreneurial business. "There are guys at Clear Channel who can tell you to the day when their contract runs out, because they're entrepreneurs. There are also [CCE] guys like Bob Roux and Brian O'Connell who have risen to the occasion because they never got bought out."

And independent promoters can still be successful, Huie remarked, citing the efforts of Brad Garrett's Police Productions in St. Charles, Mo. "Brad Garrett does his homework before he makes an offer; he's a 'mom-and-pop' shop, and he's real successful at it. We applaud entrepreneurship and aggressive behavior."

## OVERPRICED?

The issue of ticket prices predictably reared its head during the panel. "If you thought in the aftermath of 9/11 that ticket prices would go up 11%—that seems to defy logic," Bongiovani said. "The issue of ticket-price stabilization is one everyone is concerned about, and at some point the market will indicate [that prices] have gone too far. It may take some tours with disastrous results before the artists—who set ticket prices—will do something about it."

Zelisko said that the ticket price issue only affects a limited number of people, but "what's worse for the customer is they want to go [to shows] for \$20-\$30, but they still want to sit up close."

Huie agreed that the marketplace will determine the future of ticket prices. "Ticketmaster may ultimately be a Clear Channel company, or at least their role may change. Eventually, you may see the vast

majority of tickets sold online—you can't stop progress."

Bongiovani took that concept even further. "It's possible hard tickets might disappear completely. More and more [tickets] are being sold on the Internet, and you have to wonder what the future of Ticketmaster is when an arena can get a great Internet-based ticketing system and control all the revenue."

As for CCE's impact on the arena and concert businesses, Roach noted, "The number of arena concerts we're doing has increased by almost 30% since 2000."

## THE FUTURE

The very nature of the panel bodes well for the future of live entertainment, according to Roach. "It's really refreshing to have a panel like this where it's not the agent blaming the promoter, the promoter blaming the building. We're having a conversation about how we can move forward, rather than pointing fingers at each other."

He notes that artist development remains a major concern. "Most of the top-grossing acts are similar to 10 years ago, and the actuary tables alone will tell you that some of these acts won't be the top-grossing acts 10 years from now. In the past, artist development has been left to the record companies, and that can't be the case anymore. Everyone in this business needs to work on artist development."

As audiences become more fragmented, "knowing more and more about our customers is going to be critical," Roach warned. "Most of the baby boomers have grown up with live entertainment, and that's the first generation that was true for. As the baby boomers grow into retirement, they will have more money, better health, and more time, and we as an industry will have to find a way to meet their needs."

And when the children of today become prime concert-goers, "they will have grown up to expect participation with their entertainment, as we didn't. Something our company is looking at is enhancing the value of the entire experience—for the patron, the artists, and the sponsor/advertiser. We need to be there from their first thought of being involved until long after the event. We have to take what was an event and turn it into an experience."

Roach also said that the industry needs to focus on dealing with excess inventory, the "30%-40%" of tickets that are not sold. "An empty seat in a venue is the same as an empty seat on an airplane: If it isn't filled, the business doesn't work. Just like a dark night [in a venue] doesn't do you any good, it's an airplane that does not fly."

OCTOBER 12 2002 **Billboard** **BOXSCORE**  
CONCERT GROSSES

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
NEIL DIAMOND	Air Canada Centre, Toronto Sept. 26-27	\$1,875,750 (\$2,963,122 Canadian) \$62.26/\$40.75	32,265 two sellouts	Concerts West, Sal Bonafede, Apregan Entertainment Group
BILLY JOEL & ELTON JOHN	FleetCenter, Boston Sept. 20	\$1,835,530 \$175/\$45	17,483 sellout	Clear Channel Entertainment
BILLY JOEL & ELTON JOHN	St. Pete Times Forum, Tampa, Fla. Sept. 13	\$1,673,535 \$176.75/\$46.75	16,011 19,012	Clear Channel Entertainment, in-house
BRUCE SPRINGSTEEN & THE E STREET BAND	United Center, Chicago Sept. 25	\$1,508,925 \$75	20,119 sellout	Jam Prods.
LEVI'S FESTIVAL: SEX PISTOLS, BLINK-182, THE OFFSPRING, SOCIAL DISTORTION, PENNYWISE, & OTHERS	Glen Helen Blockbuster Pavilion, Devore, Calif. Sept. 14	\$1,497,300 \$31	48,189 sellout	Clear Channel Entertainment
BRUCE SPRINGSTEEN & THE E STREET BAND	Xcel Energy Center, St. Paul, Minn. Sept. 30	\$1,391,135 \$73.50	18,927 sellout	Jam Prods.
KID ROCK, LYNRYD SKYNYRD	Joe Louis Arena, Detroit Sept. 19-20	\$1,044,150 \$37.50	29,044 two sellouts	Olympia Entertainment, Blackbird Prods.
OZZFEST: OZZY OSBOURNE, SYSTEM OF A DOWN, ROB ZOMBIE, P.O.D., TOMMY LEE, ADEMA, & OTHERS	Verizon Wireless Amphitheater, Selma, Texas Sept. 7	\$1,018,104 \$97/\$47	19,453 20,000	Clear Channel Entertainment
AEROSMITH, KID ROCK, RUN-D.M.C.	Tweeter Center at the Waterfront, Camden, N.J. Sept. 7	\$1,016,850 \$77/\$34.50	23,255 24,924	Clear Channel Entertainment
EAGLES	World Arena, Colorado Springs, Colo. Sept. 22	\$925,170 \$124.75/\$59.75	9,182 sellout	Clear Channel Entertainment
BRUCE SPRINGSTEEN & THE E STREET BAND	Savvis Center, St. Louis Aug. 30	\$915,500 \$75	13,670 20,135	in-house
AEROSMITH, KID ROCK, RUN-D.M.C.	Alpine Valley Music Theatre, East Troy, Wis. Sept. 14	\$910,663 \$79.50/\$34.50	21,504 35,124	Clear Channel Entertainment
THE WHO	Verizon Wireless Amphitheatre, Irvine, Calif. Sept. 15	\$897,385 \$155.50/\$38.50	12,038 16,267	Clear Channel Entertainment
RED HOT CHILI PEPPERS, P.O.D., RESORTE	Foro Sol, Mexico City Sept. 29	\$896,233 (\$2,311,200 pesos) \$48.54/\$15.53	30,591 34,900	OCESA Presents, CIE Events
BRUCE SPRINGSTEEN & THE E STREET BAND	Kemper Arena, Kansas City, Mo. Sept. 24	\$800,136 \$74	10,899 sellout	Jam Prods.
CHER, CYNDI LAUPER	Greensboro Coliseum, Greensboro, N.C. Sept. 7	\$770,873 \$69.25/\$49.25	13,406 14,922	Clear Channel Entertainment
CHER, CYNDI LAUPER	Conseco Fieldhouse, Indianapolis Sept. 10	\$741,724 \$79.75/\$34.75	11,288 13,419	Clear Channel Entertainment
CHER, CYNDI LAUPER	Kohl Center, Madison, Wis. Sept. 12	\$667,343 \$79.75/\$35.75	9,802 12,980	Clear Channel Entertainment
AEROSMITH, KID ROCK, RUN-D.M.C.	Polaris Amphitheater, Columbus, Ohio Sept. 16	\$608,554 \$77/\$30	15,681 20,000	Clear Channel Entertainment
ELTON JOHN	Mississippi Coast Coliseum, Biloxi, Miss. Sept. 10	\$603,071 \$89.50/\$29.50	10,333 sellout	Clear Channel Entertainment
AEROSMITH, KID ROCK, RUN-D.M.C.	Riverbend Music Center, Cincinnati Sept. 20	\$595,402 \$77/\$30	14,677 20,421	Clear Channel Entertainment
CREED, JERRY CANTRELL	Verizon Wireless Amphitheater, Selma, Texas Sept. 20	\$587,217 \$50.50/\$38.50	14,082 21,500	Clear Channel Entertainment
ENRIQUE IGLESIAS, PAULINA RUBIO, SOLUNA	United Center, Chicago Sept. 12	\$585,005 \$75/\$25	11,451 13,743	Clear Channel Entertainment
ELTON JOHN	Veterans Memorial Coliseum, Jacksonville, Fla. Sept. 12	\$582,467 \$62/\$52	10,269 10,399	Fantasma Prods.
LUTHER VANDROSS, GERALD LEVERT, ANGIE STONE, MICHELLE WILLIAMS	First Union Center, Philadelphia Sept. 8	\$581,856 \$65.50/\$37.50	10,904 15,169	Clear Channel Entertainment
NEIL DIAMOND	Corel Centre, Ottawa Sept. 25	\$576,539 (\$915,371 Canadian) \$62.26/\$40.75	12,823 sellout	Concerts West, Sal Bonafede, Apregan Entertainment Group
NEIL DIAMOND	Winnipeg Arena, Winnipeg, Manitoba Sept. 29	\$555,364 (\$876,864 Canadian) \$62.26/\$40.75	10,809 sellout	Concerts West, Sal Bonafede, Apregan Entertainment Group
AEROSMITH, KID ROCK, RUN-D.M.C.	Montage Mountain Amphitheater, Scranton, Pa. Sept. 10	\$549,849 \$65/\$25	12,785 17,447	Clear Channel Entertainment
BONNIE RAITT & LYLE LOVETT	Red Rocks Amphitheatre, Morrison, Colo. Sept. 7	\$503,000 \$59/\$49	9,450 sellout	Clear Channel Entertainment, KSE
TOBY KEITH, RASCAL FLATTS, PAUL THORN	Nissan Pavilion at Stone Ridge, Bristow, Va. Sept. 14	\$502,692 \$44/\$18	23,816 sellout	Clear Channel Entertainment
LUIS MIGUEL	Coors Amphitheatre, Chula Vista, Calif. Sept. 12	\$500,668 \$100/\$65/\$45/\$32.50	7,590 8,908	House of Blues Concerts
LUTHER VANDROSS, GERALD LEVERT, ANGIE STONE, MICHELLE WILLIAMS	Mandalay Bay Events Center, Las Vegas Sept. 20	\$466,345 \$75/\$35	8,287 8,566	Clear Channel Entertainment, in-house
KID ROCK, RUN-D.M.C.	DTE Energy Music Center, Clarkston, Mich. Sept. 13	\$457,338 \$36.50/\$26.50	15,246 sellout	Clear Channel Entertainment, Palace Sports & Entertainment
CREED, SALIVA, 12 STONES, CINDER	Alltel Arena, North Little Rock, Ark. Sept. 22	\$444,417 \$46.75/\$36.75	11,039 13,051	Clear Channel Entertainment
TOBY KEITH, RASCAL FLATTS, PAUL THORN	Post-Gazette Pavilion at Star Lake, Burgettstown, Pa. Sept. 20	\$414,279 \$37.75/\$16.75	24,930 sellout	Clear Channel Entertainment

Copyright 2002, VNU Business Media, Inc. All rights reserved. Boxscores should be submitted to: Bob Allen, Nashville, Tenn. 615-321-9171. Fax: 615-321-0878. For research information and pricing, call Bob Allen, 615-321-9171.

FOR MORE BOXSCORE RESULTS GO TO BILLBOARD.COM

**TOURING**

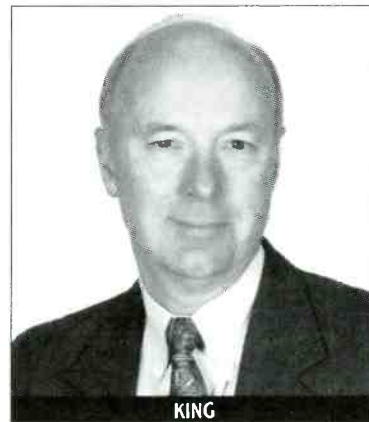


**Venue Views™**

by Ray Waddell

**BETTER SEPTEMBER:** The overall mood at this year's Arena Management Conference (AMC) in Phoenix was a big improvement on last year, when participants were still stunned by the events of Sept. 11. This year, the 300-plus attendees were able to focus on such industry issues as the concert business, crisis communication, and, of course, venue security.

Produced by the International Assn. of Assembly Managers (IAAM), AMC is particularly close to IAAM executive director **Dexter King's** heart, as the former arena manager helped get the



KING

initial conference off the ground in the late 1980s. King recalls, "At that point, we didn't know how many people would come, what the program would be, or what the parameters were."

Indeed, timing was a big issue. "We had to pick a time that was relevant to us that did not conflict with the upcoming [sports] seasons," King says. Also, the parties involved didn't want the AMC confab to be too close to the IAAM summer convention and trade show. As it stands, AMC still falls just seven weeks after the national meeting.

Current economic conditions contribute to the need for King and the IAAM staff to put together a meaningful program for both sponsors and arena managers. He says, "I'm a venue manager producing this event for our members, and it's all about the experience. I've got to look at creating the ultimate experience possible for our attendees."

As such, producing the AMC can be stressful, but King points out that arena management and stress go hand in hand. "[Arena managers] have a way of dealing with crisis in an even-keel manner. Even at last year's meeting in Miami, everybody had their wits about them."

King says this year's AMC hit budget. "That means we were able, with the committee and the planning process, to successfully project what would be a reasonable pro forma for the conference," he says, adding that the intangibles were also successful.

"This conference has been a very good experience. There has been a coming together and camaraderie that I don't think I sensed in Miami."

"It's all about attitude," King continues. "And the arena fraternity is successful because they have a phenomenal attitude about service to customers and the community and attacking it with passion."

**SUPER SECURITY:** With a powerhouse talent lineup that included **Paul McCartney, U2, Barry Manilow, Mariah Carey, Mary J. Blige, the Boston Pops, Marc Anthony**, and many others, the Feb. 3 Super Bowl XXXVI at the **Louisiana Superdome** in New Orleans came off without a hitch, despite major security concerns induced by Sept. 11. If the event appeared seamless, it is only the result of months of behind-the-scenes preparations, of which much was detailed by Superdome GM **Doug Thornton** in a presentation during the AMC. Thornton was the first facility manager in the country to manage an event at a facility designated a "national security event" by federal officials. Thornton says there were 41 agencies involved in its security, with the U.S. Secret Service calling the shots.

"We felt our greatest risk was chem-bio [terrorism], such as airborne pathogens through HVAC or contamination of the food or water supply," Thornton says. "The NFL and [Commissioner] **Paul Tagliabue** were very concerned about that threat."

The entire Superdome was locked down four months out, including the behemoth facility's 16 huge fan rooms. Thornton recalls, "We went to great lengths to protect our HVAC system. No one was allowed in unless they were escorted by a security official, even if it was an engineer."

The Superdome already boasted 72 security cameras on campus, and the NFL came in and installed 12 more. By game day, a hard perimeter was established around the building, including 3,500 linear feet of concrete and double 8-foot fences. There were 20 entry gates for pat downs, 65 metal detectors, and credential and background checks for 5,600 employees conducted by the Secret Service.

The primo talent lineup encouraged people to arrive early, and 95% of the crowd were seated by kickoff. "This was the first year in many years the Super Bowl did not receive a bomb threat," Thornton says. "In many ways, it was easier to manage than a typical Saints game, because of all the preplanning. By far this was the biggest challenge we've ever faced in the 'dome, but the good news is we pulled it off without incident."

ALBUMS

Edited by Michael Paoletta

POP

★ THE BEU SISTERS

**Decisions**  
PRODUCERS: various  
S-Curve/Virgin 17490

The Beu Sisters are four young siblings who write, arrange, and sing their own songs and possess an irresistible combination of good looks and talent. If their story brings to mind such earlier pop phenomena as Hanson, it's more than a coincidence. S-Curve principal Steve Greenberg, who discovered and signed Hanson, is also the man behind the curtain on this debut by the Florida-based quartet, which is poised to capitalize on the still-smoldering teen-pop wave while taking it to a more wholesome place. Whereas the young stars of the Jive generation have taken on mature content and harder-edged sounds, the Beu Sisters emphasize tunefulness, harmony, and PG-rated themes. Over sparse grooves and tasteful arrangements, they sing of self-empowerment (title track) and family unity ("Stop! Stay Away From My Sister"). On first single, "I Was Only (Seventeen)," they capture the loss of innocence that comes with growing up.—**PV**

★ THE MISSION U.K.

**Aura**  
PRODUCER: Wayne Hussey  
Metropolis 254

*Aura* marks a resurgence of sorts for veteran quasi goth-rock lads the Mission U.K. Get past the fact that at times, this sounds like a U2 tribute disc comprised of original songs—with the to-be-expected Cure and Zep lashings cobbled in as well—and you'll recognize this as the band's best disc since its glory days of the mid-'80s/early '90s. Running the gamut from trippy to poppy to hard'n'heavy, the 14 tracks (one hidden) each have something to offer. Founder and singer Wayne Hussey's lyrics range from arcane to lame, but his best moments are worth the price of admission. The single "Evangeline" is a high point with its pop-rock sonics and S&M storyline, while "Lay Your Hands on Me" brings on a foreboding

SPOTLIGHTS



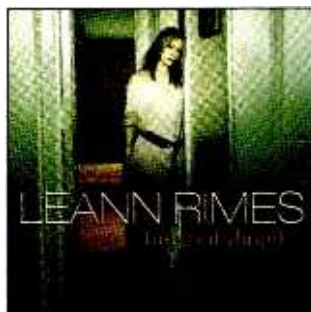
NAS

**The Lost Tapes**  
PRODUCERS: various  
Columbia 363984

When an artist attains a certain amount of celebrity, their unreleased material—songs that didn't make previous albums for whatever reason—often becomes a hot commodity. In the case of Nas, those tracks are some of the Queens, N.Y., MC's best offerings. *The Lost Tapes*, a 12-track set of previously unreleased songs, showcases Nas' incredible talent as a lyricist and social commentator. The set opens with the piano-driven nostalgia of "Doo Rags," Nas' Precision-produced take on society's cyclical nature. Lead single "No Ideas Original" gives a funky facelift to Barry White's "I'm Gonna Love You Just a Little Bit More Babe." Free of hooks and choruses, the 3-minute track comes across like a fiery commentary on the state of hip-hop. While the production on some tracks is clearly dated, Nas' lyrics are as crisp and vivid as ever. Other standouts include "Poppa Was a Playa," "Black Zombie," and "Drunk by Myself."—**RH**

**LEANN RIMES**  
**Twisted Angel**  
PRODUCERS: Desmond Child, Peter Amata, Gregg Pagani  
Curb 78747

Her much-publicized legal wrangles behind her, Rimes is now a bona fide pop artist—which is fine, because she remains a monster vocalist just getting started. Radio candy like "Trouble With Goodbye" and "Wound Up" have style and verve, but Rimes is at her best when she can soar and roar. She shows mastery of tone and range for days on the AC ballads "The Safest Place," "Love Is an



Army," and "Damn"; vocal chops galore on the pulsing midtempo "Suddenly" and bluesy title cut; then removes all doubt that times have certainly changed as she purrs: "Come inside my walls of ecstasy" on the PG-13 "Tic Toc." The sultry ballad "Review My Kisses" is one of the few that could pass on country radio (with world-class vocals), but if Rimes wants to be a pop singer when she grows up, at least she's a very good one.—**RW**



BON JOVI

**Bounce**  
PRODUCERS: Luke Ebbin, Jon Bon Jovi, Richie Sambora  
Island Def Jam 0 440 063 055-2 3

If Bruce Springsteen's *The Rising* is the balm to soothe the wound of Sept. 11, 2001, Bon Jovi's *Bounce* is the antidote to rejuvenate the spirit. With Richie Sambora's ballsy guitar playing, Tico Torres' bone-crushing percussion, Dave Bryan's deft keyboards, and Jon Bon Jovi's raspy wail, Bon Jovi celebrates America's resilience with "Undivided," "The Distance," "Love Me Back to Life," and "Bounce," packing wallops of electrifying energy that can uplift the most downtrodden heart. The breezy "You Had Me From Hello" is a monster smash in waiting, but three love ballads on the 12-track set weighs a bit uneven. Lyrics are not Jon Bon Jovi's strong point, but they show growth, as on "Undivided," where he proudly declares: "I've found courage in the smoke and dust/I've found faith in the songs of silence/Deep down it's ringing out in each of us." Minor flaws aside, these Jersey boys have paid a tribute to their neighboring city befitting that famous New York attitude.—**CLT**

dered—*Jerusalem* raises questions that are better asked now than when it's too late. A painful but ultimately healing look in the mirror for a people disfigured by tragedy.—**PV**

RHETT MILLER

**The Instigator**  
PRODUCER: Jon Brion  
Elektra 62788

With his bandmates settling into married lives and/or fatherhood, Old 97's frontman Rhett Miller takes advantage of a band break here to show off the pop instincts he's sharpened over the past few years on this, his solo debut. Though delivering a batch of his hookiest songs—lacing these tunes with ah-ahs, la-la-las, and ba-ba-bahs—not much here really compares to such killer Old 97's pop cuts as "Oppenheimer," "Murder (Or a Heart Attack)," or "King of All of the World." Though this is a more subdued effort than the rollicking Old 97's sets, these tracks lack the magnetism of Miller's material with the band. Still, there's much here—including the pretty yet rockin' "Come Around," the strummy midtempo "Things That Disappear," the nicely arranged "Point Shirley," and the deliciously saccharine "Four-Eyed Girl"—that fans will devour. Featuring L.A. studio drummer extraordinaires Josh Freese and Jim Keltner, as well as appearances by Robyn Hitchcock, John Doe, and David Garza, among others, *The Instigator* is a solid solo bow that falls far short of the breakthrough potential Miller consistently seems on the verge of harnessing.—**WO**

BURNING BRIDES

**Fall of the Plastic Empire**  
PRODUCER: Dimitri Coats  
V2 63881 27138

Originally released last year by indie label File 13, *Fall of the Plastic Empire* has been reissued by V2 while this Philadelphia combo works on its label debut. And while the Brides aren't exactly brimming with original ideas (the Stooges, Nirvana, and the Pixies are clear reference points), *Fall* sounds pretty great blaring out of the speakers. Guitarist/vocalist Dimitri Coats and bassist Melanie Campbell rock out with tangible exuberance on such tracks as "Plank of Fire," "Arctic Fire," and "Elevator." Coats rarely skimps on melody, testing out a variety of singing

vibe and Messianic imagery. After a few listens, the derivativeness will fade away, and *Aura* may just become your new guilty pleasure.—**AZ**

STEVE EARLE

**Jerusalem**  
PRODUCERS: Steve Earle, Ray Kennedy  
E-Squared/Artemis 751147

Living up to his reputation as the voice

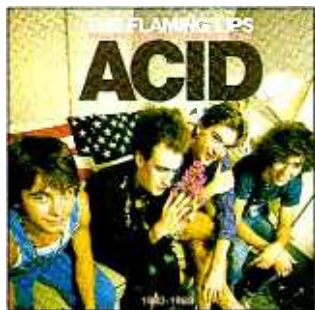
of Americana, Steve Earle comments on a post-Sept. 11 world with the gravity and complexity that the subject deserves. Unabashedly political, *Jerusalem* decries the deterioration of civil liberties in the wake of the terrorist attacks, questions the moral self-righteousness that can pass for patriotism, and expresses the hope that, at the crossroads of Christianity, Judaism,

and Islam, "the lion and the lamb will lie down in peace together." The album even takes a sympathetic view of American Taliban fighter John Walker Lindh in "John Walker's Blues," the controversial first single, which quotes the Qu'ran in its choruses. Like Leonard Cohen's 1992 opus *The Future*\*—which foreshadowed the demise of Yugoslavia and the atrocities it engen-

(Continued on next page)

VITAL REISSUES

**THE FLAMING LIPS**  
**Finally the Punk Rockers Are Taking Acid**: 1983-1988  
REISSUE PRODUCERS: the Flaming Lips, Scott Booker  
Restless/Ryko REST73764

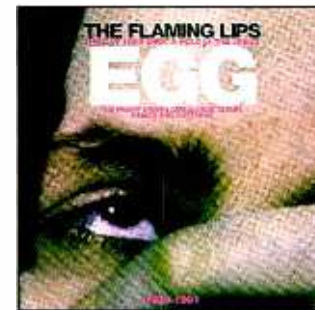


**THE FLAMING LIPS**  
**The Day They Shot a Hole in the Jesus Egg**: 1989-1991  
REISSUE PRODUCERS: the Flaming Lips, Scott Booker  
Restless/Ryko REST73765

Chronicles of the early, pre-Warner Bros. days of Oklahoma City's most revered alt-rockers, these two discs are, simply put, a pair of distortion and psychedelia-drenched jewels. It's impres-

sive and hip enough that the three-disc *Finally the Punk Rockers Are Taking Acid* comprises the band's eponymous

1984 EP, 1986's *Hear It Is*, 1987's *Oh My Gawd!!! . . . The Flaming Lips*, and 1988's *Telepathic Surgery*. But in addition, these three discs boast a ton—17 tracks in total—of extras, which include a slew of live cuts, remixes, and covers (witness the band's invigorating take on Neil Young's "After the Gold Rush" on disc three). Some of the bonus cuts are even accompanied by such charming liner notes as "Recorded in Norman, Oklahoma, 1987? by, then skinny bootlegger Scott [Booker], before he was our manager . . ." (the live version of "My Own Planet"). Though sold separately, the two discs work essentially as a two-piece boxed set. *The Day They Shot a Hole in the*



*Jesus Egg*—which comprises 1989's *The Mushroom Tapes*, 1990's *In a Priest Driven Ambulance*, and another

batch of bonus cuts—features similar packaging (each of the discs are numbered; these are discs four and five). All five discs—and even the ancient live cuts—sound wonderful. Each come with recently penned, nicely substantial essays from frontman Wayne Coyne. Drummer Steven Drozd contributes an essay to *Acid*. It seems clear (from the look, the feel, obviously the liner notes, and the sheer number of extras) that it's the band and Booker's involvement that helps make these such essential items for fans. The thought and care they put into these records is palpable. And it's what will no doubt earn these collections more and more of a must-have status as they age.—**WO**

**CONTRIBUTORS:** Leila Cobo, Jonathan Cohen, Deborah Evans Price, Rashaun Hall, Jill Kipnis, Gail Mitchell, Wes Orshoski, Michael Paoletta, Christa L. Titus, Philip van Vleck, Paul Verna, Ray Waddell, Adrian Zupp. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. NOTEWORTHY: Releases of critical merit. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks that were featured in the Music to My Ears column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

(Continued from preceding page)

styles (he can scream in key!) and littering a handful of tunes with spoken-word snippets. The uptempo material works best, as the band gets bogged down by lethargic pacing on songs like "Blood on the Highway" and "At the Levity Ball." Still, with garage-inspired rock'n'roll all the rage, Burning Brides should continue to find favor with headbangers everywhere.—**JC**

## R&B/HIP-HOP

### ★ HEATHER HEADLEY

**This Is Who I Am**  
PRODUCERS: various  
RCA 0786369376

A compelling voice able to convey a rainbow of emotions. An ear-arresting collection of songs—produced by Dallas Austin, Jimmy Jam & Terry Lewis, and Shep Crawford, among others—that embrace the artist's R&B, gospel, pop, and reggae influences. That's what you get on singer/songwriter Heather Headley's debut album. Best known for her Broadway runs with *The Lion King* and Elton John's *Aida*, the Tony Award-winning Headley trades one stage for another and—in showbiz lingo—breaks a leg. She kicks things off to a rousing start with the joyful, gospel-flavored ode to the opposite sex, "He Is." Then she effortlessly downshifts to under-your-skin ballad mode on "Four Words From a Heartbreak" and "Always Been Your Girl" (backed by sister-in-soul Deborah Cox). Headley exhibits an unerring knack for choosing storyteller songs ("Sista Girl") around which to wrap her full-bodied voice—offering a welcome oasis in a desert of sameness.—**GM**

### GRITS

**The Art of Translation**  
PRODUCERS: Ric "Form" Robbins, Otto Price, Grits  
Gotee GTD2871R

Grits is a talented duo propelled by the skills of Teron "Bonafied" Carter and Stacy "Coffee" Jones. Previous efforts garnered Grits exposure on BET and helped establish the hip-hop act as one to definitely watch. On this fourth album, Carter and Jones continue to serve up intriguing beats and thought-provoking rhymes that reflect their views on life and particularly their faith in God. As Grits continues to gain steam in the mainstream world, it would have been easy to water down this message, but the duo displays the courage of its convictions. Highlights include the energetic opener "Here We Could," the

autobiographical "Tennessee Bwoys," and "Ooh Aah." Gotee labelmates Jennifer Knapp and Knowdverbs are featured, respectively, on "Believe" and "Video Girl." Each track reverberates with personality and passion—essential traits that should serve these gifted young artists well as they continue to expand their musical boundaries. Contact 615-370-2980.—**DEP**

### NAAM BRIGADE

**Early in the Game**  
PRODUCERS: various  
ArtistDirect 01023

NAAM Brigade fashions its own brand of hardcore rap with its ArtistDirect debut, *Early in the Game*. The members of this Philadelphia-based quartet—Rambo, Eyse da SupaStar, Sonni Black, and Meek Millz—sound like wily veterans here. The title track, which features fellow Philadelphian Freeway and serves as the lead single, is an undeniable head-nodder that proves to be one of the album's brightest moments. NAAM proves it can also rock out on the Bernard "Big Demi" Parker-produced "We Live It," which arrives drenched in electric guitar riffs. *Early in the Game* does stall at times, though. Forgettable tracks like "Fo Sheezy" and "All the Money" are speed bumps in an otherwise high-octane, credible debut.—**RH**

## COUNTRY

★ VARIOUS ARTISTS  
**Kindred Spirits—A Tribute to the Songs of Johnny Cash**  
PRODUCER: Marty Stuart  
Lucky Dog 86310

In his 70th year, Johnny Cash has been covered, smothered, reissued, and well-feted, but what separates this collection from the many that bear Cash's name this year is the simple fact that it salutes Cash the songwriter. A farflung bunch does the honors, from Bob Dylan and Bruce Springsteen to relatives like Rosanne Cash and Janette Carter—and for the most part, they nail it. Dwight Yoakam twangs with authority on "Understanding Your Man," and daughter Roseanne lends a loungey feel to a gorgeous "I Still Miss Someone." Travis Tritt's "I Walk the Line" is a slow burn, Hank Williams Jr. delivers a confident, muscular take on "Big River" that's a definite highlight, and Keb' Mo' gets points for inspired musicianship on "Folsom Prison Blues" but loses more for messing with one of the greatest lines in country music history. Charlie Robison brings

edge to "Don't Take Your Guns to Town," Steve Earle reminds us he really can sing on a respectful "Hardin Wouldn't Run," and Marty Stuart's rumbling production is inspired. In total, this project stands out in a crowded marketplace.—**RW**

### ★ KIM RICHEY

**Rise**  
PRODUCER: Bill Bottrell  
Lost Highway 170327

Singer/songwriter Kim Richey's fourth album takes listeners on a sultry journey through personal contemplation amidst warm, expressive musical accompaniment. Album opener "Girl in a Car" sets the album's tone with its strong rhythm-guitar licks and lyrics about a woman fleeing from a relationship gone sour and finding comfort on the road. A travel theme is also found on "A Place Called Home," a poignant track that perfectly suits the tone of Richey's voice. The melodic "Without You" is evocative of a beachside scene and makes one long for a romantic vacation for two. The Arabic-sounding "No Judges" features a wonderful blend of musical instruments including bouzouki and washtub bass. First single "This Love" is a fine, upbeat testament to the glory of love. Also notable is the excellent duet with Pete Drogé, "Electric Green."—**JK**

## WORLD

▶ VARIOUS ARTISTS  
**Reggae Pulse: The Heartbeat of Jamaica**  
PRODUCERS: various  
Trojan/Sanctuary 06076-80293

At first glance, this disc's track listing seems rather peculiar: It's somehow unjust to put Bob Marley and Desmond Dekker songs on the same album with Inner Circle's "Bad Boys." Third World's "Now That We've Found Love" and/or—yikes!—Big Mountain's cover of Peter Frampton's "Baby I Love Your Way." But, in this context, all these styles—from roots reggae to cheese reggae—work. And by ignoring that line between cheesy pop and soulful roots performances—as the Jamaican people themselves seem to do—this disc will surely prove more fun for some. While this writer could certainly do without a few of these cuts, *Reggae Pulse* has the feel of a reggae's greatest-hits. The disc is bubbling over with top-shelf talent (Jimmy Cliff, Ziggy Marley, Toots & the Maytals) and top-notch tunes (Johnny Nash's elevating "I Can See Clearly Now," Musical Youth's irresistible "Pass the Dutchie," Toots' timeless

"Pressure Drop"). Perfect for the casual reggae listener and a solid party record for the devoted.—**WO**

### ★ LO-JO

**Au Cabaret Sauvage**  
PRODUCERS: Jean-Paul Romann, Justin Adams, Pascal Ianigro, Lo-Jo  
World Village 468007

*Au Cabaret Sauvage*—in the wild cabaret, indeed. This hardy troupe, founded by Denis Péan, has the verve of Gypsy buskers and a collective musical appetite that feasts on everything the world has to offer. *Au Cabaret Sauvage* takes the listener to a place where just about anything can happen and underlines this musical excitement with Péan's intriguing lyrics. Witness "L'une des Siens": "I am one of the characters in the handwriting of a woman/An echo of her voice/One of hers." Employing a huge variety of musical instruments to create its distinctive vibe, Lo-Jo has the power to mesmerize and delight with every tune. Imzad (one-stringed violin), paniers (percussion instrument), and bendir (round-framed drum) weave their spell on "Petit Homme." Members of the Touareg band Tinariwen bring their magic to "Le Poème de Japonais." This is one of the great world releases of 2002. Distributed by Harmonia Mundi.—**PVV**

## BLUES

★ CHRIS THOMAS KING  
**Dirty South Hip-Hop Blues**  
PRODUCER: Chris Thomas King  
21st Century Blues Records 2106

Chris Thomas King played bluesman Tommy Johnson in the Coen Brothers' celebrated film *O Brother, Where Art Thou?*, but anyone who expects Thomas' new album to be a sortie through traditional blues is in for a jolt. Thomas' blues thing has never involved rehashing blues standards. The title of this album is no joke. Thomas is doing what seems musically logical—namely, bringing together hip-hop and blues. It's a meeting of genres that sounds pre-ordained, at least, when listening to King do it. The entire album—a whopping 22 tracks—isn't hip-hop blues. King goes convincingly mainstream ("Feel Me," "Revelations," "Hard Time Killing Floor Blues"), but some of the most amazing material here is King's hip-hop blues interpretations. "Welcome to the Jungle," "Da Thrill Is Gone From Here," and "Mississippi KKKcrossroads" are highly recommended. This is an inspired, trailblazing, blues record. Racked by Select-O-Hits.—**PVV**

## JAZZ

▶ ELIANE ELIAS  
**Kissed by Nature**

PRODUCERS: Eliane Elias, Marc Johnson  
Bluebird Jazz/RCA 09026-63914  
Luscious and dreamy, pianist/composer/singer Eliane Elias' first album on Bluebird Jazz is a collection of original tracks on which Elias mixes her straight-ahead jazz improvisations with a wide range of Brazilian influences. Elias, known best as a pianist, also sings here—her voice subtle and husky in the title track, a slow, jazzy bossa that's also recorded in a more upbeat/electronic-driven remix produced by Brazilian ensemble BossaCucuaNova. The overall mood of *Kissed* is one of subdued beauty, expressive melodic lines, and very integrated (rather than solo-driven) ensemble work between piano, bass, and drums/percussion. Elias has included horns in a few tracks, but even these are more for harmonic and atmospheric effect, especially in the ambience-setting "October," which contrasts with the more clean-cut "September." For those who heard Elias on the *Calle 45* soundtrack, this is a most reflective—and lovely—departure.—**LC**

## NEW AGE

▶ GEORGE WINSTON  
**Night Divides the Day: The Music of the Doors**

PRODUCERS: George Winston, Howard Johnston, Cathy Econom  
Windham Hill 01934116492  
Solo pianist George Winston goes rock—kind of—on this 13-track album of Doors covers. Although it would be tough to tell from listening to his two decades-plus worth of introspective, seasonal-themed material, Winston says he has been obsessed with the Doors since 1967. Fittingly, *Night* is an intriguing left-turn into more varied styles of interpretation than we've come to expect from the artist. "People Are Strange" and "Love Her Madly" get a New Orleans-style R&B treatment influenced by James Booker, while a 10-minute "Light My Fire" is enriched with extensive improvisation. Winston truly makes other numbers his own, plucking strings from inside the piano on "My Wild Love" and emphasizing the inherent elegance of "The Crystal Ship" and "Love Street." Although a bit difficult to digest on first listen (running time: just shy of 67 minutes), *Night* ultimately proves a welcome change-of-pace from Winston's more familiar discography.—**JC**

## NOT E W O R T H Y

### FLOETRY

**Floetic**  
PRODUCERS: various  
A Touch of Jazz/DreamWorks 0044-50313

Music fans have already been treated to Floetry's music. The gifted songwriting pair penned Michael Jackson's "Butterflies" plus several songs for newcomers Glenn Lewis ("Lonely") and Bilal ("You Are"). Now singer Marsha Ambrosius and MC/floacist Natalie Stewart stand front and center with their own debut album. And the results are promising indeed, combining poetry with an eclectic flow of midtempo tunes and ballads that encompasses the two-some's predilection for funk, R&B/soul, hip-hop, and reggae. Tracking a range



of emotions and experiences—from feel-good (the duo's easygoing theme song/title track) to death (the tightly

constructed "Sunshine") to love ("Say Yes") and self-introspection ("If I Was a Bird")—Floetry paints true-life stories with a lyrical command reminiscent of Jill Scott and Lauryn Hill. Whether radio will truly embrace the duo is another story. But if it's a good listen you're after, you'd be wise to check out Floetry.—**GM**

**SOFT CELL**  
**Cruelty Without Beauty**  
PRODUCERS: Dave Ball, Ingo Vauk  
Cooking Vinyl/SpinArt 116

Feeling bored by what's going on in the current nu-electro scene? Feel as though the kids aren't taking themselves seriously enough? If so, do



yourself a favor and give a listen to *Cruelty Without Beauty*, Soft Cell's first album of new material in 18

years. The smartly produced set spotlights two individuals—singer Marc Almond and keyboardist/programmer Dave Ball—who take their musicianship seriously. Throughout, *Cruelty Without Beauty* showcases the duo's uncanny knack for creating sublime pop hooks and warm melodies out of the bitter, the sweet, and the melancholic. Themes range from media manipulation ("Sensation Nation") to globalization ("Monoculture") and isolation ("Together Alone"). Tracks like "All Out of Love," "On an Up," and a sterling cover of Frankie Valli and the 4 Seasons' "The Night" demand immediate dancefloor action.—**MP**

SINGLES

Edited by Chuck Taylor

POP

**CHRISTINA MILIAN** *Spending Time* (3:45)  
**PRODUCER:** Irv Gotti  
**WRITERS:** I. Lorenzo, J. Atkins, T. Lane, G.D. Glenn  
**PUBLISHER:** not listed  
**Def Soul 15623 (CD promo)**  
 Christina Milian continues her quest to transcend sidewoman status and solidify an image for herself with her latest single. After teaming with Ja Rule for success on "Between Me and You" in 2000, she got mainstream attention last year with "AM to PM." Nearly one year after that single, though, Milian's debut album remains unreleased, and this cut leads off an updated version of the set, due later this year. The mid-tempo "Spending Time" helps reestablish Milian with a stronger R&B lean, although it isn't much of a standout. The Irv Gotti treatment won't hurt its chances; here, the producer weaves a melody over a groove lifted from Eddie Kendricks' "Intimate Friends." Rapper Charli Baltimore, whose profile has been escalating quickly of late, adds her hip-hop credibility, contributing a verse to one mix. Gotti, with no less than four singles in the top 40 of The Billboard Hot 100, may be the hottest thing going this Indian summer, so his involvement is a strong asset for Milian's return.—**EA**

**SUGABABES** *Round Round* (3:59)  
**PRODUCER:** Brian Higgins  
**WRITERS:** Higgins, Cooper, Cowling, Powell, Coler, Buchanan, Buena, Range, Pflueger, Stecher, Hofmann, Spadavecchia  
**PUBLISHERS:** Warner Chappell/Xenomania/EMI/Copyright Control/Universal Ltd.  
**Universal 20861 (CD promo)**  
 Sugababes have already sweetened radio in the U.K. with "Round Round," the female trio's second consecutive No. 1 at home. It's a decidedly European-framed track, mixing elements of pop, blue-eyed soul, techno-lite, and a funky sample from "Tangaforte" by Dublex Inc., while changing tempos midway through. With a few spins, it becomes a pretty wild ride, as well as a welcome relief from so many sound-alike rock and rap songs currently hogging the American airwaves. Three mixes on the promo single offer a host of pumped-up jams for mix shows, while its inclusion in the upcoming film *The Guru*, starring Heather Graham and Marisa Tomei, should give it further props. This sounds like a tough one to break in the U.S., but Sugababes certainly earn a gold star for a creative effort that is bound to turn heads and perk ears.—**CT**

COUNTRY

► **GARY ALLAN** *Man to Man* (3:41)  
**PRODUCERS:** Tony Brown, Mark Wright  
**WRITER:** J. O'Hara  
**PUBLISHERS:** Sony ATV Songs/Magic Knee, BMI  
**MCA 02340 (CD promo)**  
 The latest from Gary Allan is a solid midtempo track with an insinuating groove and catchy chorus full of attitude. The lyric captures a confrontation between two men—a woman's

SPOTLIGHTS



**MATCHBOX TWENTY** *Disease* (3:40)  
**PRODUCER:** Matt Serletic  
**WRITERS:** R. Thomas, M. Jagger  
**PUBLISHERS:** Blackwood Music/Bidnis/Jagged Music, ASCAP  
**Atlantic 300960 (CD promo)**  
 It was inevitable that Matchbox Twenty's re-entry in the current-day music landscape—where rocking is seemingly requisite—would reflect its hardest-leaning effort to date. Sure enough, this time around, Rob Thomas and company—Kyle Cook, Paul Docette, Adam Gaynor, and Brian Yale—employed the engineering services of Greg Collins, who has worked with System of a Down and Red Hot Chili Peppers, to amp up its melodic wares. But "Disease," written by Thomas with Mick Jagger, goes a lot further than the majority of today's radio fodder, with a creative, unpredictable melody, a thoughtful lyric about shedding an addictive romance ("You left a stain on every one of my good days"), and Thomas' most passionate, unleashed vocal to date—truly. As usual, Virgin chairman/CEO Matt Serletic ably serves as producer, stamping the song with a sound that's familiar enough but still marks a gritty step forward. "Disease" previews Matchbox's upcoming third album, *More Than You Think You Are*, due Nov. 19. Across the board, Matchbox is ready to catch fire. Sounds like a hands-down smash.—**CT**

new lover and her bitter old flame. As the new man in her life, Allan challenges the spurned lover to face up to the reasons he lost her and accept the blame. Laced with steel guitar, the production is taut and accents Allan's personality-packed vocal. It sounds like a

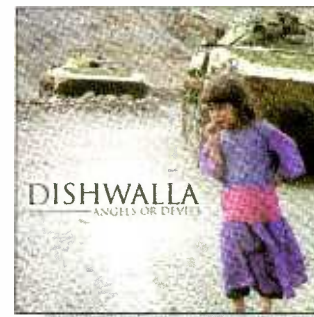
**MARIAH CAREY** *Through the Rain* (4:19)  
**PRODUCERS:** Jimmy Jam & Terry Lewis, Mariah Carey, James Wright  
**WRITERS:** M. Carey, L. Cole  
**PUBLISHERS:** Sony/ATV/Rye, BMI  
**Monarc/Island 15660 (CD promo)**  
 Mariah Carey has endured a lifetime of woes in the past couple years, from the embarrassing (albeit lucrative) buyout of her Virgin contract to a high-profile spate of personal emotional turmoil that landed her in a hospital—and all over the tabloids. The autobiographical "Through the Rain," a song that sings the praises of inner strength (from the "Hero" songbook), is certainly an



important release for the singer/songwriter, marking her bow for Island Def Jam. It also reveals the all-important decision to return, at least for this single, to a more musical mind-set after an increasingly frequent bent toward letting rappers dominate what became a series of irritating, disjointed jams. But while "Rain" is pretty melodically, it is mighty restrained in both production and performance, bordering on tepid, with only a keyboard and Carey singing in a girly whisper through all but its final peak moments. It's hard to figure out exactly what purpose super-producers Jimmy Jam and Terry Lewis serve. With so much riding on the success of this record, it's more a sedated Version 2 of past accomplishments than a new high. For an artist of Carey's stature, we hoped for better.—**CT**

winner and should help this edgy cowboy notch another hit.—**DEP**

★ **TANYA TUCKER** *A Memory Like I'm Gonna Be* (3:09)  
**PRODUCERS:** Barry Beckett, Jerry Laseter  
**WRITERS:** J. Laseter, R. Murrah



**DISHWALLA** *Angels or Devils* (3:50)  
**PRODUCER:** Gregg Wattenberg  
**WRITERS:** Dishwalla, G. Wattenberg, JR Richards  
**PUBLISHER:** not listed  
**Immergent 282009 (CD promo)**  
 Santa Barbara, Calif.-based Dishwalla has proved to be one of the headier pop/rock outfits in the modern landscape. "Somewhere in the Middle," the first single from its inspiring *Opaline*, grazed the adult top 40 chart with its intelligent lyric about a romance in limbo. Stunning follow-up "Angels or Devils" discusses the tug of war between good and bad in all of us. Lead singer/lyricist JR Richards—who possesses one of the most affecting voices on record—sings, "The angels they burn inside for us/Are we ever gonna learn to fly/The devils they burn inside of us/Are we ever going to come back down, come around/I'm always gonna worry about the things that could make us cold." This is a song that draws your ears close to the speakers to actually listen to what's being said, and it's delivered in a melodic package that is thoughtfully arranged and produced in a way that adds a velvety, lush edge to the band's rock vibe. What a radiant musical moment and a song that deserves every chance to shine in the public spotlight. "Angels or Devils" excels in every possible way. Positively gorgeous.—**CT**

**PUBLISHER:** (not listed)  
**Tuckertime Records (CD promo)**  
 After a five-year break between albums, Tanya Tucker is back with her own imprint, Tuckertime Records, distributed by Capitol, and a solid new collection of songs. She previews the set with this

NEW & NOTEWORTHY

**JOE BUDDEN** *Focus* (3:55)  
**PRODUCER:** TWB  
**WRITERS:** J. Budden, J. Kulinzinky  
**PUBLISHER:** not listed  
**On Top Entertainment/Desert Storm/Spit/Def Jam (CD promo)**  
 Joe Budden proves that a rapper without a crew affiliation or a famous MC friend can still get on the radio and rock the microphone on his debut single, "Focus." Serving as the flagship act for Def Jam imprint Spit Records, Budden may be familiar to some rap fans from his numerous appearances on mixtapes and buzz single "Get Right



Wit Me." Combining witty, playful lyrics with an incredibly infectious track courtesy of producer TWB, "Focus" is an ideal introduction for Budden. The single has already become a favorite at mix shows nationwide and is slowly making its way into regular rotation. In addition to his own single, Budden's guest appearances on albums from 3rd Storee and Kelly Rowland should only help build anticipation for the rapper's currently untitled debut set, due early next year. This up-and-coming lyricist will definitely be one to keep a close eye on.—**RH**

first single, penned by Music Row vet Roger Murrah and her fiancé, Jerry Laseter. The song sounds like a new Tanya classic. She exudes all the sass and personality that made her a star at 13 (with breakthrough hit "Delta Dawn") and has carried her through three decades of hits. Lyrically, the song paints the picture of a woman who knows she's going to be hard to forget. Tucker admonishes the poor guy to "just surrender, 'cause you can't get away/You never can be free from a memory like I'm gonna be." She sounds better than ever, and with great material like this to work with, Tucker could easily work that same old magic at country radio. She's always had a unique quality to her voice that distinguishes her from other female artists, and country programmers would do well to add that style and texture back to their playlists.—**DEP**

ROCK

**BOX CAR RACER** *There Is* (3:08)  
**PRODUCER:** Jerry Finn  
**WRITERS:** T. DeLonge, T. Barker  
**PUBLISHER:** not listed  
**MCA 25844 (CD promo)**  
 For the latest single from Box Car Racer's self-titled debut, the act pulls the plug for this acoustic guitar soundscape. The group—a side project for Tom DeLonge and Travis Barker of Blink-182, along with David Kennedy and Anthony Celestino—follows the top 10 Modern Rock Tracks success of "I Feel So" with "There Is," a song that shows a new side of DeLonge's angst. The familiar strains of his voice stretch to take on a new and touching melancholy with this cut. While his hits with Blink have tackled serious subjects, it is something new to hear him on a love song like this. As a result, the track recalls the Green Day ballad "Time of Your Life" which became an unlikely smash for that act by showing the appeal of an acoustic track among rock playlists. The acoustic bit was Box Car's original mission, albeit implemented on only some of the tracks, and the sound of this cut will be a nice break from the loud stuff at rock radio this fall.—**EA**

DANCE

**WILL TO POWER** *Shalom* (5:34)  
**PRODUCER:** Bob Rosenberg  
**WRITER:** Traditional/B. Rosenberg  
**PUBLISHER:** not listed  
**Straight Blast 30118 (CD maxi-single)**  
 Bob Rosenberg's Will to Power project returns from a decade-long hiatus with this energetic medley of the Jewish folk songs "Shalom Aleichem" and "Hava Negila." The instrumental versions have potential and enough synthy dance credibility for club play, if only as a novelty, and Rosenberg sings himself on the vocal mixes. This single will shine brightest, though, for the mobile DJ market, where these songs have been Bar Mitzvah perennials forever. Plus, the long-term endurance of a party single could be a better success than a radio hit. Look at the history: Neither Buster Poindexter's "Hot Hot Hot" nor even the Isley Brothers' "Shout" cracked the top 40, yet both are inarguable party anthems, even today. Without a single hit version of these Jewish tunes on the market, "Shalom" could become a de facto standard for the future.—**EA**

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

## Knowles Keeps The Tunes Coming

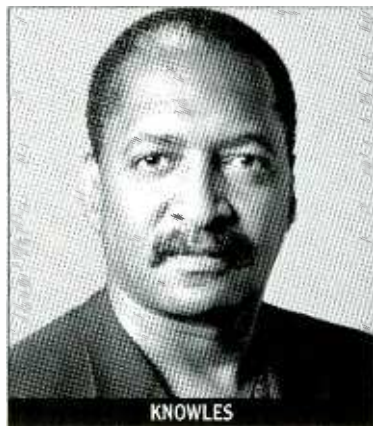
### Destiny's Child Manager Guides The Success Of Music World Music Label

BY GAIL MITCHELL

LOS ANGELES—It's been a busy year for Houston-based Music World Entertainment. Established and operated by Destiny's Child manager Mathew Knowles, the company is currently anticipating the Oct. 22 release of Destiny's Child member Kelly Rowland's solo debut (*Simply Deep*) on Columbia. Consumer interest in the album has undoubtedly been heightened by Rowland's "Dilemma" duet with Fo' Reel/Universal rapper Nelly, a multi-format smash that hit No. 1 on The Billboard Hot 100.

Formally announced in June 2001, Music World Music is an outgrowth of president/CEO Knowles' Music World Entertainment artist-management firm. Since its launch, the Sony-distributed label has released the TV soundtrack to *MTV's Hip Hopera: Carmen*, the Destiny's Child holiday set *8 Days of Christmas*, the first solo album by a Destiny's Child member (Michelle Williams' gospel collection, *Heart to Yours*, which to date has sold 159,000 units, according to Nielsen SoundScan), Destiny's Child's *This Is*

*the Remix* (now at 195,000 units sold), and *The Master of Disguise—Music From the Motion Picture* featuring such Music World acts as Mathew's daughter Solange Knowles.



KNOWLES

The Music World Entertainment complex, which sits on a city block in downtown Houston, recently celebrated its grand opening. "The complex was something that was offered to me 18 months ago," Knowles says. "We wanted to have our own offices and a facility with the capability to

house recording studios and a rehearsal hall, among other things. I've always had this goal in mind to build a brand like we did with Destiny's Child."

By building Music World Entertainment and its various offshoots, Knowles draws upon his background in sales and marketing for Xerox, as well as co-owner of a local black hair salon. Among the "other things" he refers to are creating the company's own travel department, which he's been developing for two years; providing office space and secretarial services for startup record labels; grooming an in-house production staff; managing other such talent as teen pop singer Devin Vasquez and Swedish pop group Play; and establishing a talent "farm club."

"Similar to baseball farm clubs that work with new talent, I want to build a music farm club through new artists signed to Music World Music," Knowles explains. "I plan to develop them and release their first albums through Music World [distributed via RED Distribution and Integrity Distribution], doing all the advertising, marketing, promotion, and publicity in-house. If they get to a certain point—say, selling 100,000-200,000 units—they can get on Columbia's radar, which will have the right to bid on [an act] who is already in the family and in the system."

Between the release of Rowland's album and first-quarter 2003, Music World Entertainment has inked several other projects on its calendar. There is Solange's upcoming solo debut due Nov. 26, as well as that of big sister Beyoncé (who appeared in the summer film *Austin Powers in Goldmember*) in early 2003. Also planned is the October release of *Spirit Rising*, a two-volume collection showcasing contemporary and traditional gospel. Among the acts that will be featured in the contemporary set is recently signed Music World Music act Ramiyah, a praise-and-worship teen female quartet from Detroit.

A Music World Music Christmas mini-compilation is slated for November, with *8 Days of Christmas* being reissued in December. On Dec. 14, Music World Music/Columbia Records will present "Uplifting Minds II" in Houston. The free national talent competition will be sponsored in part by rapper MC Lyte, J Records, Epic/Sony Records, Island Def Jam, and Omni Distribution, among others. Also coming in 2003 is the soundtrack to *The Fighting Temptations*, a new film starring Cuba Gooding Jr., Mike Epps, and Beyoncé (Music & Showbiz, *Billboard*, May 11).

"I wake up every day with my feet twitching," Knowles says. "I'm doing what I love and enjoy working with young people who are committed and want to do well."

## Rhythm, Rap, and The Blues™

by Gail Mitchell



**ON THE RECORD:** Penalty Associated Label (P.A.L.) Group and Ryko Distribution continue their focus on regional labels and artists with the signing of a multi-year distribution pact with New York-based hip-hop label Raptivism Records. The first project under the agreement will be Zion I's sophomore set *Deep Water Slang Version 2.0*. Lead single "Cheeba Cheeba" with Aceyalone hits Oct. 29.

Due for release Feb. 18, 2003, the album is on Zion I's LiveUp Records label, which recently inked with Raptivism. The duo's project was originally slated for release in June via indie label Nu Gruv Alliance, which ceased operations last year.

Future Raptivism releases under the P.A.L./Ryko alliance include solo albums by **Shabaam Sahdeeq** and **Akbar**. Raptivism is headed by president/CEO **Vincent Merry** and executive VP **Rishi Nath**; P.A.L. is operated by president/CEO **Neil Levine**.

The second volume in the Heineken Music Initiative series, *Red Star Sounds: Survival of the Illest 2*, arrives Nov. 5. Produced and distributed in partnership with Def Jam, the album features tracks by **Foxy Brown**, **Musiq. Ja Rule**, and other big names, as well as unsigned and up-and-coming talent. The funds it raises will be donated to support music education in urban communities... Hidden Beach Recordings' husband-and-wife duo **Kindred**, celebrating the recent birth of a baby girl, will now release its debut album—*Surrender to Love*—Feb. 11, 2003. In advance of the release, Kindred's **Fatin** and **Aja Dantlzer** have launched a series of East Coast performances, including a stopover at New York's SOB's Nov. 8.

**Bootsy Collins** guests on "Gangstaz Don't Dance," one of 12 tracks on the **Gospel Gangstaz's Exodus**, coming Oct. 15... **Sounds of Blackness** is launching its own eponymous, Minneapolis-based label, distributed by local firm OarFin Records Distribution. The first release on Sounds of Blackness Records will be the award-winning group's *Soul Symphony*, due Nov. 26. The album, whose title track is also the lead single, was executive-produced by the act's leader/artistic director, **Gary Hines**, and veteran music executive **Dave Rosas**; producers include Hines, **Billy Steele**, and **Levi Seacer Jr.**

**STILL PREACHING:** With the release of his third album on his Madd Society label—and his second for Uni-

versal Records—**Pastor Troy** says he's come a long way from the days of "hand-to-hand distribution when I was selling CDs out of my trunk in Georgia." But he's not planning to kick back just yet.

*Universal Soldier*, released Sept. 24, finds the College Park, Ga.-born rapper still maintaining his keep-it-real, Dirty South stance but recruiting new players this time around. The album not only features production by **Timbaland**, **Jazze Pha**, and **Lil' Jon** but also includes current chart-climber "Are We Cuttin'" with **Ms. Jade**, which doubled as the lead single from the soundtrack to the **Vin Diesel** flick *XXX*. Jive artist **Nivea**—a former high-school classmate of Pastor Troy—guests on "I'm Cold," which samples **Roy Ayers'** "Everybody Loves the Sunshine." According to the rapper, the set's second single will be "4 My Hustlaz."



PASTOR TROY

Pastor Troy (aka **Micah Levar Troy**) says that although he was disappointed with his last album's sales (2001's *Face Off*, which has sold a respectable 260,000 units, according to Nielsen SoundScan), he expects more out of *Universal Soldier*. "I was well-prepared for this album and was able to get great producers to do a major album. I've been keeping this album to myself until the plateau was right."

As he hits the road to help promote his new album, the son of a drill-sergeant-turned-pastor is still doing his independent thing. He's concurrently working on an album by fellow Madd Society act **the Down South Georgia Boys**, who also guest on *Universal Soldier*.

**NAME STAYS THE SAME:** **3LW**, whose sophomore Epic set *A Girl Can Mack* is out Oct. 22, plans to retain its name but not to replace former member **Naturi Naughton**.

OCTOBER 12, 2002		Billboard HOT RAP TRACKS	
THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	<b>DILEMMA</b> FO' REEL/UNIVERSAL/UMRG	Nelly Featuring Kelly Rowland
2	2	<b>GANGSTA LOVIN'</b> RUFF RYDERS/INTERSCOPE	Eve Featuring Alicia Keys
3	5	<b>WORK IT</b> THE GOLD MIND/ELEKTRA/VEG	Missy "Misdemeanor" Elliott
4	4	<b>HEY MA</b> RDC-A-FELLA/DEF JAM/IDJMG	Cam'ron Featuring Juelz Santana, Freekey Zekey & Toya
5	3	<b>MOVE B***H</b> DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG	Ludacris Featuring Mystikal & Infamous 2.0
6	8	<b>LUV U BETTER</b> DEF JAM/IDJMG	LL Cool J
7	6	<b>NOTHIN'</b> DEF JAM/IDJMG	N.O.R.E.
8	10	<b>TRADE IT ALL</b> EPIC	Fabulous Featuring P. Diddy & Jagged Edge
9	9	<b>GOOD TIMES</b> RUFF RYDERS/INTERSCOPE	Styles
10	7	<b>CLEANIN' OUT MY CLOSET</b> WEB/AFTERMATH/INTERSCOPE	Eminem
11	12	<b>I NEED A GIRL (PART TWO)</b> BAD BOY/ARISTA	P. Diddy & Ginuwine Featuring Loon, Mario Winans & Tammy Ruggieri
12	14	<b>GIMME THE LIGHT</b> BLACK SHADOWZ/HARD/VP	Sean Paul
13	11	<b>HOT IN HERRE</b> FO' REEL/UNIVERSAL/UMRG	Nelly
14	13	<b>PO' FOLKS</b> ATLANTIC	Nappy Roots Featuring Anthony Hamilton
15	15	<b>IF I COULD GO!</b> ELEKTRA/VEG	Angie Martinez Featuring Lil' Mo & Sacario
16	18	<b>WHEN THE LAST TIME</b> STAR TRAK/ARISTA	Clipse
17	16	<b>OH YEAH!</b> CASH MONEY/UNIVERSAL/UMRG	Big Tymers Featuring Tateeze, Boo & Gotti
18	17	<b>DOWN 4 U</b> MURDER INC./DEF JAM/IDJMG	Irv Gotti Presents The Inc. Featuring Ja Rule, Ashanti, Charli Baltimore & Vita
19	19	<b>LOSE YOURSELF</b> SHADY/INTERSCOPE	Eminem
20	19	<b>STILL FLY</b> CASH MONEY/UNIVERSAL/UMRG	Big Tymers
21	23	<b>REACT</b> J	Erick Sermon Featuring Redman
22	20	<b>IN DA WIND</b> SLIP-N-SLIDE/ATLANTIC	Trick Daddy Featuring Cee-Lo & Big Boi
23	22	<b>CHING CHING</b> BEAT CLUB/INTERSCOPE	Ms. Jade Featuring Timbaland & Nelly Furtado
24	24	<b>MULTIPLY</b> LOUD/COLUMBIA	Xzibit
25	21	<b>GRINDIN'</b> STAR TRAK/ARISTA	Clipse

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 98 mainstream R&B and 47 rhythmic top 40 stations which are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of audience, computed by cross-referencing exact times of airplay with Arbitron listener data. \* Videoclip availability. © 2002, VNU Business Media, Inc. All rights reserved.

OCTOBER 12 2002

# Billboard® TOP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		Title	PEAK POSITION
				ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL							ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL		
1	NEW	1	1	<b>NUMBER 1/HOT SHOT DEBUT</b>		Voyage To India	1	41	41	41	43	KHIA FEATURING DSD ● DIRTY DOWNS 751132/ARTEMIS (11.98/18.98) [M]		Thug Misses	13
2	NEW	1	1			Universal Soldier	2	52	52	52	26	TRUCK TURNER EMPIRE MUSIC/WEA (16.98 CD) [M]		Look Both Ways Before You Cross Me	52
3	NEW	1	1			The Lost Tapes	3	54	54	49	14	YING YANG TWINS COLLIPARK/IN THE PAINT 8315/KOCH (12.98/17.98)		Alley: The Return Of The Ying Yang Twins	8
4	1	---	2			Ludacris Presents Disturbing Tha Peace: Golden Grain	1	55	49	32	5	TRUTH HURTS AFTERMATH 493331/INTERSCOPE (12.98/18.98)		Truthfully Speaking	4
5	3	3	19			The Eminem Show	1	56	53	44	12	KRS-ONE FRONT PAGE/IN THE PAINT 8458/KOCH (11.98 CD)		The Mix Tape	32
6	2	2	15			Nellyville	1	57	50	58	19	E-40 SICK WID IT/JIVE 41809/ZOMBA (11.98/17.98)		The Ballician: Grit & Grind	5
7	4	1	6			Lord Willin'	1	58	60	45	4	B2K ● EPIC 85457 (12.98 EQ/18.98)		B2K	1
8	NEW	1	1			Brown Sugar	8	59	51	55	15	CALHOUNS EMPIRE MUSIC/WEA 39046 (16.98 CD) [M]		Made In The Dirty South	29
9	5	4	5			Undaground Legend	4	60	44	39	18	ANITA BAKER ATLANTIC 78209/RHINO (17.98 CD)		The Best Of Anita Baker	29
10	NEW	1	1			Side Hustles	10	61	64	67	27	N.O.R.E. DEF JAM 586502/JOJMG (12.98/18.98)		God's Favorite	3
11	6	8	8			Thug Holiday	2	62	69	46	10	TWEET ● THE GOLD MIND/ELEKTRA 62746/EEG (12.98/18.98)		Southern Hummingbird	2
12	9	11	5			Barbershop	9	63	56	53	43	SMILEZ & SOUTHSAT ARTIST/DIRECT 01030 (11.98/17.98) [M]		Crash The Party	24
13	7	7	9			The Fix	1	64	45	40	3	YOLANDA ADAMS ● ELEKTRA 62690/EEG (12.98/18.98)		Believe	7
14	13	17	27	<b>GREATEST GAINER</b>		Ashanti	1	65	65	60	29	BABY D BIG DIMP 1356 (18.98 CD) [M]		Lil' Chopper Toy	40
15	11	6	5			Eve-olution	1	66	RE-ENTRY	14	14	N*E*R*D* VIRGIN 11521 (10.98 CD)		In Search Of...	31
16	8	5	5			Diamond Princess	5	67	75	---	12	ARCHIE EVERSOLE PHAT BOY 112928/MCA (14.98 CD)		Ride Wit Me Dirty South Style	16
17	NEW	1	1			Hard 2 B-Legit	17	68	35	36	15	SO CENT FULL CLIP 2003 (16.98 CD) [M]		Guess Who's Back?	54
18	14	16	11			Watermelon, Chicken & Gritz	13	69	57	68	79	WYCLEF JEAN COLUMBIA 86542/CRG (12.98 EQ/18.98)		Masquerade	2
19	19	22	21			Juslisen (Just Listen)	1	70	59	61	30	INDIA.ARIE ▲ MOTOWN 013770/UMRG (12.98/18.98)		Acoustic Soul	3
20	17	15	9			All I Have	2	71	63	66	31	BRANDY ▲ ATLANTIC 83493/AG (12.98/18.98)		Full Moon	1
21	25	20	10			Mario	3	72	63	66	31	JAMES BROWN FDMC 13943/RED INK (17.98 CD)		[Ghetto Love]	2
22	10	9	6			Tropical Storm	7	73	43	---	2	AL JARREAU GRP 58977/VG (12.98/18.98)		The Next Step	72
23	12	10	6			Animal House	6	74	NEW	1	1	MIDWIKID DIVINE MILL 14702/ARISTA (12.98/18.98)		All I Got	43
24	22	18	7			Rebirth	7	75	78	---	2	JAMES BROWN FDMC 13943/RED INK (17.98 CD)		Something Wikid This Way Comes...	74
25	20	23	21			Come Home With Me	1	76	66	57	6	DOTTIE PEOPLES ATLANTA INT'L 10279 (8.98/13.98)		Churchin' With Dottie	75
26	21	12	5			Just Trying Ta Live	11	77	84	50	5	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43762/ZOMBA (11.98/17.98) [M]		Family Affair II: Live At Radio City Music Hall	37
27	18	21	7			Snoop Dogg Presents... Doggy Style Allstars, Welcome To Tha House, Vol. 1	8	78	72	70	10	KINGPIN SKINNY PIMP RAP HUSTLAZ 2420/TVT (12.98 CD) [M]		Still Pimpin And Hustlin	50
28	NEW	1	1			Absolute Power	28	79	61	64	36	HAYSTAK IN THE PAINT 8344/KOCH (12.98/17.98) [M]		The Natural	31
29	26	24	10			Full Circle	5	80	58	54	7	SIR CHARLES JONES MARDI GRAS 1060 (10.98/16.98) [M]		Love Machine	28
30	23	19	13			A Gangster And A Gentleman	2	81	47	76	17	DO OR DIE RAP-A-LOT 12647/VIRGIN (12.98/17.98)		Back 2 The Game	25
31	15	---	3			Paradise	15	82	87	81	9	ANGIE STONE ● J 20013 (12.98/18.98)		Mahogany Soul	4
32	31	30	21			P. Diddy & Bad Boy Records Present... We Invented The Remix	2	83	55	59	10	PAUL WALL/CHAMILLIONAIRE PAID IN FULL 025 (18.98 CD)		Get Ya Mind Correct	67
33	36	34	17			Life Goes On	2	84	68	48	5	MACK 10 PRESENTS DA HOOD HOO-BANGIN' 9996/D3 (18.98 CD)		Mack 10 Presents Da Hood	9
34	27	25	8			Layin Da Smack Down	5	85	62	74	7	PROMATIC CONTRA 8385/KOCH (17.98 CD) [M]		Contra Music Presents: Promatic	48
35	29	28	22			Hood Rich	1	86	70	85	16	8BALL DRAPER 1112 (17.98 CD)		Lay It Down	30
36	24	---	2			Ask A Woman Who Knows	24	87	97	62	10	ALICIA KEYS ▲ J 20002 (12.98/18.98)		Songs In A Minor	1
37	NEW	1	1			Early In The Game	37	88	76	77	17	PUBLIC ENEMY SLAM JAMZ/IN THE PAINT 8388/KOCH (12.98/17.98)		Revolverlution	16
38	30	31	11			Incredible	10	89	76	77	17	LUTHER VANDROSS ▲ J 20007 (12.98/18.98)		Luther Vandross	2
39	28	13	3			Speak Those Things: POL Chapter 3	13	90	91	79	4	VARIOUS ARTISTS FOREALAH JAMZ 7180 (9.98/15.98)		Forealah Jamz Vol. I	79
40	38	38	13			Irv Gotti Presents The Inc	2	91	74	56	3	SIR CHARLES PMG 7013/DELTA DISC (11.98/17.98)		Southern Soul	66
41	34	26	10			500 Degreez	1	92	77	83	13	RUN-DMC PROFILE 10607/ARISTA (13.98 CD)		Greatest Hits	56
42	32	29	21			Ecstasy	2	93	77	83	13	JA RULE ▲ MURDER INC/DEF JAM 586437/JOJMG (12.98/19.98)		Pain Is Love	1
43	16	14	7			Trinity (Past, Present And Future)	5	94	81	63	9	D MINUS GIGILO 2472 (16.98 CD)		My Story	93
44	39	43	63			Aaliyah	2	95	85	71	10	KAREN CLARK-SHEARD ELEKTRA 6276/EEG (17.98 CD)		2nd Chance	27
45	33	27	8			The Kiss	15	96	79	51	25	FOURPLAY BLUEBIRD/RCA VICTOR 63916/RCA (18.98 CD)		Heartfelt	39
46	42	37	6			The General's List	21	97	79	51	25	RL J 20012 (12.98/17.98)		RL:ements	6
47	46	42	5			Keepin It Real	39	98	71	92	34	FAITH EVANS ● BAD BOY 73041/ARISTA (12.98/18.98)		Faithfully	2
48	37	33	8			XXX	16	99	71	92	34	LIL ROB UPSTAIRS 1014 (16.98 CD)		The Album	94
49	40	35	14			Word Of Mouf	1	100	99	88	12	MARY J. BLIGE ▲ MCA 112808 (12.98/18.98)		No More Drama (2002)	3
50	48	47	35			The Rebirth Of Kirk Franklin	1	100	99	88	12	NAS ▲ ILL WILL/COLUMBIA 85736/CRG (12.98 EQ/18.98)		Stillmatic	1

OCTOBER 12 2002

# Billboard® TOP R&B/HIP-HOP CATALOG ALBUMS™

THIS WEEK	LAST WEEK	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan		ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	1			<b>NUMBER 1</b>		Greatest Hits	197	13	9			THE NOTORIOUS B.I.G. ▲ BAD BOY 730007/ARISTA (11.98/18.98)		Ready To Die	365
2	---					Straight Outta Compton	49	14	7			DONNIE MCCLURKIN ▲ VERITY 43150/ZOMBA (11.98/17.98) [M]		Live In London And More...	104
3	2					All Ezyz On Me	338	15	13			R. KELLY ▲ JIVE 41625/ZOMBA (11.98/17.98)		R.	93
4	---					Eazy-Duz-It	54	16	14			DR. DRE ▲ DEATH ROW 630007/KOCH (11.98/17.98)		The Chronic	292
5	3					The Marshall Mathers LP	84	17	24			KEITH SWEAT ▲ VINTERTAINMENT/ELEKTRA 60763/EEG (11.98/17.98)		Make It Last Forever	322
6	5					Legend	308	18	11			THE LAST MR. BIGG WARLOCK 2822 (10.98/16.98)		Only If U Knew	22
7	6					The Don Killuminati: The 7 Day Theory	224	19	15			AL GREEN ▲ HI/IN THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)		Greatest Hits	394
8	10					The Slim Shady LP	131	20	18			NELLY ▲ FO: REEL/UNIVERSAL 15743/UMRG (12.98/18.98)		Country Grammar	118
9	8					Me Against The World	318	21	22			MARY J. BLIGE ▲ UPTOWN 110681/MCA (16.98/19.98)		What's The 411?	136
10	12					E. 1999 Eternal	242	22	16			DR. DRE ▲ AFTERMATH 490486/INTERSCOPE (12.98/18.98)		Dr. Dre — 2001	137
11	4					Life After Death	253	23	20			JAY-Z ▲ FREEZE/ROC-A-FELLA/PRIORITY 50592/CAPITOL (10.98/16.98)		Reasonable Doubt	251
12	---					Effil4zaggin	36	24	---			SADE ▲ EPIC 85287 (12.98 EQ/18.98)		The Best Of Sade	388
13	---							25	19			NAS ▲ COLUMBIA 57684/CRG (7.98 EQ/11.98)		Illmatic	56

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). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiples shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Oro). Certification for net shipment of 200,000 units (Platino). \*Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked ED, 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. [M] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

# 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	15	Dilemma	8 Wks At No. 1 NELLY FEAT. KELLY ROWLAND / IFO / REEL/UNIVERSAL/UMRG	33	33	8	React	ERICK SERMON FEAT. REDMAN (J)	51	49	13	Don't Mess With My Man	NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)
2	2	13	Gangsta Lovin'	EVE FEAT. ALICIA KEYS (IRUFF RYDERS/INTERSCOPE)	27	23	8	Oh Yeah!	BIG TYMERS (CASH MONEY/UNIVERSAL/UMRG)	52	39	24	Why Don't We Fall In Love	AMERIE (RISE/COLUMBIA)
3	5	11	Luv U Better	LL COOL J (DEF JAM/IDJMG)	28	34	36	Someone To Love You	RUFF ENOZ (EPIC)	53	—	1	Girl Talk	TLC (ARISTA)
4	3	20	I Care 4 U	AALIYAH (BLACKGROUND)	27	25	13	One Man	TANK (BLACKGROUND)	54	56	3	Crush Tonight	FAT JOE FEAT. GINUWINE (TERROR SQUAD/ATLANTIC)
5	6	5	Work It	MISSY 'MISDEMANOR' ELLIOTT (THE GOLD MIND/ELEKTRAE)G	37	24	24	Just A Friend 2002	MARIO (J)	55	72	2	Like I Love You	JUSTIN TIMBERLAKE (JIVE)
6	4	2	Move B***h	LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTHW/IDJMG)	31	29	24	Happy	ASHANTI (MURDER INC./A/JM/IDJMG)	56	59	3	Fabulous	JAHMEI FEAT. THA RAYNE (DIVINE MILL/WARNER BROS.)
7	10	17	Stingy	GINUWINE (EPIC)	32	30	27	Down 4 U	IRV GOTTI PRESENTS THE INC. (MURDER INC./DEF JAM/IDJMG)	57	53	10	Are We Cuttin'	PASTOR TROY (MADD SOCIETY/UNIVERSAL/UMRG)
8	12	10	Dontchange	MUSIQ (DEF SOUL/IDJMG)	33	37	46	Anything	JAHMEI FEAT. NEXT (DIVINE MILL/WARNER BROS.)	58	55	5	He Is	HEATHER HEADLEY (RCA)
9	11	11	Hey Ma	CAM RON (ROC-A-FELLA/DEF JAM/IDJMG)	23	46	7	Floetic	FLOETRY (SOULJAZZ/DREAMWORKS/INTERSCOPE)	59	48	3	Wanksta	50 CENT (SHADY/INTERSCOPE)
10	9	18	Baby	ASHANTI (MURDER INC./A/JM/IDJMG)	35	26	20	If I Could Go!	ANGIE MARTINEZ (ELEKTRAE)G	60	61	7	Relax Your Mind	BOYZ II MEN FEAT. FAITH EVANS (ARISTA)
11	7	19	Good Times	STYLES (IRUFF RYDERS/INTERSCOPE)	35	41	4	Multiply	XZIBIT (LOUD/COLUMBIA)	61	69	2	Air Force Ones	NELLY FEAT. ST. LUNATICS (IFO/REEL/UNIVERSAL/UMRG)
12	8	2	Nothin'	N D R E (DEF JAM/IDJMG)	37	47	8	Little Things	INDIA ARIE (MOTOWN/UMRG)	62	58	3	Stole	KELLY ROWLAND (MUSIC WORLD/COLUMBIA)
13	14	23	Gimme The Light	SEAN PAUL (BLACK SHADOWZ/HARD/VP)	34	36	19	In Da Wind	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	63	60	3	Tonight I'm Gonna Let Go	SYLEENA JOHNSON (JIVE)
14	15	30	Trade It All	FABOLOUS (EPIC)	30	43	31	You Know That I Love You	DONELL JONES (UNTOUCHABLES/ARISTA)	64	—	1	Jenny From The Block	JENNIFER LOPEZ (EPIC)
15	18	15	Po' Folks	NAPPY ROOTS FEAT. ANTHONY HAMILTON (ATLANTIC)	48	35	32	Grindin'	CLIPSE (STAR TRAK/ARISTA)	65	67	3	Rock The Party	BENZINO (SURRENDER/ELEKTRAE)G
16	13	11	Cleanin' Out My Closet	EMINEM (WEB/AFTERMATH/INTERSCOPE)	4	44	4	Ching, Ching	MS. JADE (BEAT CLUB/INTERSCOPE)	66	—	1	Up & Down (In & Out)	DEBORAH COX (J)
17	21	5	When The Last Time	CLIPSE (STAR TRAK/ARISTA)	43	57	2	Lose Yourself	EMINEM (SHADY/INTERSCOPE)	67	63	19	In The Morning	MARY MARY (COLUMBIA)
18	16	33	halfcrazy	MUSIQ (DEF SOUL/IDJMG)	43	31	33	Oh Boy	CAM RON (ROC-A-FELLA/DEF JAM/IDJMG)	68	62	13	Feel It Boy	BEENIE MAN FEAT. JANET (VP/VIRGIN)
19	17	24	Hot In Herre	NELLY (FO/REEL/UNIVERSAL/UMRG)	44	38	29	Still Fly	BIG TYMERS (CASH MONEY/UNIVERSAL/UMRG)	69	70	3	The Way We Ball	LIL FLIP (ISUCKAFRE/LOUD/COLUMBIA)
20	19	4	I Need A Girl (Part Two)	P. DIDDY & GINUWINE (BAD BOY/ARISTA)	45	42	43	U Don't Have To Call	USHER (ARISTA)	70	74	10	Connected For Life	MAXI 90 (CASH MONEY/UNIVERSAL/UMRG)
21	22	2	Two Wrongs	WYCLEF JEAN FEAT. CLAUDETTE ORTIZ (COLUMBIA)	46	50	7	By Myself	YING YANG TWINS (COLLIPARK/N THE PAINT/KOCH)	71	65	12	Don't Say No, Just Say Yes	AVANT (MAGIC JOHNSON/MCA)
22	20	10	Burnin' Up	FAITH EVANS (BAD BOY/ARISTA)	47	40	39	Foolish	ASHANTI (MURDER INC./A/JM/IDJMG)	72	64	3	More Than A Woman	ANGIE STONE & JOE (J)
23	27	4	Braid My Hair	MARIO (3RD STREET/J)	48	51	10	Funny	GERALD LEVERT (ELEKTRAE)G	73	73	2	Stepin' In The Name Of Love	R. KELLY (JIVE)
24	32	2	Love Of My Life (An Ode To Hip Hop)	ERYKAH BADU FEAT. COMMON (FOX/MCA)	49	54	4	The Streets	WC FEAT. NATE DOGG (DEF JAM/IDJMG)	74	—	1	I Should Be...	ORU HILL (DEF SOUL/IDJMG)
25	28	8	Why I Love You	B2K (EPIC)	50	52	3	Talkin' To Me	AMERIE (RISE/COLUMBIA)	75	—	1	Hit The Freeway	TONI BRAXTON FEAT. LOON (ARISTA)

Records with the greatest impressions increase. © 2002, VNU Business Media, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 139 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.

# 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	15	Don't Mess With My Man	5 Wks At No. 1 NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	32	32	12	Full Moon	BRANDY (ATLANTIC)	68	—	1	Crawl To Me	KEM (MACK DAWG)
2	4	6	If You Only Knew	PRIMARY COLORZ FEAT. RAH DIGGA (BIG3/BYOND)	27	18	13	Two Wrongs	WYCLEF JEAN FEAT. CLAUDETTE ORTIZ (COLUMBIA)	69	—	1	Bout It Bout It... Part III	THE DIPLOMATS FEAT. MASTER P (ROC-A-FELLA/DEF JAM/IDJMG)
3	7	7	Over The Years	GOOD BAD UGLY (PAPER DOWN)	39	40	16	Who U Rollin Wit?	LIL' TYKES FEAT. DON WON (MAMA'S BOY)	70	34	17	If I Could Go!	ANGIE MARTINEZ (ELEKTRAE)G
4	5	13	Blue Jeans	YASMEEN (MAGIC JOHNSON/MCA)	49	42	4	Rock The Party	BENZINO (SURRENDER/ELEKTRAE)G	71	—	6	Worst Comes To Worst	DILATED PEOPLES (JABB/PRIORITY/CAPTOL)
5	3	2	Heatseeker	YOUNG MC (STIMULUS)	30	—	1	Crush Tonight	FAT JOE FEAT. GINUWINE (TERROR SQUAD/ATLANTIC)	72	52	2	And So....	BOOT CAMP CLIK (DUCK DOWN)
6	2	17	I Don't Really Know	BRANDY MOSS-SCOTT (HEAVENLY TUNES)	31	—	1	Run 4 Us	MARK LANE (INTELLIGENT/EAST CLEVELAND)	73	73	24	Don't Mess With The Radio	NIVEA (JIVE)
7	6	10	Sex, Money, & Music	ABOVE THE LAW (WESTWORLD)	32	30	38	Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL/UMRG)	74	11	11	Throw It Up	ILLICIT BIZNEZ FEAT. COO COO CAL (FELONIOUS)
8	9	4	Here And Now (Full Circle)	TERRY STEELE (JTS)	33	22	21	Nothin'	N D R E (DEF JAM/IDJMG)	75	56	16	Way Of Life	LIL WAYNE (CASH MONEY/UNIVERSAL/UMRG)
9	23	8	Luv U Better	LL COOL J (DEF JAM/IDJMG)	34	38	32	Big Poppa/Warrior	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	76	66	25	U Don't Have To Call	USHER (ARISTA)
10	10	8	Give It To Me	MAD LION FEAT. TOTAL (KILLAH PRIDE/ORPHEUS)	35	36	30	Just A Friend 2002 (Vinyl)	MARIO (3RD STREET/J)	77	43	2	Radioactive	LARGE PROFESSOR (MATADOR)
11	12	7	When The Last Time	CLIPSE (STAR TRAK/ARISTA)	36	—	3	Make Em Jiggle	SOUTH BOYZ CLIK (TNU/STONEY BURKE)	78	—	19	Happy	ASHANTI (MURDER INC./A/JM/IDJMG)
12	17	7	Hey Ma	CAM RON (ROC-A-FELLA/DEF JAM/IDJMG)	37	24	15	In Da Wind	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	79	39	2	Get Into Something	JENIE (INOGTIME/UMRG)
13	8	10	Gimme The Light	SEAN PAUL (BLACK SHADOWZ/HARD/VP)	38	37	10	Are We Cuttin'	PASTOR TROY (MADD SOCIETY/UNIVERSAL/UMRG)	80	—	41	Uh Huh	B2K (EPIC)
14	13	5	Me U Want	KAT-PI FEAT. LIL GENIUS (CARIBBEAN GOLD)	39	20	3	Nothin's Free	ODDIE FEAT. LIL JON & THE EAST SIDE BOYZ (BME/TVT)	81	—	18	Whoa Now	B RICH (ATLANTIC)
15	16	3	Like I Love You	JUSTIN TIMBERLAKE (JIVE)	40	54	20	I Need A Girl (Part Two)	P. DIDDY & GINUWINE (BAD BOY/ARISTA)	82	—	25	Oh Boy/The Roc (Just Fire)	CAM RON (ROC-A-FELLA/DEF JAM/IDJMG)
16	25	3	Hot In Herre (Vinyl)	NELLY (FO/REEL/UNIVERSAL/UMRG)	41	51	7	Tonight I'm Gonna Let Go	SYLEENA JOHNSON (JIVE)	83	—	6	Mother	RAY CHARLES (E-NATE/CROSS OVER)
17	29	22	Slow Dance	LOU MDSLEY (JENSTAR)	42	50	4	Brown Sugar (Extra Sweet)	MOS DEF FEAT. FAITH EVANS (FOX/MCA)	84	—	17	Girlfriend	N SYNC FEAT. NELLY (JIVE)
18	27	6	Crew Deep	SKILLZ (RAWKUS/MCA)	43	65	1	Incredible	KRUMB SNATCHA FEAT. GANG STARR (808/RUMMI)	85	—	21	Soldier's Heart	R. KELLY (JIVE)
19	14	27	Grindin'	CLIPSE (STAR TRAK/ARISTA)	44	45	23	Guess Who's Back	SCARFACE (DEF JAM SOUTHW/IDJMG)	86	—	28	Ballin' Boy	NO GOOD (ARTISTDIRECT)
20	21	8	Kick'n Ass	SUPA NAI (IN DA HOLE/PRYAMID/ORPHEUS)	45	41	4	Put Me Down	DONELL JONES (UNTOUCHABLES/ARISTA)	87	46	17	One More Chance/Stay With Me	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
21	31	20	Move B***h	LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTHW/IDJMG)	46	15	2	Waitin' For The DJ	TALIB KALEVI FEAT. BIAL (RAWKUS/MCA)	88	—	14	Holla At A Playa	JIM CROW (ORCA/SCARECROW/INTERSCOPE)
22	26	19	Day + Night	ISSY FEAT. JAOAKISS (ARISTA)	47	47	15	I Do (Wanna Get Close To You)	3LW FEAT. P. DIDDY & LOON (NINE LIVES/EPIC)	89	61	20	Got's Ta Be	B2K (EPIC)
23	19	9	I'm Gonna Be Alright	JENNIFER LOPEZ FEAT. NA5 (EPIC)	48	28	10	Why Don't We Fall In Love	AMERIE (RISE/COLUMBIA)	90	60	10	All Eyez On Me	MONICA (J)
24	33	7	Love Of My Life (An Ode To Hip Hop)	ERYKAH BADU FEAT. COMMON (FOX/MCA)	49	44	22	Addictive	TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE)	91	55	29	Still Fly	BIG TYMERS (CASH MONEY/UNIVERSAL/UMRG)
25	35	7	Oh Yeah!	R. KELLY (JIVE)	50	—	3	Knickknack 2002	WILDCHELD (ISTONE THROW/FEAT BEATS)	92	48	7	Whatchulookin'	WHITNEY HOUSTON (ARISTA)

Records with the greatest sales gains. © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. Compiled by Nielsen 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.

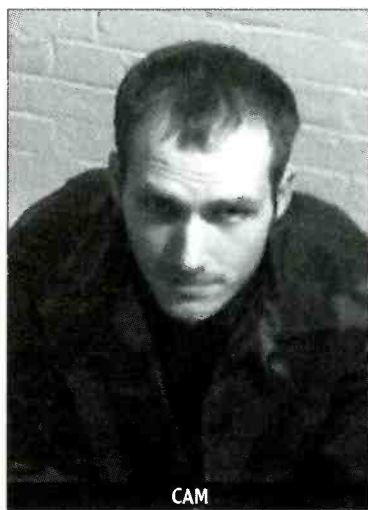
# R&B/HIP-HOP



by Kwaku

## Words & Deeds

**CAM'S SOUL SHINES:** He may have dropped the "DJ" from his name, but the turntables are still featured on the new album by the French hip-hop DJ/musician/producer now known simply as Cam. Although his fourth solo Sony France album, *Soulshine*, is indeed as much an R&B or contemporary jazz effort as it is hip-hop, his winning the best European hip-hop act accolade at last month's U.K. Hip Hop Awards underscores Cam's status within the hip-hop community.



CAM

"It's too easy to reproduce the same formula each time, and it's so boring," Cam explains of his musical departure, which sees a dependence on live musicianship. The artist says the album title is a "mix between 'sunshine' and 'soul.'" It features Guru, R&B legend Larry Blackmon of Cameo, Dee Dee Bridgewater's daughter China, neo-soul singer Donnie, and Indonesian female singer Anggun, whose soulful and beguiling vocals are featured on the single "Summer in Paris." Although there's a French version of the single, the English-sung track is on the album. It's all part of an attempt to break the Anglo-American market. Cam admits, "The new soul scene is big in the States. I was a big fan of D'Angelo's last LP, *Voodoo*, and the last Common LP [that was] produced by Jay Dee. It was played live but with a fat, powerful sound. I tried to do the same, but in my own way: something live and fat and with an evolution within the track. And of course I put in some scratches, because I come from the hip-hop side."

Another artist to recently jettison the "DJ" from his name is the producer/DJ/remixer/songwriter now known as K-Gee. The

name change was at the behest of his record company, the Sony U.K.-funded Instant Karma.

"They were like, 'We don't want to pigeonhole you—a DJ is a DJ—but we just don't want you to be known as that,'" K-Gee explains. Indeed, his *Bounce to This* debut solo album—set for release in early November—takes in a number of different musical styles and fusions.

K-Gee was formerly part of British hip-hop group *Outlaw Posse*, which released two early-'90s albums on Gee Street/Island and is now better-known as a chart-topping writer/producer for All Saints. Two of the members of the now-defunct group, Shaznay Lewis and Melanie Blatt, appear on K-Gee's album, as does world heavyweight boxing champion Lennox Lewis. K-Gee's songwriting partner, Michelle Escoffery, also blesses a few tracks with her soulful tones.

The album covers the underground and dancefloors with cuts like "Bounce to This," which features rapper Ugo, and "Worldwide." The Escoffery-sung "Getting It On" is R&B, while the rap-interpersed cover of Chicago's "If You Leave Me Now" has a strong pop crossover potential. The single, set for a late-October release, is a hip-hop-flavored remake of Diana Ross' Chic-produced disco gem "Upside Down."

"It's just a feel-good album," K-Gee says. "I just want people to dance to it and listen to it. There's no hidden message, it's not brain science—it's just music."

**SOUND BITES:** Virgin France rap crew Saïan Supa Crew has recorded an as-yet-untitled track for RZA's American/European MCs collaborative project, *The World According to RZA*. The track will be the first single, which BMG is releasing in November in Europe and in early 2003 stateside... The Tanzanian rap scene has recently seen a big buzz around Mr. Ebbo, who raps in the East African language of Maasai. Also making some noise in the region is a crew called Wagosi Wa Kaya, which literally means "people from home," or homies... The likes of Blade, Jehst, Ricochet, and Klashnekoff join fellow U.K. rapper Lewis Parker on his accomplished sophomore set, *It's All Happening*, out Oct. 28 on Melankolic/Virgin. He breaks his four-year hiatus with the appropriately titled song "Incognito."



OCTOBER 12 2002

# Billboard HOT DANCE MUSIC

## Club Play

TITLE IMPRINT & NUMBER/PROMOTION LABEL Artist

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART		TITLE	IMPRINT & NUMBER/PROMOTION LABEL	Artist
1	2	3	7	1	<b>NUMBER 1</b>	1 Week At Number 1	
1	2	3	7	1	WHATCHULOOKINAT (THUNDERPUSS & FULL INTENTION MIXES)	ARISTA 15191	Whitney Houston
2	3	5	7		ADDICTED TO BASS	MTA 27754/V2	Puretone
3	4	7	7		I DON'T WANT U (WIDELIFE & DEZROK MIXES)	NERVOUS 20517	WideLife
4	1	2	7		EMPIRES [BRING ME MEN] (REMIXES)	J 21227	Lamya
5	5	11	7		ALL THE THINGS SHE SAID (REMIXES)	INTERSCOPE PROMO	T.A.T.U.
6	9	16	7		GOTTA GET THRU THIS (THE PASSENGERZ & STELLA BROWNE MIXES)	ISLAND 5/0916/DJMG	Daniel Bedingfield
7	12	19	7		TWO MONTHS OFF	JBO 27764/V2	Underworld
8	10	6	7		SAFE FROM HARM	YDOSHITOSHI 083/DEEP DISH	Narcotic Thrust Featuring Yvonne John Lewis
9	13	18	7		DIVINE	PALM 7012	Supreme Beings Of Leisure
10	11	13	7		OPEN UP YOUR MIND	PROVOCATIVE 7719/CAPITOL	Eyes Cream
11	16	23	7		HOW MANY	EMERGE 30008/CENTAUR	Taylor Dayne
12	8	4	7		INSANE	GROOVILICIOUS 281/STRICTLY RHYTHM	Dark Monks Featuring Mim
13	6	1	7		I NEVER KNEW	LOGIC 95608	Gloria Gaynor
14	19	24	7		EXTREME WAYS	V2 91204	Moby
15	20	27	7		LOVE STORY	XL IMPORT/BEGGARS GROUP	Layo & Bushwacka!
16	22	29	7		OTHERWISE	CHINA/SIRE PROMO/REPRISE	Morcheeba
17	7	9	7		WALKING ON FIRE	NETTWERK 33160	Evolution Featuring Jayn Hanna
18	17	8	7		LET YOUR WILL BE DONE (REMIXES)	IT'S TIME CHILD/UNIVERSAL PROMO/UMRG	Ann Nesby Featuring Ricky Dillard & New G
19	30	40	7		SERVE THE EGO (REMIXES)	ATLANTIC 85398	Jewel
20	25	30	7		GENEDEFEKT	RELIEF 72012/CAJUAL	Green Velvet
21	26	32	7		HE THINK I DON'T KNOW (HQ2 CLUB MIX)	MCA ALBUM CUT	Mary J. Blige
22	14	15	7		SLEEP	NETTWERK 33146	Conjure One
23	31	34	7		SEARCH'N	247 2403/ARTEMIS	Nicole J. McCloud
24	32	37	7		MOTHER	SERIDUS 06389/MCA	M-Factor
25	23	14	7		IN THE UNDERGROUND	GROOVILICIOUS 280/STRICTLY RHYTHM	Psycho Radio
26	18	10	7		SHOW ME	STAR 89 1238	Suzanne Palmer
27	38		7		<b>POWER PICK</b>		
28	38		7		INSATIABLE	SOUNDOS 024	Thick Dick Featuring Latanza Waters
29	29	33	7		DAY DREAM (LOOKING FOR DANGER)	JELLYBEAN 2647	M'Black
30	34	36	7		OBJECTION (TANGO)	EPIC PROMO	Shakira
31	28	31	7		SHINY DISCO BALLS	SUBUSA 003/SUBLIMINAL	Who Da Funk Featuring Jessica Eve
32	35	44	7		NO ONE'S GONNA CHANGE YOU	GROOVILICIOUS 282/STRICTLY RHYTHM	Reina
33	37	42	7		ALL TO YOU (STONEBRIDGE REMIXES)	UNIVERSAL IMPORT	Seiko
34	39	49	7		SUPER WOMAN	KING S1/REET 1148	GTS Featuring Karyn White
35	15	12	7		YOU GOTTA BELIEVE (REMIXES)	TOMMY BOY SILVER LABEL 2374/TOMMY BOY	Fierce Ruling Diva
36	36	39	7		ENDANGERED SPECIES	SAINT GEORGE IMPORT/SONY	Deep Forest
37	40	47	7		DESIRE	MOONSHINE 88486	GusGus
38	27	20	7		KISS KISS KISS (THE SUPERCHUMBO MIX)	MINOTRAIN 002	Ono
39	21	17	7		ALIVE (THUNDERPUSS REMIX)	EPIC 79759	Jennifer Lopez
40	24	21	7		WORK IT OUT (VICTOR CALDERONE & MAURICE JOSHUA MIXES)	MUSIC WORLD/MAVERICK PROMO/COLUMBIA	Beyonce
41	47		7		STEVE MCQUEEN (REMIXES)	A&M PROMO/INTERSCOPE	Sheryl Crow
42			7		<b>HOT SHOT DEBUT</b>		
43			7		STARRY-EYED SURPRISE	MAVERICK PROMO/REPRISE	Oakenfold Featuring Shifty Shellshock
44			7		BODY (REACH OUT) (WIDELIFE & HARD ATTACK MIXES)	TOMMY BOY SILVER LABEL 2382/TOMMY BOY	Faith Trent
45			7		WAKE UP WITH YOU (THE I WANNA SONG) (REMIXES)	VANGUARD PROMO	Julia Fordham
46	45		7		ORIGINAL SIN (JUNIOR VASQUEZ REMIX)	ROCKET/UNIVERSAL PROMO/UMRG	Elton John
47	33	25	7		I'M A WOMAN	ASTRALWERKS 38831	Cassius And Jocelyn Brown
48			7		MOVIN' ON	JVM 010	Lectroluv Featuring Sabrina Johnston
49			7		IRRESISTIBLE!	TWISTED 77827/THE RIGHT STUFF	Superchumbo
50			7		CRYING AT THE DISCHOTIQUE	E MAGINE PROMO	Alcazar
	48	46	7		TAKE ME WHERE YOU ARE	247 2402/ARTEMIS	Fiori
	44	41	7		FIRST KISS (PRIMER BESO)	ZOOM 84984/SONY DISCOS	Nayer

## Billboard HOT DANCE BREAKOUTS

### Club Play

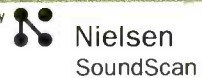
1	TROY (THE PHOENIX FROM THE FLAME) Sinead O'Connor	RADIKAL
2	BURNING MAN Daniel Ash	PSYCHOBABY
3	PUNK Ferry Corsten	MOONSHINE
4	DID I DREAM (SONG OF THE SIREN) Lost Witness	RADIKAL
5	THE SOUND OF VIOLENCE Cassius Featuring Steve Edwards	ASTRALWERKS

### Maxi-Singles Sales

1	BODY (REACH OUT) Faith Trent	TOMMY BOY SILVER LABEL
2	FAKE AK1200 Featuring Terra Deva	BREAKBEAT SCIENCE
3	IT'S ON DJ Vadim	NINJA TUNES
4	MUSIC & WINE Blue Six	NAKEDMUSIC
5	DANCE TO THE MUSIC Laszlo Panaflex	STAR 89

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

Maxi-Singles Sales and Sales Breakouts data compiled by



## Maxi-Singles Sales

TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL Artist

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART		TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1	1	1	9	1	<b>NUMBER 1</b>	7 Weeks At Number 1	
1	1	1	9	1	ALIVE (THUNDERPUSS REMIX)	EPIC 79759	Jennifer Lopez
2	2	4	7		A DIFFERENT KIND OF LOVE SONG	WARNER BROS. 42456/WRN	Cher
3	3	3	7		FULL MOON (DANCE MIXES)	ATLANTIC 85320/VG	Brandy
4	4	2	7		HEAVEN	ROBBINS 72057	DJ Sammy & Yanou Featuring Do
5	5	11	7		SERVE THE EGO (REMIXES)	ATLANTIC 85398/VG	Jewel
6	5	7	7		I'VE GOT YOU (CHRIS PANAGHI & ERIC KUPPER MIXES)	COLUMBIA 79751/CRG	Marc Anthony
7	6	5	7		SONG FOR THE LONELY	WARNER BROS. 42422	Cher
8	8	6	7		REASON	ROBBINS 72070	Ian Van Dahl
9	8	6	7		U DON'T HAVE TO CALL (REMIXES)	ARISTA 15125	Usher
10	9	12	7		RAPTURE (TASTES SO SWEET)	UNIVERSAL 015672/UMRG	iiO
11	11	9	7		DON'T LET ME GET ME (REMIXES)	ARISTA 15117	Pink
12	12	11	7		THANK YOU (DEEP DISH REMIX)	ARISTA 13996	Dido
13	7	10	7		WHY DON'T WE FALL IN LOVE (ERICH LEE REMIXES)	RISE/COLUMBIA 79774/CRG	Amerie
14	10	8	7		THE NEED TO BE NAKED	TOMMY BOY 2266	Amber
15	13	13	7		MADAME HOLLYWOOD (REMIXES)	EMPEROR NORTON 70330	Felix Da Housecat
16	23		7		GOTTA GET THRU THIS	ISLAND 570976/DJMG	Daniel Bedingfield
17	22	22	7		DAYS GO BY	CREDENCE 77112/CAPITOL	Dirty Vegas
18	19		7		YOU CAN'T GO HOME AGAIN!	MCA 582836	DJ Shadow
19	17	18	7		ADDICTED TO BASS	MTA 27754/V2	Puretone
20	20	15	7		BABY'S GOT A TEMPER	XL/MUTE/MAVERICK/REPRISE 42456/WARNER BROS.	Prodigy
21	18	17	7		BY YOUR SIDE (REMIXES)	EPIC 79544	Sade
22	21		7		LIKE A PRAYER	RADIKAL 99125	Mad'house
23	25	25	7		YOU MAKE ME SICK (HQ2 REMIXES)	LAFACE 24556/ARISTA	Pink
24	24	24	7		BURN FOR YOU	GROOVILICIOUS 277/STRICTLY RHYTHM	Kreo
25			7		SAFE FROM HARM	YDOSHITOSHI 083/DEEP DISH	Narcotic Thrust Featuring Yvonne John Lewis

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. \* Videoclip availability. Catalog number is for vinyl maxi-single, or CD maxi-single if vinyl is unavailable. On Sales chart: (M) CD Maxi-Single available; (V) Vinyl Maxi-Single available; (C) Cassette Maxi-Single available. ©2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

## Billboard TOP ELECTRONIC ALBUMS



TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL Artist

THIS WEEK	LAST WEEK	WKS. ON CHART	WEEKS ON CHART		TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
1	2	17	15	1	<b>NUMBER 1</b>	15 Weeks At Number 1	
1	2	17	15	1	DIRTY VEGAS	CREDENCE 39988/CAPITOL	Dirty Vegas
2	NEW				UNDERWORLD	JBO 27137/V2 [M]	A Hundred Days Off
3	1	8			DJ SAMMY	ROBBINS 75031	Heaven
4	4	20			MOBY	V2 27127	18
5	3	14			THE HAPPY BOYS	ROBBINS 75020 [M]	Trance Party (Volume Two)
6	5	15			OAKENFOLD	MAVERICK 46204/WARNER BROS.	Bunkka
7	NEW				ZOEGIRL	SPARROW 40546 [M]	Mix Of Life
8	6	25			SOUNDTRACK	IMMORTAL 12064/VIRGIN	Blade 2
9	7	3			LADYTRON	EMPEROR NORTON 7058 [M]	Light & Magic
10	9	14			VARIOUS ARTISTS	J 20034	This Is Ultimate Dance!
11	8	7			MARY J. BLIGE	MCA 112959	Dance For Me
12	10				SUPREME BEINGS OF LEISURE	PALM 2087 [M]	Divine Operating System
13	11				SASHA	KINETIC 54723 [M]	airdrawndagger
14	12				THE RIDDLER	TOMMY BOY 1556 [M]	Dance Mix NYC - Vol. 2
15	16	14			DJ ENCORE	ULTRA 1123 [M]	DJ Encore Presents: Ultra.Dance 02
16	17	13			LOUIE DEVITO	DEF VEE 0002/MUSICRAMA	Louie DeVito's Dance Factory
17	15	4			LOUIE DEVITO	DEF VEE 0003/MUSICRAMA	Louie DeVito's [trance sessions]
18	NEW				AL B. RICH	MINISTRY OF SOUND 063394/MCA	Club Nation America Volume Two
19	18	17			DJ SHADOW	MCA 112937	The Private Press
20	19	22			VARIOUS ARTISTS	VERVE 589606/VG	Verve/Remixed
21	20	10			THE CRYSTAL METHOD	3AM 11257/ULTRA	Community Service
22	22	7			DJ ESCAPE	GROOVILICIOUS 35119/STRICTLY RHYTHM	Party Time 2003 Part One
23	14	8			AMBER	TOMMY BOY 1520 [M]	Naked
24	21	3			BT	FIRE/REPRISE 78118/RHINO	10 Years In The Life...
25	RE-ENTRY				JOHNNY BUDZ	MINISTRY OF SOUND 113018/MCA	80's Energy

Albums with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold); RIAA certification for net shipment of 1 million units (Platinum); RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: (L) Certification for net shipment of 100,000 units (Gold); (P) Certification of 200,000 units (Platinum); (A) 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 (E) and all other CD prices are equivalent prices, which are projected from wholesale prices. [M] indicates past or present Heatseeker title. ©2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

# Tim McGraw's New Single Has Some Listeners Seeing 'Red'

BY PHYLLIS STARK

NASHVILLE—Tim McGraw began his career as a country radio hitmaker with the lyrical controversy of "Indian Outlaw." Eight years later, another more sober McGraw song is again sparking consternation among some listeners.

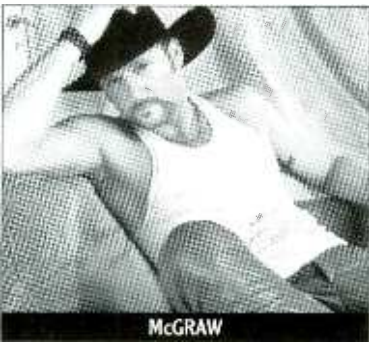
The lyric of "Red Rag Top," the first single from McGraw's upcoming album (due Nov. 26), deals with an abortion and its emotional aftermath. While most country radio programmers support the song and say that listener reaction has been positive, others report complaint calls, and a few have pulled the song or refused to play it altogether.

Written by Jason White, "Red Rag Top" begins as a coming-of-age song about the relationship between an 18-year-old woman and the 20-year-old narrator. But in the second verse, the woman is pregnant, and the narrator sings, "Life was fast and the world was cruel/We were young and wild/We decided not to have a child/So we did what we did and we tried to forget/And we swore up and down there would be no regrets."

In the song's final verse, the couple has long broken up, and the narrator sings, "You do what you do and you pay for your sins/And there's no such thing as what might have been/That's a waste of time."

WSM-FM (Live 95) Nashville pulled the song after a handful of spins because of listener complaints about the lyric. PD Kevin O'Neal, who says he "was just being safe," has since reversed that decision. "I think the song is reality," he adds. "We're not in the censor business."

But WCOS Columbia, S.C., operations manager/PD Ron Brooks says he is "unlikely" to ever play the song again because of a strong negative reaction from his audience. "Abortion is the most divisive issue in our nation, and it is a very hot topic in this part of the country," Brooks explains. "I think it is bad business to play a song that is likely to alienate 40% to 50% of the audience. This is not a 'political correctness' controversy, like 'Indian Outlaw.' It is a true, broad-reaching social and political issue.



"It's frustrating to me to go into the fall [ratings] book anticipating new music from one of our current superstars and we get something this dangerous," Brooks adds. "The country radio audience in Columbia expects WCOS to be a radio station where they don't have to worry about their kids being exposed to what they would consider [to be] dangerous content."

Such controversy doesn't appear to have held the record back on the Top Country Singles & Tracks chart. It debuted at No. 34 a few weeks ago, rising to No. 18 this issue.

Curb Records VP of promotion and media strategy Carson James says he has heard very little negative feedback from radio. "It's about three things: pain, loss, and regret," he says of the song. "It's country personified."

WYAY (Eagle 106.7) Atlanta PD Steve Mitchell agrees. He fielded a complaint "from a father who was riding in the car with his son [who] asked what they meant about not keeping the child. To anyone who would complain, I would simply say, 'Next time, listen to the whole song.'"

A number of stations *Billboard* spoke with agreed with WKDF Nashville operations manager/PD Dave Kelly, who says, "The requests are steady. We have had a comment or two, but not enough to make [music director] Eddie [Foxy] and I consider taking it off the air."

Many others, including KEEY (K102) Minneapolis operations manager Gregg Swedberg, report that there have not been any complaints at all. "We had major complaints with 'Indian Outlaw' and had to pull that one, but this has been nothing but positive so far."

The lack of complaints has surprised some PDs, who still expect some when listeners eventually figure out the song's subject matter. Those PDs include WQDR Raleigh, N.C., PD Lisa McKay, who says, "I'm sure when listeners actually figure out the story, they will complain, [in my] very pro-life [region]."

KZLA Los Angeles operations manager R.J. Curtis says, "Bottom line here for us [is]: The jury isn't in yet, and we'll wait and see. But I think you have to play a Tim McGraw song when it comes out and let the listeners tell you their opinion. So far here, it's not an issue."

Several PDs, like KMLE Phoenix's Jeff Garrison, note that "country songs have always been about real life. 'Red Rag Top' is another great song about life."

That's how McGraw's manager, Scott Siman of rpm management, sees it. "Tim, when he heard the song, recognized that it was a real song about real issues and things people have to deal with," he says. "He views it as truly a slice of life."

Siman also believes it's exactly the kind of song the format needs. "There came a time in our format where we tried to get lyrically, politically correct, and that was part of the reason we had a very down [cycle] in country music," he says. "As a format, one of the ways we will grow is [by] getting back to some of those songs that are tougher, harder, and not just 'true blue, I love you.' There should be no song in country radio that is not lyrically permissible."

## Nashville Scene™



by Phyllis Stark

**ON THE ROW:** David Conrad joins Mercury Records and MCA Nashville as executive VP of A&R. Conrad previously was senior VP of Almo/Irving Music, where he worked for more than 20 years. In related news, Mercury executive VP of A&R **Keith Stegall** exits the label, for which he was also a recording artist. Also out is Mercury VP of A&R **Mary Martin**. **Mark Wright** remains on board as executive VP of A&R at MCA Nashville, reporting to Conrad. Look for several more new hires at the Universal labels in the coming weeks.

**Rob Dalton** exits his position as VP of national promotion at Epic/Monument after 15 years with the company.

Independent publishing company Cal IV Entertainment has acquired the publishing rights of songwriter **Liz Hengber's** Glen Nikki Music. The catalog includes such hits as **Reba McEntire's** "Forever Love," **Clay**



**Davidson's** "Unconditional," and **Andy Griggs'** "She's More." Also, Cal IV has re-signed **Kerry Harvick** to a songwriting agreement. Harvick is set to record her Lyric Street debut album this fall.

**Sheri Warnke** joins TBA Entertainment as senior VP. Her duties include creating, marketing, and selling sponsorship programs for TBA's artist management, fair, festival, entertainment marketing, and corporate clients. Warnke previously was VP/group publisher of *Country Weekly* and *Country Music* magazines, published by Country Music Media Group (CMMG).

In related news, group editor **Neil Pond** is promoted to VP/editorial director for CMMG. **Tori Hughes** is upped from associate publisher to group publisher, and marketing and promotions director **Tracy Rogers** has been named associate publisher of marketing and promotions.

**Carole Ann Mobley** has been promoted to senior director of A&R at RCA Label Group. She previously was the company's director of A&R.

**Kerri Edwards** joins Murrah Music as creative director. She previously was with Arista Nashville.

**Nancy Quinn** has been promoted to senior director of artist development at Dualtone Music Group, where she was director of artist development. Prior to joining Dualtone, she spent seven years at BMG Distribution.

CMT recently relocated to down-

town Nashville from the network's longtime home in studios and offices adjacent to the Grand Ole Opry House on Opryland Drive.

**Enzo DeVincenzo** is promoted from director to senior director of Southwest regional promotion for MCA Nashville, where **Marlene Augustine** is upped from director to senior director of West Coast regional promotion. **Shane Allen** is promoted to director of secondary promotion for MCA and Mercury. He previously held a similar position at MCA.

**SIGNINGS:** **Ray Benson of Asleep at the Wheel** has been signed to Audium Records to record a solo album, due next March. Also, **Tony Joe White** is no longer on the label.

**Lisa Brokop** has signed a recording deal with Curb Records, according to her fan club newsletter. She previously recorded for Capitol and Columbia. Brokop was already signed as a writer to Curb's publishing division. A new album is due next year.

**BlackHawk** has signed with Buddy Lee Attractions for booking representation.

**Mel Tillis** has signed with Music City Artists for booking and will resume touring in 2003. Music City will also book an upcoming **Mel Tillis/Pam Tillis** package tour that will play a limited number of dates in support of Pam's new *It's All Relative* set, a tribute to the songs of her father, Mel.

**ARTIST NEWS:** Look for **Steve Wariner** to launch his own label next month with an album containing 10 new songs and seven of his hits. Wariner previously recorded for RCA, MCA, Arista Nashville, and Capitol.

**Dolly Parton** has been appointed Tennessee's ambassador for film and music. Her new role will include working with the state's Film, Entertainment, and Music Commission to market the advantages of doing business in Tennessee.

**Sheryl Crow** was behind the boards for a remixed version of **Dixie Chicks'** "Landslide," which was digitally delivered to country radio Sept. 30.

Singer **Collin Raye** and **Lisa Ryan**, the co-anchor of Christian Broadcasting Network's *700 Club*, will co-host the Christian Country Music Assn. Awards Nov. 5 in Nashville.

**Kenny Rogers** and screenwriter **Donald Davoport** have written a novel, *Christmas in Canaan*, which will be published by Harper Children's this month.

## Stamey, Harms Top WMA Noms

BY DEBORAH EVANS PRICE

NASHVILLE—Dave Stamey and Joni Harms lead the nominees for the annual Western Music Assn. (WMA) awards with four nominations each. Harms is up for female performer, Western swing album, song of the year, and the Crescendo Award. Stamey received nods for entertainer, male performer, songwriter of the year, and the Crescendo Award.

The awards show is Nov. 14 at Sam's Town Hotel & Gambling Hall in Las Vegas during the WMA's 14th annual International Western Music Festival, slated for Nov. 13-17.

Riders in the Sky earned three nominations, including nods in the entertainer and traditional Western duo or group categories. Riders in the Sky's 25th anniversary will be saluted Nov. 15 at a roast/tribute.

The following is a partial list of

nominees. For the complete list, log on to billboard.com/awards.

**Entertainer:** Don Edwards, Belinda Gail, Riders in the Sky, Sons of the San Joaquin, Dave Stamey.

**Traditional Western duo or group:** New West, Prairie Twins, Riders in the Sky, Rockin' M Wranglers, Sons of the San Joaquin.

**Western swing duo or group:** Asleep at the Wheel, Hot Club of Cowtown, Syd Masters & Swing Riders, Tom Morrell & the Time Warp Tophands, New West, Texas Trailhands.

**Male performer:** Don Edwards, Brenn Hill, Michael Martin Murphy, Curly Musgrave, Dave Stamey.

**Female performer:** Janet Bailey, Belinda Gail, Joni Harms, Jill Jones, Janet McBride, Jean Prescott.

Deborah Evans Price is on the WMA board of directors.

Sales data compiled by **Nielsen SoundScan**

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	
1	NEW		1	<b>NUMBER 1 / HOT SHOT DEBUT</b>		1 Week At Number 1		38	NEW		1	BILL ENGVALL	WARNER BROS. 48340/WARN (11.98/17.98)	Cheap Drunk: An Autobiography	38	
2	1	1	5	ELVIS PRESLEY	RCA 68079* (12.98/19.98)	Elvis: 30 #1 Hits	1	39	NEW		1	TANYA TUCKER	TUCKER TIME 38827/CAPITOL (10.98/17.98)	Tanya	39	
3	2	2	10	DIXIE CHICKS <b>▲</b>	MONUMENT/COLUMBIA 96840*/CRG (12.98 EQ/18.98)	Home	1	40	33	33	21	KELLIE COFFEY	BNA 67040/RLG (10.98/16.98)	When You Lie Next To Me	5	
4	NEW		1	TOBY KEITH <b>▲</b>	DREAMWORKS 450254/INTERSCOPE (11.98/18.98)	Unleashed	1	41	36	36	37	WILLIE NELSON	LOST HIGHWAY 186231/MERCURY (12.98/18.98)	The Great Divide	5	
5	3	4	23	TRAVIS TRITT	COLUMBIA 96560/SONY (12.98 EQ/18.98)	Strong Enough	4	42	NEW		13	ELVIS PRESLEY	RCA 65115/BMG HERITAGE (59.98/69.98)	Elvis: Today, Tomorrow & Forever	21	
6	4	6	95	KENNY CHESNEY <b>▲</b>	BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1	43	35	35	34	VARIOUS ARTISTS <b>●</b>	BNA 67043/RLG (12.98/17.98)	Totally Country	2	
7	NEW		1	SOUNDTRACK <b>▲</b>	LOST HIGHWAY 170069/MERCURY (12.98/19.98)	O Brother, Where Art Thou?	1	44	37	42	19	EMERSON DRIVE	DREAMWORKS 450272/INTERSCOPE (8.98/14.98) [M]	Emerson Drive	13	
8	5	3	37	STEVE EARLE	SHERIDAN SQUARE 751147/ARTEMIS (11.98 CD)	Jerusalem	7	45	NEW		1	NANCI GRIFFITH	ROUNDER 613220 (18.98 CD)	Winter Marquee	45	
9	6	8	54	ALAN JACKSON <b>▲</b>	ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1	46	38	47	67	LEANN RIMES <b>●</b>	CURB 78728 (11.98/17.98)	I Need You	1	
10	8	9	7	MARTINA MCBRIDE <b>▲</b>	RCA 67012/RLG (12.98/18.98)	Greatest Hits	1	47	40	38	41	TRICK PONY <b>●</b>	WARNER BROS. 47927/WARN (11.98/17.98)	Trick Pony	12	
11	9	11	6	NICKEL CREEK	SUGAR HILL 3941 (18.98 CD)	This Side	2	48	41	40	6	KELLY WILLIS	RYKODISC 10622 (16.98 CD) [M]	Easy	29	
12	NEW		1	DIAMOND RIO	ARISTA NASHVILLE 67046/RLG (11.98/17.98)	Completely	3	49	44	46	51	TRACE ADKINS	CAPITOL 30618 (10.98/17.98)	Chrome	4	
13	7	7	6	DELBERT MCCLINTON	NEW WEST 6042 (17.98 CD)	Room To Breathe	12	50	43	44	46	GARTH BROOKS <b>▲</b>	CAPITOL 31330 (10.98/18.98)	Scarecrow	1	
14	10	5	3	LEE ANN WOMACK	MCA NASHVILLE 170287 (12.98/18.98)	Something Worth Leaving Behind	2	51	NEW		2	ELVIS PRESLEY	RCA 67990 (23.98/29.98)	The Country Side Of Elvis	51	
15	11	12	5	REBECCA LYNN HOWARD	MCA NASHVILLE 170288 (11.98/18.98)	Forgive	5	<b>PACESETTER</b>								
16	12	13	97	MONTGOMERY GENTRY	COLUMBIA 96520/SONY (11.98 EQ/17.98)	My Town	3	52	51	53	49	REBA MCFENTIRE <b>●</b>	MCA NASHVILLE 170202 (11.98/18.98)	Greatest Hits Volume III - I'm A Survivor	1	
17	NEW		1	TIM MCGRAW <b>▲</b>	CURB 77978 (12.98/18.98)	Greatest Hits	1	53	39	37	6	ANTHONY SMITH	MERCURY 170292 (11.98/17.98) [M]	If That Ain't Country	26	
18	13	14	11	VARIOUS ARTISTS	COLUMBIA 96310/CRG (18.98 EQ CD)	Kindred Spirits: A Tribute To The Songs Of Johnny Cash	17	54	42	43	96	CHRIS CAGLE <b>●</b>	CAPITOL 34170 (10.98/17.98) [M]	Play It Loud	19	
19	NEW		1	DARRYL WORLEY	DREAMWORKS 450351/INTERSCOPE (11.98/17.98)	I Miss My Friend	1	55	53	-	2	VARIOUS ARTISTS	DUALTONE 01127/RAZOR & TIE (18.98 CD)	Dressed In Black: A Tribute To Johnny Cash	53	
20	18	24	47	LINDA RONSTADT	ELEKTRA 76109/RHINO (17.98 CD)	The Very Best Of Linda Ronstadt	19	56	46	-	2	GUY CLARK	SUGAR HILL 1070 (16.98 CD)	The Dark	46	
21	15	16	57	GEORGE STRAIT <b>●</b>	MCA NASHVILLE 170220 (11.98/18.98)	The Road Less Traveled	1	57	48	45	10	HANK WILLIAMS	MERCURY/UTV 170258/UMRG (24.98 CD)	The Ultimate Collection	32	
22	17	18	75	TOBY KEITH <b>▲</b>	DREAMWORKS 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	1	58	49	50	14	MONTGOMERY GENTRY <b>●</b>	COLUMBIA 62167/SONY (11.98 EQ/17.98)	Carrying On	6	
23	21	22	10	TIM MCGRAW <b>▲</b>	CURB 78711 (12.98/18.98)	Set This Circus Down	1	59	47	54	60	CAROLYN DAWN JOHNSON	ARISTA NASHVILLE 99336/RLG (10.98/16.98)	Room With A View	8	
24	20	20	70	JOE NICHOLS	UNIVERSAL SOUTH 170285 (11.98/17.98) [M]	Man With A Memory	12	60	52	51	34	VARIOUS ARTISTS	TIME LIFE 18701 (19.98 CD)	Time-Life's Treasury Of Bluegrass	27	
25	19	17	61	BRAD PAISLEY <b>▲</b>	ARISTA NASHVILLE 67008/RLG (11.98/17.98)	Part II	3	61	56	57	86	DIAMOND RIO <b>●</b>	ARISTA NASHVILLE 67999/RLG (11.98/17.98)	One More Day	5	
26	32	29	12	BLAKE SHELTON <b>●</b>	WARNER BROS. 24731/WARN (11.98/17.98)	Blake Shelton	3	62	61	52	19	THE FLATLANDERS	NEW WEST 6040 (17.98 CD) [M]	Now Again	19	
27	23	19	104	<b>\$\$\$ GREATEST GAINER \$\$\$</b>				63	58	49	32	WAYLON JENNINGS	BMG HERITAGE/RCA 99788/RLG (24.98 CD)	RCA Country Legends: Waylon Jennings	19	
28	22	23	54	DOLLY PARTON	BLUE EYE 3946/SUGAR HILL (10.98/18.98)	Halos & Horns	4	64	54	60	9	ROY D. MERCER	CAPITOL 40226 (10.98/16.98) [M]	The Family Album	35	
29	16	10	3	TRAVIS TRITT <b>▲</b>	COLUMBIA 62165/SONY (11.98 EQ/17.98)	Down The Road I Go	8	65	50	56	42	SOUNDTRACK	LOST HIGHWAY 170221/MERCURY (12.98/18.98)	Down From The Mountain	10	
30	25	26	52	ALISON KRAUSS + UNION STATION <b>●</b>	ROUNDER 610495/DJMG (11.98/17.98)	New Favorite	3	66	57	59	56	STEVE HOLY	CURB 77972 (11.98/17.98) [M]	Blue Moon	7	
31	24	21	56	AARON TIPPIN	LYRIC STREET 165033/HOLLYWOOD (12.98/18.98)	Stars & Stripes	10	67	59	67	50	PAT GREEN	REPUBLIC D16018/UNIVERSAL (8.98/14.98)	Three Days	7	
32	27	25	101	GARY ALLAN <b>●</b>	MCA NASHVILLE 170201 (11.98/17.98)	Alright Guy	4	68	55	61	3	VARIOUS ARTISTS	ROUNDER 610506/DJMG (17.98 CD)	O Sister 2: A Women's Bluegrass Collection	55	
33	26	28	27	LONESTAR <b>▲</b>	BNA 67011/RLG (12.98/18.98)	I'm Already There	1	69	NEW		76	RANDY TRAVIS	WARNER BROS. 47833/WARN (11.98/17.98)	Inspirational Journey	34	
34	29	31	62	SARA EVANS <b>▲</b>	RCA 67964/RLG (11.98/17.98)	Born To Fly	6	70	45	48	8	ALLISON MOORER	UNIVERSAL SOUTH 170295 (12.98 CD) [M]	Miss Fortune	35	
35	30	27	76	GEORGE STRAIT	MCA NASHVILLE 170280 (11.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	8	71	62	41	12	VARIOUS ARTISTS	CURB 78727 (15.98 CD)	The Best Of America	21	
36	31	32	14	TRACY BYRD	RCA 67009/RLG (11.98/17.98)	Ten Rounds	12	72	60	65	22	CLEDUS T. JUDD	MONUMENT 85897/SONY (11.98 EQ/17.98) [M]	Cledus Envy	19	
37	28	30	8	BROOKS & DUNN <b>▲</b>	ARISTA NASHVILLE 67003/RLG (12.98/18.98)	Steers & Stripes	1	73	66	63	20	KENNY ROGERS	ONE 8640/MADACY (17.98 CD)	Kenny Rogers Love Songs	63	
				SHEDAISY	LYRIC STREET 185015/HOLLYWOOD (12.98/18.98)	Knock On The Sky	3	74	70	66	11	VARIOUS ARTISTS	MADACY 3654 (30.98 CD)	Country Favorites	66	
				PHIL VASSAR	ARISTA NASHVILLE 67048/RLG (11.98/17.98)	American Child	4	75	63	55	66	PATTY LOVELESS	EPIC 85651/SONY (11.98 EQ/17.98)	Mountain Soul	19	

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). 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 percent growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Sales data compiled by **Nielsen SoundScan**

THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	2	RASCAL FLATTS <b>▲</b>	LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) [M]	<b>NUMBER 1</b> Rascal Flatts	121	13	9	THE JUDDS	CURB 77965 (7.98/11.98)	Number One Hits	116
2	1	DIXIE CHICKS <b>◆</b>	MONUMENT 68195/SONY (10.98 EQ/17.98) [M]	Wide Open Spaces	244	14	10	FAITH HILL <b>▲</b>	WARNER BROS. 47373/WARN (12.98/18.98)	Breathe	151
3	3	DIXIE CHICKS <b>◆</b>	MONUMENT 69678/SONY (12.98 EQ/18.98)	Fly	161	15	13	GEORGE STRAIT	MCA NASHVILLE 170100 (11.98/17.98)	Latest Greatest Straitest Hits	116
4	4	SOUNDTRACK <b>▲</b>	CURB 78703 (11.98/17.98)	Coyote Ugly	113	16	15	ALAN JACKSON <b>▲</b>	ARISTA NASHVILLE 18801 (12.98/18.98)	The Greatest Hits Collection	362
5	5	KENNY CHESNEY <b>▲</b>	BNA 67976/RLG (12.98/18.98)	Greatest Hits	105	17	16	GEORGE JONES	LEGACY/EPIC 63319/SONY (7.98 EQ/11.98)	16 Biggest Hits	101
6	7	NICKEL CREEK <b>●</b>	SUGAR HILL 3909 (17.98 CD) [M]	Nickel Creek	95	18	14	GARY ALLAN <b>▲</b>	MCA NASHVILLE 170101 (11.98/17.98)	Smoke Rings In The Dark	147
7	5	LEE ANN WOMACK <b>▲</b>	MCA NASHVILLE 170039 (11.98/17.98)	I Hope You Dance	123	19	-	JO DEE MESSINA <b>▲</b>	CURB 77977 (11.98/17.98)	Burn	113
8	6	TOBY KEITH <b>▲</b>	MERCURY 55862 (11.98/17.98)	Greatest Hits Volume One	200	20	20	TRAVIS TRITT <b>▲</b>	WARNER BROS. 46001/WARN (10.98/17.98)	Greatest Hits - From The Beginning	299
9	8	SHANIA TWAIN <b>◆</b>	MERCURY 536003 (12.98/18.98)	Come On Over	256	21	22	KEITH URBAN <b>●</b>	CAPITOL 97591 (10.98/16.98) [M]	Keith Urban	93
10	12	WILLIE NELSON <b>●</b>	LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 Biggest Hits	212	22	18	JOHNNY CASH	LEGACY/COLUMBIA 69738/SONY (7.98 EQ/11.98)	16 Biggest Hits	182
11	11	BROOKS & DUNN <b>▲</b>	ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	263	23	19	JOHN DENVER	MADACY 4750 (5.98/9.98)	The Best Of John Denver	222
12	17	HANK WILLIAMS JR. <b>▲</b>	CURB 77638 (15.98/19.98)	Greatest Hits, Vol. 1	433	24	23	ALISON KRAUSS <b>▲</b>	ROUNDER 610325 /DJMG (11.98/17.98) [M]	Now That I've Found You: A Collection	289
						25	21	TOBY KEITH <b>▲</b>	DREAMWORKS 450209/INTERSCOPE (11.98/17.98)	How Do You Like Me Now?!	141

● Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on the Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). 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. [M] indicates past Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

# Billboard<sup>®</sup> HOT COUNTRY<sup>™</sup> SINGLES & TRACKS

THIS WEEK	LAST WEEK	2 WKS. AGO	Airplay monitored by Nielsen Broadcast Data Systems		TITLE PRODUCER (SONGWRITER)	Artist	IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	Nielsen Broadcast Data Systems		TITLE PRODUCER (SONGWRITER)	Artist	IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	
			WEEKS ON CHART	WEEKS ON CHART														
					<b>NUMBER 1</b>			2 Weeks At Number 1										
1	2	1	27		<b>BEAUTIFUL MESS</b> M.O. CLUTE, DIAMOND RIO (S. LEMAIRE, C. MILLS, S. MINORI)	<b>Diamond Rio</b> ARISTA NASHVILLE ALBUM CUT	1	31	34	35	9		<b>UNUSUALLY UNUSUAL</b> D. HUFF (M. MCGUINN)	<b>Lonestar</b> BNA ALBUM CUT		31		
2	4	5	15		<b>SOMEBODY LIKE YOU</b> D. HUFF, K. URBAN (K. URBAN, J. SHANKS)	<b>Keith Urban</b> CAPITOL ALBUM CUT	2	32	25	21	20		<b>SOMETHING WORTH LEAVING BEHIND</b> M. WRIGHT, L.A. WOMACK (B. BEAVERS, T. DOUGLAS)	<b>Lee Ann Womack</b> MCA NASHVILLE 172245		20		
3	3	3	30		<b>THE IMPOSSIBLE</b> B. ROWAN (K. LOVELACE, L.T. MILLER)	<b>Joe Nichols</b> UNIVERSAL SOUTH 172241	3	33	36	38	7		<b>ON A MISSION</b> C. HOWARD (I. DEAN, K. TRIBBLE, D.L. MURPHY)	<b>Trick Pony</b> WARNER BROS. ALBUM CUT/WRN		33		
4	1	2	28		<b>TEN ROUNDS WITH JOSE CUERVO</b> B.J. WALKER, JR. (C. BEATHARD, M. HEENEY, M. CANNON-GODDARD)	<b>Tracy Byrd</b> RCA ALBUM CUT	1	34	37	37	9		<b>YOU CAN'T HIDE BEAUTIFUL</b> C. FARREN (M. DULANEY, J. SELLERS)	<b>Aaron Lines</b> RCA ALBUM CUT		34		
5	6	10	23		<b>WHERE WOULD YOU BE</b> M. MCBRIDE, P. WORLEY (R. PROCTOR, R. FERRELLI)	<b>Martina McBride</b> RCA ALBUM CUT	5	35	35	33	10		<b>AT THE END OF THE DAY</b> D. HUFF, K. COFFEY, B. JAMESI	<b>Kellie Coffey</b> BNA ALBUM CUT		33		
6	7	9	16		<b>WORK IN PROGRESS</b> K. STEGALL (A. JACKSON)	<b>Alan Jackson</b> ARISTA NASHVILLE ALBUM CUT	6	36	38	40	11		<b>WAITIN' ON JOE</b> R. VAN HOY (S. AZARI)	<b>Steve Azar</b> MERCURY 172257		36		
7	9	11	24		<b>AMERICAN CHILD</b> B. GALLIMORE, P. VASSAR (P. VASSAR, C. WISEMAN)	<b>Phil Vassar</b> ARISTA NASHVILLE ALBUM CUT	7	37	40	41	6		<b>I'M NOT BREAKIN'</b> G. HUNT, G. LEACH, S. HOLY (J. FOSTER, M. CHRISTIANI)	<b>Steve Holy</b> CURB ALBUM CUT		37		
8	5	4	30		<b>I MISS MY FRIEND</b> F. ROGERS, J. STROUD (T. MARTIN, M. NESLER, T. SHAPIRO)	<b>Darryl Worley</b> DREAMWORKS 450378	1	38	41	42	10		<b>BEAUTIFUL GOODBYE</b> J. HANSON, G. DORMAN (J. HANSON, K. PATTON-JOHNSTON)	<b>Jennifer Hanson</b> CAPITOL ALBUM CUT		38		
9	8	7	34		<b>THE GOOD STUFF</b> B. CANNON, N. WILSON, K. CHESNEY (J. COLLINS, C. WISEMAN)	<b>Kenny Chesney</b> BNA ALBUM CUT	1	39	56	—	2		<b>NINETEEN SOMETHIN'</b> C. LINDSEY (C. DUBOIS, D. LEE)	<b>Mark Wills</b> MERCURY ALBUM CUT		39		
10	11	13	19		<b>MY TOWN</b> B. CHANCEY (J. STEELE, R. NIELSEN)	<b>Montgomery Gentry</b> COLUMBIA 79786	10	40	43	49	3		<b>CHROME</b> D. HUFF, J. STEELE, A. SMITH	<b>Trace Adkins</b> CAPITOL ALBUM CUT		40		
11	15	16	6		<b>LANDSLIDE</b> DIXIE CHICKS, L. MAINES (S. NICKS)	<b>Dixie Chicks</b> MONUMENT 79791/EMN	11	41	45	—	7		<b>MAN TO MAN</b> T. BROWN, M. WRIGHT (J. O'HARA)	<b>Gary Allan</b> MCA NASHVILLE 172256		41		
12	14	15	16		<b>THESE DAYS</b> M. BRIGHT, M. WILLIAMS, RASCAL FLATTS (J. STEELE, D. WELLS, S. ROBSON)	<b>Rascal Flatts</b> LYRIC STREET ALBUM CUT	12	42	44	46	4		<b>PRACTICE LIFE</b> D. MALLORY (A. GRIGGS, B. JAMES)	<b>Andy Griggs With Martina McBride</b> RCA ALBUM CUT		42		
13	13	12	8		<b>CRY</b> M. FREDERIKSEN, E. HILL (A. APARD)	<b>Faith Hill</b> WARNER BROS. 16688/WRN	12	43	39	39	15		<b>THE LAST MAN COMMITTED</b> E. HEATHERLY (H. HEATHERLY)	<b>Eric Heatherly</b> DREAMWORKS 450835		36		
14	16	20	9		<b>WHO'S YOUR DADDY?</b> J. STROUD, T. KEITH (T. KEITH)	<b>Toby Keith</b> DREAMWORKS ALBUM CUT	14	44	48	48	9		<b>A MEMORY LIKE I'M GONNA BE</b> B. BECKETT, J. LASETER (J. LASETER, R. MURRAH)	<b>Tanya Tucker</b> TUCKERTIME ALBUM CUT		44		
15	10	6	31		<b>I KEEP LOOKING</b> S. EVANS, P. WORLEY (S. EVANS, T. SHAPIRO, T. MARTIN)	<b>Sara Evans</b> RCA ALBUM CUT	5	45	46	43	11		<b>EVERYDAY ANGEL</b> R. FOSTER (R. FOSTER)	<b>Radney Foster</b> DUALTONE ALBUM CUT		43		
16	17	22	6		<b>SHE'LL LEAVE YOU WITH A SMILE</b> T. BROWN, G. STRAIT (D. BLACKMAN, J. KNOWLES)	<b>George Strait</b> MCA NASHVILLE 172255	16	46	47	44	9		<b>IF HER LOVIN' DON'T KILL ME</b> A. TIPPIN, B. WATSON, M. BRADLEY (T. WOMACK, J. RICH, V. MCGEHE)	<b>Aaron Tippin</b> LYRIC STREET ALBUM CUT		44		
17	18	19	23		<b>FORGIVE</b> M. WRIGHT, T. BRUCE (R. L. HOWARD, T. BRUCE)	<b>Rebecca Lynn Howard</b> MCA NASHVILLE 172242	17	47	42	34	18		<b>CADILLAC TEARS</b> L. REYNOLDS (L. SATCHER, W. VARBLE)	<b>Kevin Denney</b> LYRIC STREET ALBUM CUT		30		
18	22	24	4		<b>RED RAG TOP</b> B. GALLIMORE, T. MCGRAW, D. SMITH (J. WHITE)	<b>Tim McGraw</b> CURB ALBUM CUT	18	48	52	53	4		<b>SHE'LL GO ON YOU</b> M. WRIGHT, F. ROGERS (M. NARMORE)	<b>Josh Turner</b> MCA NASHVILLE 172254		48		
19	12	8	21		<b>UNBROKEN</b> B. GALLIMORE, J. STROUD, T. MCGRAW (H. LAMAR, A. ROBOFF)	<b>Tim McGraw</b> CURB ALBUM CUT	1	49	54	—	2		<b>JOHN J. BLANCHARD</b> B. TERRY (A. SMITH, C. WALLIN)	<b>Anthony Smith</b> MERCURY ALBUM CUT		49		
20	19	18	19		<b>THICKER THAN BLOOD</b> A. REYNOLDS (J. YATES, G. BROOKS)	<b>Garth Brooks</b> CAPITOL ALBUM CUT	18	50	50	52	4		<b>WHEELS</b> R. KINGERY, S. WHITEHEAD (R. KINGERY)	<b>Hometown News</b> VFR ALBUM CUT		50		
21	23	25	15		<b>STRONG ENOUGH TO BE YOUR MAN</b> B.J. WALKER, JR., T. TRITT (T. TRITT)	<b>Travis Tritt</b> COLUMBIA 79787	21	51	53	—	2		<b>MY OLD MAN</b> T. HEWITT, J. NIEBANK (R. ATKINS, T. HEWITT)	<b>Rodney Atkins</b> CURB ALBUM CUT		51		
22	24	23	19		<b>LIFE HAPPENED</b> B.J. WALKER, JR., A.S. MARTIN (P.J. MATTHEWS, K.K. PHILLIPS)	<b>Tammy Cochran</b> EPIC ALBUM CUT/EMN	22	52	51	57	5		<b>THESE ARE THE DAYS</b> B. GALLIMORE, H. LAMAR (H. LAMAR, S. BENTLEY)	<b>Holly Lamar</b> UNIVERSAL SOUTH ALBUM CUT		51		
23	21	17	19		<b>LONG TIME GONE</b> DIXIE CHICKS, L. MAINES (D. SCOTT)	<b>Dixie Chicks</b> MONUMENT 79790/EMN	2	53	49	58	3		<b>I'D LOVE TO LAY YOU DOWN</b> G. COLE (F. A. MACRAE)	<b>Daryle Singletary</b> AUDIUM ALBUM CUT		49		
24	27	29	6		<b>EVERY RIVER</b> K. BROOKS, R. DUNN, M. WRIGHT (ANGELLO, T. LITTLEFIELD, K. RICHEY)	<b>Brooks &amp; Dunn</b> ARISTA NASHVILLE ALBUM CUT	24	54	59	51	3		<b>YOU DA MAN</b> R. STUVE, C. DINAPOLI (J. CLARK, C. WISEMAN)	<b>Jameson Clark</b> CAPITOL ALBUM CUT		51		
25	26	26	14		<b>FALL INTO ME</b> R. MARX (D. ORTON, J. STOVER)	<b>Emerson Drive</b> DREAMWORKS ALBUM CUT	25	55	<b>HOT SHOT DEBUT</b>									
26	29	32	7		<b>I JUST WANNA BE MAD</b> B. GALLIMORE (K. LOVELACE, L.T. MILLER)	<b>Terri Clark</b> MERCURY ALBUM CUT	26	56	58	60	4		<b>THIS SIDE</b> A. KRAUSS (S. WATKINS)	<b>Nickel Creek</b> SUGAR HILL ALBUM CUT		56		
27	28	27	12		<b>'TIL NOTHING COMES BETWEEN US</b> S. HENDRICKS (T. MARTY, K. HARVICK, R. MARSHALL)	<b>John Michael Montgomery</b> WARNER BROS. ALBUM CUT/WRN	27	57	57	—	1		<b>PICTURE</b> KID ROCK (R. J. RITCHIE)	<b>Kid Rock Featuring Sheryl Crow</b> LAVA ALBUM CUT		57		
28	33	36	9		<b>A LOT OF THINGS DIFFERENT</b> N. WILSON, B. CANNON, K. CHESNEY (B. ANDERSON, D. DILLON)	<b>Kenny Chesney</b> BNA ALBUM CUT	28	58	58	—	1		<b>RUB ME THE RIGHT WAY</b> B. J. WALKER, JR., (B. MARTIN, M. GEIGER, J. RAMEY)	<b>Brad Martin</b> EPIC ALBUM CUT/EMN		58		
29	30	30	13		<b>ONE DAY CLOSER TO YOU</b> P. WORLEY, C. D. JOHNSON (C. D. JOHNSON, M. DANNA)	<b>Carolyn Dawn Johnson</b> ARISTA NASHVILLE ALBUM CUT	29	59	59	—	1		<b>WHAT WE'RE GONNA DO ABOUT IT</b> J. RITCHIE (L. T. MILLER, C. DUBOIS)	<b>Tommy Shane Steiner With Bridgette Wilson-Sampras</b> RCA ALBUM CUT		59		
30	31	31	9		<b>I WISH YOU'D STAY</b> F. ROGERS (C. DUBOIS, B. PAISLEY)	<b>Brad Paisley</b> ARISTA NASHVILLE ALBUM CUT	30	60	60	—	1		<b>IF I HAD LONG LEGS (LIKE ALAN JACKSON)</b> M. BURNS, D. WAYNE (L. MARTIN)	<b>Leland Martin</b> IGD ALBUM CUT		60		

Records showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 149 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Airplay 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. Videoclip 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. © 2002, VNU Business Media, Inc. All rights reserved.

## OCTOBER 12 2002 Billboard<sup>®</sup> TOP BLUEGRASS<sup>™</sup> ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist	Title
			WEEKS ON CHART	WEEKS ON CHART			
1	1	14			<b>NUMBER 1</b>		
2	2	7			<b>SOUNDTRACK</b> ▲ <sup>1</sup> LOST HIGHWAY/MERCURY 170069/IDJMG	10 Weeks At Number 1	<b>O Brother, Where Art Thou?</b>
3	4	11			<b>NICKEL CREEK</b> SUGAR HILL 3941		<b>This Side</b>
4	3	14			<b>DOLLY PARTON</b> BLUE EYE 3946/SUGAR HILL		<b>Halos &amp; Horns</b>
5	6	14			<b>ALISON KRAUSS + UNION STATION</b> ● ROUNDER 610495/IDJMG		<b>New Favorite</b>
6	5	14			<b>VARIOUS ARTISTS</b> TIME LIFE 18701		<b>Time-Life's Treasury Of Bluegrass</b>
7	7	3			<b>SOUNDTRACK</b> LOST HIGHWAY 170221/MERCURY		<b>Down From The Mountain</b>
8	8	14			<b>VARIOUS ARTISTS</b> ROUNDER 610506/IDJMG		<b>O Sister 2: A Women's Bluegrass Collection</b>
9	9	14			<b>PATTY LOVELESS</b> EPIC 85651/SONY		<b>Mountain Soul</b>
10	10	14			<b>VARIOUS ARTISTS</b> ROUNDER 610499		<b>O Sister! The Women's Bluegrass Collection</b>
11	11	14			<b>RHONDA VINCENT</b> ROUNDER 610474/IDJMG		<b>The Storm Still Rages</b>
12	12	14			<b>MOUNTAIN HEART</b> SKAGGS FAMILY 2006		<b>No Other Way</b>
13	13	14			<b>SOUNDTRACK</b> VANGUARD 79586		<b>Songcatcher</b>
14	14	14			<b>RALPH STANLEY</b> DM2/COLUMBIA 86625/CRG [M]		<b>Ralph Stanley</b>
15	15	14			<b>THE DEL MCCOURY BAND</b> CELLI/LYRIC STREET 902006/HOLLYWOOD		<b>Del And The Boys</b>
16	16	14			<b>HAYSEED DIXIE</b> DUALTONE 01118 [M]		<b>A Hillbilly Tribute To Mountain Love</b>

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 multimillion titles indicated by a numeral following the symbol. [M] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

## OCTOBER 12 2002 Billboard<sup>®</sup> TOP COUNTRY<sup>™</sup> SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
			WEEKS ON CHART	WEEKS ON CHART		
1	1	9			<b>NUMBER 1</b>	
2	2	31			<b>LONG TIME GONE</b> MONUMENT 79790/CRG	<b>Dixie Chicks</b>
3	4	11			<b>GOD BLESS THE USA</b> CURB 73128	<b>Lee Greenwood</b>
4	5	20			<b>CAN'T FIGHT THE MOONLIGHT</b> ● CURB 73116	<b>LeAnn Rimes</b>
5	7	31			<b>THE IMPOSSIBLE</b> UNIVERSAL SOUTH 172241/UMRG	<b>Joe Nichols</b>
6	6	12			<b>I SHOULD BE SLEEPING</b> DREAMWORKS 450362/INTERSCOPE	<b>Emerson Drive</b>
7	9	33			<b>ROCKY TOP '96</b> DECCA 155274/MCA NASHVILLE	<b>The Osborne Brothers</b>
8	—	—			<b>WHERE THE STARS AND STRIPES AND THE EAGLE FLY</b> LYRIC STREET 164058/HOLLYWOOD	<b>Aaron Tippin</b>
9	3	30			<b>HOW DO I LIVE</b> ▲ <sup>3</sup> CURB 73022	<b>LeAnn Rimes</b>
10	—	—			<b>THAT'S JUST JESSIE</b> LYRIC STREET 164063/HOLLYWOOD	<b>Kevin Denney</b>
11	—	—			<b>OSAMA-YO' MAMA</b> CURB 73130	<b>Ray Stevens</b>

## Latin Notas™



by Leila Cobo

**SCORING 'FRIDA':** It's been a while since a major Hollywood film release had a Latin theme, let alone a Latin music soundtrack. But *Frida*, the upcoming film based on the life of artist **Frida Kahlo** starring **Salma Hayek**, is—ostensibly (I have yet to see it)—both Mexican and international in intent and execution. That certainly is the case with the *Frida* soundtrack, set for release Oct. 22, which is a unique work on many levels.

Although the score is composed by Hollywood's renowned **Elliot Goldenthal** (*Interview With the Vampire*, *Michael Collins*, *Batman Forever*), it lacks that over-the-top Hollywood bombast that often detracts from the



GOLDENTHAL

action onscreen.

Instead, Goldenthal's composition aims for intimacy, in keeping with the movie's ambience and with what he describes as Kahlo's "miniature" and very personal paintings. This is achieved through the use of traditional Mexican instruments—*vihuela*, *guitarrón*, and Mexican harp, among others—and his score is interspersed with tracks performed by **Lila Downs**, **Chavela Vargas**, and **Grupo Liberación**. "There's so many aspects to Mexican music," says Goldenthal, who spent a long time on the movie set in Mexico. "I wanted to avoid the brassy, mariachi sound and go for the *jorochó* sound. I wanted that kind of flavor in the instrumentation."

Despite the eminently Mexican nature of the score, the soundtrack will be released by Dg/UMG Soundtracks. It has a dual approach to marketing the album, tapping mainstream audiences through its traditional channels and Latin audiences through an independent Latin marketing firm.

"We think the *Frida* soundtrack will do for Latino music what *O Brother, Where Art Thou?* has done for American roots music," Universal Classics VP of marketing **Randy Dry** says. "It real-

ly is a celebration of Mexican culture and music, and that's what Frida Kahlo was about. It makes you look at things differently and makes you appreciate the differences between the cultures. It's not so much saying, 'There's the Hispanic audience over here or there' but looking at ways to get this music heard by as many people as possible."

In order to do that, Universal is marketing *Frida* as it does all its soundtrack priority projects. This includes in-theater advertising, with on-screen slides appearing in more than 20,000 screens between November and December and the track "Burn It Blue"—a duet between Downs and **Caetano Veloso**—played in more than 8,000 theaters prior to previews as part of the Movie Tunes program. Marketing will continue through next March, in hopes of garnering Oscar nods for both the film and the soundtrack.

Rather than simply score the film, Goldenthal truly attempted to incorporate the music into it. Vargas, for example, was Kahlo's lover in real life, and is actually shown singing in the film. And Hayek, whose mother is an opera singer, sings the corrido "La Bruja" (The Witch) in a barroom scene.

While it's commendable that Goldenthal has aimed for authenticity, it's also noteworthy that he's come up with an internationally flavored album.

"I wasn't trying to do a Mexican album," he says. "I was just trying to be true to myself. So the idea of making it international sort of takes away the issue of, 'Is it Mexican or is it a gringo movie?' It's really an international movie."

**NO LONGER BLUE:** After lengthy negotiations, Bolivian band **Azul Azul** has been released from its contract with Sony Music, according to bandleader **Fabio Zambrana**. Zambrana penned "La Bomba" (The Bomb), a hit song in Latin America and the U.S. originally featured on the album *El Sapo* (The Frog) that was subsequently covered by a plethora of other acts. Zambrana had been seeking release from the Sony contract since July 2001, after a dispute over another band's version of the song. Zambrana says he will begin working on a new Azul Azul album and plans to look for a new label.

**FOR THE RECORD:** In the Sept. 28 issue of *Billboard*, it was reported that Latin Grammy Award winner **Ramón Ayala** was recording an album of duets, but the duets partner was incorrectly identified. It is actually an album of 10 duets with **Pedro Infante**, plus two original classics (one each from Infante and Ayala). More on this in coming weeks.

## Costs Curtail U.S.'s Rock En Ñ

BY HOWELL LLEWELLYN

MADRID—High costs and ignorance of *rock en español* have confined the U.S. stage of this year's Rock en Español (Rock en Ñ) tour of the U.S. and Latin America to a corner of California. The tour, which kicks off Oct. 18 in Anaheim near Los Angeles, is as strong as ever elsewhere, with concerts taking place in Mexico, Venezuela, Chile, and Argentina. Most of the artists featured on this year's third annual outing—organized by Spain's authors' and publishers' society SGAE and its activities arm, Fundación Autor—are Spanish or Mexican. The main acts are Spain's Ska-P, Amaral, Jaime Urrutia, Alaska with Fangoria, Mastretta, and El Canto del Loco. Mexican artists include La Maldita Vecindad and Volovan. Local artists will also appear at each concert.

In November, BMG Spain will release an album featuring songs by the main artists from the three tours so far, as well as other important rock en español acts. The CD is likely to be released by BMG affiliates across Latin America and the U.S.

Rock en Ñ coordinator Xavier Novaes explains that "enormous costs" is the main reason why Rock en Ñ would not be visiting New York or Chicago this year, as it did in 2000 and 2001. "Our philosophy is to charge [accessible entrance] prices wherever we can—this is possible in parts of California or in Mexico," Novaes says, adding that staging concerts that are neither merengue nor salsa is a challenge in New York.

Novaes also criticized the Latin divisions of major record labels for "still thinking that Latin music is just Enrique Iglesias or Ricky Martin. There is a general ignorance of rock en español. But if people [in the U.S.] aren't buying rock en español, it's because that music is not reaching them. We [in Spain] should pressure the Spanish branches of the majors to convince the U.S. Latino divisions to wake up to the potential of rock—especially in Mexico, which is now the epicenter of rock en español."

But, Novaes adds, "we mustn't be obsessed with the U.S. either. Every year we expand to at least one new country. This year it is Venezuela, where we have a concert in Caracas on Oct. 29."

After the Anaheim kickoff, there are two concerts in L.A. featuring Mexico's La Maldita Vecindad, Panteón Rococó, Volovan, and Jumbo.

Mexico stages nine concerts, beginning Oct. 23 in Monterrey (radical rock act Ska-P) and ending Nov. 19 in Mexico City at a concert following the official inauguration of the Spanish Cultural Center by King Juan Carlos and Queen Sofía. Two Spanish artists with Mexican family links will headline: Alaska (who was born in Mexico) with her band, Fangoria, and Mastretta.

There are two more Mexican con-



NOVAES

certs at Guadalajara, one at Guanajuato (during the 13th Festival Cervantino) and Monterrey, and three more in the capital, including an Oct. 27 event at the city's 5,000-capacity Sports Palace with Ska-P, Panteón Rococó, Argentina's Los Auténticos Decadentes, and local act Despuesdeveija.

Ska-P, a left-leaning Madrid band that has triumphed in other European territories—notably in France—headlines the Oct. 30 Santiago concert in Chile and Nov. 2 at Buenos Aires' 8,000-capacity Rosario Vega Peñalosa stadium. Entrance there will be gained by bringing a non-perishable food item to supply the neighborhood kitchens that have fed the poor since Argentina's extreme economic crisis exploded early this year.

Another novelty this year is that Rock en Ñ is partly sponsored by the Spanish foreign ministry's International Cooperation Agency. Novaes comments, "At last, the Spanish government has realized that culture, even rock music, is part of the identity of each country that it must sell abroad."

For the first time, Rock en Ñ will have a Madrid outing. The December concert will feature Mexican band Jaguares and an as-yet-unnamed Spanish artist.

## América Latina...

**In Chile:** Warner Chile and promoters Dg Medios Producciones have confirmed that Mexican superstar Luis Miguel will perform Nov. 16 in Santiago de Chile. Miguel will perform at the country's largest venue, the 70,000-capacity Estadio Nacional. Chile will be Miguel's first stop on the South American leg of his *Mis Romances* (My Romances) tour, which will also include shows in Lima, Montevideo, and Buenos Aires.

SERGIO FORTUNO

**In Colombia:** The Foundation of Child Accordionists and Singers of Vallenato, which brings together 200 children dedicated to that genre, has released its first album on Sum Records. Titled *Anhelos un Futuro* (I Yearn for a Future), the album features 12 tracks, two of them—"La Gota Fría" (The Cold Drop) and "La Cumbia Cienaguera" (Cienaguera Cumbia)—performed in Spanglish. The disc comes with a booklet that pictures the children performing for then-U.S. president Bill Clinton, when he invited the group to the White House during his presidency.


GUSTAVO GOMEZ

**In Puerto Rico:** Rap/reggaeton duo Tito & Hector will make its debut Oct. 4 at the Roberto Clemente Coliseum in San Juan with a concert titled *A la Reconquista* (Toward the Reconquest), named after its third album. This is the first major concert for the duo, and it will include guest appearances by an endless list of stars, including Domingo Quiñones, Gilberto Santa Rosa, Grupomania, La Secta, Victor Manuel, Sammy Ferrero (La Selecta), Daddy Yankee, Nicky Jam, Magnate y Valentino, and Don Omar . . . Puerto Rican heartthrob Luis Fonsi will also perform at the Roberto Clemente Coliseum on three consecutive nights, Oct. 11-13. Fonsi's show is titled *Fuera de Control* (Out of Control) and is produced by his manager, Tony Mojena . . . The fifth annual Mix Show Power Summit took place Sept. 26-29 at the Westin Rio Mar Hotel. The annual conference brought together record-label representatives and top commercial mix-show jocks for four days of panels and live presentations that included activities presented by MCA Records, Def Jam Records, and Full Surface Records. Artists present at the conference included Shaggy, Missy "Misdemeanor" Elliott, Queen Latifah, Busta Rhymes, Eminem, and Lil' Kim. This year marked the first time that the conference took place outside of Miami, which had been its home for four years.

RANDY LUNA

OCTOBER 12 2002

# Billboard TOP LATIN ALBUMS <sup>TM</sup>

Sales data compiled by  Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	Sales data compiled by Nielsen SoundScan							THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION																																																																																																																																										
							1	2	3	4	5	6	7								8	9	10	11	12	13	14	15	16	17	18																																																																																																																															
1	1	—	3	<b>☰ NUMBER 1 ☰</b> ENRIQUE IGLESIAS UNIVERSAL LATINO 064385 (11.98/18.98) Quizas				1	49	56	51	46	56	51	46	<b>LOS ANGELES AZULES</b> DISA 727014/UG (8.98/13.98) <b>[M]</b> Historia Musical				2																																																																																																																																										
2	2	1	6	MANA WARNER LATINA 48566 (10.98/18.98) Revolucion De Amor				1	50	50	43	25	50	43	25	<b>INTOCABLE</b> △ EMI LATIN 37745 (9.98/15.98) <b>[M]</b> Suenos				1																																																																																																																																										
3	3	4	19	JUANES ○ SURCO 017532/UNIVERSAL LATINO (16.98 CD) <b>[M]</b> Un Dia Normal				2	51	55	64	53	51	64	53	<b>LA LEY</b> ○ WEA ROCK 40949/WARNER LATINA (10.98/16.98) <b>[M]</b> MTV Unplugged				13																																																																																																																																										
4				<b>✓ HOT SHOT DEBUT ✓</b> LUPILLO RIVERA SONY DISCOS 87537 (8.98 EQ/13.98) <b>[M]</b> Amorcito Corazon				4	52	49	38	9	52	49	38	<b>LOS RIELEROS DEL NORTE</b> FONOVISA 86235 (9.98/13.98) Cuesta Arriba				20																																																																																																																																										
				<b>✓ HOT SHOT DEBUT ✓</b> CONJUNTO PRIMAVERA FONOVISA 86237 (9.98/13.98) <b>[M]</b> Perdoname Mi Amor				2	53	51	50	7	53	51	50	7	<b>GRUPO EXTERMINADOR</b> FONOVISA 86235 (9.98/13.98) A Calzon Quitado				38																																																																																																																																									
5	4	3	7	<b>☛ GREATEST GAINER ☛</b> LAS KETCHUP SONY DISCOS/COLUMBIA 86589/CRG (15.98 EQ CD) <b>[M]</b> Hijas Del Tomate				6	54	44	26	4	54	44	26	<b>PLAYERO</b> BM 51182 (7.98/13.98) Playero 42: Episodio I				26																																																																																																																																										
6	20	29	5	<b>☛ GREATEST GAINER ☛</b> VARIOUS ARTISTS UNIVISION 310073/UG (11.98/15.98) Arcoiris Musical Mexicano				2	55	54	44	15	55	54	15	<b>ANGEL LOPEZ</b> SONY DISCOS 84882 (6.98 EQ/16.98) En Mi Soledad				37																																																																																																																																										
7	8	6	10	LIBERACION DISA 727029/UG (8.98/13.98) <b>[M]</b> Historia Musical				8	56	54	44	15	56	54	15	<b>VARIOUS ARTISTS</b> MOCK & ROLL 950410/LIDERES (6.98/11.98) Puras Cumbias Sonideras				21																																																																																																																																										
8	10	—	2	JENNIFER PENA UNIVISION 310053/UG (9.98/13.98) <b>[M]</b> Libre				2	57	61	55	64	57	61	55	<b>JOSE ALFREDO JIMENEZ</b> ARIELA 79005/BMG LATIN (18.98 CD) Las 100 Clasicas Vol. 1				27																																																																																																																																										
9	7	7	16	VARIOUS ARTISTS GRAMMY 49152/WARNER LATINA (10.98/18.98) 2002 Latin Grammy Nominees				5	58	58	45	66	58	45	66	<b>GRUPO BRYNDIS</b> DISA 727012/UG (8.98/13.98) <b>[M]</b> Historia Musical Romantica				1																																																																																																																																										
10	5	23	3	CHAYANNE △ SONY DISCOS 84667 (10.98 EQ/16.98) <b>[M]</b> Grandes Exitos				1	59	57	56	57	59	56	57	<b>JOAN SEBASTIAN</b> △ MUSART 2524/BALBOA (7.98/13.98) <b>[M]</b> En Vivo: Desde La Plaza El Progreso De Guadalajara				1																																																																																																																																										
11	13	8	9	GILBERTO SANTA ROSA SONY DISCOS 84761 (6.98 EQ/16.98) <b>[M]</b> Viceversa				2	60	63	60	42	60	42	38	<b>LOS BUKIS</b> FONOVISA 6166 (8.98/12.98) Greatest Hits				39																																																																																																																																										
12	6	2	8	LOS TEMERARIOS AFG SIGMA 0529/FONOVISA (10.98/16.98) Una Lagrima No Basta				1	61	59	58	24	61	59	24	<b>SPANISH HARLEM ORCHESTRA</b> ROPEADPE/ATLANTIC 93135/AG (17.98 CD) Un Gran Dia En El Barrio				61																																																																																																																																										
13	9	5	14	THALIA △ EMI LATIN 39753 (10.98/17.98) <b>[M]</b> Thalia				1	62	62	57	60	62	57	60	<b>JOSE ALFREDO JIMENEZ</b> ARIELA 79006/BMG LATIN (18.98 CD) Las 100 Clasicas Vol. 2				39																																																																																																																																										
14	11	9	19	CRISTIAN ARIELA 95187/BMG LATIN (16.98 CD) <b>[M]</b> Grandes Exitos				15	63	60	42	38	63	42	38	<b>ALICIA VILLARREAL</b> △ UNIVERSAL LATINO 014824 (8.98/13.98) <b>[M]</b> Soy Lo Prohibido				3																																																																																																																																										
15	21	21	5	SIN BANDERA ○ SONY DISCOS 84806 (16.98 EQ CD) <b>[M]</b> Sin Bandera				12	64	59	58	24	64	59	24	<b>JOAN SEBASTIAN &amp; MARCO ANTONIO SOLIS</b> MUSART 2548/BALBOA (7.98/13.98) Los Grandes				14																																																																																																																																										
16	16	12	7	BANDA EL RECODO FONOVISA 86228 (9.98/13.98) <b>[M]</b> No Me Se Rajar				1	65	70	71	85	65	70	71	<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b> △ FREDDIE 71815 (8.98/14.98) En Vivo: El Hombre Y Su Musica				13																																																																																																																																										
17	15	10	10	LOS ACOSTA DISA 727026/UG (8.98/13.98) <b>[M]</b> Historia Musical: 30 Pegaditas				8	66	69	66	5	66	66	5	<b>EL COYOTE Y SU BANDA TIERRA SANTA</b> EMI LATIN 37887 (9.98/13.98) El Amor No Tiene Edad				48																																																																																																																																										
18	19	11	9	ALEJANDRO SANZ △ WARNER LATINA 41541 (10.98/17.98) <b>[M]</b> MTV Unplugged				1	67	64	53	19	67	64	19	<b>ELVIS CRESPO</b> ○ SONY DISCOS 84862 (9.98 EQ/15.98) Urbano				4																																																																																																																																										
19	14	62	45	MARC ANTHONY ● COLUMBIA 84617/SONY DISCOS (11.98 EQ/17.98) Libre				1	68	64	53	19	68	53	19	<b>GRUPO MONTEZ DE DURANGO</b> DISA 724042/UG (7.98/13.98) El Sube Y Baja				59																																																																																																																																										
20	12	18	45	VICENTE FERNANDEZ SONY DISCOS 84282 (10.98 EQ/15.98) <b>[M]</b> Historia De Un Idololo Vol. 2				2	69	67	—	4	69	—	4	<b>LOS RIELEROS DEL NORTE</b> FONOVISA 84202 (8.98/12.98) Los Mejores Exitos				30																																																																																																																																										
21	18	19	26	MANU CHAO VIRGIN 13242 (16.98 CD) The Live Album				22	70	67	—	4	70	—	4	<b>VARIOUS ARTISTS</b> J&N 84916/SONY DISCOS (13.98 EQ CD) Super Bachatazos 2003				67																																																																																																																																										
22	24	—	2	VARIOUS ARTISTS LIDERES 950415 (7.98/13.98) 15 Postales De Amor				11	71	68	67	6	71	67	6	<b>ELIADES OCHOA</b> HIGHER OCTAVE WORLD 12480/HIGHER OCTAVE (16.98 CD) Estoy Como Nunca				58																																																																																																																																										
23	23	14	14	VARIOUS ARTISTS DISA 724040/UG (7.98/13.98) La Hora Sonidera				8	72	73	61	5	72	61	5	<b>DI BLASIO</b> ARIELA 88826/BMG LATIN (10.98/15.98) Gardel Di Blasio				55																																																																																																																																										
24	22	41	17	CARLOS VIVES EMI LATIN 35955 (9.98/15.98) <b>[M]</b> Dejame Entrar				1	73	65	52	11	73	52	11	<b>ROGELIO MARTINEZ</b> FONOVISA 86216 (8.98/12.98) Atreve A Olvidarme				18																																																																																																																																										
25	31	20	12	SOUNDTRACK SONY DISCOS 84951 (15.98 EQ CD) El Clon				19	74	71	60	10	74	60	10	<b>LOS INVASORES DE NUEVO LEON</b> EMI LATIN 34432 (12.98 CD) 20 Exitos				37																																																																																																																																										
26	27	13	10	JERRY RIVERA ARIELA 94877/BMG LATIN (10.98/15.98) <b>[M]</b> Vuela Muy Alto				8	75	71	60	10	75	60	10	<b>LOS SUEÑOS AZULES</b> DOUBLE PLAY 4063 (6.98 CD) Grandes Exitos Del Momento				60																																																																																																																																										
27	26	15	11	VARIOUS ARTISTS DISA 727027/UG (8.98/13.98) Pegaditas De...Ayer Y Hoy				14	<table border="1"> <thead> <tr> <th colspan="4">LATIN POP ALBUMS</th> <th colspan="4">TROPICAL/SALSA ALBUMS</th> <th colspan="4">REGIONAL MEXICAN ALBUMS</th> </tr> </thead> <tbody> <tr> <td>1</td> <td>ENRIQUE IGLESIAS QUIZAS (UNIVERSAL LATINO)</td> <td>1</td> <td>GILBERTO SANTA ROSA VICEVERSA (SONY DISCOS)</td> <td>1</td> <td>LUPILLO RIVERA AMORCITO CORAZON (SONY DISCOS)</td> <td>2</td> <td>MANA REVOLUCION DE AMOR (WARNER LATINA)</td> <td>2</td> <td>MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS)</td> <td>2</td> <td>CONJUNTO PRIMAVERA PERDONAME MI AMOR (FONOVISA)</td> <td>3</td> <td>JUANES UN DIA NORMAL (SURCO/UNIVERSAL LATINO)</td> <td>3</td> <td>CARLOS VIVES DEJAME ENTRAR (EMI LATIN)</td> <td>3</td> <td>VARIOUS ARTISTS ARCOIRIS MUSICAL MEXICANO (UNIVISION/UG)</td> <td>4</td> <td>JERRY RIVERA VUELA MUY ALTO (ARIELA/BMG LATIN)</td> <td>4</td> <td>LIBERACION HISTORIA MUSICAL (DISA/UG)</td> <td>5</td> <td>JENNIFER PENA LIBRE (UNIVISION/UG)</td> <td>5</td> <td>VARIOUS ARTISTS 2002 LATIN GRAMMY NOMINEES (GRAMMY/WARNER LATINA)</td> <td>5</td> <td>MONCHY &amp; ALEXANDRA CONFESIONES... (J&amp;N/SONY DISCOS)</td> <td>5</td> <td>LOS TEMERARIOS UNA LAGRIMA NO BASTA (AFG SIGMA/FONOVISA)</td> <td>6</td> <td>LUPILLO RIVERA AMORCITO CORAZON (SONY DISCOS)</td> <td>6</td> <td>CHAYANNE GRANDES EXITOS (SONY DISCOS)</td> <td>6</td> <td>GRUPO MANIA LATINO (UNIVERSAL LATINO)</td> <td>6</td> <td>CONJUNTO PRIMAVERA PERDONAME MI AMOR (FONOVISA)</td> <td>7</td> <td>THALIA THALIA (EMI LATIN)</td> <td>7</td> <td>CELIA CRUZ LA NEGRA TIENE TUMBADO (SONY DISCOS)</td> <td>7</td> <td>BANDA EL RECODO NO ME SE RAJAR (FONOVISA)</td> <td>8</td> <td>CRISTIAN GRANDES EXITOS (ARIELA/BMG LATIN)</td> <td>8</td> <td>RUBEN BLADES MUNDO (SONY DISCOS)</td> <td>8</td> <td>LOS ACOSTA HISTORIA MUSICAL 30 PEGADITAS (DISA/UG)</td> <td>9</td> <td>SIN BANDERA SIN BANDERA (SONY DISCOS)</td> <td>9</td> <td>SPANISH HARLEM ORCHESTRA UN GRAN DIA EN EL BARRIO (ROPEADPE/ATLANTIC/AG)</td> <td>9</td> <td>VICENTE FERNANDEZ HISTORIA DE UN IDOLO VOL. 2 (SONY DISCOS)</td> <td>10</td> <td>ALEJANDRO SANZ MTV UNPLUGGED (WARNER LATINA)</td> <td>10</td> <td>ELVIS CRESPO URBANO (SONY DISCOS)</td> <td>10</td> <td>VARIOUS ARTISTS 15 POSTALES DE AMOR (LIDERES)</td> <td>11</td> <td>MANU CHAO THE LIVE ALBUM (VIRGIN)</td> <td>11</td> <td>VARIOUS ARTISTS SUPER BACHATAZOS 2003 (J&amp;N/SONY DISCOS)</td> <td>11</td> <td>VARIOUS ARTISTS LA HORA SONIDERA (DISA/UG)</td> <td>12</td> <td>SOUNDTRACK EL CLON (SONY DISCOS)</td> <td>12</td> <td>ELIADES OCHOA ESTOY COMO NUNCA (HIGHER OCTAVE WORLD/HIGHER OCTAVE)</td> <td>12</td> <td>VARIDUS ARTISTS PEGADITAS DE AYER Y HOY (DISA/UG)</td> <td>13</td> <td>EDNITA NAZARIO ACUSTICO (SONY DISCOS)</td> <td>13</td> <td>MANNY MANUEL MANNY MANUEL (UNIVERSAL LATINO)</td> <td>13</td> <td>VICENTE FERNANDEZ HISTORIA DE UN IDOLO VOL. 1 (SONY DISCOS)</td> <td>14</td> <td>A.B. QUINTANILLA Y LOS KUMBIA KINGS SHHH! (EMI LATIN)</td> <td>14</td> <td>VARIOUS ARTISTS LATIN GROOVE (PUTUMAYO)</td> <td>14</td> <td>LOS TUCANES DE TIJUANA JUGO A LA VIDA (UNIVERSAL LATINO)</td> <td>15</td> <td>LOS ORIGINALES DE SAN JUAN PERRO MALAGRADECIDO (EMI LATIN)</td> <td>15</td> <td>ALEXANDRE PIRES ALEXANDRE PIRES (RCA/BMG LATIN)</td> <td>15</td> <td>VARIOUS ARTISTS RUMBA FLAMENCO (PUTUMAYO)</td> <td>15</td> <td>LOS ORIGINALES DE SAN JUAN PERRO MALAGRADECIDO (EMI LATIN)</td> <td>16</td> <td>PILAR MONTENEGRO DESAHOGO (UNIVISION/UG)</td> <td>16</td> <td>VARIOUS ARTISTS BACHATAZOS 2002 (J&amp;N/SONY DISCOS)</td> <td>16</td> <td>GERMAN LIZARRAGA GERMAN LIZARRAGA (DISA/UG)</td> <td>16</td> <td>LOS HURACANES DEL NORTE PA'L NORTE (FONOVISA)</td> <td>17</td> <td>MARCO ANTONIO SOLIS MAS DE MI ALMA (FONOVISA)</td> <td>17</td> <td>CABAS CABAS (EMI LATIN)</td> <td>17</td> <td>LOS HURACANES DEL NORTE PA'L NORTE (FONOVISA)</td> <td>18</td> <td>LA LEY MTV UNPLUGGED (WEA ROCK/WARNER LATINA)</td> <td>18</td> <td>PROYECTO UNO TODO EXITOS DE PROYECTO UNO (LIDERES)</td> <td>18</td> <td>GRUPO BRYNDIS HABLANDO DE AMOR POEMAS (DISA/UG)</td> <td>19</td> <td>PLAYERO PLAYERO 42: EPISODIO I (BM)</td> <td>19</td> <td>VARIOUS ARTISTS MERENGUE ULTRA MIX VOL. 1 (SONY DISCOS)</td> <td>19</td> <td>LOS TEMERARIOS HISTORIA MUSICAL (DISA/UG)</td> <td>20</td> <td>ANGEL LOPEZ EN MI SOLEDAD (SONY DISCOS)</td> <td>20</td> <td>VARIOUS ARTISTS CONGO TO CUBA (PUTUMAYO)</td> <td>20</td> <td>VARIOUS ARTISTS LAS 30 CUMBIAS MAS PEGADAS (DISA/UG)</td> </tr></tbody> </table>												LATIN POP ALBUMS				TROPICAL/SALSA ALBUMS				REGIONAL MEXICAN ALBUMS				1	ENRIQUE IGLESIAS QUIZAS (UNIVERSAL LATINO)	1	GILBERTO SANTA ROSA VICEVERSA (SONY DISCOS)	1	LUPILLO RIVERA AMORCITO CORAZON (SONY DISCOS)	2	MANA REVOLUCION DE AMOR (WARNER LATINA)	2	MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS)	2	CONJUNTO PRIMAVERA PERDONAME MI AMOR (FONOVISA)	3	JUANES UN DIA NORMAL (SURCO/UNIVERSAL LATINO)	3	CARLOS VIVES DEJAME ENTRAR (EMI LATIN)	3	VARIOUS ARTISTS ARCOIRIS MUSICAL MEXICANO (UNIVISION/UG)	4	JERRY RIVERA VUELA MUY ALTO (ARIELA/BMG LATIN)	4	LIBERACION HISTORIA MUSICAL (DISA/UG)	5	JENNIFER PENA LIBRE (UNIVISION/UG)	5	VARIOUS ARTISTS 2002 LATIN GRAMMY NOMINEES (GRAMMY/WARNER LATINA)	5	MONCHY & ALEXANDRA CONFESIONES... (J&N/SONY DISCOS)	5	LOS TEMERARIOS UNA LAGRIMA NO BASTA (AFG SIGMA/FONOVISA)	6	LUPILLO RIVERA AMORCITO CORAZON (SONY DISCOS)	6	CHAYANNE GRANDES EXITOS (SONY DISCOS)	6	GRUPO MANIA LATINO (UNIVERSAL LATINO)	6	CONJUNTO PRIMAVERA PERDONAME MI AMOR (FONOVISA)	7	THALIA THALIA (EMI LATIN)	7	CELIA CRUZ LA NEGRA TIENE TUMBADO (SONY DISCOS)	7	BANDA EL RECODO NO ME SE RAJAR (FONOVISA)	8	CRISTIAN GRANDES EXITOS (ARIELA/BMG LATIN)	8	RUBEN BLADES MUNDO (SONY DISCOS)	8	LOS ACOSTA HISTORIA MUSICAL 30 PEGADITAS (DISA/UG)	9	SIN BANDERA SIN BANDERA (SONY DISCOS)	9	SPANISH HARLEM ORCHESTRA UN GRAN DIA EN EL BARRIO (ROPEADPE/ATLANTIC/AG)	9	VICENTE FERNANDEZ HISTORIA DE UN IDOLO VOL. 2 (SONY DISCOS)	10	ALEJANDRO SANZ MTV UNPLUGGED (WARNER LATINA)	10	ELVIS CRESPO URBANO (SONY DISCOS)	10	VARIOUS ARTISTS 15 POSTALES DE AMOR (LIDERES)	11	MANU CHAO THE LIVE ALBUM (VIRGIN)	11	VARIOUS ARTISTS SUPER BACHATAZOS 2003 (J&N/SONY DISCOS)	11	VARIOUS ARTISTS LA HORA SONIDERA (DISA/UG)	12	SOUNDTRACK EL CLON (SONY DISCOS)	12	ELIADES OCHOA ESTOY COMO NUNCA (HIGHER OCTAVE WORLD/HIGHER OCTAVE)	12	VARIDUS ARTISTS PEGADITAS DE AYER Y HOY (DISA/UG)	13	EDNITA NAZARIO ACUSTICO (SONY DISCOS)	13	MANNY MANUEL MANNY MANUEL (UNIVERSAL LATINO)	13	VICENTE FERNANDEZ HISTORIA DE UN IDOLO VOL. 1 (SONY DISCOS)	14	A.B. QUINTANILLA Y LOS KUMBIA KINGS SHHH! (EMI LATIN)	14	VARIOUS ARTISTS LATIN GROOVE (PUTUMAYO)	14	LOS TUCANES DE TIJUANA JUGO A LA VIDA (UNIVERSAL LATINO)	15	LOS ORIGINALES DE SAN JUAN PERRO MALAGRADECIDO (EMI LATIN)	15	ALEXANDRE PIRES ALEXANDRE PIRES (RCA/BMG LATIN)	15	VARIOUS ARTISTS RUMBA FLAMENCO (PUTUMAYO)	15	LOS ORIGINALES DE SAN JUAN PERRO MALAGRADECIDO (EMI LATIN)	16	PILAR MONTENEGRO DESAHOGO (UNIVISION/UG)	16	VARIOUS ARTISTS BACHATAZOS 2002 (J&N/SONY DISCOS)	16	GERMAN LIZARRAGA GERMAN LIZARRAGA (DISA/UG)	16	LOS HURACANES DEL NORTE PA'L NORTE (FONOVISA)	17	MARCO ANTONIO SOLIS MAS DE MI ALMA (FONOVISA)	17	CABAS CABAS (EMI LATIN)	17	LOS HURACANES DEL NORTE PA'L NORTE (FONOVISA)	18	LA LEY MTV UNPLUGGED (WEA ROCK/WARNER LATINA)	18	PROYECTO UNO TODO EXITOS DE PROYECTO UNO (LIDERES)	18	GRUPO BRYNDIS HABLANDO DE AMOR POEMAS (DISA/UG)	19	PLAYERO PLAYERO 42: EPISODIO I (BM)	19	VARIOUS ARTISTS MERENGUE ULTRA MIX VOL. 1 (SONY DISCOS)	19	LOS TEMERARIOS HISTORIA MUSICAL (DISA/UG)	20	ANGEL LOPEZ EN MI SOLEDAD (SONY DISCOS)	20	VARIOUS ARTISTS CONGO TO CUBA (PUTUMAYO)	20	VARIOUS ARTISTS LAS 30 CUMBIAS MAS PEGADAS (DISA/UG)
LATIN POP ALBUMS				TROPICAL/SALSA ALBUMS				REGIONAL MEXICAN ALBUMS																																																																																																																																																						
1	ENRIQUE IGLESIAS QUIZAS (UNIVERSAL LATINO)	1	GILBERTO SANTA ROSA VICEVERSA (SONY DISCOS)	1	LUPILLO RIVERA AMORCITO CORAZON (SONY DISCOS)	2	MANA REVOLUCION DE AMOR (WARNER LATINA)	2	MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS)	2	CONJUNTO PRIMAVERA PERDONAME MI AMOR (FONOVISA)	3	JUANES UN DIA NORMAL (SURCO/UNIVERSAL LATINO)	3	CARLOS VIVES DEJAME ENTRAR (EMI LATIN)	3	VARIOUS ARTISTS ARCOIRIS MUSICAL MEXICANO (UNIVISION/UG)	4	JERRY RIVERA VUELA MUY ALTO (ARIELA/BMG LATIN)	4	LIBERACION HISTORIA MUSICAL (DISA/UG)	5	JENNIFER PENA LIBRE (UNIVISION/UG)	5	VARIOUS ARTISTS 2002 LATIN GRAMMY NOMINEES (GRAMMY/WARNER LATINA)	5	MONCHY & ALEXANDRA CONFESIONES... (J&N/SONY DISCOS)	5	LOS TEMERARIOS UNA LAGRIMA NO BASTA (AFG SIGMA/FONOVISA)	6	LUPILLO RIVERA AMORCITO CORAZON (SONY DISCOS)	6	CHAYANNE GRANDES EXITOS (SONY DISCOS)	6	GRUPO MANIA LATINO (UNIVERSAL LATINO)	6	CONJUNTO PRIMAVERA PERDONAME MI AMOR (FONOVISA)	7	THALIA THALIA (EMI LATIN)	7	CELIA CRUZ LA NEGRA TIENE TUMBADO (SONY DISCOS)	7	BANDA EL RECODO NO ME SE RAJAR (FONOVISA)	8	CRISTIAN GRANDES EXITOS (ARIELA/BMG LATIN)	8	RUBEN BLADES MUNDO (SONY DISCOS)	8	LOS ACOSTA HISTORIA MUSICAL 30 PEGADITAS (DISA/UG)	9	SIN BANDERA SIN BANDERA (SONY DISCOS)	9	SPANISH HARLEM ORCHESTRA UN GRAN DIA EN EL BARRIO (ROPEADPE/ATLANTIC/AG)	9	VICENTE FERNANDEZ HISTORIA DE UN IDOLO VOL. 2 (SONY DISCOS)	10	ALEJANDRO SANZ MTV UNPLUGGED (WARNER LATINA)	10	ELVIS CRESPO URBANO (SONY DISCOS)	10	VARIOUS ARTISTS 15 POSTALES DE AMOR (LIDERES)	11	MANU CHAO THE LIVE ALBUM (VIRGIN)	11	VARIOUS ARTISTS SUPER BACHATAZOS 2003 (J&N/SONY DISCOS)	11	VARIOUS ARTISTS LA HORA SONIDERA (DISA/UG)	12	SOUNDTRACK EL CLON (SONY DISCOS)	12	ELIADES OCHOA ESTOY COMO NUNCA (HIGHER OCTAVE WORLD/HIGHER OCTAVE)	12	VARIDUS ARTISTS PEGADITAS DE AYER Y HOY (DISA/UG)	13	EDNITA NAZARIO ACUSTICO (SONY DISCOS)	13	MANNY MANUEL MANNY MANUEL (UNIVERSAL LATINO)	13	VICENTE FERNANDEZ HISTORIA DE UN IDOLO VOL. 1 (SONY DISCOS)	14	A.B. QUINTANILLA Y LOS KUMBIA KINGS SHHH! (EMI LATIN)	14	VARIOUS ARTISTS LATIN GROOVE (PUTUMAYO)	14	LOS TUCANES DE TIJUANA JUGO A LA VIDA (UNIVERSAL LATINO)	15	LOS ORIGINALES DE SAN JUAN PERRO MALAGRADECIDO (EMI LATIN)	15	ALEXANDRE PIRES ALEXANDRE PIRES (RCA/BMG LATIN)	15	VARIOUS ARTISTS RUMBA FLAMENCO (PUTUMAYO)	15	LOS ORIGINALES DE SAN JUAN PERRO MALAGRADECIDO (EMI LATIN)	16	PILAR MONTENEGRO DESAHOGO (UNIVISION/UG)	16	VARIOUS ARTISTS BACHATAZOS 2002 (J&N/SONY DISCOS)	16	GERMAN LIZARRAGA GERMAN LIZARRAGA (DISA/UG)	16	LOS HURACANES DEL NORTE PA'L NORTE (FONOVISA)	17	MARCO ANTONIO SOLIS MAS DE MI ALMA (FONOVISA)	17	CABAS CABAS (EMI LATIN)	17	LOS HURACANES DEL NORTE PA'L NORTE (FONOVISA)	18	LA LEY MTV UNPLUGGED (WEA ROCK/WARNER LATINA)	18	PROYECTO UNO TODO EXITOS DE PROYECTO UNO (LIDERES)	18	GRUPO BRYNDIS HABLANDO DE AMOR POEMAS (DISA/UG)	19	PLAYERO PLAYERO 42: EPISODIO I (BM)	19	VARIOUS ARTISTS MERENGUE ULTRA MIX VOL. 1 (SONY DISCOS)	19	LOS TEMERARIOS HISTORIA MUSICAL (DISA/UG)	20	ANGEL LOPEZ EN MI SOLEDAD (SONY DISCOS)	20	VARIOUS ARTISTS CONGO TO CUBA (PUTUMAYO)	20	VARIOUS ARTISTS LAS 30 CUMBIAS MAS PEGADAS (DISA/UG)																																	
31	39	40	4	<b>☛ PACESSETTER ☛</b> GRUPO MANIA UNIVERSAL LATINO 01890 (9.98/14.98) Latino				21	32	17	54	19	32	17	54	CELIA CRUZ SONY DISCOS 84972 (10.98 EQ/16.98) <b>[M]</b> La Negra Tiene Tumbao				17																																																																																																																																										
32	17	54	19	EDNITA NAZARIO SONY DISCOS 84956 (16.98 EQ CD) <b>[M]</b> Acustico				3	33	33	16	9	33	16	9	LOS TUCANES DE TIJUANA UNIVERSAL LATINO 01891 (8.98/13.98) <b>[M]</b> Jugo A La Vida				10																																																																																																																																										
33	33	16	9	A.B. QUINTANILLA Y LOS KUMBIA KINGS ● EMI LATIN 29745 (9.98/14.98) Shhh!				1	34	32	22	10	34	22	10	LOS TUCANES DE TIJUANA UNIVERSAL LATINO 01891 (8.98/13.98) <b>[M]</b> Jugo A La Vida				10																																																																																																																																										
34	32	22	10	LOS ORIGINALES DE SAN JUAN ○ EMI LATIN 40864 (9.98/15.98) <b>[M]</b> Perro Malagradecido				9	35	35	28	13	35	28	13	A.B. QUINTANILLA Y LOS KUMBIA KINGS ● EMI LATIN 29745 (9.98/14.98) Shhh!				1																																																																																																																																										
35	35	28	13	GERMAN LIZARRAGA DISA 727026/UG (13.98 CD) German Lizarraga				16	36	36	31	9	36	31	9	LOS ORIGINALES DE SAN JUAN ○ EMI LATIN 40864 (9.98/15.98) <b>[M]</b> Perro Malagradecido				9																																																																																																																																										
36	36	31	9	ALEXANDRE PIRES △ RCA 87883/BMG LATIN (14.98 CD) <b>[M]</b> Alexandre Pires				3	37	28	25	7	37	25	7	GERMAN LIZARRAGA DISA 727026/UG (13.98 CD) German Lizarraga				16																																																																																																																																										
37	40	32	17	PILAR MONTENEGRO △ UNIVISION 310026/UG (9.98/13.98) <b>[M]</b> Desahogo				2	38	34	30	13	38	30	13	ALEXANDRE PIRES △ RCA 87883/BMG LATIN (14.98 CD) <b>[M]</b> Alexandre Pires				3																																																																																																																																										
38	40	32	17	LOS HURACANES DEL NORTE FONOVISA 86240 (9.98/13.98) Pa'l Norte				15	39	40	32	17	39	32	17	PILAR MONTENEGRO △ UNIVISION 310026/UG (9.98/13.98) <b>[M]</b> Desahogo				2																																																																																																																																										
39	37	34	9	GRUPO BRYNDIS DISA 728990/UG (17.98 CD) Hablando De Amor Poemas				10	40	37	34	9	40	34	9	LOS HURACANES DEL NORTE FONOVISA 86240 (9.98/13.98) Pa'l Norte				15																																																																																																																																										
40	41	—	2	RUBEN BLADES SONY DISCOS 84625 (6.98 EQ/16.98) Mundo				41	41	41	—	2	41	—	2	RUBEN BLADES SONY DISCOS 84625 (6.98 EQ/16.98) Mundo				41																																																																																																																																										
41	45	35	11	LOS TEMERARIOS DISA 727024/UG (8.98/13.98) Historia Musical				1	42	45	35	11	42	35	11	LOS TEMERARIOS DISA 727024/UG (8.98/13.98) Historia Musical				1																																																																																																																																										
42	45	35	11	VARIOUS ARTISTS DISA 727015/UG (8.98/13.98) Las 30 Cumbias Mas Pegadas				1	43	45	35	11	43	35	11	LOS TEMERARIOS DISA 727024/UG (8.98/13.98) Historia Musical				1																																																																																																																																										
43	45	35	11	LOS TERRIBLES DEL NORTE FREDDIE 71851 (7.98/13.98) 20 Corridazos				45	44	42	36	14	44	36	14	VARIOUS ARTISTS DISA 727015/UG (8.98/13.98) Las 30 Cumbias Mas Pegadas				1																																																																																																																																										
44	52	63	14	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1845 (8.98/14.98) <b>[M]</b> El Numero 100				5	45	45	35	11	45	35	11	LOS TERRIBLES DEL NORTE FREDDIE 71851 (7.98/13.98) 20 Corridazos				45																																																																																																																																										
45	53	47	8	LOS ORIGINALES DE SAN JUAN UNIVISION 310063/UG (9.98/13.98) 20 Grandes Exitos				18	46	47	46	13	46	13	13	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1845 (8.98/14.98) <b>[M]</b> El Numero 100				5																																																																																																																																										
46	47	46	13	MARCO ANTONIO SOLIS ● FONOVISA 0527 (10.98/16.98) <b>[M]</b> Mas De Mi Alma				1	47	47	46	13	47	13	13	LOS ORIGINALES DE SAN JUAN UNIVISION 310063/UG (9.98/13.98) 20 Grandes Exitos				18																																																																																																																																										
47	47	46	13	MARCO ANTONIO SOLIS ● FONOVISA 0527 (10.98/16.98) <b>[M]</b> Mas De Mi Alma				1	48	46	39	15	48	39	15	MARCO ANTONIO SOLIS ● FONOVISA 0527 (10.98/16.98) <b>[M]</b> Mas De Mi Alma				1																																																																																																																																										

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ♦ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiples shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dor). ▲ Certification of

OCTOBER 12  
2002

## Billboard HOT LATIN TRACKS.

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems			TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POSITION
				WKS. AGO	WEEKS ON CHART	WKS. AGO			
				Airplay monitored by Nielsen Broadcast Data Systems					
1	1	2	14	Airplay monitored by Nielsen Broadcast Data Systems			EL DOLOR DE TU PRESENCIA R. PEREZ (R. PEREZ)	Jennifer Pena UNIVISION	1
2	2	1	10	Airplay monitored by Nielsen Broadcast Data Systems			MENTIROSO E. IGLESIAS, L. MENDEZ (E. IGLESIAS, C. GARCIA ALONSO)	Enrique Iglesias UNIVERSAL LATINO	1
3	4	6	10	Airplay monitored by Nielsen Broadcast Data Systems			PERDONAME MI AMOR J. GUILLEN (R. GONZALEZ MORA)	Conjunto Primavera FONOVISA	3
4	3	3	12	Airplay monitored by Nielsen Broadcast Data Systems			VUELA MUY ALTO J. REYES (ESTEFANO)	Jerry Rivera ARIELA/BMG LATIN	3
5	7	11	8	Airplay monitored by Nielsen Broadcast Data Systems			NO ME ENSEÑASTE ESTEFANO (ESTEFANO, J. REYES)	Thalia EMI LATIN	5
6	5	5	22	Airplay monitored by Nielsen Broadcast Data Systems			A DIOS LE PIDO G. SANTAOLALLA, JUANES (JUANES)	Juanes SURCO/UNIVERSAL LATINO	2
7	8	8	11	Airplay monitored by Nielsen Broadcast Data Systems			ANGEL DE AMOR FHER, A. GONZALEZ (FHER, A. GONZALEZ)	Mana WARNER LATINA	6
8	9	9	11	Airplay monitored by Nielsen Broadcast Data Systems			POR MAS QUE INTENTO K. SANTANDER, J.M. LUGO (K. SANTANDER)	Gilberto Santa Rosa SONY DISCOS	8
9	6	7	11	Airplay monitored by Nielsen Broadcast Data Systems			Y TU TE VAS R. L. TOLEDO (F. DE VITA)	Chayanne SONY DISCOS	1
10	10	4	11	Airplay monitored by Nielsen Broadcast Data Systems			ENTRA EN MI VIDA A. BAQUEIRO, I. L. GARCIA, N. SCHAJRIS	Sin Bandera SONY DISCOS	4
11	13	21	5	Airplay monitored by Nielsen Broadcast Data Systems			ASEREJE M. RUIZ (M. RUIZ)	Las Ketchup SONY DISCOS	11
12	11	12	6	Airplay monitored by Nielsen Broadcast Data Systems			TODOS MI AMOR SHEPPARD, K. GIOIA (T. VERGES, B. JAMES)	Paulina Rubio UNIVERSAL LATINO	11
13	15	13	15	Airplay monitored by Nielsen Broadcast Data Systems			NO ME SE RAJAR J. LIZARRAGA, A. LIZARRAGA (J. C. FRAYLE)	Banda El Recodo FONOVISA	10
14	16	20	11	Airplay monitored by Nielsen Broadcast Data Systems			TE SOLTE LA RIENDA PRIVERA (J. A. JIMENEZ)	Lupillo Rivera SONY DISCOS	14
15	12	10	11	Airplay monitored by Nielsen Broadcast Data Systems			VOY A VOLVERTE LOCA A. JAEÑ (R. VERGARA, F. J. DIEZ)	Alejandro Montaner SONY DISCOS	10
16	14	19	11	Airplay monitored by Nielsen Broadcast Data Systems			ESTOY SUFRIENDO A. VALENZUELA, D. VALENZUELA (G. LIZARRAGA)	German Lizarraga DISA	13
17	23	14	14	Airplay monitored by Nielsen Broadcast Data Systems			CARITO E. ESTEFAN JR., S. KRYS, C. VIVES, A. CASTRO (C. VIVES, F. CUADRADO)	Carlos Vives EMI LATIN	14
18	18	23	11	Airplay monitored by Nielsen Broadcast Data Systems			VIVIENDO M. ANTHONY, J. A. GONZALEZ (F. OSORIO, J. VILLAMIZAR, M. ANTHONY)	Marc Anthony COLUMBIA/SONY DISCOS	11
19	NEW	1	1	Airplay monitored by Nielsen Broadcast Data Systems			CUANDO ME MIRAS ASI (NOT LISTED) (NOT LISTED)	Cristian ARIELA/BMG LATIN	19
20	21	18	20	Airplay monitored by Nielsen Broadcast Data Systems			UNA LAGRIMA NO BASTA A. A. ALBA (A. A. ALBA)	Los Temerarios FONOVISA	7
21	17	15	20	Airplay monitored by Nielsen Broadcast Data Systems			CUANDO TE ACUERDES DE MI B. SILVETTI (M. A. SOLIS)	Marco Antonio Solis FONOVISA	11
22	22	22	18	Airplay monitored by Nielsen Broadcast Data Systems			ES POR AMOR D. POVEDA (ESTEFANO, D. POVEDA)	Alexandre Pires RCA/BMG LATIN	8
23	33	45	3	Airplay monitored by Nielsen Broadcast Data Systems			AMOR DE INTERNET L. A. RUIZ (G. ESTRADA)	Socios Del Ritmo IM	23
24	45	—	2	Airplay monitored by Nielsen Broadcast Data Systems			SI TUVIERA QUE ELEGIR B. SILVETTI (R. MONTANER, Y. MARRUFO)	Ricardo Montaner WARNER LATINA	24
25	29	31	7	Airplay monitored by Nielsen Broadcast Data Systems			YO TE SEGUIRE QUERIENDO E. PAZ (A. TORRES)	Nico Flores Y Su Banda Puro Mazatlan RCA/BMG LATIN	25
26	25	24	12	Airplay monitored by Nielsen Broadcast Data Systems			MAS DEBIL QUE TU R. MUNOZ, R. MARTINEZ (IL. PAIGILLA)	Intocable EMI LATIN	19
27	19	16	22	Airplay monitored by Nielsen Broadcast Data Systems			YO PUEDO HACER B. SILVETTI (R. MONTANER, M. FLORES)	Ricardo Montaner WARNER LATINA	2
28	26	37	13	Airplay monitored by Nielsen Broadcast Data Systems			TU FORMA DE SER CUMBIA A. GARZA, R. GARZA (NOT LISTED)	Alberto Y Roberto DISA	26
29	24	25	19	Airplay monitored by Nielsen Broadcast Data Systems			CON ELLA K. SANTANDER, O. BETANCOURT (K. SANTANDER, O. SANCHEZ)	Cristian ARIELA/BMG LATIN	9
30	20	33	25	Airplay monitored by Nielsen Broadcast Data Systems			JURO POR DIOS A. VALENZUELA, O. VALENZUELA (J. AZUETA)	Banda Tierra Blanca LA SIERRA	16
31	28	35	18	Airplay monitored by Nielsen Broadcast Data Systems			ARBOLES DE LA BARRANCA EL COYOTE Y SU BANDA TIERRA SANTA (C. TERRANEGRA SALAZAR)	El Coyote Y Su Banda Tierra Santa EMI LATIN	28
32	31	32	16	Airplay monitored by Nielsen Broadcast Data Systems			POR LAS DAMAS J. NAVARRETE, C. ALVARADO (M. CAMPOS)	Cardenales De Nuevo Leon DISA	29
33	38	—	2	Airplay monitored by Nielsen Broadcast Data Systems			TE VAS R. PEREZ (R. PEREZ, R. LIVI)	Luis Fonsi UNIVERSAL LATINO	33
34	NEW	1	1	Airplay monitored by Nielsen Broadcast Data Systems			ES POR TI G. SANTAOLALLA, JUANES (JUANES)	Juanes SURCO/UNIVERSAL LATINO	34
35	40	—	2	Airplay monitored by Nielsen Broadcast Data Systems			CARALUNA L. F. OCHOA, BACILDS, G. VASQUEZ (J. VILLAMIZAR)	Bacilos WARNER LATINA	35
36	32	36	12	Airplay monitored by Nielsen Broadcast Data Systems			25 ROSAS A. MACIAS (J. SEBASTIAN)	Cuisillos De Arturo Macias MUSART/BALBOA	32
37	34	29	23	Airplay monitored by Nielsen Broadcast Data Systems			SI TU TE VAS G. RUBIN (G. RUBIN, C. YIE)	Paulina Rubio UNIVERSAL LATINO	5
38	NEW	1	1	Airplay monitored by Nielsen Broadcast Data Systems			LA CHICA SEXY G. FELIX (NOT LISTED)	Los Tucanes De Tijuana UNIVERSAL LATINO	38
39	30	27	10	Airplay monitored by Nielsen Broadcast Data Systems			TANTO QUE TE DI E. NAZARIO, T. TORRES (L. FONSI, C. BRANT)	Ednita Nazario SONY DISCOS	27
40	47	—	2	Airplay monitored by Nielsen Broadcast Data Systems			EL AMOR NO TIENE EDAD J. A. LEDEZMA (R. AMPARDO)	El Coyote Y Su Banda Tierra Santa EMI LATIN	40
41	41	39	22	Airplay monitored by Nielsen Broadcast Data Systems			NO SE VIVIR E. MARTINEZ (J. M. FIGUEROA)	Jose Manuel Figueroa UNIVERSAL LATINO	21
42	36	34	12	Airplay monitored by Nielsen Broadcast Data Systems			CADA DIA MAS NOT LISTED (R. GUIRADO)	Los Canelos De Durango CINTAS ACUARIO/SONY DISCOS	28
43	43	41	4	Airplay monitored by Nielsen Broadcast Data Systems			LA COSITA V. OTELV, W. ILLIV, V. OTELEA, CASTRO, J. CANARIO)	Ilegales EMI LATIN	41
44	39	26	15	Airplay monitored by Nielsen Broadcast Data Systems			JUGO A LA VIDA M. QUINTERO LARA (M. QUINTERO LARA)	Los Tucanes De Tijuana UNIVERSAL LATINO	7
45	35	38	5	Airplay monitored by Nielsen Broadcast Data Systems			NO QUE NO J. G. DE GOLLADO, S. DE GOLLADO (R. TOVARI)	Control EMI LATIN	35
46	42	—	2	Airplay monitored by Nielsen Broadcast Data Systems			BAM BAM E. ESTEFAN JR., S. KRYS (E. REGUEIRAI)	Rabanes CRESCENT MOON/SONY DISCOS	42
47	NEW	1	1	Airplay monitored by Nielsen Broadcast Data Systems			ALGUIEN QUE UNA VEZ AME R. PEREZ (R. PEREZ)	Pilar Montenegro UNIVISION	47
48	NEW	1	1	Airplay monitored by Nielsen Broadcast Data Systems			UN BESO F. MENOZ (O. SERRANO)	Grupo Mania UNIVERSAL LATINO	48
49	NEW	1	1	Airplay monitored by Nielsen Broadcast Data Systems			BESAME EN LA BOCA J. SANCHEZ, J. GAZMEY, C. RESPO (J. A. LORCA)	Elvis Crespo SONY DISCOS	49
50	44	42	5	Airplay monitored by Nielsen Broadcast Data Systems			CAPRICO MALDITO M. MORALES (P. GARZA)	Los Rieleros Del Norte FONOVISA	42

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 99 stations (38 Latin Pop, 17 Tropical/Salsa, 54 Regional/Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. ☐ Videoclip availability. ©2002, VNU Business Media, Inc. All rights reserved.

## LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems			TITLE IMPRINT/PROMOTION LABEL	ARTIST	PEAK POSITION
				WKS. AGO	WEEKS ON CHART	WKS. AGO			
1	1	2	14	Airplay monitored by Nielsen Broadcast Data Systems			EL DOLOR DE TU PRESENCIA R. PEREZ (R. PEREZ)	Jennifer Pena UNIVISION	1
2	2	1	10	Airplay monitored by Nielsen Broadcast Data Systems			MENTIROSO E. IGLESIAS, L. MENDEZ (E. IGLESIAS, C. GARCIA ALONSO)	Enrique Iglesias UNIVERSAL LATINO	1
3	4	6	10	Airplay monitored by Nielsen Broadcast Data Systems			PERDONAME MI AMOR J. GUILLEN (R. GONZALEZ MORA)	Conjunto Primavera FONOVISA	3
4	3	3	12	Airplay monitored by Nielsen Broadcast Data Systems			VUELA MUY ALTO J. REYES (ESTEFANO)	Jerry Rivera ARIELA/BMG LATIN	3
5	7	11	8	Airplay monitored by Nielsen Broadcast Data Systems			NO ME ENSEÑASTE ESTEFANO (ESTEFANO, J. REYES)	Thalia EMI LATIN	5
6	5	5	22	Airplay monitored by Nielsen Broadcast Data Systems			A DIOS LE PIDO G. SANTAOLALLA, JUANES (JUANES)	Juanes SURCO/UNIVERSAL LATINO	2
7	8	8	11	Airplay monitored by Nielsen Broadcast Data Systems			ANGEL DE AMOR FHER, A. GONZALEZ (FHER, A. GONZALEZ)	Mana WARNER LATINA	6
8	9	9	11	Airplay monitored by Nielsen Broadcast Data Systems			POR MAS QUE INTENTO K. SANTANDER, J.M. LUGO (K. SANTANDER)	Gilberto Santa Rosa SONY DISCOS	8
9	6	7	11	Airplay monitored by Nielsen Broadcast Data Systems			Y TU TE VAS R. L. TOLEDO (F. DE VITA)	Chayanne SONY DISCOS	1
10	10	4	11	Airplay monitored by Nielsen Broadcast Data Systems			ENTRA EN MI VIDA A. BAQUEIRO, I. L. GARCIA, N. SCHAJRIS	Sin Bandera SONY DISCOS	4
11	13	21	5	Airplay monitored by Nielsen Broadcast Data Systems			ASEREJE M. RUIZ (M. RUIZ)	Las Ketchup SONY DISCOS	11
12	11	12	6	Airplay monitored by Nielsen Broadcast Data Systems			TODOS MI AMOR SHEPPARD, K. GIOIA (T. VERGES, B. JAMES)	Paulina Rubio UNIVERSAL LATINO	11
13	15	13	15	Airplay monitored by Nielsen Broadcast Data Systems			NO ME SE RAJAR J. LIZARRAGA, A. LIZARRAGA (J. C. FRAYLE)	Banda El Recodo FONOVISA	10
14	16	20	11	Airplay monitored by Nielsen Broadcast Data Systems			TE SOLTE LA RIENDA PRIVERA (J. A. JIMENEZ)	Lupillo Rivera SONY DISCOS	14
15	12	10	11	Airplay monitored by Nielsen Broadcast Data Systems			VOY A VOLVERTE LOCA A. JAEÑ (R. VERGARA, F. J. DIEZ)	Alejandro Montaner SONY DISCOS	10
16	14	19	11	Airplay monitored by Nielsen Broadcast Data Systems			ESTOY SUFRIENDO A. VALENZUELA, D. VALENZUELA (G. LIZARRAGA)	German Lizarraga DISA	13
17	23	14	14	Airplay monitored by Nielsen Broadcast Data Systems			CARITO E. ESTEFAN JR., S. KRYS, C. VIVES, A. CASTRO (C. VIVES, F. CUADRADO)	Carlos Vives EMI LATIN	14
18	18	23	11	Airplay monitored by Nielsen Broadcast Data Systems			VIVIENDO M. ANTHONY, J. A. GONZALEZ (F. OSORIO, J. VILLAMIZAR, M. ANTHONY)	Marc Anthony COLUMBIA/SONY DISCOS	11
19	NEW	1	1	Airplay monitored by Nielsen Broadcast Data Systems			CUANDO ME MIRAS ASI (NOT LISTED) (NOT LISTED)	Cristian ARIELA/BMG LATIN	19
20	21	18	20	Airplay monitored by Nielsen Broadcast Data Systems			UNA LAGRIMA NO BASTA A. A. ALBA (A. A. ALBA)	Los Temerarios FONOVISA	7
21	17	15	20	Airplay monitored by Nielsen Broadcast Data Systems			CUANDO TE ACUERDES DE MI B. SILVETTI (M. A. SOLIS)	Marco Antonio Solis FONOVISA	11
22	22	22	18	Airplay monitored by Nielsen Broadcast Data Systems			ES POR AMOR D. POVEDA (ESTEFANO, D. POVEDA)	Alexandre Pires RCA/BMG LATIN	8
23	33	45	3	Airplay monitored by Nielsen Broadcast Data Systems			AMOR DE INTERNET L. A. RUIZ (G. ESTRADA)	Socios Del Ritmo IM	23
24	45	—	2	Airplay monitored by Nielsen Broadcast Data Systems			SI TUVIERA QUE ELEGIR B. SILVETTI (R. MONTANER, Y. MARRUFO)	Ricardo Montaner WARNER LATINA	24
25	29	31	7	Airplay monitored by Nielsen Broadcast Data Systems			YO TE SEGUIRE QUERIENDO E. PAZ (A. TORRES)	Nico Flores Y Su Banda Puro Mazatlan RCA/BMG LATIN	25
26	25	24	12	Airplay monitored by Nielsen Broadcast Data Systems			MAS DEBIL QUE TU R. MUNOZ, R. MARTINEZ (IL. PAIGILLA)	Intocable EMI LATIN	19
27	19	16	22	Airplay monitored by Nielsen Broadcast Data Systems			YO PUEDO HACER B. SILVETTI (R. MONTANER, M. FLORES)	Ricardo Montaner WARNER LATINA	2
28	26	37	13	Airplay monitored by Nielsen Broadcast Data Systems			TU FORMA DE SER CUMBIA A. GARZA, R. GARZA (NOT LISTED)	Alberto Y Roberto DISA	26
29	24	25	19	Airplay monitored by Nielsen Broadcast Data Systems			CON ELLA K. SANTANDER, O. BETANCOURT (K. SANTANDER, O. SANCHEZ)	Cristian ARIELA/BMG LATIN	9
30	20	33	25	Airplay monitored by Nielsen Broadcast Data Systems			JURO POR DIOS A. VALENZUELA, O. VALENZUELA (J. AZUETA)	Banda Tierra Blanca LA SIERRA	16
31	28	35	18	Airplay monitored by Nielsen Broadcast Data Systems			ARBOLES DE LA BARRANCA EL COYOTE Y SU BANDA TIERRA SANTA (C. TERRANEGRA SALAZAR)	El Coyote Y Su Banda Tierra Santa EMI LATIN	28
32	31	32	16	Airplay monitored by Nielsen Broadcast Data Systems			POR LAS DAMAS J. NAVARRETE, C. ALVARADO (M. CAMPOS)	Cardenales De Nuevo Leon DISA	29
33	38	—	2	Airplay monitored by Nielsen Broadcast Data Systems			TE VAS R. PEREZ (R. PEREZ, R. LIVI)	Luis Fonsi UNIVERSAL LATINO	33
34	NEW	1	1	Airplay monitored by Nielsen Broadcast Data Systems			ES POR TI G. SANTAOLALLA, JUANES (JUANES)	Juanes SURCO/UNIVERSAL LATINO	34
35	40	—	2	Airplay monitored by Nielsen Broadcast Data Systems			CARALUNA L. F. OCHOA, BACILDS, G. VASQUEZ (J. VILLAMIZAR)	Bacilos WARNER LATINA	35
36	32	36	12	Airplay monitored by Nielsen Broadcast Data Systems			25 ROSAS A. MACIAS (J. SEBASTIAN)	Cuisillos De Arturo Macias MUSART/BALBOA	32
37	34	29	23	Airplay monitored by Nielsen Broadcast Data Systems			SI TU TE VAS G. RUBIN (G. RUBIN, C. YIE)	Paulina Rubio UNIVERSAL LATINO	5
38	NEW	1	1	Airplay monitored by Nielsen Broadcast Data Systems			LA CHICA SEXY G. FELIX (NOT LISTED)	Los Tucanes De Tijuana UNIVERSAL LATINO	38
39	30	27	10	Airplay monitored by Nielsen Broadcast Data Systems			TANTO QUE TE DI E. NAZARIO, T. TORRES (L. FONSI, C. BRANT)	Ednita Nazario SONY DISCOS	27
40	47	—	2	Airplay monitored by Nielsen Broadcast Data Systems			EL AMOR NO TIENE EDAD J. A. LEDEZMA (R. AMPARDO)	El Coyote Y Su Banda Tierra Santa EMI LATIN	40
41	41	39	22	Airplay monitored by Nielsen Broadcast Data Systems			NO SE VIVIR E. MARTINEZ (J. M. FIGUEROA)	Jose Manuel Figueroa UNIVERSAL LATINO	21
42	36	34	12	Airplay monitored by Nielsen Broadcast Data Systems			CADA DIA MAS NOT LISTED (R. GUIRADO)	Los Canelos De Durango CINTAS ACUARIO/SONY DISCOS	28
43	43	41	4	Airplay monitored by Nielsen Broadcast Data Systems			LA COSITA V. OTELV, W. ILLIV, V. OTELEA, CASTRO, J. CANARIO)	Ilegales EMI LATIN	41
44	39	26	15	Airplay monitored by Nielsen Broadcast Data Systems			JUGO A LA VIDA M. QUINTERO LARA (M. QUINTERO LARA)	Los Tucanes De Tijuana UNIVERSAL LATINO	7
45	35	38	5	Airplay monitored by Nielsen Broadcast Data Systems			NO QUE NO J. G. DE GOLLADO, S. DE GOLLADO (R. TOVARI)	Control EMI LATIN	35
46	42	—	2	Airplay monitored by Nielsen Broadcast Data Systems			BAM BAM E. ESTEFAN JR., S. KRYS (E. REGUEIRAI)	Rabanes CRESCENT MOON/SONY DISCOS	42
47	NEW	1	1	Airplay monitored by Nielsen Broadcast Data Systems			ALGUIEN QUE UNA VEZ AME R. PEREZ (R. PEREZ)	Pilar Montenegro UNIVISION	47
48	NEW	1	1	Airplay monitored by Nielsen Broadcast Data Systems			UN BESO F. MENOZ (O. SERRANO)	Grupo Mania UNIVERSAL LATINO	48
49	NEW	1	1	Airplay monitored by Nielsen Broadcast Data Systems			BESAME EN LA BOCA J. SANCHEZ, J. GAZMEY, C. RESPO (J. A. LORCA)	Elvis Crespo SONY DISCOS	49
50	44	42	5	Airplay monitored by Nielsen Broadcast Data Systems			CAPRICO MALDITO M. MORALES (P. GARZA)	Los Rieleros Del Norte FONOVISA	42

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	Airplay monitored by Nielsen Broadcast Data Systems			TITLE IMPRINT/PROMOTION LABEL	ARTIST	PEAK POSITION
				WKS. AGO	WEEKS ON CHART	WKS. AGO			
1	1	2	14	Airplay monitored by Nielsen Broadcast Data Systems			EL DOLOR DE TU PRESENCIA R. PEREZ (R. PEREZ)	Jennifer Pena UNIVISION	1
2	2	1	10	Airplay monitored by Nielsen Broadcast Data Systems			MENTIROSO E. IGLESIAS, L. MENDEZ (E. IGLESIAS, C. GARCIA ALONSO)	Enrique Iglesias UNIVERSAL LATINO	1
3	4	6	10	Airplay monitored by Nielsen Broadcast Data Systems			PERDONAME MI AMOR J. GUILLEN (R. GONZALEZ MORA)	Conjunto Primavera FONOVISA	3
4	3	3	12	Airplay monitored by Nielsen Broadcast Data Systems			VUELA MUY ALTO J. REYES (ESTEFANO)	Jerry Rivera ARIELA/BMG LATIN	3
5	7	11	8	Airplay monitored by Nielsen Broadcast Data Systems			NO ME ENSEÑASTE ESTEFANO (ESTEFANO, J. REYES)	Thalia EMI LATIN	5
6									

BY TERESA AGUILERA

MEXICO CITY—International artists shared their space with Mexico's own when the Oye! National Awards for Recorded Music announced the finalists for its first edition, set to take place Nov. 26 at Mexico's Auditorio Nacional.

Nelly Furtado, along with Mexican bands Elefante and Sin Bandera, garnered the most nominations—four each—including album of the year and song of the year (Furtado for *Whoa! Nelly* and "Turn Off the Light," Elefante for *El Que Busca Encuentra* and "Así Es la Vida," and Sin Bandera for *Sin Bandera* and "Entra En Mi Vida"). Shakira won three nominations.

The Oye! Awards, which will be presented for music released in Mexico between June 1, 2001, and July 15, 2002, are one of a slew of music awards created this year in Spanish-speaking countries, along with Chile's Premios Violeta Parra and Spain's Premios de la Música.

The Oye! Awards will be watched carefully because of their focus on product released in Mexico—the world's eighth-largest music market, according to the International Federation of

# Oye! Awards Support Mexican Industry



the Phonographic Industry (IFPI)—and because for Latin acts, success in Mexico often precedes success in the U.S.

The Oye! Awards were created with the intention of supporting the Mexican industry during its hard battle against piracy. According to IFPI figures, the country's piracy rate is second only to China and Russia, with approximately 60% of all music sales pirated.

Nominees for the awards were chosen by a newly created National Academy of Music comprising 650 music critics, radio programmers, and TV executives who considered more than 500 entries. Awards are given in 15 categories, including international artists, *banda*, *ranchero*, *norteño*, rock, and pop.

The event is put together by Amprofón—the association of Mexican record labels—and concert- and event-promotion company Corporación Interamericana de Entretenimiento, which is in the process of joining forces with radio and TV networks. Although a formal announcement has not been made regarding who will air the awards, both the Televisa and TV Azteca networks are involved.

Winners will receive a trophy named la Musa (the Muse) designed by sculptor Jorge Marín.

# Jazz Notes™



by Steven Graybow

## INNOVATION AND INSPIRATION:

What sums up the American experience? Depending upon the things that are most central to his or her life, a person's concept of being a citizen of the United States might be vastly different from that of another person born in a different environment under the same constitution. The arts, food, a panoramic mountain view, or a city skyline might encompass one person's idea of life, liberty, and the pursuit of happiness.



HADEN

On Charlie Haden's *American Dreams* (Verve, Oct. 1), the venerable bassist/bandleader paints a picture of the American experience with a set of compositions that, for a person immersed in jazz, are intrinsically part of this nation's fabric. Ornette Coleman, Pat Metheny, and Keith Jarrett, all of whom Haden has collaborated with during his career, are among those artists whose compositions are interpreted by a quartet featuring tenor player Michael Brecker, drummer Brian Blade, pianist Brad Mehldau, and a 34-piece orchestra.

"I didn't sit down with a plan to put these songs together," Haden says, "but after the events of Sept. 11 [2001], I felt that they all belonged together for a reason, which is to tell a story about people who are free to dream and free to follow their dreams. I feel that if this country were seen around the world as it should be seen—which is as a place of opportunity, creativity, and innovation—Sept. 11 would not have happened. We should be viewed as a place that inspires people to be their very best."

As with all the ensembles he has worked with throughout his career, Haden says the quartet with Brecker, Blade, and Mehldau was assembled with the idea to "find musicians whose music I love and inspire them to play better than I've ever heard them play before." Part of that inspiration comes from the new relationships formed by grouping the musicians together—Haden had never before played with Blade, and Brecker and Mehldau had never worked together—and part is derived from choice of material.

However, Haden says that sometimes the developing music itself can dictate what will be played, as with the inclusion of Coleman's "Bird Food," chosen after Haden's wife, singer Ruth Cameron (who co-produced the set with the bassist), noticed that the quartet was moving in a direction similar to the music Haden created with the free jazz pioneer. Haden's new take on "Bird Food" was previewed by a quartet with Brecker, pianist Kenny Barron, and drummer Rodney Green at this year's Monterey Jazz Festival. "You never know how people are going to respond to Ornette Coleman, but they loved it," Haden says. "There are a lot of young people who have never heard his music live, and they are eager to hear it performed."

Other songs on *American Dreams* include Don Sebesky's "Bittersweet," Vince Mendoza's "Sotto Voce," and Haden's folk song title track. The most emotional moment, however, comes with Haden's arrangement of "America the Beautiful," which opens with the bassist gently articulating the familiar melody with an orchestral backing. "That is an example of taking a song that has a beautiful chord structure and melody that is always played straight and exploring it in full," says Haden, whose improvisation-friendly arrangement adds a sense of spiritual renewal and exploration to the already uplifting melody.

"America is built upon the ideals of freedom of speech, freedom of press, and freedom of religion, and those concepts have inspired everyone who was born here or wanted to come here to follow their dreams," Haden says. "That's why I am playing 'America the Beautiful,' to remind people that you can be patriotic, sensitive, and intelligent at the same time while providing insight into what this country really stands for."

AND: Canadian-born pianist John Stetch fetes his roots on *Ukrainianism* (issued Sept. 24 on Justin Time), a striking solo piano set that unites melodies derived from Ukrainian folk songs with jazz improvisation and classical overtones.

Eliane Elias' first date for the Bluebird/RCA Victor label, *Kissed by Nature* (Sept. 24), includes bonus tracks of two of the pianist/vocalist's compositions—the title track and "Balance"—remixed by Brazilian DJ team BossaCucaNova.

Look for keyboardist Rachel Z on tour as a member of art-rock Peter Gabriel's band. Z's upcoming Tone Center release, *Moon at the Window* (Oct. 15), features her new trio with bassist Patricia DesLauriers and drummer Bobby Rae and centers around the songs of Joni Mitchell.

# Smooth Jazz

is on THE 24 HOUR JAZZ CHANNEL™

**Premieres Wednesday, Nov. 6 at 3pm, 7pm and 11pm**

BET Jazz is proud to present a beautiful compilation of videos by the hottest artists in smooth jazz today. Catch smooth jazz legends like Dave Koz, Boney James, Al Jarreau, Najee, Lee Ritenour with Maxi Priest to name a few.

©BET Jazz 2002

Call your local cable operator to get BET Jazz.



## Words & Music™



by Jim Bessman

**GHENT'S GIFTS:** New York songwriter/producer/performer **Valerie Ghent** is active in a number of areas, most visibly as keyboardist/back-up vocalist/Pro Tools engineer for **Ashford & Simpson** and as host of the Songwriter's Beat series of monthly acoustic songwriters' nights at the Cornelia Street Café in Greenwich Village. There, she books a variety of musical stylists and encourages performers to play new material. (She also holds a regular Songwriters Beat Clinic workshop there that covers the business aspects of songwriting.)



GHENT

Like so many other local songwriters, Ghent was deeply affected by the horrors of Sept. 11, 2001, and on March 11 organized a pair of benefit concerts commemorating the six-month anniversary of the World Trade Center (WTC) attack. On her own West Street Records label she recently released *We'll Carry On*, a WTC charity benefit CD featuring 16 artists from those concerts—more than half being members of New York's uniformed personnel or, like Ghent herself, WTC Ground Zero relief volunteers. The CD cover is also noteworthy in that it shows a panoramic photo poster of the WTC's Tower 1 and the city skyline taken from the observation deck of Tower 2, surrounded by hundreds of signatures of recovery personnel.

Ghent attended the Sept. 11 first-year anniversary ceremonies at Ground Zero.

"It was a long and painful day, but in the midst of it all there was such an affirmation of life," she says, singling out an unexpected opportunity. "I was at the bottom of the WTC site when the president and first lady walked down the ramp. I stayed back as he moved around the circle, greeting the families of the victims. Then he started signing autographs, and I realized I could get a CD to

him as people were passing cards for him to sign. It was given to a Secret Service agent."

Ghent then approached National Security Advisor **Condoleezza Rice**, Secretary of State **Colin Powell**, New York Governor **George Pataki**, mayor **Michael Bloomberg**, and former mayor **Rudolph Giuliani**, presenting CDs to all. "I explained to Condoleezza who the songs were by and whose signatures were on the cover, and she warmly said how much she appreciated it and that she would treasure it," Ghent says. "Colin Powell was moved by the cover photo and put the CD in his back pocket."

"Then I realized that the president was merging with the crowd, so I went over to him, gave him a CD, and said, 'Mr. President, thank you for coming here. It is my honor to present you with a CD of songs written by firefighters, police, volunteers like myself, and local musicians.' He looked at it, then thanked me for giving it to him and thanked me again when I told him about the signatures on the cover and that they were the uniformed personnel that cleared the very space we were standing in. He looked me straight in the eyes and said, 'Thank you, all the people on this CD. Thank you for all you've done.' Then he looked at the signatures and said, 'All these people,' and paused, then continued: 'This is powerful. You see, that's what I am going to talk to the American people about this evening.'"

*We'll Carry On* is available through Ghent's [weststreetrecords.com](http://weststreetrecords.com) Web site. She reports that the Coalition of 9-11 Families is using two of its songs for an upcoming DVD release and has asked her to serve as the group's music/poetry curator.

**BENNETT'S GIFT:** **Tony Bennett** alluded to the Sept. 11 anniversary at his Carnegie Hall concert Sept. 18—the first of two sellouts. He said he deliberately chose to sing "Somewhere Over the Rainbow" for its curative qualities and included lyricist **E.Y. "Yip" Harburg's** oft-neglected opening verse ("When all the world is a hopeless jumble and the raindrops tumble all around, heaven opens a magic gate . . ."). He dedicated the tune to its originator, **Judy Garland**, and when he brought out special guest **k.d. lang** for a duet segment, he proclaimed her his favorite singer after Garland. The pair's duet album, *A Wonderful World*, is out Nov. 5 on RPM/Columbia.

## Brooks Hit Helps 'Tomorrow' Look Bright For Hornall Bros.

BY NIGEL HUNTER

LONDON—Former longtime Rondor Music executive Stuart Hornall, after decades of corporate comfort, found himself all alone six years ago—but not without a plan.

"I was going to continue in music publishing on my own and call it 'Hornall Bros. Music,'" says Hornall, who had served five years with A&M Records in London followed by 15 with the label's publishing arm, Rondor Music (London), rising to senior VP at U.S. sister company Almo/Irving—now part of the Universal Music empire. After parting ways with a severance agreement stipulating a month's "garden leave" before he could venture back into music publishing, he took a sabbatical in Africa with his wife, Janie—intending afterward to go back to publishing as an indie via Hornall Bros.

### BROOKS' BOOST

"Soon after our return, I got a call from Bob Doyle, Garth Brooks' manager, offering their Major Bob catalog for administration," Hornall continues. "Then I signed Graham Lyle, formerly half of [British pop songwriting team Benny] Gallagher & Lyle—an old friend and one of my writers during the Rondor days."

Completing the circle, Brooks' "If Tomorrow Never Comes," a huge stateside hit for the country superstar in 1989, has become a massive U.K. No. 1 as recorded by Ronan Keating, and Lyle's song "What's Love Got to Do With It?"—the career-rejuvenating hit for Tina Turner in 1984—has revisited the chart in its recent version by Fat Joe Featuring Ashanti. The Brooks cut is Hornall Bros.' biggest seller so far and the main reason why the company has made its debut in the current U.K. quarterly publishing market-share survey.

The firm is located on Fulham Road in southwest London, in the basement of the offices of Hornall cronies Dave Margerison and Kenny Thomson, who manages Hornall Bros. client (and former Rondor songwriter) Chris de Burgh. Hornall's wife, Janie, and daughter, Zoe, have been there since the company's inception and have since been joined by two of Hornall's fellow Rondor colleagues: Monica Bryan, who handles copyright issues, and Diane Hayes, who covers creative licensing.

Caroline Thompson, who oversees the royalties side of the business, came aboard when Hornall took over administration of the Mautoglade R&B catalog. Meanwhile, there actually is a Hornall brother, though Alan Hornall is

based in Los Angeles and is currently production manager for the Counting Crows touring organization.

### IMPRESSIVE WRITERS ROSTER

Thanks to Hornall's track record during his Rondor years, his company has managed to attract Rondor writers whose contracts there have expired—notably Paul Brady, Billy Livsey, Mark Knopfler, Leo Sayer, and Colin Vearncombe, in addition to Lyle and de Burgh. Other Hornall Bros.



HORNALL

writers include John Fogerty, whose hit "Rockin' All Over the World" is one of Hornall's most active copyrights; Jonathan Richman; Lee Ritenour; Chris Rea; Greg Kihn; Randy Goodrum; and Melissa Etheridge.

Among Hornall's younger signings are Irish songwriter Don Mescall, who has the cut "Paradise" on Richie Havens' latest album, and David Galbraith, who wrote the music for the recent *Battlefield* TV series.

Catalogs under Hornall's roof for U.K. administration and promotion

are Fred Ahlert Music, with such standards by its founder as "I'll Get By," "Mean to Me," and "Moon Over Miami"; the Leiber and Stoller publishing companies; Big Tractor Music, containing material by Carpenters collaborator John Bettis; Len Freedman Music, with a lineup including Carlos Santana and Steely Dan; Logo Music, publishing arm of the erstwhile Transatlantic Records, featuring early copyrights by Dave Stewart, Annie Lennox, Humblebums, Richard Digance, Gerry Rafferty, Billy Connolly, and Gordon Giltrap; and Ambassador Music, whose top songs include "A Taste of Honey" and "Wipe Out," with additional repertoire by Mason Williams, John Lee Hooker, Sonny Terry & Brownie McGhee, and Hoyt Axton.

Additionally, the firm holds some of jazzman Gerry Mulligan's work and Mautoglade Music, which has classic rhythm-and-blues material by Bo Diddley and Chuck Berry.

"We've been able to set up a good sub-publishing network across the world, mostly with people I've known and worked with for years," Hornall says. He notes that it hasn't been an easy road, yet he remains optimistic about the future of music publishing.

"We've had to do things gently and gradually without any outside finance, through personal contacts and a lot of hard work," he says. "But it's a great time for independents and also a promising one for more mature artists with an established fan base, who can sell their own recordings on the Internet and make more money than if they were still contracted to a major label."



**Dolly Good Show.** EMI Music Publishing recently presented Goo Goo Dolls with a plaque in recognition of multi-platinum career sales at the band's recent sellout show at the Jones Beach Theater in New York. Pictured at the presentation, from left, are EMI Music Publishing executive VP of creative for North America Evan Lamberg and band members Johnny Rzeznik, Robby Takac, and Mike Malinin.

## Taub Comes Home To Brooklyn

After Stay In Austin, Brooklyn Recording Studios Arrives In Its Namesake Borough

BY CHRISTOPHER WALSH

BROOKLYN, N.Y.—Andy Taub has come home. The longtime resident of San Francisco and Austin—where he worked at Coast Recorders and his own Brooklyn Recording Studios, respectively—has returned home to Brooklyn, opening a new version of Brooklyn Recording Studios in a new 4,500-square-foot recording facility in the borough for which the company is named.

Located in the Cobble Hill neighborhood, the new Brooklyn Recording Studios is a spacious, comfortable facility that is loaded with vintage analog equipment. The tracking and control rooms, nearly identical in size and symmetrical in shape, enjoy abundant natural light and a view of the Statue of Liberty.

“The sun goes down right over it,” says Taub, who has recorded and/or mixed albums by Jimmie Vaughan, Double Trouble, Marc Ribot, and the Flaming Lips. “The sun literally passes through the torch. It’s gorgeous.”

Brooklyn Recording’s roomy control room features a 60-channel Neve console with an interesting history, or, rather, histories. “This half is from 1974,” Taub explains, gesturing to the left side of the console. “I started with

this one. It was from New York originally; then went to San Francisco, where I got it; then Austin; and now it’s here again.”

Taub acquired a second, identical Neve 8058 several years later and took both boards to Neve expert Fred Hill in Nashville. “Fred Hill built a whole

also set up for 5.1 surround-sound mixing. All tracking and post-production needs, in short, should be satisfied by the studio’s services.

Beyond the facility’s equipment offerings, the all-important vibe at Brooklyn Recording Studios is conducive to creativity; album projects will likely account for the bulk of Taub’s sessions, many of which are already scheduled. Principal designer John Storyk and co-designer/project manager Scott Yates, both of the Walters-Storyk Design Group, created such an environment while maintaining a focus on superb acoustics. The control room is one of the largest in New York and is characterized by its very wide, open space; there isn’t a producer’s table between the



**Back in Brooklyn.** Pictured at Brooklyn Recording Studios, standing from left, are owner/engineer Andy Taub, architect John Storyk, and project manager Scott Yates. Pictured sitting, from left, are producer J.D. Foster and second engineer Suzanne Kapa.

new master section that ties together both sides,” Taub explains. The result is a 60-channel Neve with 52 channels of Flying Faders automation.

Along with a vintage console, two Studer A800 analog multitrack tape machines, and a generous complement of outboard gear, microphones, and instruments (including a 1905 Steinway Model B seven-foot grand piano), Brooklyn Recording Studios recently installed a Pro Tools HD system, and is

console and the back wall.

“The minute you can allow the room to go sideways,” Storyk says, “you get a lot of advantages. You can have all this glass, without worrying about sidewall reflections. Since we didn’t have to fight sidewall reflections, you get all this transparency. From a design point of view, I love when this happens. Perfect symmetry: of the booths, of the windows, right out to the Statue of Liberty.”

## Studio Monitor™



by Christopher Walsh

**MR. PRESIDENT:** The Society of Professional Audio Recording Services (SPARS) named a new president Oct. 4 at its annual membership meeting in Los Angeles. **David Amlen**, president/CEO of Sound on Sound Recording in New York, assumes the SPARS presidency, succeeding **Fred Guarino**, president of Tiki Recording Studios in Glen Cove, N.Y. The announcement was made by SPARS executive director **Larry Lipman**.



Amlen, a 13-year member of SPARS, has served three one-year terms as SPARS treasurer. The announcement came on the eve of the 113th Audio Engineering Society Convention, also held in Los Angeles. In this period of economic woe, music business consolidation, and dramatic technological advance (and consequent expansion of powerful recording tools into the hands of countless would-be engineers and producers), the value of SPARS membership, Amlen asserts, is incalculable. “There has always been a measure of home-based or private recording studios,” he explains. “But now, the tools that they have access to are very similar to a lot of the tools that we use as part of the bigger picture. The good thing is that it allows people to do work that really didn’t belong in the studios before—very mundane stuff that wasn’t cost-effective—outside of the studio and to spend as much time on it where it’s not costing them by the minute. But the bad thing about it is a lot of the people who buy this stuff figure that because they own it, they have everything that a full-fledged facility has, when they don’t have anything close to it and don’t know that. That’s a danger.

“Working together is something we’ve really been trying to do,” Amlen adds of the commercial-project studio relationship. “SPARS is not an elitist group, but there is a certain knowledge that comes from having people who have been in the industry for 20, 30,

40 years that you can’t get without having seen stuff and being a part of it. Those people are approachable. SPARS provides that, and I don’t think a lot of people know that.”

The digital audio workstation has spawned a new breed of entrepreneur, often based in a personal recording/mixing/mastering environment representing a small fraction of the investment required of a multi-room, commercial facility. SPARS, Amlen explains, has responded to a changing industry by evolving to better suit the diversity of those providing professional audio services. In 2000, Amlen recalls, he and SPARS officers—Guarino, Lipman, then-president **Mike Tarsia** (Sigma Sound in Philadelphia), and **Zoe Thrall** (Hit Factory Studios in New York and Miami)—revised the organization’s dues structure. “It was very restricted before,” he recalls. “If you ran a studio, you could only be a studio member; if you were an individual, you didn’t get any benefits at all. Now we’ve tiered it so that if you’re an individual the cost is reasonable, and if you have more than three people in your organization it’s more cost-effective to join as a company where everybody gets benefits.”

Those benefits include access to restricted areas on the SPARS Web site (spars.com). “One of the things we’re hoping to do, and it’s been a very sticky situation, is a sort of ‘deadbeat list,’ for lack of a better word,” Amlen adds. “Some way that members could share, without retribution or liability, ‘This is a person I dealt with that was not a good experience. This person is not paying their bills, and you should avoid them.’ They have something like this in Los Angeles already, but that’s on a regional level. We can do it on a much bigger level.”

Lipman also announced three new members on the SPARS board of directors: **Leslie Ann Jones**, director of music recording and scoring for Skywalker Sound in Marin County, Calif.; **Kevin Mills**, owner/president of Larrabee Sound Studios in Los Angeles; and **Nancy Matter**, owner/engineer of Moonlight Mastering in Burbank, Calif.

“It’s a great organization,” Amlen concludes. “I think it’s more important than it’s ever been—with the issues that are at stake in the business world and, on a technical level, all the different standards—to have an organization like this where people can freely talk about these things. Getting the word out so that people see the value of it is our biggest challenge right now. I’m looking forward to it.”

## OCTOBER 12 Billboard PRODUCTION CREDITS

### BILLBOARD'S NO. 1 SINGLES (OCTOBER 5, 2002)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	RAP
<b>TITLE</b> Artist/ Producer (Label)	<b>A MOMENT LIKE THIS</b> Kelly Clarkson/ S. Ferrera, S. Mac (RCA)	<b>DILEMMA</b> Nelly featuring Kelly Rowland/ Bam. R. Bowser (Fo' Reel/Universal)	<b>TEN ROUNDS WITH JOSE CUERVO</b> Tracy Byrd/ B. J. Walker, Jr. (RCA Nashville)	<b>NEVER AGAIN</b> Nickelback/ R. Parashar, Nickelback (Roadrunner)	<b>DILEMMA</b> Nelly featuring Kelly Rowland/ Bam. R. Bowser (Fo' Reel/Universal)
<b>RECORDING STUDIO(S)</b> (Location) Engineer(s)	<b>WESTLAKE AUDIO</b> (Los Angeles) Andy Zulla	<b>RIGHT TRACK</b> (New York) Brian Garten	<b>EMERALD TRACKING ROOM, OUR PLACE</b> (Nashville, TN) Stephen Tillisch	<b>GREENHOUSE</b> (Burnaby, British Columbia)	<b>RIGHT TRACK</b> (New York) Brian Garten
<b>CONSOLE(S)/ DAW(S)</b>	SSL 9000 J/ Pro Control	Neve VX	SSL 4000 E/G, Otari RADAR II, Sony DMX- R100, RADAR 48	SSL 4048 E/G	Neve VX
<b>RECORDER(S)</b>	Pro Tools	Pro Tools	Otari RADAR II, Ampex ATR- 102 (modified for 1" tape)	Pro Tools	Pro Tools
<b>RECORDING MEDIUM</b>	Pro Tools	Pro Tools	Otari RADAR II, Quantegy GP9	Pro Tools	Pro Tools
<b>MIX DOWN STUDIO(S)</b> (Location) Engineer(s)	<b>WESTLAKE AUDIO</b> (Los Angeles) Andy Zulla	<b>HIT FACTORY</b> (New York) Rich Travali	<b>OUR PLACE</b> (Nashville, TN) Ed Seay	<b>ARMOURY</b> (Vancouver, British Columbia) Randy Staub	<b>HIT FACTORY</b> (New York) Rich Travali
<b>CONSOLE(S)/DAW(S)</b>	SSL 9000 J/ Pro Control	Neve VR/ Pro Tools	Sony DMX-R100, RADAR 48	SSL 4072 G+	Neve VR/ Pro Tools
<b>RECORDER(S)</b>	Pro Tools	Studer A820	Ampex ATR-102 (modified for 1" tape)	Sony 3348, Tascam DA-88	Studer A820
<b>MIX DOWN MEDIUM</b>	Pro Tools	Quantegy 499	Quantegy GP9	Pro Tools, Quantegy D48	Quantegy 499
<b>MASTERING (Location) Engineer</b>	<b>STERLING SOUND</b> (New York) Chris Athens	<b>HIT FACTORY</b> (New York) Herb Powers	<b>MASTERFONICS</b> (Nashville, CA) Benny Quinn	<b>STERLING SOUND</b> (New York) George Marino	<b>HIT FACTORY</b> (New York) Herb Powers
<b>CD/CASSETTE MANUFACTURER</b>	BMG	UNI	BMG	UNI	UNI

© 2002, VNU Business Media, Inc. All rights reserved. Hot 100, R&B & Country appear each week; Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Dance Club Play, and Dance Sales rotate weekly. Please submit material for Production Credits to Keith Caulfield, Telephone 323-525-2297, Fax 323-525-2394 or 323-525-2395, kcaulfield@billboard.com.

# MERCHANTS & MARKETING

## Labels Entice Consumers With Special-Edition CDs

Albums By Springsteen, Taylor, Petty, TLC, Others Offer Value-Added Incentives To Discourage Illegal Downloading

BY ED CHRISTMAN

NEW YORK—With the industry gearing up for the holiday selling season, the major labels appear to be going the extra mile to bring the consumer into the store by issuing a plethora of special-edition versions of their big album releases.

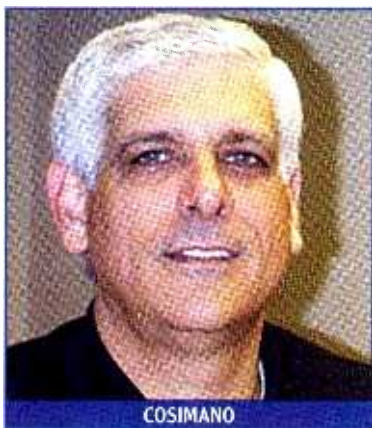
The strategy is seen as a way to add value to the music equation while providing an additional enticement to get consumers to buy the CD instead of downloading it illegally and missing out on the bonus material. What's more, most of the special editions carry a higher list price, in an attempt to bring in incremental revenue from the collectible marketplace.

Among the acts that have albums with special editions are Bruce Springsteen, James Taylor, Tom Petty & the Heartbreakers, Disturbed, the Rolling Stones, Dixie Chicks, U2, George Harrison, TLC, and Whitney Houston. Most of the CDs have a DVD that includes a variety of footage from either concerts and/or music videos and outtakes from them, but also may include special upgraded packaging. The price differential at list may range from \$3 to \$10 more for special versions.

For example, the Petty special edition, which includes a DVD with footage from the making of the album, is \$21.98 and carries a boxlot cost of \$14.09, sources say, as compared with the \$18.98 list and \$12.05 cost for the regular version, while the Rolling Stones' double-album greatest-hits package—which includes a 12-inch box with silver foil with holo-

graph effect and a special booklet containing additional pictures—carries a \$39.98 list and a \$26.50 cost vs. the \$29.98 list and \$19.48 cost for the regular version.

Len Cosimano, VP of multimedia at Ann Arbor, Mich.-based Borders Books & Music, says of the emerging trend, "Certainly, the suppliers are looking to offer additional value to



combat downloading, and we see that as a very positive sign. It also adds value, and that is the biggest challenge that we have as an industry: the need to add value for the consumer."

Indeed, the head of sales at a major label who recently issued a couple special editions at higher prices says, "The consumer has really demonstrated, and the retailer has sent back loud and clear to us [that] if we put value on an album for the fan, they will come."

Sony Music Distribution chairman Danny Yarbrough says of the trend

that while it is not new, "there are a lot more special editions than there used to be. We have a lot on the schedule for the upcoming Christmas season." On top of adding value and giving customers something they can only get through the purchase, "these packages make great gift items during the holiday season," he adds, which is why more are on the schedule now.

In moving to embrace the trend, some label executives say they are responding to what has occurred with Taylor and Springsteen, both of whom had special editions of their albums *October Road* and *The Rising*, respectively, at a higher price and were highly successful in generating traffic and incremental revenue. But others cite the Eminem album *The Eminem Show*, which contained a DVD at no extra charge that drove consumers into the store by the busload to pay for the album instead of illegally downloading it.

In deciding to do the special package, "we have our antennas up looking at what's going on out in the marketplace, like the Springsteen one," Arista senior VP of sales Jordan Katz says. "It came up in our meetings at the label, as well as from the artists and their management. Also, there is a lot of interest from their fan base."

But while most like the idea of capitalizing on interest from the fan base and the collectibles market, some question the practice of putting the special editions out at too high of a price. "If we spend an extra buck, it comes out of somewhere, but the per-

ceived value of music is so bad right now with the consumer that we should give all the extras that we can," an executive who asked not to be named argues, pointing to Interscope's tactic of including a free DVD with the Eminem album to justify the higher \$19.98 list price.

In fact, that's exactly the course the Island Def Jam Music Group is



currently following—including added values free of charge. "We are putting on content that will bring customers into the store and give them more value," sales head Mitch Imber says. For example, a Scarface album had game content from a game called *Swat Urban Justice*, as does one of Saliva's albums, which has a demo of a game called *Warcraft*. A Sum 41 set had an extra DVD, as did the *Jackass* soundtrack and Elvis Costello's new offering.

Generally, label executives say that the special editions run 10%-20% of

total sales, with price the main determination of how well they sell.

If the price differential is greater than \$4, then it slows the sales of the special edition, says Paul Marabito, buyer for the 19-unit South Plainsfield, N.J.-based CD World chain, although he cites different numbers than the label executives. "It's all about price point," he says. Disturbed's *Believe*, which was \$27.98 for the special edition with a leatherette package, a DVD, and a metal band logo, "sold exactly the same amount as the regular version," which listed for \$18.98, he adds. But if there is only a \$3 or \$4 differential like there was for the \$22.98 version of the Taylor set, Marabito estimates that the ratio is then 4-1 in favor of the special edition. The difference is most likely attributed to the fact that CD World's clientele are more ardent music fans.

In putting together initial orders, label executives say they mainly do one pressing, determined by how many copies retail wants. Because of the longer turnaround time and the cost of manufacturing them, sometimes it becomes necessary to allocate, as with the special edition of the Springsteen album. In a uncommon move, Sony will press more special editions of *The Rising* and issue them next month.

The special-edition trend is a developing marketplace, says the head of sales for a West Coast-based label. "This is all new territory, and it doesn't work for all records. We recognize a change in the marketplace, but we have to be smart about gearing up for it."

## Music Choice Interactive Offers Remote-Control Shopping For Songs

BY BRIAN GARRITY

NEW YORK—Digital audio service Music Choice, satellite TV company DirecTV, and interactive TV technology company Wink have teamed to offer an interactive music-shopping channel.

The channel—Music Choice Interactive—is available 24 hours a day to DirecTV's 7 million customers with interactive TV service, allowing them to purchase multiple music titles using their remote controls.

The offering is the latest in a series of efforts by MusicChoice, DirecTV, and Wink to test the commerce capabilities of buying music through the TV in a similar way to how consumers rent pay-per-view movies at home.

Late last year, the three companies launched an offering that enabled viewers to buy a CD containing the song they were listening to directly from their remote controls. But in the case of MusicChoice Interactive, no music will be played on the channel; it is simply a shop-

ping destination. Customers click on titles they want to purchase and charge them to the credit card they used to register for the DirecTV service. A new selection of 100 titles will be offered each week.

The purchasing technology is provided by Wink, whose service enables viewers to use their remotes to click through to a buy page. But instead of being billed by the TV service provider, users are prompted to enter their credit card information.

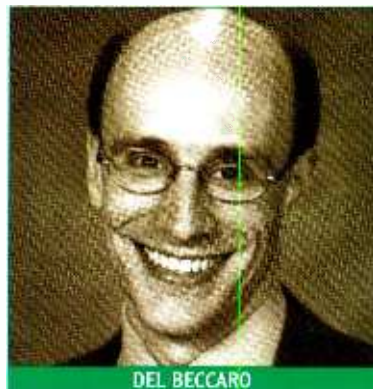
Fulfillment is being provided by Alliance Entertainment, which inked a deal with Music Choice earlier this year to provide CD distribution and fulfillment services.

Christina Tancredi, Music Choice senior VP

of marketing, advertising, and sponsorship sales, said in a statement, "This enhancement builds on the existing ability to purchase CDs on impulse by offering consumers an additional,

unique, convenient opportunity to browse and purchase a wide variety of album titles in their favorite genres with a click of their TV remote."

DirecTV senior VP of advanced products and new media Brad Beale calls the service a new revenue opportunity: "With the busy schedules that tend to dominate everyone's lives, here is yet another easy and convenient way for customers to shop for their favorite music titles without leaving the comfort of their own homes." The concept of offering consumers the abil-



ity to buy products with a TV remote has been the longstanding dream of many since the Web went mainstream in the mid-'90s. Horsham, Pa.-based Music Choice is not alone in attempting to push the concept of interactive TV commerce: Other TV networks experimenting with commerce functions include NBC, while books and music retailer Barnes & Noble has created its own special commerce channel to sell books on the DirecTV system.

Music Choice president/CEO David Del Beccaro has gone on record to predict that the ability to buy music with a TV remote will change the way people consume it, because it delivers a convenience that was never available before. But on a near-term basis, he has described commerce efforts as much of a "product feature" as an aggressive retail play.

Music Choice is a partnership among Microsoft, Motorola, Sony Corp. of America, Warner Music Group, EMI, and several U.S. cable providers.

# Copy Protection Making Slow Progress

Rollout Of CDs With Anti-Piracy Safeguards Limited By Tech Glitches, Labels' Fears

BY ARAM SINNREICH

Two years after the introduction of CD copy-protection technology offered a glimmer of hope to record labels concerned about sales erosion from online file sharing and disc copying, the technology remains limited in rollout, fraught with technical challenges and dogged by negative buzz.

Nonetheless, the technology—which prevents consumers from duplicating CDs or “ripping” digital copies of songs to their computers—continues to progress, as technology providers introduce new versions of their software and as greater numbers of secure discs hit the market, especially in Europe and Japan.

The primary obstacle to secure CD rollout is caution among record labels worried about negative consumer backlash, says Brian McPhail, VP/GM of the consumer software division at Macrovision, which offers its Safe-Audio secure CD technology in partnership with TTR Technologies.

“There’s an intellectual gridlock,” McPhail says. “The labels are genuinely concerned about alienating their customer base. At the same time, if this [consumer piracy] trend continues, they’re on their way out of

business.” Copy-protection technology has already crept into consumer consciousness through several widely publicized flaws, including glitches that crash consumers’ computers and disable their car stereos when they attempt to listen to the discs.



McPHAIL

McPhail says that while Macrovision has a market-ready CD copy-protection technology offering a reasonable balance between usability and security and years of expertise securing content on VHS, DVD, and CD-ROM formats, the company has only shipped a “small handful of commercial releases” in the music

market. Instead, he says, record labels have called on his company’s technology to assist with prerelease discs sent to radio stations, retailers, and promoters.

Midbar, a competing technology provider based in Israel, has had more success in bringing secure CDs to market thus far. The company recently announced that it has already shipped 30 million CDs worldwide, 10 million of them in the Japanese market and the rest in the U.S. and Europe. The company will not comment specifically on which labels and album releases use its Cactus Data Shield technology, but it claims that about 70% of its 30 million secure CDs are by major-label artists.

Both technology companies agree that the U.S. is a far more challenging market for secure CDs than either Europe or Japan.

“Fair use is really a U.S. issue,” Midbar VP of sales and marketing Noam Zur says, referring to the aspect of American copyright law that allows consumers a degree of guaranteed control over the use of the music they purchase. While there still is not a definitive legal interpretation of fair-use doctrine in the matter of digital music, the fact that American consumers have grown accustomed to control makes them less likely to accept secure CDs. This, in turn, makes record labels less likely to try selling them on any massive level.

McPhail says, “The major labels are still waiting until they have a good solution for consumers” before aggressively launching secure CDs in the U.S. market.

But according to some analysts, the renewed focus on usability is a lost cause. “American consumers will never accept copy protection in any form,” says Stacey Herron, music analyst at Jupiter Research in New York. “At a time when CD sales are tanking, record labels should be focusing on ways to increase sales rather than laying on constraint after constraint.”

Even once major labels do decide to release a significant number of copy-protected CDs into the U.S. market, there is no guarantee that the technology will do much to hinder the growth of file sharing and unauthorized CD duplication. Earlier this year, a widely reported news item demonstrated how CD security technology could be side-stepped by altering the discs with an ordinary magic marker.

Zur says Midbar addressed the magic-marker problem by making it more difficult for would-be hackers to figure out where to mark the disc. But he acknowledges that though the company has “neutralized” the threat for the moment, “there’s no such thing as 100% protection.”

# Declarations Of Independents™

by Chris Morris



**SMALL IS BEAUTIFUL:** David Millman may call his new label Very Tall Music, but he is thinking very small.

Millman is best-known as a Los Angeles-based publicist: He established his firm Millman Heavy Industries after stints at Giant, I.R.S., and PolyGram. But earlier this year he started up his micro-label in partnership with **Daniel Glass**, drummer for L.A. swing combo **the Royal Crown Revue**. (He shares offices with another publicist/indie label mogul, **Bob Merlis** of Memphis International Records.)

Millman and Glass have kicked off the imprint with *Something Colorful*, an album by Glass’ jazz trio, which includes vibraphonist **Eldad Tarmu** and bassist **Tim Emmons**.

The label is taking an unusual approach with the record: It has initially pressed a meager 2,000 units and is selling them direct to retail. Millman says, “There are stores like the Jazz Record Mart [in Chicago] and Rhino Records [in L.A.] that are stores that jazz lovers love, and we’re going to them.”

Very Tall is targeting 15 stores around the country as outlets for the Glass album and future releases. Millman says, “If we can sell a box to each store in six months and they like the experience and they pay us for the records, hey! It’s worked.”

Millman says that the first release, which is priced at \$14.99, can break even if 1,000 units are sold, because *Something Colorful* was recorded, mixed, mastered, and manufactured for “less than five grand.”

He compares Very Tall’s orientation to low-stakes gambling: “You can never get rich at the \$2 tables, but you can have a lot of fun, and that’s our model.”

**EAGLE FLIES:** Eagle Records managing director **Lindsay Brown**, president **Mike Carden**, and A&R consultant **Bobby Z** dropped by to fill in *Declarations of Independents* on the New York label’s forthcoming releases.

On Tuesday (8), the company will rerelease guitarist **Jonny Lang**’s first album, *Smokin*’. In a similar vein, Eagle has signed boogie monster **George Thorogood** and expects to release a new album in February.

Eagle will also be issuing an inspirational album by R&B singer **Howard Hewett** and is looking to start a Christian imprint.

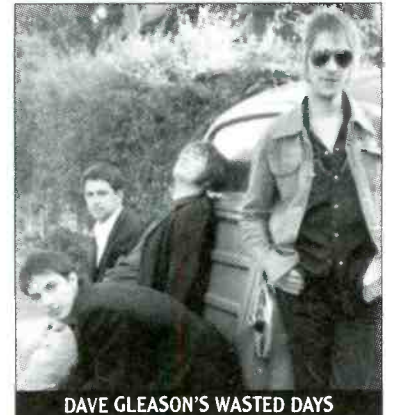
In other news, Carden will take the operational reins at Eagle’s sister company, Spitfire Records. Spitfire founder **Paul Bibeau** recently exited the company and is

seeking to start a new venture (*Billboard Bulletin*, Sept. 24).

**FLAG WAVING:** Listeners looking for some authentic California country-rock need hunt no further than the eponymous debut by Oakland-based **Dave Gleason’s Wasted Days**, issued by Well Worn Records in Oakland and distributed by Redeye.

Singer/guitarist Gleason is not only a well-traveled musician but a retail guy as well: For seven years, he has been the used-product buyer at Amoeba Music’s Berkeley store. (Steel guitarist and former Flag Waver **Joe Goldmark**, who guests prominently on Gleason’s album, works for Amoeba in San Francisco.)

Gleason’s band reflects a blood-deep interest: His father played in a country band during the ’70s and ’80s. “It’s the stuff that I grew up hearing,” he says. “His bands used to practice in our garage.”



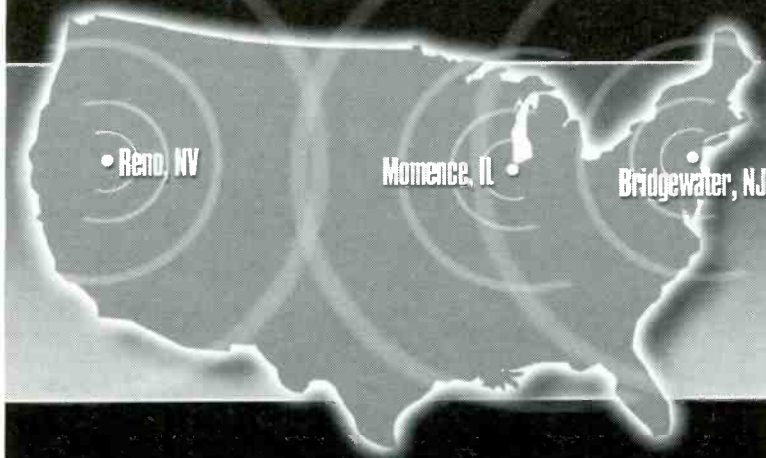
DAVE GLEASON’S WASTED DAYS

Wasted Days’ lineup includes drummer **John Kent** and bassist **Michael Therieau** of the ’90s Bay Area garage-rock band **the Loved Ones**. Kent and Gleason formerly played together in an organ-jazz combo; the guitarist recalls, “I used to get in trouble in that band for taking solos that sounded like [the late **Country Gentlemen** and **Byrds** guitarist] **Clarence White**.”

With Wasted Days, Gleason and his colleagues turn to a hard-country sound that incorporates **Buck Owens**’ Bakersfield twang, the outlaw sound of **Waylon Jennings**, and the “cosmic American music” of L.A. maven **Gram Parsons** (who is represented by the album’s lone cover, an obscure unrecorded song called “Funky String Quartet”).

Gleason, who recently performed several well-received club shows in L.A., will soon play a series of dates in Arizona and hopes to hit Southern California more frequently. He says, “We would love to get around and travel and make L.A. a priority—to get down there once or twice a month.”

# The Only Nationwide Distribution Network Of Music And Video Product



Speed. Selection. Service.

- 200,000 unique music, DVD and video SKU's on-hand
- Music, Movies, Books from one source

Call us today at... 800-775-2600 ext. 2151



**BAKER & TAYLOR**  
Information and Entertainment Services

# Retail Track™



by Ed Christman

**NEW DAY:** While Wherehouse Entertainment experienced a very weak fiscal second quarter, major-label financial executives say they will be supportive and allow the new management team time to come to grips with the chain's problems and determine a turnaround plan.

In addition to **Jerry Comstock**, who joined Wherehouse in June as the new CEO, highly regarded music industry veteran **Law Garrett** came aboard in July as executive VP/general merchandise manager, and now the company has named **Chris Nobles** as CFO. Comstock replaces **Larry Gaines**; Nobles replaces **Mark Velarde**.

In the three-month period ended July 31, the chain posted a net loss of \$11.9 million on sales of \$115 million—almost double the loss of \$6.1 million on sales of \$150.8 million in the



same period last year. For the six-month period, the chain has posted a net loss of \$20.3 million on sales of \$231.5 million vs. a loss of \$11.4 million on sales of \$299 million in the prior corresponding period.

The large revenue decline is mainly a result of selling 64 stores to Music Network and the closure of 18 other outlets. But a whopping 15.1% comparable-store drop in the fiscal second quarter did not exactly help matters, either. In its 10-Q Securities and Exchange Commission filing, Wherehouse attributed the sales decline to the effects of CD burning, Internet piracy, a weak new-release schedule, and competition from mass merchants.

"No one likes to see comps down 15%," Comstock says. "We are disappointed with the quarter, but it is in line with our projections, which we shared with the majors in August."

Comstock says his management team projects that Wherehouse will come out anywhere from zero to generating \$5 million in earnings before interest, taxes, depreciation, and amortization for the year, which ends Jan. 1, 2003, and that will equate to a likely net loss of \$17 million-\$20 million for the year. He also says the company may take some reserves in January, which would make that loss larger.

On the plus side, Comstock says that the upcoming music product flow should give Wherehouse a nice "tail wind." But in addition, he says the chain is hard at work on other product lines. In particular, Comstock—who was once an executive with Blockbuster—is

moving to further the chain's participation in the DVD explosion, using the format's rental appeal to drive traffic to its stores. "We see [rental] as a great traffic builder, and [it] makes the customer aware of sell-through DVD, which we are concentrating on," Comstock says, citing the chain's selection. Wherehouse currently has about 150 stores with rentals and is adding DVD to another 125 stores. Similarly, it has videogames in about 120 stores and is doubling that store count.

Another set of numbers of equal interest to vendor financial executives is the chain's debt load and liquidity situation. As of July 31, Wherehouse had drawn down \$49.9 million from its \$150 million revolving credit facility with Congress Financial. Based on the facility's lending formula, Wherehouse had another \$23 million in availability, according to its filing. But like most revolvers, the Wherehouse loan also contains a reserve provision that sets aside \$15 million that, if drawn upon, places the loan in default. While the resultant \$8 million availability may seem slim, Comstock says not to worry.

"Within a couple of weeks, seasonal advance rates go up, [giving the chain accessibility to a larger amount of funds]," he says. As part of that, Wherehouse purchases for the holiday selling season will produce a larger inventory to borrow against, also increasing availability.

Comstock says, "We have done a cash-flow analysis, and we have some nice excess [cash] availability that will take us through this year and next."

Furthermore, principal Wherehouse shareholder Cerberus Partners recently stepped up to the plate, guaranteeing \$10 million of the loan, apparently to provide the bank with a level of comfort. What's more, Cerberus and Wherehouse are in discussions to extend Wherehouse's credit line beyond its Oct. 31, 2003, due date, as well as exploring the option of talking to other banks to provide a replacement facility.

In the meantime, the majors say they are heartened that Cerberus guaranteed \$10 million of the Congress loan. "That is good news, and I took it as tangible evidence that Cerberus is willing to back Wherehouse," one senior financial executive with the majors says. Because of that, they add, "we will give Comstock time to move the business forward."

**MORE DELAYS?** While Tower Records remains silent on whether it has completed its refinancing, sources suggest that the closing has been delayed a fourth time beyond the planned Sept. 27, with a new target date set for Oct. 11. At press time, the company was unwilling to comment on the complex deal.

# Muze Names Paul Zullo President/CEO

*Despite The Economy, Company Co-Founder Says Muze Is 'In Better Shape Than Ever'*

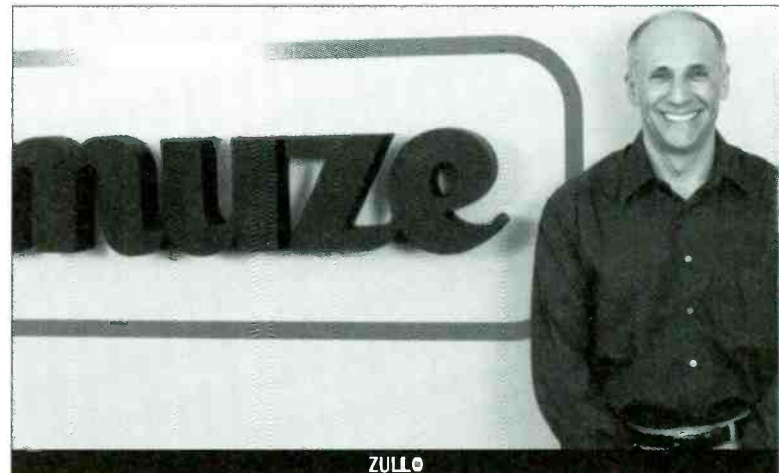
BY ED CHRISTMAN

NEW YORK—Fifteen years after he helped found the company that is now named Muze Inc., Paul Zullo has been tapped as president/CEO, a position that had been vacant since Tony Laudico left the company in February 2000.

"I have been essentially running it since then [along with co-founder Trev Huxley]," Zullo says. In another change, Huxley "is no longer active in the day-to-day workings of Muze," but Zullo says he "retains an association with the company."

Muze, which is principally owned by New York-based Kluge & Co., employs about 160 people. It compiles and provides databases and sampling services of music, books, videos, and games for retail chains and online stores. In addition, the company makes its databases available in book format.

Considering the state of the economy in general and the storms that the music industry has been weathering, "we are in better shape than ever," Zullo states. "The people here have responded to tough weather better than anybody could have predicted. We are running a very tight and efficient machine,



ZULLO

offering better customer service than ever."

Muze began life in 1986 as the Digital Radio Network, which provided radio stations with a database of information about titles being released in the CD format. Realizing the significant value of capturing entertainment product information and providing it to a retail environment, Zullo and Huxley installed the first in-store music information kiosk in Tower Records in 1991.

Prior to starting Muze, Zullo held

several senior management positions at DIR Broadcasting, including senior VP and GM. He also produced the company's radio show, *The King Biscuit Flower Hour*.

In a statement, Zullo said, "I am pleased to take over the helm of the company as it continues to evolve in this changing environment. As always, Muze is committed to providing its customers with the most accurate, up-to-date, business-grade data products to help drive commerce online and in-store."

## Are you with the right ONE-STOP?

AEC is the place to be

- The most experienced sales staff in the industry
- Competitive Pricing
- Over 245,000 titles on CD alone
- Complete selection of DVD and VHS
- Largest selection of accessories from any one-stop
- Award winning weekly magazines **amped** and **ambush!**
- Electronic orders with our **AMI** disc and online with **AMI**
- Our Turn-Key Retail Website Solution **Store**

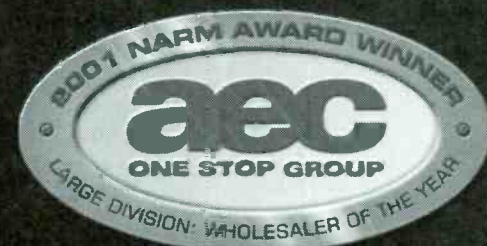
New Accounts Call:

800-635-9082

Fax: 954-340-7641

or visit us on the web at:

www.aec.com



AEC locations: CD One Stop, Bethel, CT • Bassin Distributors, Coral Springs, FL • Abbey Road, LA • Atlanta Philadelphia • Los Angeles (3) • Sacramento • Thousand Oaks, CA • Madison • San Diego • Charlotte Chicago • Milwaukee • Denver • Columbus • Nashville (2) • Tampa/St. Pete • Lake Tahoe • Woodland, CA

# Home Videos, TV, Tie-Ins Encourage Anime Revolution

BY BRYAN REESMAN

NEW YORK—Throughout the 1980s and early 1990s, the word *anime* connoted a niche genre with hardcore fans who would beg, borrow, or steal hard-to-find import videos or bootlegs. But during the past decade, a sales boom in anime home videos—in addition to the rise in domestic children's animated TV programming influenced by the Japanese-originated animation—has led to its mainstream appeal, with some titles selling close to 1 million units.

"Home video started the exposure of anime and continues to be the leading edge in exposing innovative anime and anime genres that TV broadcasters have refused to accept so far," FUNimation president Gen Fukunaga says. "There is a strong and growing core of anime fans that continue to make the anime home-video business viable."

Likewise, Bandai Entertainment marketing manager Jerry Chu notes, "It's left to the home-video market for consumers to enjoy the ever-expanding variety of anime available." While the majority of anime programming comes to North America in the form of TV series, he adds, many series are not broadcast.

Bandai and FUNimation are just two of the North America-based companies that have steadily joined the anime video revolution. Top anime names now include Central Park Media, ADV Films, Tokyopop, Viz Communications, Manga, Pioneer, and Urban Vision.

## MASSIVE VIDEO PRESENCE

These companies are now quoting large video sales figures. Bandai's *Escaloune* DVD, for example, has generated more than \$2 million in sales since its July release, according to the company, and has been a big seller for Suncoast and Tower Records. Tokyopop reports sales of more than 60,000 combined VHS/DVD units of *Vampire Princess Miyu Volume 1* and sales of more than 30,000 units each for individual episodes of its *GTO* (VHS/DVD) and *Real Bout High School* (DVD). Viz Communications reports that individual *Pokémon* titles sold 1 million VHS units per month at the height of the series' popularity. Rhino Home Video says it shipped more than 350,000 units of its anime-inspired *Transformers Season One* boxed set in combination with *Transformers Season One* DVDs sold individually. Two mid-1990s features from Manga—*Ghost in the Shell* and *Ninja Scroll*—have both sold 850,000 VHS/DVD units to date, the company reports.

The genre's appeal has grown of late largely due to advances in digital animation, and the expansion of tie-ins to such products as soundtracks, action figures, and comic books has made anime particularly appealing to younger generations. "Today's under-35 market has been weaned on video-games," Tokyopop chairman/CEO Stuart Levy says. "Anime alludes to this world stylistically and in its storytelling approach."

For decades, the genre reached American audiences via TV. The 1960s brought *Astro Boy*, *Speed Racer*, and *Kimba the White Lion*; the 1970s had *Battle of the Planets* and *Star Blazers*; and *Robotech* debuted in the 1980s. However, the 1989 sci-fi hit *Akira* was



**Anime Makes History.** Palm Pictures/Manga Video's *Ghost in the Shell* became the first Japanese animation film to reach No. 1 on the *Billboard* Top VHS Sales chart. Its story about the computer criminal Puppet Master attracted scores of new fans in the genre.

the anime vehicle that made ripples at the box office, drawing critical acclaim for its mix of analog and digital animation and an apocalyptic storyline designed for adults. *Akira* is now a cult favorite at arthouse cinemas and video stores, prompting a 2001 theatrical reissue and several DVD editions.

But it was the inventive 1995 cyberpunk thriller *Ghost in the Shell*—the inspiration for live-action movie *The Matrix*—that truly made waves, becoming the first anime release to hit No. 1 on the *Billboard* Top VHS Sales chart in August 1996.

According to Tower Records VP of video John Thrasher, the company began selling anime in the late 1980s, and the chain has experienced steady growth in the category, with recent DVDs including *Escaloune* and *Vampire Hunter D: Bloodlust* (Urban Vision). Thrasher says, "It's a pretty strong market, and it seems to be tying together with the games industry, [which] has shown a big boom."

Theatrical anime titles, however, traditionally have not done well in North America. Hayao Miyazaki's homeland hit *Princess Mononoke*, (Miramax, 1998), only grossed \$2.4 million domestically. This year's critically

acclaimed *Metropolis* (Columbia TriStar) pulled in less than \$1 million. But today's building audience for anime may lead to more success: The new Miyazaki film, *Spirited Away*, broke all Japanese box-office records by grossing \$230 million there and earning a promising \$449,000 in its first weekend here. Distributed by Buena Vista here, *Spirited Away* opened in mid-September on 26 screens.

"The history of anime titles in theatrical release is, obviously, pretty uneven," ADV Films marketing director Ken Wiatrek remarks. "But this is a growing phenomenon. Most people are still learning about what makes anime so fascinating, so things are different every year. We're curious to see how *Spirited Away* is going to do in theaters. It'll give all of us more information about the state of the market and may even create a broader audience for the medium."

So far, TV remains the best way to reach new viewers on a mainstream level. Children and their parents made mega-hits out of *Pokémon*, *Dragon Ball Z*, and *Yu-Gi-Oh!*, and adults are tuning in to Cartoon Network's late-night "Adult Swim" block featuring such shows such *Yu Yu Hakusho*, *Cowboy Bebop*, and *Inu-Yasha*.

## CONFABS SHOW CONVICTION

Trade shows are also increasing interest in the genre. Masses of fans crowded the Marriott Marquis in Times Square to purchase DVDs, CDs, action figures, and *manga* (Japanese comic books) at the inaugural New York Anime Expo this past Labor Day. The concurrent 2002 Big Apple Anime Fest (BAAF), the sponsor of Anime Expo, featured premieres of such anime features as DreamWorks' *Millennium Actress* and Columbia TriStar's *Cowboy Bebop: Knockin' on Heaven's Door*. BAAF attracted 4,000 people, according to Shigeki Morii, a member of the event's business advisory board. Morii reports that the Expo drew approximately 5,000 people and that overlap attendees numbered close to 7,500.

These attendance figures speak strongly to a continuing nationwide interest in the genre. "It's not just a fad—it's here to stay," Central Park Media managing director John O'Donnell says. "Anime is like rock'n'roll. In 20 years, anime will permeate our popular culture [in] just the way Cadillac is today using rock'n'roll to sell cars to people in their 50s and 60s. Who would have ever thought that back in the 1950s, when Ed Sullivan wouldn't even show Elvis from the waist down? The acceptance of anime is a generational issue: If you grow up watching it today, you'll be interested in watching it for the rest of your life."

## Picture This™



by Jill Kipnis

**VOD VIOLATIONS:** Video-on-demand (VOD) company Intertainer has filed an antitrust lawsuit against AOL Time Warner, Vivendi Universal, and Sony, alleging the companies engaged in price fixing in the digital distribution of entertainment.

The suit, filed in the U.S. District Court for the Central District of California Sept. 23, alleges that the defendants are attempting to monopolize the VOD market for their soon-to-be launched on-demand service MovieLink, which includes additional partners MGM and Paramount (*Billboard*, Sept. 28). Specific claims made by Culver City, Calif.-based Intertainer assert that the defendants engaged in a group boycott of licensing content to Intertainer, that AOL Time Warner induced its subsidiaries to terminate existing agreements with Intertainer to impede delivery of VOD service through its rival Microsoft Network, and that Sony induced former Intertainer employees to share knowledge of Intertainer's technology to help build MovieLink.

Intertainer CEO Jonathan Taplin says the issue is whether there is a place for independent retailers in the VOD business. He notes, "We believe these subsidized business models, where the distributor/producer owns the retail side, make it impossible for someone who is independent to compete." Representatives from Warner, Universal, and Sony declined to comment.

**LAWSUITS, ROUND TWO:** On Sept. 20, the Directors Guild of America (DGA) filed a countersuit against Clean Flicks and 11 like-minded entities in response to Clean Flicks, et al.'s August preemptive suit that defends the retailers' constitutional right to edit objectionable film scenes and then rent or sell these altered movies on home video.

Clean Flicks—the Pleasant Grove, Utah-based retailer specializing in the sale and rental of films without scenes involving sex, nudity, profanity, or extreme violence—filed its lawsuit in U.S. District Court for the district of Colorado with Idaho businessman Robert Huntsman (who has a patent pending for home film-editing software) against 16 Hollywood directors, including Steven Spielberg and Martin Scorsese. Clean Flicks sought a declaratory judgment that its editing practices are protected under federal copyright law.

The DGA's countersuit, also filed in the U.S. District Court in Colorado, asks that it be allowed to represent the sued directors and to expand the suit to include 11 other companies or individuals who are involved in editing practices. In a statement, the DGA said,

"Appallingly, the plaintiffs rely on the right to free speech guaranteed by the First Amendment as an excuse to alter original works and pass them along—for profit—to the public."

Another of the DGA's targeted companies is Los Angeles-based ClearPlay, which offers downloadable movie-filtering software for DVDs that enables consumers to skip or mute film scenes (*Billboard*, Jan. 26).

ClearPlay CEO Bill Aho says, "We believe [the DGA's suit is] an outrageous affront to personal rights. We don't clip or touch movies. We don't rent or sell them. To suggest that ClearPlay should



he outlawed is to suggest that parents shouldn't have the right to control what is viewed in the living room." Calls to Clean Flicks were not returned.

**ROM-READY:** InterActual Technologies, makers of the InterActual Player software that enables consumers to access DVD-ROM content on their computers, is working with the DVD Forum to create ROM-enabled set-top DVD players that eliminate the need for a PC. InterActual president/CEO Todd Collart says the goal is to have the specifics worked out by year's end.

Though the players will not be in stores for Christmas, ROM content on DVDs is certainly expanding. Buena Vista, New Line, and Warner recently pledged support of InterActual via separate, open-ended ROM deals on an unspecified number of future video releases.

**THE NEW FORMAT FOR SINGLES?** The first commercial DVD-Audio single can be found nationwide thanks to 5.1 Entertainment Group and its Immergent label. The single—Dishwalla's "Somewhere in the Middle"—is available for free with the purchase of the group's *Opaline* CD. The DVD includes three mixes of the single, band commentary, and a preview of the already released, full-length *Opaline* DVD-Audio.

OCTOBER 12 2002

# Billboard TOP DVD SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
1	NEW		<b>MONSTERS, INC.</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23968	Billy Crystal John Goodman	G	29.99
2	NEW		<b>PANIC ROOM</b> PARAMOUNT HOME ENTERTAINMENT 06457	Jodie Foster	R	27.96
3	3	3	<b>BLADE 2</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5554	Wesley Snipes	R	29.95
4	NEW		<b>40 DAYS AND 40 NIGHTS</b> MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 26072	Josh Hartnett	R	29.99
5	1	2	<b>CHANGING LANES</b> PARAMOUNT HOME ENTERTAINMENT 334304	Ben Affleck Samuel L. Jackson	R	29.95
6	2	2	<b>THE COUNT OF MONTE CRISTO</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24019	Jim Caviezel Guy Pearce	PG-13	29.95
7	NEW		<b>FRAILTY</b> LIONS GATE HOME ENTERTAINMENT/TRIMARK HOME VIDEO 8117	Bill Paxton Matthew McConaughey	R	24.99
8	4	5	<b>WE WERE SOLDIERS</b> PARAMOUNT HOME ENTERTAINMENT 340024	Mel Gibson	R	29.99
9	8	7	<b>THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING (WIDESCREEN)</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5415	Elijah Wood Ian McKellen	PG-13	29.95
10	5	4	<b>THE ROOKIE (PAN &amp; SCAN)</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61936	Dennis Quaid	G	29.99
11	6	4	<b>HIGH CRIMES</b> FOXVIDEO 2005144	Ashley Judd Morgan Freeman	PG-13	27.98
12	13	7	<b>THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING (PAN &amp; SCAN)</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5413	Elijah Wood Ian McKellen	PG-13	29.95
13	7	5	<b>NATIONAL LAMPOON'S VAN WILDER (UNRATED)</b> ARTISAN HOME ENTERTAINMENT 12936	Ryan Reynolds Tara Reid	NR	26.98
14	12	4	<b>RESERVOIR DOGS: ALL COLORS</b> ARTISAN HOME ENTERTAINMENT 12050	Harvey Keitel Tim Roth	R	107.95
15	14	5	<b>PULP FICTION: COLLECTOR'S EDITION</b> MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23541	John Travolta Samuel L. Jackson	R	29.99
16	NEW		<b>24: SEASON ONE SIX-DISC COLLECTOR'S EDITION</b> FOXVIDEO 2005416	Kiefer Sutherland	NR	59.98
17	NEW		<b>DEATH TO SMOOCHY (WIDESCREEN)</b> WARNER HOME VIDEO 23303	Robin Williams Edward Norton	R	26.98
18	10	4	<b>THE ROOKIE (WIDESCREEN)</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 24023	Dennis Quaid	G	29.99
19	11	3	<b>MICKEY'S HOUSE OF VILLAINS</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25271	Animated	NR	29.99
20	19	4	<b>SCHOOLHOUSE ROCK: SPECIAL 30TH ANNIVERSARY EDITION</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23048	Animated	NR	29.99
21	17	5	<b>ALL ABOUT THE BENJAMINS</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5466	Ice Cube Mike Epps	R	26.98
22	9	2	<b>9/11: THE FILMMAKERS COMMEMORATIVE EDITION</b> PARAMOUNT HOME ENTERTAINMENT 875794	Various Artists	NR	19.95
23	18	4	<b>THE SOPRANOS: THE COMPLETE THIRD SEASON</b> HBO HOME VIDEO/WARNER HOME VIDEO 99234	James Gandolfini Lorraine Bracco	NR	99.98
24	NEW		<b>PLATINUM COMEDY SERIES: CEDRIC THE ENTERTAINER</b> VENTURA DISTRIBUTION 1952	Cedric The Entertainer	NR	19.98
25	NEW		<b>A BUG'S LIFE: GOLD COLLECTION</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 10091	Animated	G	29.99
26	NEW		<b>KISSING JESSICA STEIN</b> FOXVIDEO 2005043	Jennifer Westfeldt Heather Juergensen	R	29.98
27	24	7	<b>THE SIMPSONS SEASON 2 BOX SET</b> FOXVIDEO 2003715	The Simpsons	NR	49.98
28	RE-ENTRY		<b>SHREK (SPECIAL EDITION)</b> DREAMWORKS HOME ENTERTAINMENT 89012	Mike Myers Eddie Murphy	PG	26.99
29	27	15	<b>BLACK HAWK DOWN</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 06766	Josh Hartnett Ewan McGregor	R	27.96
30	NEW		<b>DEATH TO SMOOCHY (PAN &amp; SCAN)</b> WARNER HOME VIDEO 23190	Robin Williams Edward Norton	R	26.98
31	22	4	<b>QUEEN OF THE DAMNED (PAN &amp; SCAN)</b> WARNER HOME VIDEO 22186	Aaliyah	R	26.98
32	26	7	<b>SUPER TROOPERS</b> FOXVIDEO 2004953	Brian Cox Marisa Coughlan	R	26.98
33	21	7	<b>PETER PAN: RETURN TO NEVERLAND</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25274	Animated	G	29.99
34	30	7	<b>SPONGEBOB SQUAREPANTS: HALLOWEEN</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876904	Spongebob Squarepants	NR	19.99
35	23	7	<b>QUEEN OF THE DAMNED (WIDESCREEN)</b> WARNER HOME VIDEO 23304	Aaliyah	R	26.98
36	NEW		<b>TOY STORY 2</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 22337	Tom Hanks Tim Allen	G	29.99
37	28	7	<b>NATIONAL LAMPOON'S VAN WILDER (RATED)</b> ARTISAN HOME ENTERTAINMENT 12891	Ryan Reynolds Tara Reid	R	26.98
38	16	7	<b>IN MEMORIAM-NEW YORK CITY 9/11</b> HBO HOME VIDEO/WARNER HOME VIDEO 91970	Various Artists	NR	19.98
39	20	7	<b>CNN TRIBUTE: AMERICA REMEMBERS</b> TIME INC. HOME ENTERTAINMENT 20001	Various Artists	NR	14.95
40	33	7	<b>BLADE</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO N4885	Wesley Snipes	R	24.98

OCTOBER 12 2002

# Billboard TOP VHS SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
1	NEW		<b>MONSTERS, INC.</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23967	Billy Crystal John Goodman	2001	G	24.99
2	1	4	<b>THE ROOKIE</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61936	Dennis Quaid	2002	G	22.99
3	2	3	<b>MICKEY'S HOUSE OF VILLAINS</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25269	Animated	2002	NR	22.99
4	5	7	<b>THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5415	Elijah Wood Ian McKellen	2001	PG-13	22.94
5	NEW		<b>DRAGONBALL Z: FUSION-LAST SAIYAN (UNEDITED)</b> FUNIMATION 3593	Animated	2002	NR	14.95
6	NEW		<b>DRAGONBALL Z: FUSION-INTERNAL STRUGGLE (UNEDITED)</b> FUNIMATION 3613	Animated	2002	NR	14.95
7	NEW		<b>DRAGONBALL Z: FUSION-LAST SAIYAN (EDITED)</b> FUNIMATION 3603	Animated	2002	NR	14.95
8	4	5	<b>PETER PAN: RETURN TO NEVERLAND</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 1648	Animated	2002	G	24.99
9	3	3	<b>BLADE 2</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO	Wesley Snipes	2002	R	22.94
10	NEW		<b>DRAGONBALL Z: FUSION-INTERNAL STRUGGLE (EDITED)</b> FUNIMATION 3623	Animated	2002	NR	14.95
11	7	4	<b>SPONGEBOB SQUAREPANTS: HALLOWEEN</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876903	Spongebob Squarepants	2002	NR	12.95
12	6	5	<b>SCOOBY-DOO MEETS BATMAN</b> WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1976	Scooby-Doo	2002	NR	14.95
13	9	16	<b>DARRIN'S DANCE GROOVES</b> RAZOR & TIE/VENTURA DISTRIBUTION 10499	Darrin Henson	2002	NR	14.98
14	8	4	<b>THE BEST OF SCHOOLHOUSE ROCK 30TH ANNIVERSARY EDITION</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61794	Animated	2002	NR	19.99
15	11	3	<b>WIGGLY SAFARI</b> HIT ENTERTAINMENT 2517	The Wiggles	2002	NR	14.95
16	12	12	<b>JIMMY NEUTRON: BOY GENIUS</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 338263	Animated	2001	G	22.99
17	10	9	<b>TARZAN &amp; JANE</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23956	Animated	2002	NR	24.99
18	17	10	<b>HARRY POTTER AND THE SORCERER'S STONE</b> WARNER HOME VIDEO 21331	Daniel Radcliffe Emma Watson	2001	PG	24.99
19	16	4	<b>QUEEN OF THE DAMNED</b> WARNER HOME VIDEO 22186	Aaliyah	2001	R	26.98
20	14	2	<b>POWER RANGER WILD FORCE: LIONHEART</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 26690	Power Rangers	2002	NR	14.95
21	RE-ENTRY		<b>TOY STORY 2</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 19947	Tom Hanks Tim Allen	1999	G	22.99
22	NEW		<b>MATRIX (COLLECTOR'S EDITION)</b> WARNER HOME VIDEO 18985	Keanu Reeves Laurence Fishburne	1999	R	19.98
23	15	2	<b>POWER RANGERS WILD FORCE: ANCIENT AWAKENING</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 26695	Power Rangers	2002	NR	14.95
24	NEW		<b>RUGRATS: HALLOWEEN</b> NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876963	Animated	2002	NR	12.95
25	20	5	<b>ALL ABOUT THE BENJAMINS</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5464	Ice Cube Mike Epps	2002	R	22.98

RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. 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. © 2002, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

OCTOBER 12 2002

# Billboard TOP VIDEO RENTALS

Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
1	NEW		<b>PANIC ROOM</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 07317	Jodie Foster	R
2	NEW		<b>MONSTERS, INC.</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23967	Billy Crystal John Goodman	G
3	1	2	<b>CHANGING LANES</b> PARAMOUNT HOME ENTERTAINMENT 334304	Ben Affleck Samuel L. Jackson	R
4	2	4	<b>HIGH CRIMES</b> FOXVIDEO 2005144	Ashley Judd Morgan Freeman	PG-13
5	NEW		<b>40 DAYS AND 40 NIGHTS</b> MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 2607203	Josh Hartnett	R
6	4	4	<b>THE ROOKIE</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61936	Dennis Quaid	G
7	3	3	<b>BLADE 2</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5553	Wesley Snipes	R
8	NEW		<b>FRAILTY</b> LIONS GATE HOME ENTERTAINMENT/TRIMARK HOME VIDEO 81170	Bill Paxton Matthew McConaughey	R
9	5	2	<b>THE COUNT OF MONTE CRISTO</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24019	Jim Caviezel Guy Pearce	PG-13
10	6	5	<b>WE WERE SOLDIERS</b> PARAMOUNT HOME ENTERTAINMENT 340024	Mel Gibson	R
11	7	5	<b>NATIONAL LAMPOON'S VAN WILDER</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 12889	Ryan Reynolds Tara Reid	NR
12	8	4	<b>SHOWTIME</b> WARNER HOME VIDEO 22440	Robert De Niro Eddie Murphy	PG-13
13	12	5	<b>DRAGONFLY</b> UNIVERSAL STUDIOS HOME VIDEO 80134	Kevin Costner	PG-13
14	10	5	<b>JOE SOMEBODY</b> FOXVIDEO 2004231	Tim Allen	PG
15	NEW		<b>DEATH TO SMOOCHY</b> WARNER HOME VIDEO 23190	Robin Williams Edward Norton	R
16	11	5	<b>THE SWEETEST THING</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 600023	Cameron Diaz Christina Applegate	R
17	9	4	<b>QUEEN OF THE DAMNED</b> WARNER HOME VIDEO 22186	Aaliyah	R
18	13	7	<b>THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5415	Elijah Wood Ian McKellen	PG-13
19	14	6	<b>THE NEW GUY</b> COLUMBIA TRISTAR HOME ENTERTAINMENT 06148	D J Qualls Eliza Dushku	PG-13
20	15	10	<b>JOHN Q.</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 5467	Denzel Washington	PG-13

IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2002, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

## Events Calendar

### OCTOBER

Oct. 5-8, **113th Audio Engineering Society (AES) Convention**, Los Angeles Convention Center. 212-661-8528.

Oct. 6-9, **International Entertainment Buyers Assn. (IEBA) 32nd Annual Conference**, Sheraton Nashville Downtown. 615-463-0161.

Oct. 8-10, **East Coast Video Show**, Atlantic City Convention Center, Atlantic City, N.J. 818-385-1500.

Oct. 10, **Fifth Annual Rainbow-PUSH Coalition Dinner Honoring**

**Rodney Jerkins**, Beverly Hilton Hotel, Los Angeles. 310-201-8867.

Oct. 10-12, **Hollywood Reporter/Billboard Film & TV Music Conference**, Renaissance Hollywood Hotel, Los Angeles. 646-654-4660.

Oct. 11-12, **Southwest Regional Hip-Hop Summit**, presented by the Hip-Hop Summit Action Network (HSAN), Adolphus Hotel, Dallas. 214-754-5900.

Oct. 11-14, **Third Annual Third Coast Conference**, Hilton SW Hotel, Houston. 212-969-0204.

Oct. 14-20, **International Bluegrass Music Assn. World of Bluegrass Convention**, Galt House and Kentucky Center for the Arts, Louisville, Ky. 270-684-9025.

Oct. 15, **Australian Record Industry Assn. (ARIA) Awards**, Superdome,

Sydney. mmcadam@aria.com.au.

Oct. 15, **VH1/Vogue Fashion Awards**, Radio City Music Hall, New York. 212-258-7800.

Oct. 17, **13th Annual International Bluegrass Music Assn. Awards**, Kentucky Center for the Arts, Louisville, Ky. 270-684-9025.

Oct. 17, **2002 Spirit of Life Award Dinner: A Tribute to Music in Film**, presented by City of Hope, Barker Hangar, Santa Monica Airport. 213-241-7268.

Oct. 17-19, **Amsterdam Dance Event**, Felix Meritis Conference Center, Amsterdam. 31-35621-8748.

Oct. 19, **Second Annual World Soundtrack Awards**, Bijloke Concert Hall, Ghent, Belgium. christian.de-schutter@filmfestival.be.

Oct. 23, **Spirit of Life Award Gala Honoring Tomás Muñoz**, presented by the Latin Music Industry for City of Hope, Fontainebleau Hilton Resort, Miami Beach. 800-275-1587 (see Good Works, this page).

Oct. 24, **MTV Video Music Awards Latinoamerica**, Jackie Gleason Theater, Miami Beach. 305-535-3700.

Oct. 24-27, **World Music Expo (WOMEX)**, Zeche Zollverein, Essen, Germany. womex.com.

Oct. 25, **Fourth Annual Ritmo Latino Music Awards**, Kodak Theatre, Los Angeles. 818-763-1501.

Oct. 26, **Gospel Music Hall of Fame 2002 Induction Ceremony**, Marriott Renaissance Center, Detroit. 313-592-0017.

Oct. 29, **The Shortlist Music Project Second Annual Awards Ceremony**, Henry Fonda Theater, Los Angeles. 323-465-3700.

Oct. 30-Nov. 2, **CMJ Music Marathon**, New York Hilton. 917-606-1908.

Oct. 30-Nov. 3, **22nd Annual Black Entertainment & Sports Lawyers Assn. (BESLA) Conference: "Re-Defining Our Agenda: Strategies for the New Economy,"** J.W. Marriott Cancun Resort & Spa, Cancun, Mexico. 202-628-4700.

Oct. 31-Nov. 2, **MusicWorks Music Convention**, the Lighthouse, Glasgow, Scotland. 141-552-6027.

**Trusts' Dinner Honoring Elton John and Bernie Taupin**, Grosvenor House Hotel, London. 207-851-4000.

Nov. 5, **BMI Country Awards**, BMI Nashville office (by invitation only).

Nov. 5, **Christian Country Music Assn. Awards**, Ryman Auditorium, Nashville. 615-742-9210.

Nov. 5, **Second Annual Country Radio Broadcasters Fall Forum**, Nashville Renaissance Hotel. 615-327-4487.

Nov. 6, **36th Annual Country Music Assn. Awards**, Grand Ole Opry House, Nashville. 615-244-2840.

Nov. 7, **Musicians' Assistance Program (MAP) Awards**, House of Blues, Los Angeles. 310-559-9334.

Nov. 7, **SESAC Country Music Awards**, SESAC Nashville office (by invitation only).

Nov. 12, **Billboard Music & Money Symposium**, St. Regis Hotel, New York. 646-654-4660.

Nov. 14, **MTV Europe Music Awards**, Palau Sant Jordi Stadium, Barcelona. 44-207-284-7777

### DECEMBER

Dec. 9, **13th Annual Billboard Music Awards**, televised live on Fox TV, MGM Grand Hotel, Las Vegas. 646-654-4660.

Dec. 11, **NY Heroes Awards**, presented by the New York chapter of NARAS, Roosevelt Hotel, New York. 212-245-5440.

*Submit items for Lifelines, Good Works, and Events Calendar to Margo Whitmire at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhitmire@billboard.com.*



'Grease' Is Still the Word. Paramount Home Entertainment celebrated the DVD release of six of the most high-profile musicals of the latter part of the 20th century—*Grease*, *Footloose*, *Flashdance*, *Urban Cowboy*, *Saturday Night Fever*, and *Staying Alive*—with a mammoth cast party Sept. 24 at the Paramount lot in Hollywood. Among those celebrating were, from left, Universal Music Enterprises president Bruce Resnikoff; Olivia Newton-John, who starred in *Grease*; *Grease* director Randall Kleiser; John Travolta, who starred in *Grease*, *Urban Cowboy*, *Saturday Night Fever*, and *Staying Alive*; his wife, actress Kelly Preston; and Jeff Conaway, who also starred in *Grease*.

## Life Lines

### BIRTHS

Boy, Matthew Haines, to **Julia and Ian Remmer**, Sept. 20 in Los Angeles. Father is West Coast advertising director for *Billboard*.

Boy, Alejandro Antoine Voiulloux, to **Rebeca Voiulloux and Marc Antoine**, Sept. 23 in Madrid. Father is a recording artist with GRP Records.

Girl, Lily Arlina Kay Prout, to **Stephanie Bentley-Prout and Brian Prout**, Sept. 25 in Nashville. Father is a member of

country group Diamond Rio.

Girl, name undecided, to **Kristi and Adam Crabb**, Sept. 26 in Owensboro, Ky. Father is a member of gospel group the Crabb Family.

### DEATHS

**Paul Williams**, 87, of cardiac arrest, Sept. 14 in New York. Nicknamed "Huckle-Buck" after the 1949 instrumental hit based on Charlie Parker's "Now's the Time" that topped the *Billboard* R&B chart for 14 weeks, the tenor saxophonist/bandleader later led the bands of James Brown and Lloyd Price. He is survived by two sons and one daughter.

**Tim Rose**, 62, of complications from surgery for intestinal cancer, Sept. 24 in London. The singer/songwriter started his career with Cass Elliott—who later became famous as a member of the Mamas & the Papas—as part of folk trio the Big Three. In 1966 he released his eponymous debut, which included the composition said to have inspired Jimi Hendrix's version of the song "Hey Joe," and the rock standard later covered by Grateful Dead and Robert Plant, "Morning Dew." His latest album, *American Son*, was released in February on U.K. label Mystic Records.

**Mickey Newbury**, 62, of a lengthy illness, Sept. 28 in Vida, Ore. Newbury began his career with the Embers, signing a deal with Mercury Records in 1956. He recorded more than a dozen albums but found his greatest success as a songwriter. Signed to Acuff-Rose Music Publishing in 1964, Newbury became known as one of America's most poignant songwriters with such credits as Kenny Rogers & the First Edition's "Just Dropped In (To See What Condition My Condition Was In)," Andy Williams' "Sweet Memories," and Jerry Lee Lewis' "She Even Woke Me Up to Say Goodbye." He is also known for arranging "Battle Hymn of the Republic," "Dixie," and "All My Trials" into the classic "American Trilogy" Elvis Presley popularized in the 1970s.

## FOR THE RECORD

In the "Music Choice Petitions For Revised CARP" story (*Billboard*, Oct. 5), the estimate for the total cost of participating in the year-long CARP proceedings—including legal fees incurred by participating groups—should have listed as totaling \$10 million altogether.

## Muñoz To Be Honored

**Spirit Of Life Dinner Will Pay Tribute To Latin Music Vet**

### BY LEILA COBO

MIAMI—When the City of Hope's newly created Latin Music Industry Group hosts its first Spirit of Life Award dinner this fall, it will honor one of Latin music's most respected veterans. Tomás Muñoz—who was instrumental in the development of such superstars as Raphael, Julio Iglesias, Ricky Martin, and Chayanne—will be the honoree at the gala event Oct. 23 at the Fontainebleau Hilton Resort in Miami Beach, which will raise funds for the City of Hope's research and treatment programs.

Muñoz, who is currently senior consultant of creative services for Sony Music International, was chosen to receive the award by members of the Latin Music Industry Group, which include executives from major and indie labels, as well as other industry players who came together for what they hope will be a long-lasting event in the Latin community.

"We wanted the first guy we honored to be the most respected, the one with the longest career," says award-

winning producer Rudy Pérez, who chairs the event. "And it had to be Tomás Muñoz, because he's signed so many artists and been involved in the careers of so many stars."

Although Muñoz says he doesn't believe in homages, he accepted because of the cause in question.

"All philanthropic efforts are good, but this one was particularly appealing to me," says Muñoz, who went to Los Angeles to see City of Hope's facilities first-hand.

A host of stars linked to Muñoz are expected to perform at the gala—including Franco De Vita, Chayanne, Jose Luis Rodriguez, and Julio Iglesias—which City of Hope senior VP Scott Goldman describes as a "creative

black-tie event.

"You could say this was well overdue, given the Latin music industry's importance to the overall success of the general music business," says Goldman, noting that City of Hope has staged similar events with the music industry for 30 years.



MUÑOZ

## Good Works





## FESTIVAL MUSHROOM RECORDS

SYDNEY—What a half-century it has been.

Bill Haley rocked around the clock, and Down Under as well. Peter Allen went to Rio. Olivia Newton-John got physical. The early Bee Gees flopped—more than a dozen times. Kylie Minogue did the *Loco-Motion*. Yothu Yindi donned Aborigine tribal paint and demanded a treaty between black and white Australia. Hip-hop punk merchants 28 Days displayed their “upstyle down.” Jug band Captain Matchbox Whoopee Band sang of their “Wan-garatta Wahine.”

Each of these acts, and many more, have contributed chapters to the history of Festival Mushroom Records. This is a music business success story that runs right up to the present. In addition to the recent hits by Kylie Minogue, George, 28 Days, Motor Ace and Machine Gun Fellatio, FMR recently claimed the No. 3 share of the Australian radio market for the first time in more than 25 years.

In the weeks ahead, FMR acts Sonic Animation, George and Gerling each will tour in Europe backed by Doublethink, a new joint-venture imprint created by Festival Mushroom and Dave Robinson, founder of Stiff Records. Motor Ace tours the U.S. this month to bolster label interest in America.

But first, a look back.

As a pioneering Australian company, FMR traces its roots back 50 years to the founding of Festival Records. Early on, Festival began licensing Australian rights to U.S., U.K. and European labels, resulting in releases by scores of international stars. By 1961, it had been acquired by Rupert Murdoch's News Corporation. By 1998, Festival had merged with fellow Australian indie Mushroom Records, founded in 1972 by Michael Gudinski, and Mushroom Distribution Services, which Gudinski set up in 1989 primarily for global dance and alternative acts.

Festival was incorporated in Australia and New Zealand on Oct. 21, 1952. The label's history mirrors every trend in rock since the 1950s. It also reflects the experience of musicians coming of age in the “Great Southern Land,” as Iva Davies of Icehouse has called it.

The birth of Festival was the by-product of a record-manufacturing plant in Sydney called Casper Precision Engineering, owned by businessman Paul Cullen. The idea of using the plant to cash in on the growing business of making vinyl microgroove LP records came from

Cullen's old army buddy, John Dulhunty, who, in turn, was advised by Sydney band leader Les Welch of the potential for an Australian record company.

In 1951, Casper began to manufacture custom-made albums for clients. To expand the rights to locally manufactured releases from U.S. labels like Westminster, Remington, Savoy, Regent and Atlantic, Vox in England and Metronome in Sweden. A later licensing deal with Decca in the U.S. brought the company Bing Crosby, Louis Armstrong, Frankie Laine and Peggy Lee.

Dulhunty was Festival's first MD. According to Peter Cox's *Spinning Around: The Festival Records Story* (Powerhouse Publishing, 2001), Dulhunty's wife Judith, suggested the name, as it would appeal to both classical and pop buyers.

# Australia's Pioneer Indie Celebrates 50 Years Of Independence

A company with a groundbreaking past and hit-filled present eyes the next half-century.

BY CHRISTIE ELIEZER

### HALEY'S COMET

Festival's first four releases, on 78 rpm discs, were by band leader Les Welch. The label's first 45 rpm release (in August 1955) was Welch's cover of a British hit, “A Man Called Peter,” originally sung by Darryl Stewart. The record sold more than 100,000 units and became Festival's first 45 rpm hit.

Festival's second 45 rpm single is a bit better known—“Rock Around the Clock” by Bill Haley & The Comets, from the soundtrack of *Blackbeard Jungle*. The track did more than just introduce rock 'n' roll culture to Australia, it sparked a generation of record buyers.

In the early '50s, few Australians actually bought records. In 1954, the average weekly wage was about £12. A long-playing record was just over £2. No wonder peo-

ple preferred to listen to the radio. “Rock Around the Clock” sold 150,000 copies and remained the biggest-selling single in Australia for a very long time, and the album from which it came sold a staggering 50,000 copies.

Australians had begun buying records, and there was no turning back.

### A WILD ROSTER

Festival signings covered jazz, classical, country, indigenous, middle-of-the-road and soundtracks. The company also set up a recording studio and signed the first generation of Australia's homegrown rockers. The best known of these was Johnny O'Keefe, who dubbed himself “The Wild One.”

In 1957, when Bill Haley & The Comets toured Australia, Haley was impressed with supporting act O'Keefe and recommended that Festival sign him.

After two weeks of waiting and still no contact from Festival, O'Keefe rang the *Sydney Morning Herald* and fibbed that he'd just signed a deal with the label. The newspaper ran the item without checking. Festival's A&R chief read the story, rang O'Keefe and asked him to come in for an audition. A later session tape still exists on which Festival staff producer chides O'Keefe, saying, “Sounds a bit noisy, John.” O'Keefe snarls, “It's rock 'n' roll. It's supposed to be fucking noisy!”

Despite a stint on Liberty Records in the U.S., during which he dubbed himself “The Boomerang Boy,” O'Keefe never got the American hit he craved. But, 30 years later, Iggy Pop covered one of his Australian hits, “The Wild One,” using the title “Real Wild Child.”

Festival's second rock signing, in 1957, was Col Joye, who recalls that the Festival studio only had a half-track tape recorder at the time. To get an echo sound, they used one of the toilets. “It certainly gave the Festival records a certain sound,” says Joye. “We'd all talk about the shithouse echo!”

In 1959, Joye became the first Aussie act to top the national charts with “Oh Yeah Uh Huh.” “At the time,”

*Continued on page FM-4*



# Friends of Festival Mushroom

**Executives and artists wax fondly about what the label combine has meant for the Australian music business.**

**I** met [former Festival MD] Allan Hely when I was managing [the blues band] Chain. He was a man of principle, with a belief in local talent at a time when very few in the major companies did. He was a father figure and taught me a lot about the record business. I couldn't have gone to a better university.



"Allan had a calm manner and knew how to put me off when I walked in ready for a confrontation. I still keep in touch with him. He spends each [first Tuesday in November at the] Melbourne Cup with me. He's always had an eye for a racehorse. One of my hopes is that, after having so many hits together, it'd be nice for us to have a couple of Melbourne Cup wins together.

"A lot of passionate people worked at Festival. They enjoyed [the fact] that some great acts—from the early days [with] Olivia Newton-John and the Bee Gees to Sister Janet Mead, Skyhooks, Sherbet, then Jimmy Barnes and Hunters & Collectors—all went through their office in Pyrmont. In the early '70s, Festival had its own A&R team, but Mushroom Records [distributed by Festival] was an important source for it for many years. It was much harder to get a record deal before Mushroom and Festival started signing local acts.

"Mushroom was drawn to unique acts and developing acts. We pioneered the idea of giving our artists creative control, which forced the major labels to do the same, rather than treat them as hit fodder. We set the basis of what Festival Mushroom is doing now internationally, and I am proud of that."

**Michael Gudinski**

**Chairman, The Mushroom Group**

(Gudinski founded Mushroom Records in 1972 and sold his interest in the label in 1998.)

**F**estival Records packaged our national identity quite well and covered the musical waterfront while the majors didn't. I was in awe of the "old gal," and that's one of the reasons I sold Larrikin to them. [Former Festival sales executive] Noel Brown was a classic salesman of the old school—a fag in his mouth and a wisecrack at the ready but did he swing the team into action! [Fellow Festival veteran] Barry Peacher ran a wilder promo department than any other company. The warehouse was always more efficient than any of the smart-arse majors."

**Warren Fahey**

**MD, Undercover Music**

(Fahey founded the independent roots-music label Larrikin Records and sold it to Festival in 1996. He is a former group GM of Festival Mushroom Records.)

**I** was staff producer for Festival in 1973. Sister Janet Mead ran rock Masses in a church in Adelaide. I was asked to do a demo of her. One of these was a rocked up version of 'The Lord's Prayer,' which I knew was a hit. The track was completed with choir and strings on a Friday. I mixed it on Monday. That afternoon, Allan Hely rang the factory and arranged for it to be released the next Monday. A radio station, 3UZ, in Melbourne sent a copy to a station in Los Angeles, which started playing it eight times a day, and A&M had to rush it out.



"In those days, when a local single sold 5,000 copies a week, 'The Lord's Prayer' was selling 150,000 a week in America. It reached No. 4 on the Billboard charts and was the first recording made in Australia to sell over a million records in America. It was released in 31 countries and sold 2 million copies worldwide."

**Martin Erdman**

**MD, duMonde Videos**

**I** am grateful to Festival Mushroom Records for their continued support. I have always loved performing, and my last albums have seen me reestablishing what I do and reminding myself why I do what I do. FMR has remained supportive, and I am so happy with them for that."

**Kylie Minogue**

**W**e are proud to be part of a company that is so dedicated to local music. The staff at FMR genuinely love Australian music, and we are lucky to be a part of this innovative team. Happy Birthday!"

**Kate Noonan, lead singer**

**george**

**I**t seems strange that a great independent record company can exist within the shores of Australia, but it does, and it totally kicks ass. With the amount of nostalgia both Mushroom and Festival have, we are proud to be associated with both its infrastructure of artists of yesteryear and its artists of today. The amount of talent within the walls of FMR makes it dangerously competitive both here and internationally. FMR has a bright future with its staff and roster, and you can't help but think that this is just the beginning of things to come!"

**Damian Birchall Costin**

**Motor Ace**

## 50 YEARS OF INDEPENDENCE

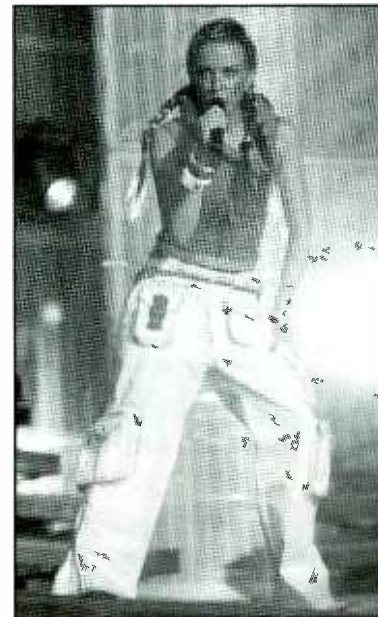
Continued from page FM-1

says Joye, "you were lucky to get a record played on the radio. They were only obligated to [give] 5% of [airtime to] Australian acts, and didn't even do that. To go to No. 1, when you were competing with acts from the world, was a great feeling."

### THE BROTHERS GIBB

Joye also brought acts to Festival, including Judy Stone and the teenage Bee Gees. Festival's MD at the time, Fred Marks, turned the Bee Gees down, saying, "Vocal groups don't sell." But Joye pestered him, and Marks signed them to concert promoter Lee Gordon's Leedon imprint. The group's first 13 singles flopped, and Marks threatened to drop them. (The Bee Gees' experience with Festival is recounted in *The Ultimate Biography of the Bee Gees: Tales of the Brothers Gibb*, co-authored by Melinda Bilyeau, Hector Cook and Andrew Mon Hughes.)

The brothers got members of their fan club—reportedly all six of them—to go around and buy their record, managing to get it into the Sydney sales charts. Ironically, they scored their first sizable hit with "Spicks and Specks" as they left by boat to return to their native England. Marks, however, pulled off a 15-year deal in which a percentage of the Bee Gees' future sales in Australia, regardless of which label they were with, would revert to Festival. The deal made the company millions of dollars.



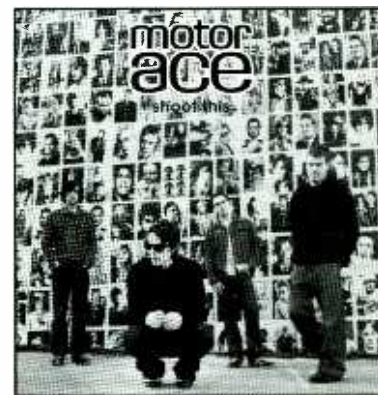
Kylie Minogue

### CHANGING OF THE GUARD

Festival incurred a loss of almost £50,000 in 1958-1959, so, when media magnate Rupert Murdoch indicated, on Sept. 30, 1960, that he was willing to buy, Hooker was willing to sell. Murdoch took full control in 1961.

Festival represented most of the acts that charted in Australia during the '60s by licensing key independent overseas labels.

But it was in the '70s, under MD Allan Hely, that Festival reached its first peak. The label's overseas catalog expanded to include Island (Bob



Marley, Free, U2, Cat Stevens), Fantasy (Creedence Clearwater Revival), Virgin (Mike Oldfield), Chrysalis (Leo Sayer, Jethro Tull), United Artists (Don McLean), Top Rank, Dot (Roy Clark), Stiff (Ian Dury, Nick Lowe), Charisma (Genesis, Lindisfarne) and DJM (Elton John).

When Radio 2SM played an imported copy of "The Lonely Bull" by the unknown Herb Alpert & The Tijuana Brass, Festival contacted Jerry Moss, Alpert's partner in the fledgling A&M label, and secured its distribution for \$500. The association with A&M lasted until 1989 and provided Festival with massive hits from the Police, Sting, Peter Allen, the Carpenters, Supertramp, Joan Armatrading and Joe Cocker.

By 1971, Festival's market share was 18%, second only to EMI. The label also started to have overseas hits. Sister Janet Mead's "The Lord's Prayer" was followed by the worldwide success of Olivia Newton-John and Peter Allen.

### AN INDIE OPERATION

Being an independent, Festival ran a tight ship. Col Joye's

Continued on page FM-8





**CONGRATULATIONS  
FESTIVAL MUSHROOM RECORDS  
ON YOUR 50TH ANNIVERSARY**

**We're proud of your history too!**

**FROM THE MUSICIANS WHOSE TALENTS INSPIRED THE FORMATION  
OF MUSHROOM RECORDS AND LIBERATION MUSIC**

**FROM THE SONGWRITERS WHOSE WORDS AND MUSIC INSPIRED THE FORMATION  
OF MUSHROOM MUSIC PUBLISHING**

**FROM THE ARTISTS WHOSE LIVE SHOWS INSPIRED THE FORMATION  
OF THE PREMIER HARBOUR AGENCY AND FRONTIER TOURING CO.**

**AND FROM THE MANAGEMENT AND STAFF OF THE  
MUSHROOM GROUP OF COMPANIES WHO ARE PROUD TO HAVE PLAYED  
A KEY ROLE IN YOUR 50 YEAR JOURNEY.**

**" A SPECIAL THANKS TO THE MANY STAFF THROUGHOUT  
THE MUSHROOM YEARS WHOSE BELIEF AND COMMITMENT SAW  
16 No.1 singles, 87 top ten singles, 17 No.1 albums and 67 top ten albums"**

Michael Gudinski  
Chairman of the Mushroom Group of Companies.

Delivering the hits, publishing the songs and promoting the events since 1972.



9 Dundas Lane, Albert Park, Vic 3206 Australia. Tel: 61 3 9695 7888. Fax: 61 3 9695 7806

**“FOR AROUND HALF AN HOUR  
I FELT HALF MY AGE AND  
IT DOESN'T GET MUCH  
BETTER THAN THAT...”**

**MURRAY OF SCOTLAND  
THE D4 GUESTBOOK  
[www.thed4.co.nz](http://www.thed4.co.nz)**



# **MUSIC TRAVELS**

10  
4  
10  
4  
3  
6  
P  
10  
4  
3  
6  
P  
10  
4  
3  
6  
P  
10  
4  
3  
6  
P

СТОРЕНЬ

СТУДИО

СТУДИО

PUBLISHERS FOR

POWDERFINGER  
28 DAYS  
TIM ROGERS  
GEORGE  
PURETONE (JOSH ABRAHAMS)  
GERLING  
SONIC ANIMATION  
AND MANY MORE

LOCAL REPRESENTATIVES FOR

FOX MUSIC  
BUG MUSIC  
RYKOMUSIC  
COMPLETE MUSIC  
T.REX  
RIVE DROITE  
AND MANY MORE

FOR MORE INFORMATION PLEASE CONTACT:  
MICHAEL LYNCH michael.lynych@festivalmusic.com.au

PUBLISHING COMPANY

CURRENT STARS OF OUR LOCAL A&R

GEORGE

- #1 DEBUT ALBUM : 'POLYSERENA'
- CERTIFIED 2 x PLATINUM
- 4 ARIA AWARD NOMINATIONS
- APRA NOMINATION FOR 'SONG OF THE YEAR'
- JAPANESE & SOUTH EAST ASIAN RELEASE AUGUST 2002

"This is a band that deserves to be around a long time"  
ROLLING STONE

28 DAYS

- #1 DEBUT ALBUM : 'UPSTYLE DOWN'
- CERTIFIED PLATINUM
- ALBUM RELEASED IN 17 COUNTRIES
- VANS WARPED TOUR USA AUGUST 2002

- SECOND ALBUM : 'STEALING CHAIRS'
- TOP 10 ALBUM CHART DEBUT

"Nothing is going to stop them"  
ROLLING STONE

MOTOR ACE

- #1 DEBUT FOR THEIR NEW ALBUM - 'SHOOT THIS'
- CERTIFIED GOLD SALES FOR BOTH ALBUMS
- ARIA NOMINATION FOR 'BEST ROCK ALBUM'
- SOLD OUT NATIONAL TOUR
- RELEASING IN JAPAN - FEB 2003

"Thinking persons music for the mainstream"  
ROLLING STONE

GERLING

- 3 ARIA NOMINATIONS INCLUDING 'BEST DANCE RELEASE' AND 'PRODUCER OF THE YEAR'
- BREAK THROUGH ALBUM SALES IN JAPAN
- RELEASED THROUGHOUT EUROPE SEPT 2002
- GUEST ARTISTS INCLUDE KOOL KEITH, KYLIE MINOGUE, & SOLEX

"Grandchildren of The Beastie Bgys  
and the cousins of Cornelius"  
ROCKIN' ON

MACHINE GUN FELLATIO

- #6 ALBUM DEBUT : 'PAGING MR STRIKE'
- CERTIFIED GOLD
- ARIA NOMINATION 'BEST NEW ARTIST : SINGLE'

"Have yourself a brand new addiction"  
ROLLING STONE

PURETONE

- DEBUT SINGLE "ADDICTED TO BASS"
- #2 UK SINGLES CHART, #1 UK DANCE CHART, #3 US BILLBOARD DANCE CHART
- CERTIFIED SILVER UK, PLATINUM AUSTRALIA
- BBC RADIO 1 RECORD OF THE WEEK
- NOMINATED BEST VIDEO UK MUZIK MAG

KYLIE MINOGUE

- LATEST ALBUM FEVER 6 X PLATINUM IN OZ!

COMING SOON

AMIEL  
DANIEL MERRIWEATHER

SOME OF THESE ACTS ARE AVAILABLE  
FOR DISTRIBUTION FOR REST OF WORLD  
EXCL. JAPAN & ASIA

FOR MORE INFORMATION AND MUSIC PLEASE CONTACT:  
CHARLIE FENN charlie.fenn@fmrecords.com.au

LOCAL A&R

FESTIVAL MUSHROOM RECORDS  
IS HOME AWAY FROM HOME  
FOR LOTS OF INTERNATIONAL LABELS  
AND ARTISTS INCLUDING

GARBAGE

ZERO 7

ASH

MUSE

DEFAULT

Music from BAZ LUHRMANN'S MOULIN ROUGE 1 & 2

NAUGHTY BY NATURE

1 GIANT LEAP

LILO & STITCH

ECHO LABEL

WALT DISNEY RECORDS

FANTASY

GUT RECORDS

HOLLYWOOD RECORDS

PALM PICTURES

PIAS

RYKO

TOMMY BOY ENTERTAINMENT

TVT RECORDS

FOR MORE INFORMATION PLEASE CONTACT:  
WENDY ALDRIDGE wendy.aldridge@fmrecords.com.au

INTERNATIONAL LICENSING

ALBERT  
RECORDS

ECHO  
1010

Walt Disney  
RECORDS

Fantasy

GUT  
RECORDS

Hollywood  
RECORDS

P  
PALM PICTURES

PIAS  
RECORDINGS

Rapido

RYKO

SPLIT  
MIX  
RECORDS

Tommy  
Boy

W  
RECORDS

VICIOUS



FESTIVAL  
MUSHROOM  
RECORDS

## 50 YEARS OF INDEPENDENCE

Continued from page FM-4

band played backing tracks for most of the label's early releases but were never paid, says Joye. When staff cars reached mileage of 100,000 kilometers, they were not traded in, but shipped off for further use in its New Zealand operation.

"It was run on the smell of an oily rag—and I mean that with great fondness," recalls Shaun James, chairman of Warner Music Australia, who started out in his teens as a salesman for Festival Records. "It was when I stepped out of Festival and into Warner that I realized there was such a difference in the culture of an Australian independent and that of a multinational."

Rupert Murdoch also believed Festival should control recording and distribution and spent more money on increasing the viability of those divisions.

Apart from directly signing its own acts, Festival was also the distributor for a host of Australian independent labels, which gave it a roster of top acts, including Regular (Icehouse, Flowers, Kate Ceberano). But the biggest was Mushroom Records, which had been set up in 1972 by a then-20-year-old manager and promoter named Michael Gudinski.

In its first 25 years, Melbourne-based Mushroom signed 450 artists, who cut 8,000 tracks. Dave Warner, who became a Mushroom act, recalls growing up on the other side of the country and discovering Mushroom as a kindred culture via a television spot on the label.

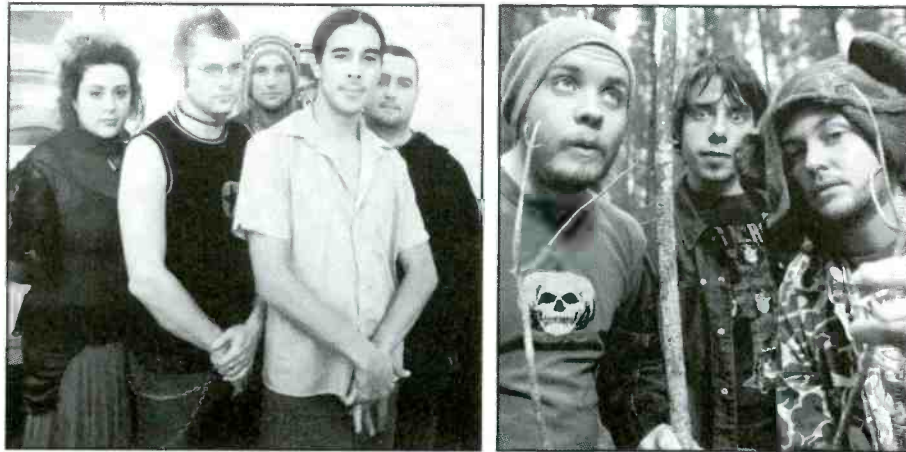
"They spoke my language," he says. "They wore jeans, had beards, and pretty soon they were putting out records by people who looked like that, too."

However, a roster that was predominantly blues and progressive (Chain, Madder Lake, McKenzie's Theory) failed to pay the bills, and the label came close to collapsing. Gudinski's fortunes were reignited by Skyhooks,



the glam-rock phenomenon, whose first two albums sold 500,000 units, unprecedented for an Australian act. Mushroom's biggest acts included Jimmy Barnes (who sold close to 4 million units), Split Enz (who, along with Skyhooks, this month received awards for cumulative sales of 1 million), Kylie Minogue, Hunters & Collectors, Paul Kelly, Big Pig, the Models, Machinations, Yothu Yindi, Frente! and Archie Roach.

In the mid-'80s, Mushroom had a 4% share of the Australian market. In 1993, Gudinski sold a 49% stake of the record label to Murdoch in order to finance his company's overseas expansion. Mushroom U.K., under



L-r: george and Gerling

the leadership of Gary Ashley and, subsequently, Korda Marshall, signed acts like Garbage and Ash and topped the U.K. charts with Peter Andre.

However, by the late '90s, Festival's market share had fallen to 2%. International licensing partners such as A&M, Chrysalis and Island had been swallowed up by multinationals. Bill Eeg, MD at the time, slashed staff and diversified activities.

In 1997, News Corp. senior executive James Murdoch,

who co-founded the New York hip-hop label Rawkus, decided to revive Festival. He brought in Roger Grierson, MD of PolyGram Music Publishing, as CEO. As co-directors, he tapped Jeremy Fabinyi, former manager of Mental As Anything, and Warren Fahey, founder of the roots- and indigenous-music imprint Larrikin Records (which Festival bought in 1996). The new team hired Michael Parisi as Festival's new A&R chief. Parisi has since become Festival's MD.

## SECOND TIME AROUND

With a revamped artist roster, staff lineup and company culture, Festival's second golden era had begun.

In Australia, Festival started to represent such international labels as Gut, Almo and Rykodisc/Palm Pictures, as well as the Walt Disney Company's catalog of recordings, including the Hollywood Records and Mammoth imprints. (It maintained its relationship with veteran licensee Fantasy and the perennially strong-selling catalog of Creedence Clearwater Revival.)

In 1998, News Corp. bought out Gudinski's 51% share of Mushroom. In 2002, Festival also struck a licensing deal with Albert Productions, which had developed such acts as AC/DC, Rose Tattoo, John Paul Young, Flash & The Pan and the Angels.

The overall result? Festival Mushroom Records has the most comprehensive back catalog of contemporary Australian music. At the same time, the company's current roster is also dynamic. In 2001, the top-selling album of the year in Australia was the soundtrack to the Baz Luhrmann movie *Moulin Rouge*, released by Festival.

Within a recent 18-month period, the company saw albums by four of its acts—Kylie Minogue, george, 28 Days and Motor Ace—debut at the top spot of the Australian Record Industry Association (ARIA) charts. Other acts such as Lash, NoKTuRNL, sonicanimation, Machine Gun Fellatio, Gerling, Christine Anu, Jimmy Little and

Continued on page FM-12

**HAPPY 50TH ANNIVERSARY**  
**FESTIVAL MUSHROOM RECORDS**  
 FROM ALL  
 YOUR COLLEAGUES AT

**WARNER MUSIC AUSTRALIA**

**WARNER/CHAPPELL**

Congratulations  
**Festival Mushroom Records**  
 on your 50th Birthday  
 From everyone at  
**Complete Music Ltd**  
**Incomplete Music Inc (BMI)**  
**Complete Music (USA) Inc (ASCAP)**

**complete**  
 MUSIC LIMITED

Complete Music Limited, 3RD FLOOR Bishops Park House,  
 25-29 Fulham High St London SW6 3JH  
 tel: +44 (0) 20 7731 8595 fax: +44 (0) 20 7371 5665  
 email: complete@complete.ftch.co.uk  
 address: www.complete-music.co.uk

# Congratulations

It's a privilege to be part of the Festival Mushroom team. We wish you decades of continued success.

Allen Grubman,  
Jonathan Ehrlich  
and all your friends at  
Grubman Indursky & Schindler, p.c.

CONGRATULATIONS!  
to  
FESTIVAL  
MUSHROOM  
RECORDS  
on their  
50th  
ANNIVERSARY

love from  
Kylie Minogue  
&  
Terry Blamey



## FESTIVAL MUSHROOM EXECS

Continued from page FM-2

to radio when the time's right and utilized the right marketing, whether it's advertising on Channel [V] or a street press campaign. I've always believed it's better for radio to cross the road and come to you, than vice versa.

We did that with Motor Ace. We did that with [dance act] the Rockmelons, who in the early '90s got enormous radio airplay. Their first single after nine years was so unbelievably radio-friendly, yet radio didn't want to know until the track topped the club charts. We did that with George, who'd been touring around the country, and didn't get much mainstream airplay until their first album, *Polysevana*, debuted on the ARIA chart at No. 1. Radio caught up with [electro-rock act] Machine Gun Fellatio, too. Their "Rollercoaster" single was on 70 stations and the third most-added [during its] week of release.

The Internet is obviously an effective way to create little communities around the country, bring the acts and its follower closer together and get people talking online about music. With Motor Ace's single "Keeping Secrets," their Web site had links to stores, and anyone who pre-ordered the single got a bonus sticker. It's the first time we'd done that with retailers, and we got 10,000 orders that way.

### How do you work with other News-owned entities?

**RG:** Some writers in News Corp.-owned newspapers in the U.K. and Australia go out of their way to run negative stories and out-of-sync reviews on our acts to distance themselves from any perceived favoritism. But, on the positive side, we do a lot of work with Fox DVD, and we have a lot of our artists' [music] on Fox TV shows like *Roswell* and *Buffy*. We had the No. 1 album of the year in 2001 with [the soundtrack] *Moulin Rouge*, specifically from James and [News Corp. Deputy CEO] Lachlan Murdoch's relationship with [filmmaker] Baz Luhrmann. We're doing the soundtrack to *Garage Days*, which is out through Fox Film.

When there's a good fit, then we have an inside track. But there's no mandated synergy. Who'd want to compromise a \$50-million movie by putting in a song that isn't that good? I'm spending more time in Los Angeles to work at that. We have an office on the Fox Studios lot. We have synergy meetings, if they make sense.

### You signed a licensing deal this year with Albert Productions, home to AC/DC, the Angels, John Paul Young, Flash & The Pan and Rose Tattoo, among others. How significant is this partnership?

**RG:** The most important thing about having a relationship with Albert Productions is that there are other people who take their commitment to Australian music as seriously as we do. They've been in the game for a long time [Albert Productions was set up in the 1930s]. We can help each other in developing new artists. Festival Mushroom had the preeminent catalog of Australian music before. Now, with Albert, we're clearly so far ahead.

**MP:** There has never been a definitive history of Albert on CD or DVD, and we have a lot of ideas for the next few years. We're also talking joint ventures on breaking new acts.

### What does Festival Mushroom Records offer its partners that multinationals don't?

**MP:** Quality local music and a determination to create long-term careers. Radio and retail perceive us as underdogs with genuine intent and fresh to deal with. They're really supportive. People respond to the fact we set our own destiny. ■



If there is one thing we share, it's our love for Australian music and artists.

Sony Music congratulates FMR on...

50 great years...

of contributing to Australia's music culture through great Australian music.



www.sonymusic.com.au

to all at  
**FMR**  
Happy Golden Anniversary

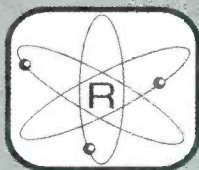
...here's to  
platinum relationship

your friends at  
**Albert  
Productions**



To the fabulous team at FMR,  
thanks for your great support over the years.

All the very best for your  
50th birthday!! from your pals at



**ROCKET**

Australia's largest exporter of music  
[www.rocket.com.au](http://www.rocket.com.au)



## ***Congratulations on 50 fantastic years***

*Australia's Premier Independant CD/DVD Manufacturer,  
Summit Technology and Printing Australia, congratulate  
Australia's Premier Independant Record Company,  
**Festival Mushroom Records on 50 FANTASTIC YEARS!***

*While we're only a relative newcomer, were proud to have been  
serving FMR since our inception in Australia in 1991.*

***Once again, congratulations to James, Roger, Michael and  
Michael and all the staff and artists at FMR,  
and we're looking forward to the next 50 years!***

**SUMMIT TECHNOLOGY AUSTRALIA PTY LTD**  
Units 2&3, 904 Bourke St., Waterloo NSW 2017  
Phone: 61 2 9318 2088  
Fax: 61 2 9319 0687  
Email: [sales@summittech.com.au](mailto:sales@summittech.com.au)



**SUMMIT PRINTING AUSTRALIA PTY LTD**  
40 O'Dea Avenue, Waterloo NSW 2017  
Phone: 61 2 9698 1688  
Fax: 61 2 9698 1932  
Email: [cliftoatan@ozemail.com.au](mailto:cliftoatan@ozemail.com.au)



Where would we and Mushroom Records be without it?  
 Congratulations on 50 outstanding years.

www.aar.com.au

Allens Arthur Robinson

Clear Thinking



## Who's Who at Festival Mushroom

### Festival Mushroom Records

**Roger Grierson**, chairman  
**Michael Parisi**, MD  
**Michael Golden**, COO  
**Libby Blakey**, director of business affairs  
**Michael Lynch**, director of international operations  
**Janet Dawes**, director of marketing (local repertoire)  
**Wendy Aldridge**, director of marketing (international repertoire)  
**Craig Handley**, director of sales & retail marketing

### Festival Music Publishing

**Michael Lynch**, GM  
**Sonia Le**, professional manager  
**Gary Seeger**, creative manager

### Festival Mushroom Records New Zealand

**Mark Ashbridge**, MD  
**Ashley Page**, A&R and New Zealand label manager  
**Darryl Parker**, GM, operations & finance

### Mushroom Records U.K.

**Korda Marshall**, MD  
**Ian Wesley**, GM  
**Max Lousada**, head of A&R  
**Mirelle Davis**, head of international  
**Andrew Gummer**, head of business affairs  
**Nigel Adams**, label manager, Infectious Records

*Congratulations  
 to Mushroom Australia  
 on their 50th Anniversary  
 from all at  
 Perfecto/Ultimate Dilemma  
 Infectious/Mushroom UK*

**STUDIOS 301**

Congratulates **Festival Mushroom Records** on its  
**50th Anniversary**  
 and on being  
 Founders of the Australian Music Industry

**Festival Studios** has now moved to **Byron Bay**

**STUDIOS 301 International**

<b>Sydney</b>	<b>+61 (02)</b>	<b>9698 5888</b>		
<b>Byron Bay</b>	<b>+61 (02)</b>	<b>6685 8899</b>		
<b>Cologne</b>	<b>+49 (0)</b>	<b>221 530 4061</b>		
<b>Stockholm</b>	<b>+46 (0)</b>	<b>8730 0400</b>		

### 50 YEARS OF INDEPENDENCE

Continued from page FM-8

Adam Brand also broke into the ARIA charts.

Festival is represented in dance and electronica culture by Wicked Beat Sound Systems and Josh Abrahams, whose "Addicted to Bass" was a top-10 hit in the U.K. under the name Puretone. In August 2002, Festival gained further cache in the cutting edge of dance culture



Machine Gun Fellatio

via a deal with the Vicious label; its act Madison Avenue has had two crossover pop hits in the U.K.

Denis Handlin, chairman/CEO of Sony Music Entertainment Australia, remarks, "Compared to the mid-'90s, Festival Mushroom is certainly more relevant today. They have a number of successful chart singles and albums, and, for instance, did a great job with George. And, of course, having a superstar act like Kylie making good records and [being] so successful at touring is always great news for a record company," says Handlin. "A healthy and competitive Festival Mushroom Records is a good thing for the industry." ■

**From Olivia to Kylie, The Bee Gees to  
Powderfinger and Frank Zappa to Morphine,  
Kelly Willis to Matthew**

**Bringing the best Australian music to the  
world and the best American music  
down under**

**Congratulations Festival on 50 years,  
from your pals at the Ryko Group!**



**MUSHROOM:**  
*verb, to multiply, grow  
or expand rapidly*

**THANKS FOR LIVING UP TO YOUR NAME.  
Happy 50th Anniversary  
to everyone at  
Festival Mushroom Records.**

Sony Music Asia  
Sony Music Japan



# Your focus on business

## MIDEM - THE UNMISSABLE MUSIC TRADESHOW

WWW.MIDEM.COM

### Making business happen.

10,000 industry professionals and global media from 34 countries cutting deals, forging lifetime contacts and spreading the news.

### The world's busiest exhibition.

The hub for key decision-makers and global powerhouses.

### Entertaining and informing.

Concerts to discover and promote the hottest talent and industry-shaping conferences.

### EXHIBIT. ATTEND. PROMOTE. CONTACT US.

## 19-23 January 2003

MidemNet (music meets new media) 18 January  
Palais des Festivals / Cannes / France



#### HEADQUARTERS (France)

Hot-line: 33 (0)1 41 90 44 60  
Fax: 33 (0)1 41 90 44 50  
info.midem@reedmidem.com

#### Australia / New Zealand

Tel/Fax: 61 (0)7 3217 3002  
catherine.atthow@reedmidem.com

#### UK

Tel: 44 (0)20 7528 0086  
Fax: 44 (0)20 7895 0949  
emma.dallas@reedmidem.com

#### Japan

Tel: 81 (3) 3542 3114  
Fax: 81 (3) 3542 3115  
lily.ono@reedmidem.co.jp

#### USA / Latin America & Caribbean

Tel: 1 (212) 370 7470  
Fax: 1 (212) 370 7471  
midemusa@reedmidem.com

#### Midem Classique & Jazz (Germany)

Tel: 49 (0) 7631 17680  
Fax: 49 (0) 7631 176823  
info.germany@reedmidem.com



# INTERNATIONAL

## German Music Stores Seek Better Hours Retailers Join Call To Government For More Liberal Opening Times

BY OLAF FURNISS

BERLIN—German music retailers have joined an appeal to the newly re-elected SPD/Green coalition government to liberalize shop opening times in a bid to stimulate consumer spending.

The request to allow shops to open till 6 p.m. on Saturdays—and to stay



MEYER

open as long as they wish during the week—was officially launched Sept. 27 by Hauptverband des Deutschen Einzelhandels (HDE), which represents 100,000 retailers across all sectors in Germany. The SPD/Green coalition narrowly held on to power in the Sept. 22 elections.

Germany has some of Europe's strictest laws governing shop opening times. Businesses are forced to close completely on Sundays and at 4 p.m. on Saturdays, while during the week, all stores must close by 8 p.m. Only retailers operating in airports, railway and bus stations, or recognized tourist zones are exempt. A change in the law has been strongly opposed by both unions and the churches.

"We believe that laws dictating shop opening times should be scrapped altogether, but [in the interim] the Saturday extension would be an important step," HDE head Hermann Franzen says. "Retailers should be free to decide how late they open, and they will only do so if it is worth their while."

While the HDE stops short of calling for a full Sunday opening, several music retailers believe that step would be particularly beneficial for sales. "The biggest boost that German retailers could hope for is that shops in some areas would be allowed to open on Sundays," HMV Germany GM Marc Meyer says. He adds that when Sunday opening was allowed as an experiment in the town of Oberhausen, the HMV store generated the same turnover in five hours of one Sunday as it would on a successful weekday.

That view is echoed at electrical and music chain Saturn/Media Markt, the German market leader in CD sales. "Saturn would welcome a lib-

eralization of opening hours in Germany," the group's communication director Maneula Drexelus says. "Sunday opening would be very positive."

Werner Heiss, whose position as multimedia category manager at the 370-outlet Mueller chain includes responsibility for music sales, doubts that being open longer would mean greater profits but adds, "If the law were changed, we would keep our branches in the larger towns and cities as late as allowed, as we wouldn't want the competition staying open three hours longer. We would adapt to the competition."

But it is not only larger retailers that would be willing to extend opening hours if allowed. Michael Hochthausen is owner of single-store independent record shop Music Box in Schleswig and is on the executive council of German music retailers' association GDM.

"If it is done in a sensible way, it would be a big step in terms of customer service," he says. "If the laws were changed, I would at least try opening on Sundays." Hochthausen adds that he would welcome a level playing field, where shops in the suburbs could open as late as those in tourist zones.

Record-industry executives have added their voices to the call for change. "I think it would particularly benefit a product such as music," says Gerd Gebhardt, president of

BPW, Germany's International Federation of the Phonographic Industry affiliate. "It would be great to shop at a time that suits you, rather than straight after work when you are stressed. A change in the law could really help us."

Sony Music Germany president Balthasar Schramm says, "If you



GEBHARDT

look at other countries, most CDs are sold at weekends."

Oliver Wegener, managing director of Germany's largest music marketing and promotion company, Public Propaganda, says, "Because of my lifestyle, I can only shop at night or on a Sunday, so a change in the law would be great. It might help to return the record shop to somewhere where you spend a couple of hours looking around; it would be wonderful."

## Sony Spain's Cámara Is In Revivalist Mood

BY HOWELL LLEWELLYN

MADRID—One of Spain's most respected music industry operators, José María Cámara, has unveiled a three-pronged plan with the dual aim of improving the standing of his new label, Sony Music Entertainment Spain, and sparking a music industry revival aimed at keeping Spain among the world's top 10 markets.

Cámara, who took over as president of Sony Spain Sept. 2, tells *Billboard*, "Within three or four years, I want to make Sony the leader in domestic repertoire, convert the label into a major source of Spanish music to export to the world, and expand the amount of international Sony product marketed in Spain."

Cámara was speaking on his return to Spain after a seven-month stint in New York heading RCA's Elvis Presley anniversary campaign as BMG's international senior VP of strategic projects (*Billboard*, Sept. 14).

During his earlier 20-year spell heading BMG-Ariola Spain, he established the label as a local product leader, with such artists as Joaquín Sabina, Joan Manuel Serrat, Ana Belén, Victor Manuel, Pedro Guerra, Manolo García,

Ska-P, and Niña Pastori.

He now faces the tasks of helping the industry climb out of a sales slump caused by rampant piracy and helping end what insiders view as the creative doldrums in which the industry is stranded, following the CD-driven success of *Operación Triunfo*, which has seen a series of karaoke-style singers from the TV show dominate the Spanish charts since last December.

"The Spanish industry is facing a number of challenges, [and] I consider it my duty to play an integral part in its transformation," Cámara says. "My first goal is to convert Sony Spain into a creative and management reference point, concentrating on the development of local artists—which has always been my vocation."

Cámara, 54, says he is proud of his work on the Presley project, although he admits: "I was not an Elvis fan when I started—coming as I do from the Beatles generation—but now the guy completely absorbs me."

Apart from developing domestic product, Cámara says he wants Spain to become a key market for product from Sony France and Sony Italy. "The situation is extraordinary in France, where Sony has a 25% market share and several million-selling artists. Italy has a similar situation. [But] the usual Sony international product that sells in Spain is Sony U.S., Sony U.K., and Sony Latino. That has to expand, first with product from France and Italy.

"I want to revive the Spanish market," Cámara continues, "to help it maintain its ninth position in [International Federation of the Phonographic Industry] IFPI world rankings and also to see Sony Spain as a major source of Spanish repertoire for the world. Our first priority is [vocalist] Monica Naranjo, who has just finished an English-language album." First-half figures for 2002 from labels body and IFPI affiliate AFYVE gave Sony Spain a 12.6% market share, behind Universal with 19.7% and Warner with 15.3%.

Wryly conceding that he does not see himself as the "savior of the Spanish industry," Cámara nevertheless insists that "all the catastrophic talk out of Spain [about piracy and a creative slump] doesn't have any effect on me. On the contrary, it acts as a stimulant, and I see the so-called crisis as a challenge."



CÁMARA



**Managing to Celebrate.** The Music Managers Forum (MMF) held its annual British Music Roll of Honour awards Sept. 18 at London's Park Lane Hilton hotel. The ceremony was hosted by veteran BBC radio presenter Paul Gambaccini, who was inducted onto the Roll of Honour in recognition of more than 30 years in the industry. Also inducted were Willie Robertson and Bob Taylor, co-founders and partners in Robertson Taylor Insurance. Ian McAndrew and Colin Lester, partners in Wildlife Management (Travis, Craig David), received the Peter Grant Award for outstanding contribution to the music industry. MMF executive director James Fisher received a special award marking his role with the organization since it was founded 10 years ago; the honor was presented by a former BBC colleague of Fisher's, TV/radio personality Noel Edmonds. The evening also saw the presentation of the Euphonix Producer of the Year Award to Steve Mac (Westlife, Boyzone, Five). Pictured at the top, from left, are manager of the year honoree Terry Blamey (Kylie Minogue), Edmonds, MMF GM James Sellar, Fisher, and Gambaccini. In the bottom photo are Lester, left, and McAndrew.



JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(IDEMPA PUBLICATIONS INC.) 10/02/02		(OFFICIAL UK CHARTS CO.) 09/30/02		(MEDIA CONTRL) 10/02/02		(SNEP/POP/TITE-LIVE) 10/01/02	
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	NEW	1	NEW	1	1	1	1
2	1	2	NEW	2	2	2	3
3	NEW	3	NEW	3	3	3	4
4	NEW	4	1	4	NEW	4	5
5	NEW	5	2	5	11	5	2
6	NEW	6	NEW	6	6	6	6
7	2	7	3	7	4	7	7
8	3	8	4	8	8	8	9
9	12	9	7	9	9	9	8
10	4	10	8	10	10	10	10
<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>	
12	NEW	20	NEW	23	NEW	12	15
13	NEW	22	26	20	26	13	46
14	NEW	25	NEW	21	39	14	NEW
15	NEW	27	NEW	26	34	15	NEW
16	NEW	31	NEW	31	37	16	NEW
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	NEW	1	NEW	1	1	1	1
2	NEW	2	NEW	2	NEW	2	2
3	1	3	4	3	NEW	3	3
4	NEW	4	2	4	NEW	4	4
5	2	5	5	5	2	5	5
6	3	6	3	6	8	6	8
7	NEW	7	1	7	3	7	5
8	8	8	23	8	6	8	NEW
9	5	9	9	9	5	9	9
10	NEW	10	25	10	7	10	6
<b>CANADA</b>		<b>SPAIN</b>		<b>AUSTRALIA</b>		<b>ITALY</b>	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
(SOUNDCAN) 10/12/02		(AFYVE) 10/02/02		(ARIA) 09/30/02		(FIMI) 09/30/02	
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	1	1	NEW	1	2	1	NEW
2	NEW	2	1	2	3	2	1
3	3	3	2	3	NEW	3	NEW
4	5	4	3	4	NEW	4	2
5	2	5	4	5	5	5	NEW
6	4	6	NEW	6	6	6	5
7	NEW	7	5	7	11	7	3
8	7	8	7	8	7	8	NEW
9	9	9	NEW	9	4	9	10
10	6	10	NEW	10	1	10	12
<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>		<b>HOT MOVER SINGLES</b>	
11	NEW	11	16	12	NEW	14	NEW
13	NEW	17	NEW	21	27	17	20
20	25	19	NEW	28	39	22	26
23	RE			33	NEW	24	29
26	RE			35	47	27	36
<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>		<b>ALBUMS</b>	
1	NEW	1	NEW	1	NEW	1	NEW
2	NEW	2	NEW	2	1	2	1
3	1	3	2	3	4	3	4
4	3	4	1	4	2	4	2
5	NEW	5	4	5	NEW	5	3
6	7	6	3	6	5	6	NEW
7	NEW	7	NEW	7	7	7	7
8	5	8	5	8	8	8	5
9	6	9	NEW	9	9	9	8
10	8	10	NEW	10	14	10	7

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry

EUROCHART

Eurocharts are compiled by *Music & Media* from the national singles and album sales charts of 18 European countries.

(MUSIC & MEDIA) 10/02/02

SINGLES

1	1	ASEREJE/THE KETCHUP SONG	LAS KETCHUP	COLUMBIA
2	3	COMPLICATED	AVRIL LAVIGNE	ARISTA/RCA
3	5	UNDERNEATH YOUR CLOTHES	SHAKIRA	EPIC/COLUMBIA
4	16	CLEANIN' OUT MY CLOSET	EMINEM	INTERSCOPE
5	2	I'M ALIVE	CELINE DION	COLUMBIA/EPIC
6	4	THE TIDE IS HIGH (GET THE FEELING)	ATOMIC KITTEN	INNOCENT/VIRGIN
7	78	GANGSTA LOVIN'	EVE FEATURING ALICIA KEYS	INTERSCOPE
8	13	MANHATTAN-KABOUL	RENAUD/AXELLE RED	VIRGIN
9	NEW	THE LONG AND WINDING ROAD/SUSPICIOUS MINDS	WILL YOUNG & GARETH GATES	S
10	9	MENSCH	HERBERT GRONEMEYER	EMI

HOT MOVER SINGLES

14	20	LA BOMBA	KING AFRICA	HOT TRACKS/SONY
23	43	DREAMER/GETS ME THROUGH	OZZY OSBOURNE	EPIC
30	34	LE SFUR	LE 6-9	ULM
43	48	DESENCHANTEE	KATE RYAN	ANTLER-SUBWAY

ALBUMS

1	NEW	BON JOVI	BOUNCE	ISLAND
2	NEW	ELVIS PRESLEY	ELVIS—30 #1 HITS	RCA
3	NEW	PETER GABRIEL	UP	REALWORLD/VIRGIN
4	1	COLDPLAY	A RUSH OF BLOOD TO THE HEAD	PARLOPHONE
5	2	EMINEM	THE EMINEM SHOW	INTERSCOPE
6	5	PINK	MISSUNDAZTODD	ARISTA
7	3	AVRIL LAVIGNE	LET GO	ARISTA
8	7	HERBERT GRONEMEYER	MENSCH	EMI
9	13	THE CRANBERRIES	STARS—THE BEST OF THE CRANBERRIES	ISLAND/UNIVERSAL TV
10	14	NELLY	NELLYVILLE	UNIVERSAL

THE NETHERLANDS

(STICHTING MEGA TOP 100) 09/30/02

1	1	ASEREJE/THE KETCHUP SONG	LAS KETCHUP	COLUMBIA
2	2	THE TIDE IS HIGH (GET THE FEELING)	ATOMIC KITTEN	VIRGIN
3	3	ADDICTIVE	TRUTH HURTS FEATURING RAKIM	INTERSCOPE
4	5	COMPLICATED	AVRIL LAVIGNE	ARISTA
5	9	FEENS SCHIJNT WEER DE ZON/HEB JE EVEN...	FRANS BAUER	S3M/SONY

ALBUMS

1	1	K3	VERLIEFO	BMG
2	NEW	BON JOVI	BOUNCE	ISLAND
3	2	K-OTIC	INDESTRUCTIBLE	JIVE
4	NEW	ELVIS PRESLEY	ELVIS—30 #1 HITS	RCA
5	4	AVRIL LAVIGNE	LET GO	ARISTA

SWEDEN

(GLF) 09/26/02

1	1	ASEREJE/THE KETCHUP SONG	LAS KETCHUP	COLUMBIA
2	2	COMPLICATED	AVRIL LAVIGNE	ARISTA
3	NEW	KEEP THIS FIRE BURNING	ROBYN	RICOCHET/BMG
4	4	(CRACK IT) SOMETHING GOING ON	BONJIVI/MC'S FEATURING JESSICA FOLCKER	EPIDROME/SONY
5	3	A LITTLE LESS CONVERSATION	ELVIS PRESLEY VS. JXL	RCA

ALBUMS

1	NEW	VIKINGARNA	KRAMGOA LATAR 2002	NMG/EMI
2	NEW	HELLCOPTERS	BY THE GRACE OF GOD	POLAR/UNIVERSAL
3	1	BRUCE SPRINGSTEEN	THE RISING	COLUMBIA
4	12	WILLIE NELSON	ALL THE SONGS I'VE LOVED BEFORE	COLUMBIA
5	4	ASA JINDER	TRO, HOPP & KARLEK	VIRGIN

SWITZERLAND

(MEDIA CONTROL SWITZERLAND) 10/01/02

1	1	ASEREJE/THE KETCHUP SONG	LAS KETCHUP	COLUMBIA
2	2	COMPLICATED	AVRIL LAVIGNE	ARISTA
3	3	ADDICTIVE	TRUTH HURTS FEATURING RAKIM	INTERSCOPE
4	7	UNDERNEATH YOUR CLOTHES	SHAKIRA	EPIC
5	4	ROUND ROUND	SUGABABES	ISLAND

ALBUMS

1	NEW	ELVIS PRESLEY	ELVIS—30 #1 HITS	RCA
2	NEW	BON JOVI	BOUNCE	ISLAND
3	1	HERBERT GRONEMEYER	MENSCH	EMI
4	NEW	PETER GABRIEL	UP	VIRGIN
5	2	AVRIL LAVIGNE	LET GO	ARISTA

IRELAND

(IRMA/CHART TRACK) 09/27/02

1	NEW	COMPLICATED	AVRIL LAVIGNE	ARISTA
2	2	JUST LIKE A PILL	PINK	ARISTA
3	1	THE TIDE IS HIGH (GET THE FEELING)	ATOMIC KITTEN	INNOCENT/VIRGIN
4	NEW	THE LONG AND WINDING ROAD/SUSPICIOUS MINDS	WILL YOUNG & GARETH GATES	RCA
5	3	CLEANIN' OUT MY CLOSET	EMINEM	INTERSCOPE

ALBUMS

1	NEW	ELVIS PRESLEY	ELVIS—30 #1 HITS	RCA
2	1	COLDPLAY	A RUSH OF BLOOD TO THE HEAD	PARLOPHONE
3	2	PINK	MISSUNDAZTODD	ARISTA
4	4	THE CRANBERRIES	STARS—THE BEST OF THE CRANBERRIES	UNIVERSAL TV
5	NEW	BON JOVI	BOUNCE	ISLAND

AUSTRIA

(AUSTRIAN I/FPI/AUSTRIA TOP 40) 10/01/02

1	1	ASEREJE/THE KETCHUP SONG	LAS KETCHUP	COLUMBIA
2	2	MENSCH	HERBERT GRONEMEYER	EMI
3	3	COMPLICATED	AVRIL LAVIGNE	ARISTA
4	13	THE TIDE IS HIGH (GET THE FEELING)	ATOMIC KITTEN	VIRGIN
5	5	I'M ALIVE	CELINE DION	COLUMBIA

ALBUMS

1	NEW	ELVIS PRESLEY	ELVIS—30 #1 HITS	RCA
2	1	HERBERT GRONEMEYER	MENSCH	EMI
3	NEW	BON JOVI	BOUNCE	ISLAND
4	2	AVRIL LAVIGNE	LET GO	ARISTA
5	6	HUBERT VON GOISERN	IWASIG	VIRGIN

BELGIUM/WALLONIA

(PROMU) 10/02/02

1	1	ASEREJE/THE KETCHUP SONG	LAS KETCHUP	COLUMBIA
2	2	RIEN QUE LES MOTS (TI AMORE)	UMBERTO TOZZI & LENA KA	EAST WEST
3	3	J'AI DEMANDÉ A LA LUNE	INOCHIME	COLUMBIA
4	4	MANHATTAN-KABOUL	RENAUD/AXELLE RED	VIRGIN
5	5	COMPLICATED	AVRIL LAVIGNE	ARISTA

ALBUMS

1	NEW	ELVIS PRESLEY	ELVIS—30 #1 HITS	RCA
2	2	RENAUD	BOUCAN D'ENFER	VIRGIN
3	13	THE CRANBERRIES	STARS—THE BEST OF THE CRANBERRIES	ISLAND
4	25	PETER GABRIEL	UP	VIRGIN
5	1	MANU CHAO	RADIO BEMBA SDUÑO SYSTEM	VIRGIN

MALAYSIA

(RIM) 09/13/02

1	1	LINKIN PARK	REANIMATION	WARNER BROS.
2	11	VARIOUS ARTISTS	MODERN ROCK 2	WEA
3	2	VARIOUS ARTISTS	FOREVER LOVE	WEA
4	8	SPIDER	ALADIN	NAR
5	10	BLUE	ALL RISE	VIRGIN
6	5	RAMLI SARIP	RAJA ROCK	WEA
7	7	XPDC	V6 LIFE	
8	16	SHEILA ON 7	070ES	SONY
9	3	JAY CHOU	EIGHT DIMENSIONS	BMG
10	NEW	VARIOUS ARTISTS	ROCK NO. 1s	EMI

# Global Music Pulse

Edited by Nigel Williamson



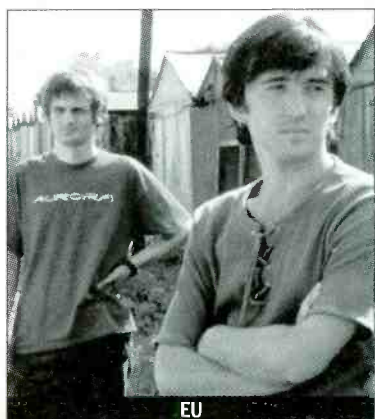
**HONORING AFRICA:** South Africa leads the pack of finalists for the 2002 Kora All Africa Music Awards with a total of 11 nominations, including two apiece for newcomers **Judith Sephuma** and **Lungiswa**. Zimbabwe's **Oliver Mtukudzi** has two nominations, in recognition of his increasing popularity outside his home country. Other nominees include Kenya's **Henrie Mtuku**, the Ivory Coast's **Meiway**, Nigeria's **Lagbaja**, and **Papa Wemba** from the Congo. Established in 1994, the Kora Awards recognize African artists across the continent and throughout the Diaspora. "The awards have grown in prominence in the last eight years to recognize the scope, variety, and excellence of African music, which has developed significantly and expanded from the African continent to become important to music on a global scale," Kora chairman/executive producer **Ernest Adjovi** says. Winners will be announced Nov. 2 at a gala event at Midrand near Johannesburg and will be broadcast to an estimated live TV audience of 380 million in 45 African, 28 European, and nine Asian countries, according to the organizers. **DIANE COETZER**

the duo has also developed as a live act and recently played its first gig in Moscow. **NIGEL WILLIAMSON**

**CULTURAL MIX:** With sophomore album *Bread & Barrels of Water*, Denmark's **Outlandish** has blended Indian music, Cuban party sounds, blues, pop, Bollywood bounce, and more into a 12-track set that exemplifies the new European urban scene. Following the summer radio success of the trio's first single, "Guantanamo," the album bounded into pole position on the Official Hitlist after its release in September. At the same time, the single also stood at No. 1. BMG is now planning a DVD album release, a first for Denmark. The group's debut album, *Outland's Official* (2000), broke new ground with its depiction of ethnic-minority life in Europe. **CHARLES FERRO**

**OUTTA BERGEN:** Hot on the heels of **Røyksopp** and **Kings of Convenience** comes teenager **Sondre Lerche**, the latest in the seemingly relentless flood of talent stemming from the Norwegian coastal town of Bergen. With a Norwegian Grammy under his belt, Lerche brings his quirky blend of **Bowie**-esque vocals, heartfelt lyrics, sweeping guitars, and string-based melodies to the international market with debut album *Faces Down*. Released via Source in Western Europe, the album's opening track, "Dead Passengers," has enjoyed U.K. airplay on Radio 1. Source marketing manager **Charlotte Gross** says, "We were blown away by the maturity of his songwriting and the quality of his live performance, especially considering his age. He has a great career ahead of him." **CHRISTOPHER BARRETT**

**COMING IN FROM THE COLD:** Electronic duo **EU** hails from St. Petersburg in Russia, where the rivers are frozen for six months of the year. But there's nothing cold about its new album, *Warm Math*, to be released



Nov. 11 in Europe on the Pause 2 label. **Sasha Zaitsev** and **Ilya Baramiya** made a favorable impression in avant-garde circles two years ago with mini-album *Reframing*, and tracks from the record were licensed to six different labels for various electronic-music compilations. **EU**'s new full-length release retains the same experimental approach, influenced by the likes of **Aphex Twin** and **Squarepusher**, but is lush and more romantic. **EU** was signed by Pause 2 after initially releasing tracks as MP3s on its Web site, mu.ru/ru. "Now we advise all our friends to put stuff on MP3. If you come from Russia, it's the only way to promote stuff," Zaitsev says. After years spent in the studio,

**INDIAN MASSIVE:** Members of the **Panjabi Hit Squad** (PHS) have been at the forefront of the Asian fusion scene since the early '90s, although the Squad itself was formed in summer 2001 by **ADC** (**Asian DJ Culture**) and **DJ Markie Mark** (**Mark Strippel**). They mix North Indian folk music (bhangra) with Bollywood beats, spiced with hip-hop and other influences. PHS now hosts a U.K. showcase for Indian music on BBC Radio 1. Strippel says, "There's been real appreciation of our shows by both Asian listeners—who never thought it would happen—and from non-Asian listeners, who recognize how big the Asian music scene actually is." PHS' past credits include performing alongside **So Solid Crew**, **Mis-Teeq**, 2002 Panasonic Mercury Music Prize winner **Ms. Dynamite**, and **DJ Spooky**. "The music is now urban street music and often has more in common with hip-hop and garage than the fields of Panjab, where it began," Strippel adds. "But it will always retain an element of Indian tradition." **NYAY BHUSHAN**

## 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
<b>ATOMIC KITTEN</b> Feels So Good (V)			6	8						9
<b>BON JOVI</b> Bounce (U)			2	2	8		2	5	6	2
<b>COLDPLAY</b> A Rush of Blood To The Head (E)			4			6			8	
<b>EMINEM</b> The Eminem Show (U)	7			7	9	8		2		10
<b>PETER GABRIEL</b> Up (E)	9			4	5	2				
<b>AVRIL LAVIGNE</b> Let Go (B)	3		8	5		3		3		5
<b>NELLY</b> Nellyville (U)	5		5			9		7		
<b>ELVIS PRESLEY</b> Elvis—30 #1 Hits	1		1	3		1	1	1		4

## Canadian Labels Launch Anti-Piracy Campaign

### Value Of Music Initiative Seeks To Educate, Not Reprimand

BY LARRY LeBLANC

TORONTO—The Canadian Recording Industry Assn. (CRIA) is set to launch a campaign to educate Canadians regarding the highly negative effects that widespread CD burning and unlicensed downloading of music are having on the music business.

Two years in development, the CRIA campaign kicks off later this month under the Value of Music banner. It will include a national media campaign, the launch of a Web site, and the servicing of an updated educational video (originally issued in 1995) titled *Listen Up* to high schools nationally.

Brian Robertson, president of Toronto-based CRIA, says, "We feel there has to be communication addressing the issue of illegal downloading, otherwise people think CDs are just a piece of plastic."

"The campaign was motivated," he adds, "by the fact that Canada was the first country in the world to show a music sales decline when Napster was in full swing. We did research and found that we had the highest level of broadband Internet penetration per capita in the world."

Extensive research by the CRIA since then indicates a continuing lack of awareness of the illegality of unauthorized downloading on the part of the majority of music consumers.

"Research shows that the highest level of downloading and CD burning is by people under 20," Robertson says. "There seems to be a generation of young people with the view that they don't have to buy music anymore."

Universal Music Canada president/CEO Randy Lennox says, "When 50% of our latest focus group still claims not to know that downloading and CD burning can be illegal, we have a gargantuan task before us in educating them."

EMI Music Publishing Canada president Michael McCarty argues, "Our industry is not providing people with a viable and attractive alternative. Many young consumers are passionate about music and are pursuing their passion in a convenient way conducive to their digital culture. And it happens to be free."

The CRIA has committed \$1.2 million for its campaign and is now lobbying several other music industry organizations here for their financial support. "We need \$2 million-plus as a start," Robertson says. "We anticipate everybody will be involved. We are also dealing with record companies and managers to get artists involved."

Sony Music Canada president Denise Donlon says, "We are seeking to work with others who are stakeholders in the protection of intellectual copyright. Everybody's property is being affected."

The CRIA initiative is launching within weeks of a U.S. multimedia campaign announced Sept. 26 (*Billboard*, Oct. 5) by the Music United for Strong Internet Copyright coalition of American record companies, artists, and music organizations led by the Recording Industry Assn. of America.

tal Millennium Copyright Act of 1998.

"We have full-time staff surfing the net and finding illegal file-sharing services," Robertson says. "We communicate with the ISPs and eventually, they take these sites down. However, [illegal downloading] has been exacerbated by colleges and universities providing broadband services to their students. We are in communication with all of the principal colleges and universities in the country, informing them of the legalities involved."

Robertson notes that the Canadian government has yet to fully deal with copyright protection in the digital age. The government's delay in enacting the

Robertson says Value of Music is designed to be less confrontational than its American counterpart, which essentially emphasizes that downloading is illegal and that there are potential penalties. He says, "Ours is an educational campaign."

Lennox adds, "Rather than reprimand consumers for downloading, we decided we needed to sell them on the value of music."

Downloading is not as clear cut a violation in Canada as it is in the U.S. One key difference is that home taping for personal use (not multiple copying) in Canada is, in fact, legal, whereas in the U.S., labels merely promise not to prosecute.

While the Canadian Copyright Act does cover digital downloads as a means of distribution and the CRIA can close down sites offering music for free or pirating music and offering it for free, the U.S. music industry has more flexibility in dealing with Internet service providers (ISPs) because of protection under its Digi-

two World Intellectual Property Organization (WIPO) treaties—the Performances and Phonogram Treaty and the Copyright Treaty—continues to leave the domestic industry weakened. While the treaties were signed in 1997, they have yet to be ratified. He says, "Until these WIPO treaties get ratified, we are far behind the civilized world in terms of copyright protection."

However, Canada's Federal Court of Appeal ruled in May that if ISPs in Canada act as more than "passive providers"—for example, by storing music on their servers—they are responsible for paying music-copyright royalties (*Billboard*, May 18).

McCarty argues that consumers are, in effect, already paying for downloading via ISP subscriptions at the expense of creators. "ISPs are selling access to our music to people who are downloading music peer to peer, and we are not getting any of it," he says. "We need to try to rectify that."



ROBERTSON

LENNOX



**Platinum Side Up.** The global success tale of Roadrunner act Nickelback's album *Silver Side Up* continues to add new chapters. The latest is from South Africa, where the label is licensed to leading independent the David Gresham Record Co. (DGR). DGR founder and CEO David Gresham took advantage of a recent trip to Cologne, Germany, to meet with Roadrunner CEO/managing director Cees Wessels and business affairs director Marcus Turner and present them with a platinum award marking 50,000 units of *Silver Side Up* shipped in South Africa. Pictured, from left, are Turner, Wessels, and Gresham.

## NEWSLINE...

**A question mark** hangs over the status of former Beach Boy Brian Wilson's inaugural solo dates in Australia, scheduled for December, after the shows' promoter was arrested Sept. 25 on fraud charges. According to the Victoria Police major fraud division, the promoter—24-year-old Ben Beath—has admitted to stealing from accounts at the Bank of Melbourne while he was employed there. Beath gained access to the bank's computer system and opened false accounts, using them to gain access to funds. He is accused of defrauding the bank of some \$19 million Australian (\$10.35 million). Wilson was paid a deposit of \$250,000 Australian (\$136,000) by Beath's touring company, I Giant Leap. Police say the money will have to be returned. The artist's U.S. agent, Ronnie Lipson, is holding discussions with other Australian promoters, and Beath (currently on bail) is also understood to be attempting to help place the tour. Wilson is scheduled to play a total of four Australian shows with his 10-piece band, two apiece at the 2,000-capacity Sydney State Theatre (Dec. 12-13) and at the 2,500-capacity Melbourne Concert Hall (Dec. 17-18).

CHRISTIE ELIEZER

**Japan's CD-rental industry** continues to shrink, according to a Recording Industry Assn. of Japan (RIAJ) survey conducted between April 1 and July 31. The survey found that there were a total of 3,620 rental shops nationwide—down 3.3% from the same period last year—while the number of music software units available for rent at the stores was down 4.1% from last year. The total floor space Japan's rental outlets occupied was 6% up on last year, and while the amount of floor space dedicated to CD rentals has remained the same, the space used for other services, such as video rentals, has increased. The RIAJ says that this is because the number of "multiplex" stores, which offer such other services as video rentals, CD sales (both new and used), book sales, and sales of videogames, is increasing.

STEVE McCLURE

**Dave Stewart's** U.K.-based Artist Network group has struck an agreement to share label resources with Island Records founder Chris Blackwell's Palm Pictures. The group's first significant alliance since launching earlier this year will see the two companies sharing resources for exploiting music and DVDs worldwide, utilizing Palm Pictures' marketing, press, production, and information technology infrastructure. Under the arrangement, Artist Network's five label staffers, including GM Simon Lowry, have relocated to Palm Pictures' offices in West London. Artist Network's first release, Jimmy Cliff's *Fantastic Plastic People*, was released Sept. 30 in the U.K., with distribution through 3MV/Pinnacle. Artist Network claims to be run for and by members of the music, film, art, TV, and literature communities (*Billboard Bulletin*, May 15). Its signings include Medi, Carina Round, Davey Brothers, and Stewart's own new act, DUP.

LARS BRANDLE

**Singer Siti Nurhaliza** won three honors Sept. 28 at Malaysia's second annual ERA Awards at the Arena of Stars in the Genting "City of Entertainment" complex north of Kuala Lumpur. Pop/ethnic female singer Nurhaliza (SRC Records) was named top female vocalist and won in the music video and ethnic song categories with her song "Nirmala." The male vocalist honor went to Nova Records' Zamani. A total of 13 awards were presented at the awards gala, organized by Malaysia's most listened-to radio station, Malay-language ERA FM. A special award was presented to veteran vocalist Sharifah Aini (EMI), marking her 35 years in the music industry. Unlike the established local music industry Anugerah Industri Muzik Awards, where an industry/media panel chooses the winners, the ERA Award winners are chosen by listeners. More than 120,000 votes were received in two rounds of voting, and all songs played on ERA from June 1, 2001, to May 31, 2002, were eligible. The three-hour show was televised live on the ASTRO satellite station and Webcast on dvr-player.com. It included performances by such established stars as Nurhaliza, pop-rap group KRU (EMI), indie-rockers OAG (Positive Tone), and rock band Pretty Ugly (KRU Records).

STEVEN PATRICK

**Leading Australian indie** Shock Records has inked a long-term, multi-faceted deal with entertainment lawyer David Vodicka's Rubber Records. The agreement—to develop Rubber's new signings for local and global success—comprises distribution deals and joint ventures, depending on the needs of each act. Shock distributed Melbourne-based Rubber in the 1990s, achieving success with Cordrazine and Even. After that, Rubber entered into simultaneous distribution deals with Sony Music and Roadshow Entertainment on an act-by-act basis. Rubber act 1200 Techniques has five nominations for the upcoming Australian Record Industry Assn. Awards.

CHRISTIE ELIEZER





# Billboard EUROPEAN QUARTERLY



## GERMANY'S MUSIC SALES PLUMMET FURTHER STILL AS EXECUTIVES CALL FOR GOV'T ACTION AND NEW STRATEGIES

**Biz Blames Free Downloads,  
CD-Burning; Music DVDs A Bright Spot**

BY WOLFGANG SPAHR

HAMBURG—The German music industry is suffering its worst sales crisis in a half-century. After the boom years of the past five decades, record companies, publishers and retailers are fighting for survival. Buying music has slid way



BMG's Stein

down the priority list on Germans' leisure budgets. Spending on computer games and mobile phones may be just as much to blame for the dramatic slump in revenues as CD-burning, free online downloads and the non-stop availability of top-40 hits from more than 300 German radio stations.

In recent years, Germany—which has slipped behind the U.K. to rank now as the fourth-largest music market in the world—has lost 30% of its value. The latest numbers are daunting.

In 2001, the value of music sales in Germany fell 10.2%, from 2.49 billion euros to 2.235 billion (\$2.44 to \$2.19 billion). Sales volume fell 8.4%, from 266.4 to 244.1 million units. The decline was particularly drastic for CD albums, down 11.1%, from 195.1 million albums sold in 2000 to 173.4 million last year. Only DVD-video sales increased, more than 11%, to 1.312 million units.

So far this year, the decline continues. Sales volume dropped 10.2% for the first six months of 2002, to 97.1 million units. Single unit sales fell even more drastically, down 26.4%. Yet again, music DVDs bucked the trend. Sales grew 225% during the first half of 2002, to just under 1 million units. More than 2,000 music-DVD titles are available in the market.

For the overall music market, things aren't likely to improve soon. Industry insiders don't expect even modest growth before the end of 2003. Until then, further layoffs are expected, along with more label mergers. Hundreds of record shops are threatened with closure. Even Germany's largest retailers—such as WOM, Saturn and Media-market—are struggling. Record companies are granting retailers extended payment periods to prevent widespread closings. There have been weeks in the German record market when retailers have returned more records to suppliers

*Continued on page EQ-8*



## AMSTERDAM A Multicultural Melting Pot Continues To Inspire And Thrive On Music

BY JENNIFER DEMPSEY

AMSTERDAM—This is a city where the artistic and musical spirit soars. By European standards, it's a small capital city, with a population of some 700,000. A beautiful city, built around a system of canals, it is easily navigable because of its compact nature; you're never too far from the center.

Amsterdam's long-standing tradition of liberalism resulted in its becoming known as one of the most radical cities in Europe during the 1960s and 1970s. There has been a huge reflection of that radicalism in the artistic and cultural development of Amsterdam. One characteristic of that spirit is a kind of plain-speaking, down-to-earth attitude and a tolerance that sets it apart from other cities, even in the Netherlands. That is prevalent throughout the city, which means that people are more receptive to new ideas and perhaps not quite as cynical as they may be elsewhere.

Through the years, many bands have found this out; Amsterdam often is used as a warm-up for European tours, or a testing ground, as groups don't have to deal with overwhelming hype or an overly cynical media.

"Holland in general and Amsterdam in particular are very liberal," observes Rob Schouw, MD of BMG Benelux. "This obviously appeals to creative spirits, and these people find each other there. Besides this, or maybe even because of this, Amsterdam is a beautiful cultural melting pot that will always inspire. I have yet to meet an artist—musician, writer, painter—that hasn't been inspired by the city. Amsterdam also has some music venues with an exceptional reputation of their own that attract young new bands who can become part of the myth created by their famous heroes who've played there before them."

*Continued on page EQ-10*

# LAS KETCHUP

## THIS SUMMER'S SAUCY SMASH!



**HEAR IT NOW ON:**  
 Z100 NEW YORK  
 WKTU NEW YORK  
 KIIS L.A.  
 KRBV DALLAS  
 Y100 MIAMI



**EUROPEAN SALES APPROACHING 1.5 MILLION**  
 #1 MUSIC & MEDIA EUROPEAN SINGLES CHART  
 #1 EUROPEAN BORDER BREAKERS AIRPLAY CHART  
 #1 SPAIN, **GOLD**  
 #1 AUSTRIA, **GOLD**  
 #1 SWITZERLAND, **PLATINUM**  
 #1 HOLLAND, **DOUBLE PLATINUM**  
 #1 BELGIUM, **DOUBLE PLATINUM**  
 #1 SWEDEN, **PLATINUM**  
 #1 ITALY, **DOUBLE PLATINUM**  
 #1 FINLAND  
 #1 FRANCE, **GOLD**  
 #1 GERMANY, **GOLD**  
 #1 PORTUGAL  
 ALBUM **GOLD** IN MEXICO  
 ALBUM **GOLD** IN COLUMBIA





Billboard Music & Media.

# EQguide

## MUSIC & MEDIA EUROCHART



### TOP 20 SINGLES

(Jan. 1 to Sept. 28, 2002)

1. **Shakira**, "Whenever Wherever/Suerte" (Epic/Columbia)
2. **Eminem**, "Without Me" (Interscope)
3. **Nickelback**, "How You Remind Me" (Roadrunner)
4. **Pink**, "Get the Party Started" (Arista)
5. **Robbie Williams & Nicole Kidman**, "Somethin' Stupid" (Chrysalis)
6. **Mad'House**, "Like A Prayer" (Bio/Various)
7. **Enrique Iglesias**, "Hero" (Interscope)
8. **Anastacia**, "Paid My Dues" (Epic)
9. **Kylie Minogue**, "Can't Get You Out of My Head" (Parlophone)
10. **Tiziano Ferro**, "Perdono" (EMI)
11. **Bratisla Boys**, "Stach Stach" (M6 Int.)
12. **Afroman**, "Because I Got High" (Universal)
13. **Mark Lavoine & Christine Marocco**, "J'ai Tout Oublie" (Mercury)
14. **Star Academy**, "La Musique" (Island)
15. **Sophie Ellis-Bextor**, "Murder On The Dancefloor" (Polydor)
16. **Elvis vs. JXL**, "A Little Less Conversation" (RCA)
17. **Shakira**, "Underneath Your Clothes" (Epic/Columbia)
18. **Marilyn Manson**, "Tainted Love" (Maverick/Warner Bros.)
19. **Rohff**, "Qui Est L'Exemple" (Hostile/Virgin)
20. **Indochine**, "J'ai Demandé A La Lune" (Columbia)

### TOP 20 ALBUMS

(Jan 1. to Sept. 28, 2002)

1. **Shakira**, *Laundry Service* (Epic/Columbia)
2. **Anastacia**, *Freak of Nature* (Epic)
3. **Robbie Williams**, *Swing When You're Winning* (Chrysalis)
4. **Celine Dion**, *A New Day Has Come* (Columbia/Epic)
5. **Nickelback**, *Silver Side Up* (Roadrunner)
6. **Eminem**, *The Eminem Show* (Interscope)
7. **Enrique Iglesias**, *Escape* (Interscope)
8. **Alicia Keys**, *Songs in A Minor*, (J)
9. **Red Hot Chili Peppers**, *By The Way*, (Warner Bros.)
10. **Pink**, *M!ssundazstoo* (Arista)
11. **Soundtrack**, *The Lord of the Rings/The Fellowship of the Rings* (Reprise)
12. **Kylie Minogue**, *Fever* (Parlophone)
13. **Alanis Morissette**, *Under Rug Swept* (Maverick/Warner Bros.)
14. **Linkin Park**, *Hybrid Theory* (Warner Bros.)
15. **Britney Spears**, *Britney* (Jive)
16. **Moby**, *18* (Mute)
17. **Dido**, *No Angel* (Cheeky/Arista)
18. **Westlife**, *World of Our Own* (RCA)
19. **Pink Floyd**, *Echoes: The Best of*, (EMI)
20. **Barbra Streisand**, *The Essential Barbra Streisand* (Columbia)

# The EQ Review

## A Quarterly Roundup of European Artist-Development News

The fourth quarter is traditionally compilation season, and, amid a powerful release schedule of retrospectives among the U.K. majors, plenty of smart money for chart-topping honors around holiday season will be on **Universal-Island's** U2 album *The Best Of 1990-2000*, due Nov. 4. A companion to the 1998 set that covered 1980-1990 and was IFPI-certified for 6 million European shipments, the new set is introduced by the single "Electrical Storm," commercially released Oct. 21. "It's very exciting to get this fantastic new single," says **Matt Voss**, VP, market-



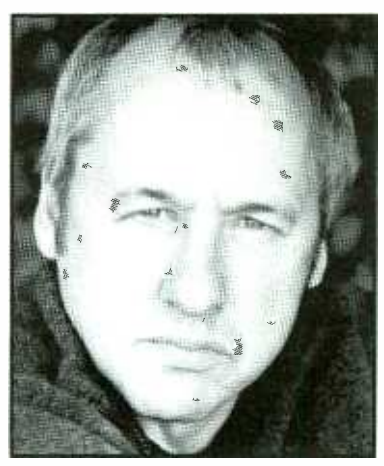
EMI's Munn

ing at **UMI**, "and to have this collection in time for Christmas."...In the Netherlands: **BMG's** platinum-selling rock group **Kane** is getting an European-wide push o it's single "Rain Down On Me;" **Sony Holland** has tagged the Dutch bands **Venice** and **Green Lizzard**, the Italian singer **Elisa**, the Belgian band **Hooverphonic** as fourth-quarter priorities and Warner will give a continental push to **Krezip's** latest, *Days Like This*. Virgin Neterlands young Moroccan rapper **Raymtzer's** debut single, "Kut Marokkanen" is a plitical hip-hop anthem in Dutch...Wildstar in November will unveil *Slicker Than Your Average* **Craig David's** follow-up to *Born to Do It*, which has estimated worldwide sales of 7 million, per to the label. In the rest of Europe, the new album will be released via Wildstar's licensing deal with **Warner Music**

**Europe... EMI** is relishing a fourth-quarter release itinerary that **Mike Allen**, VP, international, regards as extremely strong. Priorities include the **Rolling Stones' Forty Licks** album and "Don't Stop" single...The EMI slate also features best-of albums from **David Bowie** and **Iron Maiden** best-of (both EMI), **Richard Ashcroft's Human Conditions**, due Oct. 21 on **Hut/Virgin**, and **Innocent/Virgin** act **Blue's** follow-up to *All Rise*, an IFPI Platinum Europe award winner for 1 million European shipments. Allen tells EQ that Liverpool trio **Atomic Kitten** "loom large in our international plans." The band's second album, *Feels So Good*, is just out, also on **Innocent**, featuring the British No.1 "The Tide Is High"... While the future label home of EMI: **Chrysalis U.K.** bestseller **Robbie Williams** was still open at press time, Williams was reported to have completed the album, *Escapology*, with a provisional mid-November release date...The autumn schedule is heavy on long-established album-oriented rock heavyweights, but surely none will carry more poignancy than **George Harrison's Brainwashed**. It will be released Nov. 18 internationally (a day later in North America) on **Dark Horse** via its new affiliation with EMI. **David Munn**, vice chairman of EMI Recorded Music, calls the album, co-produced by George with his son **Dhani** and **Jeff Lynne**, "an extraordinary record and a testament to his genius" ...*Testify*, **Phil Collins'** first all-new solo album since *Dance into the Light* in 1996, arrives on **East West** Nov. 11 in the U.K. Ten new compositions by the former **Genesis** frontman and drummer are included, plus another with **Daryl Stuermer**. The opening single is a cover of **Leo Sayer's** 1978 British top-10 hit, "Can't Stop Loving You."

French superstar **Patricia Kaas**, who opened a European tour Oct. 2 in Paris, will receive an international push with the Nov. 4 U.K. release of her current album, *Piano Bar*. Chiefly recorded in English, the **Columbia** set has French sales of

300,000, according to Sony, which puts Kaas' career album sales at 15 million... **Ruff Life** has great faith in **Slovo**, the new project of **Dave Randall**, former guitarist with **Faithless**, **Dido** and **1 Giant Leap**. The group's **Nommo** debut, an infectious blend of world, jazz and dance influences, also has European releases on **DMMusic** for Spain, **CNR Music** (Benelux), **Playground** (Scandinavia & Baltic), **Musikvertrieb** (Switzerland) and **Musica** (Austria), with further European releases to come in France, Germany, Italy and Portugal. Says Ruff Life president **Luc Vergier**, "I liked Dave's open mind about mixing different genres of music, such as world, African sounds and reggae bases."... **Sony** can claim to have secured possibly the biggest European novelty hit of the summer with "Asere-



Solo "Dream": Knopfler

jé/The Ketchup Song" by the Spanish trio of sisters **Las Ketchup**. "This is not a hit, this is a phenomenon on a 'Macarena' scale," says **Mark Bond**, Sony Music Europe VP, marketing, continental European repertoire. European chart domination is planned to extend well toward Christmas with the single (recorded by sisters **Pilar, Lola and Lucia Muñoz**, from Cordoba) just out in the U.K., the last major territory to release it...It's a tall order for **David Gray** to replicate the spectacular success of his *White Ladder* album, which

Continued on page EQ-4

**EQ REVIEW**

Continued from page EQ-3

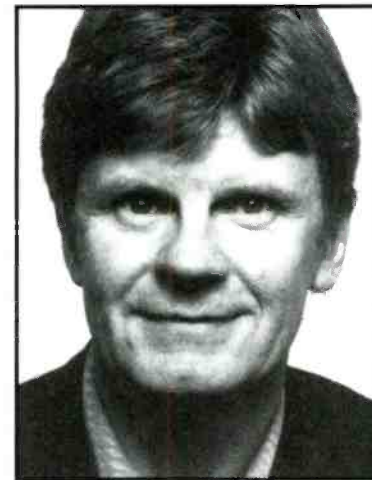
has just passed 125 weeks in the U.K. chart and is seven-times platinum (2.1 million shipments) in that market alone. But East West is doubtless licking its lips over the Oct. 28 release of the singer-songwriter's follow-up, *A New Day at Midnight*. Gray will play a six-date British tour Nov. 18–Dec. 7, concluding at London's Earls Court. Unusual for the U.K. market, the album precedes the single, with "The

Other Side" due in stores in mid-November.

At **Mercury**, expectations are running high for *The Ragpicker's Dream*, the new, fourth solo album by **Mark Knopfler**, which arrives just two years after his third and most successful to date, *Sailing to Philadelphia*. "The older I get, the faster it all seems to be happening," smiles Knopfler. "I'm enjoying the recording process more than ever before. I'm a very slow learner, but I'm learning how to make the kind of record I

want to make." He plans to tour next year... Italian idol **Tiziano Ferro** continues the European success story mentioned in the previous European Quarterly with the release of "Imbranato" as the fourth single from his **Capitol** debut, *Relativo Rosso*, described by **Walter Schmich**, music director of CHR station BR Bayern 3 in Germany, as "a great autumn track."... Liverpool rock experimentalists **Coral** can already boast a nomination for the prestigious Panasonic Mercury

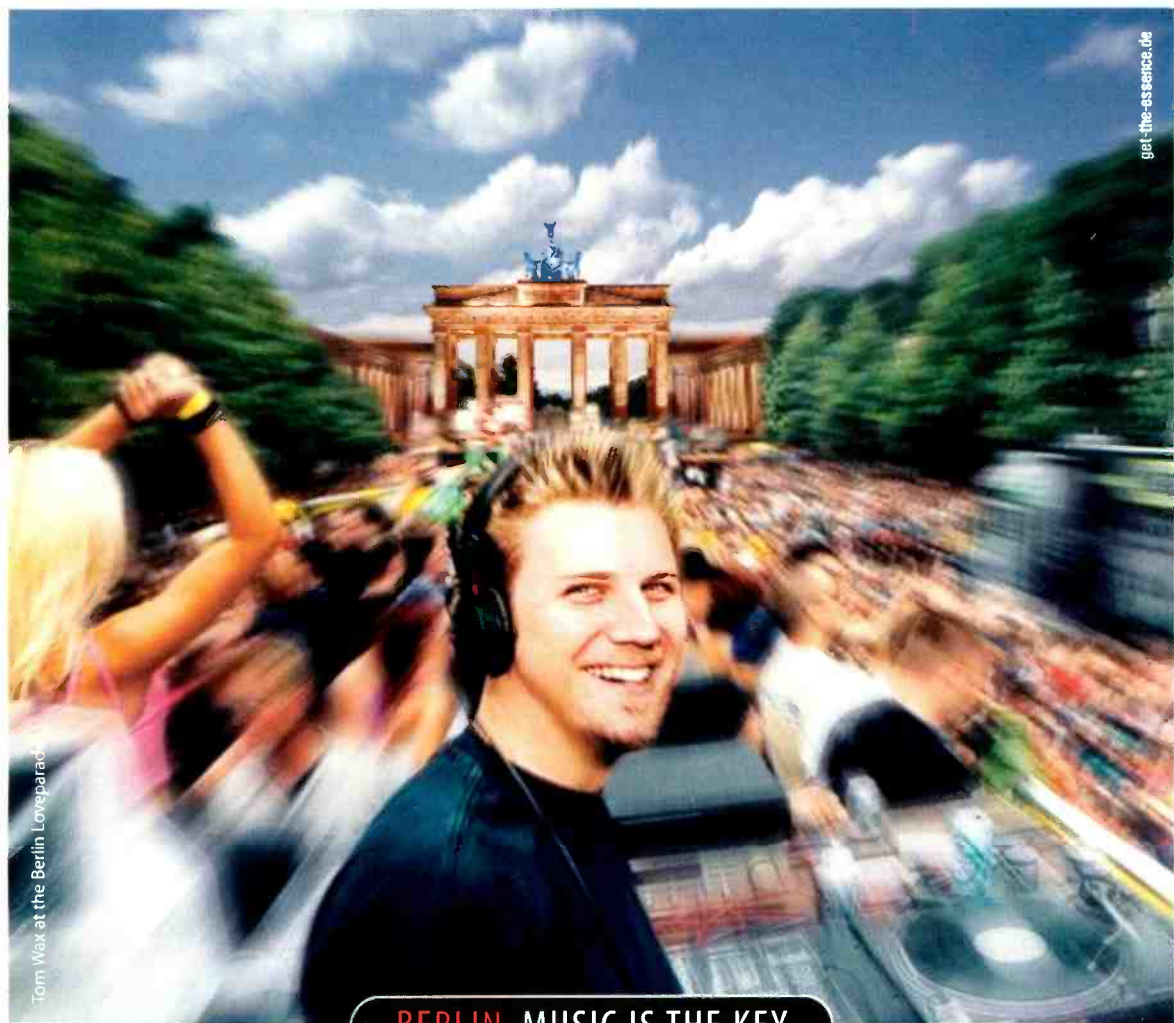
Music Prize and a top-5 U.K. debut with its eponymously titled debut set on the Sony-distributed Deltasonic label. The group this month releases the single "Dreaming of You" to coincide with a U.K. tour. Support slots on the outing go to a number of nascent acts—the **Bandits**, the **Hokum Clones**, **Tramp Attack**, the **Zutons** and the **Stands**. The Coral is only one of a number of new acts emerging from the Liverpool area. Zomba's Pepper label this month unveils **Reno**, comprising **Phil Burns** and **Andy Holt**, who formed three years ago in the Wirral district as neighbors of the **Deltasonic** act. The radio mix of its confident debut single "Costa (It's a Beautiful Day)" is melodic and AC-friendly, with additional mixes by **Groove Armada** and Norway's **Kompis**... Elsewhere at **Zomba**, *Love Box*, the new album by acclaimed dance-masters Groove Armada, arrives Nov. 4, with a U.K. tour in November and December... Zomba has a greatest-hits set covering **Kylie Minogue's** PWL era due Nov. 18. The set will be marketed via a TV ad campaign, as will a new **Stone Roses** best-of on **Silvertone**. The Roses set was compiled, says sales and marketing manager **Hans Griffiths**, "with the full cooperation of the band." The collection includes three tracks licensed from Universal... Then, on Nov. 25, **Ebul/Jive** releases *The Last Dance*, another TV-launched collection by erstwhile multi-million sellers **Steps**, featuring a second remix CD... With sales of its 2001 Warner Music Spain album *La Taberna del Buda* at 475,000, according to the label, Latin rock act **Café Quijano** will conclude its 105-date tour of Spain, the year's biggest there, on Oct. 31... The new Decca Classics studio set, *Sentimento*, by huge-selling Italian tenor **Andrea Bocelli**, due in November, is a priority among European acts at Universal, according to **Matt Voss**, VP, marketing at UMI, along with albums by Sweden's **Ace of Base** and Russian female duo **Tatu**. Discussing the latter act, UMI president/COO **John Kennedy** says, "All our companies around the world are used to getting repertoire from diverse sources, but, in



UMI's Kennedy

one fell swoop, Tatu has woken up everybody to the possibilities for Eastern Europe as a source of great talent and music."

Universal is also following the compilation trail with a new **Elton John** anthology due Nov. 11, a **Björk** best-of out this week and a November hits collection by the **Lighthouse Family**, U.K. chart regulars since 1996... Also on the compilation front, BMG may be pursuing *Elo's* with all guns blazing, but another major hits package from the company is **Westlife's** *Greatest Hits*, featuring the Irish group's extraordinary array of 10 U.K. No. 1 singles achieved in less than three years since 1999... **Epic** has Oct. 28 fixed for the release of *Forever Delayed*, a hits package by Welsh rock mainstays **Manic Street Preachers**, previewed two weeks earlier by the single "There by the Grace of God." A full U.K. arena tour follows in December. On Oct. 14, the major's S2 label releases another rock package, *Together* by **Reef**, which has had seven U.K. top-20 singles since emerging in 1995... **WEA's** **B-Unique** label has the multi-artist *I Love* album, for the War Child charity, out this month. Part of rock weekly the *New Musical Express'* activities to mark its 50th birthday and that of the U.K. singles chart inaugurated by the publication in November 1952, it features such acts as **Oasis**, **Badly Drawn Boy**, **Starsailor**, **Manic Street Preachers**, **Stereophonics** and **Basement Jaxx** covering favorite No. 1 singles. Several members of the production team behind the record also worked on 1995's all-star *Help* album, which raised £1.25 million for War Child ■



**BERLIN. MUSIC IS THE KEY.**

Music is in the air in the German capital – Berlin has over 250 stages on which music is played. It's here that both international audiences and the 3.4 million Berliners themselves have the opportunity to enjoy everything from Anastacia to Zucchero, from Abbado to Zimmermann. No fewer than 430 companies in the music business take care of production, sales and marketing. Berlin is quite literally alive with the sound of music. No surprise therefore that market leaders like Sony and Universal have chosen the German capital as the ideal location for their headquarters. Berlin is the new center for big and small labels, for established music companies and newcomers, for concert management and music promoters, for the music business and for music lovers.

If you want to come to where the music is playing, contact us and we'll show how:

Berlin Business Development Corporation  
 Phone: +49 (30) 399 80-257, Fax: +49 (30) 399 80-239  
 E-mail: kessler@wf-berlin.de, Internet: www.berlin.de/bbdc



Your Gateway to New Opportunities.



# Rive droite

M U S I C

**Congratulations to  
SMASH!!**  
*for winning the Urmala Song Festival*

*Look out for records by*

**IC2 - AMG**

**Plus One - 143/Atlantic**

**Spanish Popstars - Warner Music**

**The Hamptons - Blackground/Universal**

*and Miro for the soundtrack  
on Universal Films*

**"The Truth About Charlie" - Sony**

**Great Songs!**

**Great Productions!**

**Big Hits!**

**XIII bis**  
MUSIC

**Right  
bank**  
MUSIC

RIVE DROITE MUSIC - Home Park House, Hampton Court Road, Kingston Upon Thames, Surrey, KT1 4AE, UK  
Tel: +44 (0) 20 8977 0666 Fax: +44 (0) 20 8977 0660 Email: rivedroite@rivedroitemusica.com

RIGHT BANK MUSIC - 22761 Pacific Coast Highway, 2nd Floor, Suite 227, Malibu CA90265, USA  
Tel: 001 310 456 0884 Fax: 001 310 456 0866 Email: rightbank@rightbankmusic.com

XIII BIS MUSIC - 34, Rue Eugene Flachat 75017, Paris, France  
Tel: +33 (0) 1 42 12 52 72 Fax: +33 (0) 1 42 12 52 75 Email: 13bismusic@13bis.com

**Find Sweden's best talents for your market with MNW Music Network**



**Masayah**

The best soul/R&B artist in Sweden



**The Perishers**

The best debut pop/rock album of the year



**Ellika & Solo**

The beautiful world fusion by Swedish fiddler and Senegalese kora



**Kpist**

Mixed electro, pop, rock, hip hop & punk sound from northern Sweden

For further info, contact:

Jean Hsiao Wernheim, email: intl@mnw.se, tel: 46 8 630 36 31  
Music Network, Textllvägen 7, 120 30 Stockholm, Sweden



Billboard  
**EUROPEAN QUARTERLY**



**GERMANY'S RECORD COMPANIES AT A GLANCE**



Peter Maffay



Helmut Lotti



Xavier Naidoo

**BMG ARIOLA**

www.bmg.de

Top executive: Jan Bolz, MD

Key domestic acts: Natural, Udo Jürgens, Peter Maffay, Die Flip-pers, Schürzenjäger

**BMG BERLIN**

www.bmg.de

Top executive: Andre Selleneit, Christian Wolff, co-MDs

Key domestic acts: Wolfgang Petry, Prinzen, Oli P., Modern Talking, Right Said Fred

**CAPITOL RECORDS GERMANY**

www.emimusic.de

Top executive: Sylvia Kollek, MD

Key domestic acts: Helmut Lotti, Michelle, Herbert Grönemeyer, PUR, BAP

**EDEL RECORDS**

www.edel.de

Top executives: Michael Haentjes, chairman/CEO; Jörg Hellwig, MD

Key domestic acts: Blank & Jones, Gregorian, Scooter, Orange Blue

**ISLAND / MERCURY RECORDS**

www.musik100.de

Top executives: Lars Grewe and Sina Farschid, GMs

Key domestic acts: J-Luv, Glashaus, Dario G

**MINISTRY OF SOUND**

www.ministryofsound.de

Top executive: Konrad von Löhneysen, MD

Key domestic acts: Xavier Naidoo

**MOTOR MUSIC**

www.motormusic.de

Top executive: Petra Husemann-Renner, MD

Key domestic acts: Rammstein, 4Lyn, Echt

**POLYDOR**

www.universal-music.de



Andre Rieu



Sarah Connor

Top executive: Tom Bohne, MD

Key domestic acts: Bro'Sis, James Last, Andre Rieu, Jeanette, No Angels, Schiller

**SONY MUSIC ENTERTAINMENT GERMANY**

www.sonymusic.de

Top executives: Dr. Balthasar Schramm, president GSA; Boris Löhe; MD, domestic repertoire; Willy Ehmann, MD, international repertoire

Key domestic acts: Laith Al-Deen, Brooklyn Bounce, Band ohne Namen, Die Fantastischen Vier, Sarah Connor

**SPV**

www.spv.de  
www.audiopharm.com

Top executive: Manfred Schütz, MD  
Key domestic acts: Fury in the Slaughterhouse, Xavier Naidoo, Doro Pesch, Kreator, Sodom

**UNIVERSAL MUSIC**

www.universal-music.de  
Top executive: Neffi Temur, GM  
Key domestic acts: Loona, ATB

**V2 RECORDS**

www.v2music.com

Top executive: Dietrich Eggert, GM  
Key domestic acts: Die Firma, Torch, Miles

**VIRGIN SCHALLPLATTEN**

www.virgin.de

Top executive: Gregor Stöckl, MD  
Key domestic acts: Reamonn, Sandra, Sash, Liquido, Enigma, Blind Guardian

**WEA RECORDS**

www.wea.de

Top executive: Alexander Maurus, GM  
Key domestic acts: a-ha, Sasha, Wonderwall, Marius-Müller Westernhagen, Seeed

**ZOMBA RECORDS**

www.zomba.de

Top executive: Kurt Thielen, MD  
Key domestic acts: Curse, Noemi, Originalton, Gary Toco-tronic

**ZYX MUSIC**

www.zyx.de

Top executive: Christa Mikulski, president  
Key domestic acts: Gigi D'Agostino, Floorfiller, Whigfield ■

# BMG inter-city

## Munich



**Peter Maffay**  
He is the most successful German rock musician and each of his albums is a manifestation of commitment and love for music. No matter if authentic rock sounds as on „Heute vor dreißig Jahren“ or magical fiction like the brand new „Tabaluga und das verschenkte Glück“.



**DJ Tomekk**  
Germany's most famous vinyl wizard is known throughout the international scene. His album „The Return Of HipHop“ is a sensational collection not only of fantastic beats, but also of skill and attitude.



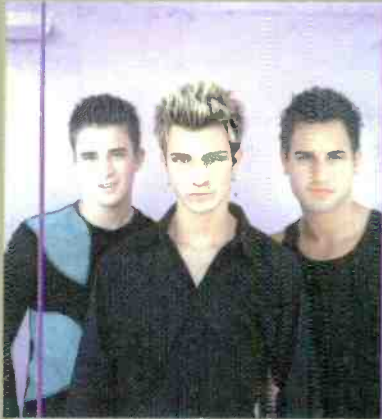
**Natural**  
They are this year's unstoppable scoring stars. Both record and fan charts are unthinkable without them. They are Natural.



**Die Flippers**  
More than 30 years of success in music and entertainment – Die Flippers: Three musicians who dedicated their heart and soul to music. Their brand new album „Isabella“ is just another proof of this.



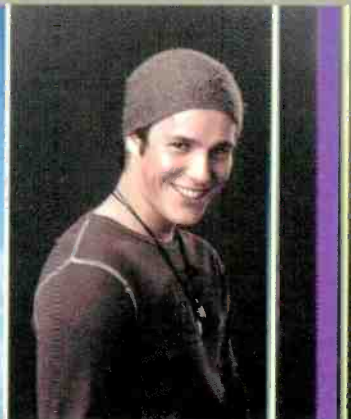
## Berlin



**B3**  
Modern and ambitious cover version presented with more than respect for the original: B3 love the music of the Bee Gees and that's why their album „First“ is packed with exceptional interpretations of Bee Gee classics.



**Right Said Fred**  
Back after 10 years, they have succeeded in the most spectacular comeback of 2001. RSF – one of the best British acts and a real pop phenomenon. So „Stand Up“ for these champions, because that's what they are.



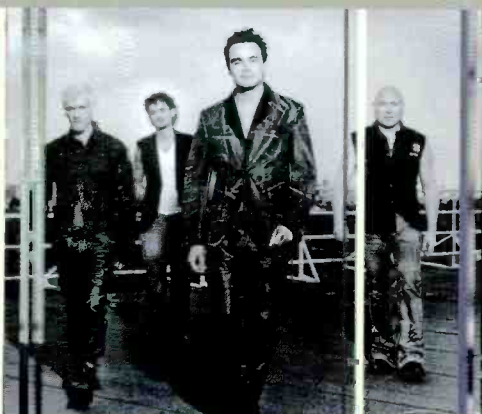
**Ben**  
Youth, voice and soul. Ben – the most talented German artist 2002. His hit single „Engel“ took the German charts by storm and his debut album „Hörproben“ is on its way to follow this example.



## Amsterdam



**Xander**  
Chansonnier extraordinaire. Former lead singer of Volunia! which sales exceeded 600.000 albums in Holland. Holland's most important multi-platinum rock band. Ready to conquer Europe starting January 2003.



**Kane**  
Holland's most important multi-platinum rock band. Ready to conquer Europe starting January 2003.



**Danny Malando**  
The Malando tango saga continues at BMG with Danny Malando & Orchestra. The follow up to the gold debut album FERIA del Tango will be released in October and will feature Princess from Hungary.



**Silkstone**  
BMG Holland's most promising breaking artists. A young energetic semi-acoustic pop/rock band.





REGISTRATION STILL OPEN  
→ CHECK THE WEBSITE FOR THE  
FULL PROGRAM AND MORE INFO



## AMSTERDAM DANCE EVENT

EUROPE'S MAIN ELECTRONIC AND DANCE MUSIC CONFERENCE  
17 + 18 + 19 OCTOBER 2002 • AMSTERDAM • THE NETHERLANDS

WWW.AMSTERDAM-DANCE-EVENT.NL  
100% ELECTRONIC • DANCE MUSIC • 1400 PARTICIPANTS • OVER  
120 ARTISTS • DJs • ALL LEADING DANCE COMPANIES PRESENT  
• SHOWCASES AND PERFORMANCES • PANELS AND MEETINGS



P.O. BOX 929 • 1200 AX HILVERSUM • THE NETHERLANDS  
PHONE +31 35 621 87 48 • FAX +31 35 621 27 50 • ADE@CONAMUS.NL



### GERMAN MUSIC SALES

Continued from page EQ-1

than they've sold. "The business sings the blues," one leading executive remarked recently.

### PUBLISHED PIRACY TIPS

In talks with Germany's political leaders, top music executives have demanded that the government pass new laws to stop music piracy. Record companies and publishers are calling for an airplay quota guaranteeing 50% domestic repertoire, forcing radio to play new releases. Minister of Culture Julian Nida-Rümelin has pledged support for a quota because he also fears that the variety of music in Germany is in jeopardy.

Thomas M. Stein, BMG Europe president, describes as "tragic" the increased consumption of music via CD-burning or free online downloads. The dramatic changes in buying behavior of the formerly



Warner's Dopp

key music target group of the 10-to-29-year-olds led to this crisis, notes Stein.

Audio and computer magazines have played a fateful role by providing information on how to crack CD copy-protection mechanisms. Stein laments the government's slow reaction to the legal framework demanded by the recording industry since 1993, specifically the adoption as national law in Germany of the European Union Copyright Directive, containing new anti-piracy provisions. Stein laments that this was not done before the end of the current legislative session; European governments have until the end of 2002 to adopt the directive into national law.

The BMG executive calls for global standardization for CD copy protection. On the other hand, he notes, it is necessary to increase the digital content offered in partnership with retailers. Legitimate digital-music programs must be made so attractive that they can be used easily and become an alternative for fans to listen to music legal-

ly. "In the near future," says Stein. "the biggest challenge for the music industry will be the same as in the past: finding new artists who consumers like and will buy in significant numbers."

Artists also must have access to more comprehensive programs of career development, says Stein, who calls for an alliance of artists, record companies, publishers and radio programmers to develop tomorrow's stars. Aside from the saturation airplay given top-40 hits, Stein says, fans hear little of the huge variety of music available in the market today.

### REPROGRAMMING RADIO

Bernd Dopp, president of the Warner Music Group Germany, also urged Germany's political leaders to implement the EU Copyright Directive and agrees that the music industry must create commercial download services that can compete with free peer-to-peer services. But he is most optimistic about the revenue potential in the DVD-video and DVD-audio configuration. Dopp notes that Warner Music plans a substantial DVD-audio format relaunch this autumn. For Germany's A&R development, Dopp called for continuity and long-range thinking. He cites Warner's success recently with such acts as Wonderwall, Seeed [sic] and Sasha. "These artists were given time to mature," he says. "The company is now reaping the reward for this strategy."

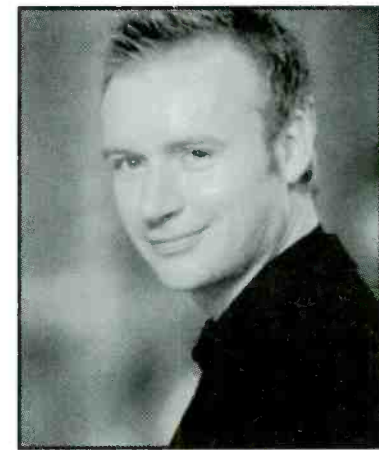
Germany's traditional retailers are losing their importance, in the view of Tim Renner, chairman and CEO of Universal Music Germany. "Therefore, it is essential to think about alternatives and then develop them," he says. Renner credits U.K. music companies and retailers for better tracking how to reach consumers. At the same time, he says it has been a long time since radio has played a prominent role in developing new artists. "Now we have to find new ways of communicating new music," he says, "and, with the help of the government, [we must] redefine the task of public radio."

Accepting that CD-burning is an established behavior by music consumers, Renner says, "We have to make this legally possible for the music fan with the personalized CD," something he says can be done with the Universal pay-per-track popfile.de portal.

For Balhasar Schramm, chairman and CEO of Sony GSA, every crisis, including this one, also contains an opportunity. He says he's convinced there is considerable room for developing new German artists. The newly created corpo-

### RETAIL OPPORTUNITIES

rate structure at Sony Music makes it possible for the domestic division to concentrate exclusively on developing German acts. Far from shunning the advance of technology, Schramm also sees digital distribution offering far more potential than the traditional brick-and-mortar retail alone.



Universal's Renner

make these available at a retail price of 4.99 euros. Lange is optimistic about EMI's autumn release schedule, which includes such big names as Herbert Grönemeyer, Helmut Lotti, Michelle, the Rolling Stones, Richard Ashcroft, Coldplay and Peter Gabriel.

As a top executive at one of Germany's leading independent labels, Jörg Hellwig, MD of edel, sees great potential in the introduction of the CD single. The single, at a retail price of 2.99 euros, is one way to bring customers back into record stores, he says. For its part, edel wants to support artists with long-term potential, says Hellwig; this has involved even more intensive cooperation among artists, songwriters and producers.

From the perspective of the retailer, Wolfgang Orthmayr, CEO of the WOM chain, says record companies have hurt themselves in the shakeups of the recent past. As they replaced top managers and brought up a new generation of executives, says Orthmayr, the companies lost valuable experience and knowledge. "This results in a crisis at all levels of the music business," he says. "Fewer sales staff to sell the records to the customer and less experienced record managers." ■



congratulation: **No. 2** in the album charts

**Natural**<sup>TM</sup>

keep it natural

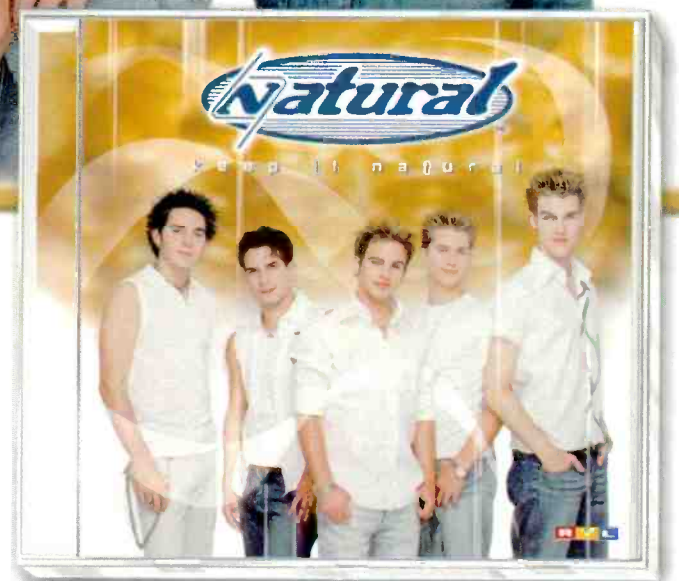


thanks to all who have helped pave the way.

## keep it natural

They are this year's unstoppable shooting stars. Both record and fan charts are unthinkable without them. They are **Natural**. Their first singles „Put Your Arms Around Me“ and „Let Me Count The Ways“ have proven unchallenged success in Germany and their debut album „Keep It Natural“ - already number 2 German Album Charts - is on its way to take Europe by storm.  
[www.naturalofficialsite.de](http://www.naturalofficialsite.de)

For more information contact BMG Ariola Munich at 0049-89-4136-9256



Executive Producer: Louis J. Pearlman

**AMSTERDAM**
*Continued from page EQ-1*

Near one of Amsterdam's busiest squares, the Leidseplein, just 100 yards apart, are located the city's main music venues: the Melkweg and the Paradiso. The Melkweg, housed in a former dairy (the name translates as "Milky Way"), offers a varied roster of activities, including drama, film and art, as well as music. The Melkweg has two halls, the largest being the Max, which opened in 1995 and has a capacity of 1,000. The other, Old Hall, was rebuilt in 1999 and holds 750. The Melkweg hosts a wide range of styles, including world music, urban, reggae, rock and pop.

The city's other main venue is the Paradiso. Familiarly known as the "pop-temple," the former church is now used for many different types of shows. With a balcony overlooking the stage and dance floor, the maximum capacity is up to 1,000. One of the main benefits of going to a gig in Amsterdam is the opportunity to see a big-name in an intimate setting, rather than in the


*BMG's Schouw*

usual cavernous concert hall; both the Melweg and the Paradiso offer live music seven days a week.

The latest addition to Amsterdam's live-music venues is the Heineken Music Hall. Opened in March 2001, it's the city's largest music room, with a capacity of 5,000-plus. The venue is situated just outside the city center in a new development (that includes a cinema and a football stadium) and is

linked to the center by good public-transport links. The Music Hall hosts around 50 big-name concerts per year.

"The current music scene in Amsterdam is very lively," says promoter Ron Euser of Mojo Concerts. "My experience is that, when American artists make short European tours, nine times out of 10 they want to include Amsterdam. So that's a big advantage for us. Many artists are offered to us, and the venues are of a high standard. For example, artists such as Angie Stone or Jill Scott have chosen to play two consecutive nights in the Paradiso or Melkweg, basically because they've heard of the venue and they know that there will be a great audience there. The city has a particularly strong reputation for showcasing urban, black music and reggae."

**FAME AND FREE RECORDS**

Amsterdam has a long-standing mercantile tradition; these days it's mainly focused along the busiest shopping street, the Kalverstraat. The Fame music store, one of the largest entertainment megastores in

**Netherlands' Market Slide In 2002 Reflects High Piracy Rate**

AMSTERDAM—While the Netherlands has traditionally been one of Europe's most vital music markets, sales shipment figures for the first half of 2002 show a dramatic slump similar to those experienced in Germany and elsewhere.

According to January-June figures based on shipments provided by the local trade body NVPI, Dutch album sales experienced a 14% drop in units. Singles sales dropped 35%. The market was hit especially hard in June, with album shipments down a massive 35% over 2001.

Adjusted figures for 2001 showed that the value of Dutch music sales fell 1.4%, to \$435.7 million last year, while unit sales fell 8%.

Dutch executives have blamed music piracy as a key reason for the market's woes. The IFPI estimates the Netherlands' piracy level in the 10%-25% range; in other leading, well-policed, European music markets—such as the U.K., France, and Germany—that figure is less than 10%. Amsterdam last month hosted a three-day IFPI ant-piracy conference with more than 40 countries represented.

the Benelux, is here, as well as a branch of the Free Record Shop. Since opening its first store in 1971, the Free Record Shop chain has become the market leader in the Netherlands, with 179 outlets, including 26 Free Record Shop kiosks at Dutch railway stations. The company also owns the 50 Van Leest specialist record shops, as well as the Fame megastore.

Roland Van Geest, marketing manager of FRS, says, "Amsterdam is the one 24-hour, seven-days-a-week city in the Netherlands, comparable with Paris or London but, of course, smaller. No other city in Holland has so much nightlife and extended opening hours; this is good news for the clubs, bars and restaurants and means that the city can really be called the entertainment city of the country. Amsterdam is the only city where FRS has more than 20 outlets in one place [Rotterdam and Den Haag each have 10] and the only city where we have the Fame Megastore. Amsterdam is the place where lots of dance music and dance scenes are born in Holland. Amsterdam clubs and underground parties have created the hometown for all famous DJs and Dutch music acts to develop."

**CONFAB BY DAY, PARTY BY NIGHT**

Along with rock and pop, dance music is a particularly strong scene in Amsterdam. The house-squatting movement, which was at its height in the city during the 1980s and early 1990s, led to the development of the rave scene and house parties. Today, top DJs and producers come to the city, which means that Amsterdam can follow the trends of its larger European neighbors closely; the recent rise of the budget airlines has meant an increase in visitors, particularly from the U.K., who regularly come over for the weekend just to visit clubs or catch a live gig.

It comes as no surprise then, to find that the Amsterdam Dance Event, now in its seventh year, is billed as Europe's biggest electronic and dance-music conference. Set this year for Oct. 17-19, the ADE is a conference by day and a festival by night. Last year, 1,300 music-business professionals attended the conference, and more than 20,000 people visited the nighttime showcases. Dutch national Radio 3FM broadcasts the evening events.

The innovators in the music scene in Amsterdam have also taken the movement to the nearby seaside resort of Bloemendaal aan Zee. Like Brighton is to London, Bloemendaal, only 30 minutes away, is much closer to the urban center, but it transplants the ethos of the dance scene from the city to the beach.

Music simply seems to be a natural part of life in Amsterdam. Throughout the year, there are numerous festivals, most of them involving music, many of them free, so Amsterdammers are used to publicly interacting with music. And, with a large international community living there or just passing through, on any one night it is possible to catch jazz, baroque, improvisational, techno, Cuban—and, if you don't like what you hear, you're welcome to start something yourself.

"Looking at the status of Amsterdam in the European music scene, you can say it's an important place—all the major acts play there, in new or modernized venues," says Richard Zijlma, manager of Conamus, the national organization that promotes Dutch music. "It's also a place where much of the music industry is settled, and it's near Hilversum, where all the major record labels and media have their offices. If you're an artist playing the city, you have more chance to be spotted, as most of the journalists live there. I think Amsterdam is a kind of gateway to Europe." ■

**LOW PRICE  
HIGH QUALITY**

**BEST IN  
BUDGET**

**CD's + DVD's  
WETON-WESGRAM  
SERVICES**

1. Europe's largest range of titles
2. All titles available from stock
3. Fast delivery
4. 25 years experience
5. Excellent terms
6. The cheapest???.....



Weton-Wesgram B.V.  
Alexander Bellstraat 11,  
3261 LX Oud-Beijerland, The Netherlands  
Tel. +31(0)186 - 610788  
Fax +31(0)186 - 620982  
E-mail: william@weton-wesgram.nl  
Website: www.weton-wesgram.com



**WE ARE ALWAYS  
LOOKING FOR  
NEW LICENSES!**

Hans Tempelman: hanst@weton-wesgram.nl

**SPECIAL IMPORT/EXPORT SERVICE  
OVERSTOCKS & DELETIONS**

CONTACT:

Ed Nieuwenburg: edn@weton-wesgram.nl  
Boud de Vries: boud@weton-wesgram.nl

## IFPI Amsterdam Meeting Unites Enforcers, Legislators, And Labels

BY JENNIFER DEMPSEY

AMSTERDAM—More than 150 government officials, law enforcement personnel, and record label executives representing some 40 countries attended the annual International Federation of the Phonographic Industry (IFPI) anti-piracy conference, held Sept. 25-27 here.

This year's conference was organized by the IFPI in association with its Dutch affiliate, labels body NVPI, and the Netherlands' creative industries' anti-piracy body, Brein.

The theme of the conference was "Working in Partnership." IFPI head of enforcement Iain Grant tells *Billboard* that the aim was to bring together national police/customs representatives with senior government



GRANT

delegations, brand owners, and rights holders to discuss co-operation to combat the trade in illegal copying.

Key to that process, he adds, is stepping up dialogue with customs officials worldwide, with a view to intercepting shipments of pirate material, tracking where illegal product is coming from, and identifying the routes being taken. "It's like profiling a drug," Grant says, "and if you help the customs officers profile your consignments, they will then look for it for you. We have to give them the information in standardized formats, which we now have, and we are making big inroads into piracy with the help of the international customs network."

Grant says that the biggest current concern for the IFPI remains the rapid growth of CD-R piracy, particularly in Latin America and Southern Europe. He adds, "We have [also] seen dramatic increases in CD-R piracy in Hong Kong, so we expect to see that

type of piracy making its mark in Southeast Asia as well."

Brein managing director Tim Kuik adds that piracy's ties to organized crime are increasingly problematic in such countries as the Netherlands. "Here in 'peaceful' Holland," he says, "there have been a number of high-profile cases in the last year linked to piracy, which law enforcement agencies are taking very seriously. These people are armed and dangerous and when convicted have received sentences of three to four years; stiff penalties by Dutch standards.

"We've done work going into schools," he adds, "and talking to the kids about piracy. It should be made clear that the pirate CD you buy could be sponsoring organized crime—and in some countries, terrorism. I think the consumer should be aware of these issues and make a responsible decision."



**A Winning Lineup.** On the campaign trail prior to his Sept. 22 general election victory, German Chancellor Gerhard Schröder attended Universal Music Germany's (UMG) launch of its digital-music distribution service, popfile.de, at the company's new headquarters in Berlin. Popfile.de, a partnership with Deutsche Telecom, currently offers subscribers 5,000 songs from all music genres, with plans to expand that to include the majority of UMG's catalog by summer 2003. Pictured, from left, are Polydor Germany artist Jeanette, Schröder, and UMG chairman/CEO Tim Renner.

## 'Business As Usual' For Zomba

**International Record Group Discusses Release Plans Amid Acquisition Uncertainty**

BY GORDON MASSON

LONDON—While waiting for the details of its acquisition by BMG to be settled, the various affiliates of Zomba's International Record Group have been proceeding with "business as usual," a theme emphasized at the group's recent global marketing conference in London.

Senior execs from Zomba affiliates throughout Europe, Southeast Asia, Australasia, and Latin America attended the Sept. 16 event—the

campaigns for artists like Nick Carter and Timberlake, as well as regional campaigns for new and developing acts timed to coincide with each artist's availability for promotional visits. International Record Group managing director Stuart Watson explains, "It is a totally global approach, but the release dates are staggered so that developing artists can be wherever they are most needed to support their albums. Underpinning all of our international marketing activities is a commitment to offer music buyers exceptional added value in the form of 'gift-with-purchase' incentives, such as bonus DVDs, [Video-CDs], or extra music product."

For example, the initial international version of Nick Carter's solo set, *Now or Never* (released worldwide Oct. 28), will be packaged with a bonus DVD or (in Asia) a Video-CD, featuring behind-the-scenes video footage and an exclusive interview. The album will also contain different bonus tracks in certain markets. Carter is visiting Belgium, Spain, Sweden, and the U.K. for various TV appearances before going to Korea and Japan Oct. 7-14. He returns to Europe Nov. 8-16. Zomba plans an equally intensive schedule for Timberlake, whose solo album, *Justified*, is released globally Nov. 4. In addition to promotional activities Oct. 8-18 in Europe, Timberlake's campaign will have a heavy emphasis on fashion-oriented media.

Zomba is taking a regional approach to the marketing of Hewitt, Carter, and Robyn's albums. These albums will be released only when the artist is available to visit each region. For example, Hewitt will not be able to make a promotional trip to Europe until first-quarter 2003, but she was in Japan and Australia in September for the launch of a new movie. As a result, her album, *BareNaked*, will be launched before Christmas in Aus-

tralia, Japan, and other parts of Southeast Asia, followed by a European release in February 2003, when she visits that region on promo trips.

Aaron Carter's *Another Earthquake* will also be released before Christmas in the Asia-Pacific region, to coincide with live shows Nov. 5-18 in Japan, the Philippines, Korea, China, and Taiwan. When the album is released in early 2003 in Europe, consumers will initially be offered a limited-edition "two-for-one" set that will see the new album packaged with a bonus copy of Carter's last album, *Oh Aaron*.

## U.K.'s Capital, Chrysalis Radio Hit Live Music Trail

BY JON HEASMAN

LONDON—Two of the U.K.'s leading radio groups are making moves into the live music scene here with their latest initiatives.

London-based Capital Radio Group is currently working with U.K. music labels on Hometown Jam, a new event that will take established artists back to their roots for exclusive one-off gigs at intimate venues. The concept will be rolled out across the seven top 40 stations that form the Capital FM Network.

The first Hometown Jam will see EMI/Parlophone act Supergrass return to its native Oxford to play Oct. 10 at the town's Zodiac Club for Capital local station Fox FM. Tickets for each Hometown Jam gig will be offered exclusively to listeners of the relevant local station via on-air and online competitions. Each event will be recorded for an hour-long special to be broadcast across the Capital FM network.

"Some of the biggest U.K. bands and

artists have been brought up in many of our stations' service areas. I consider Hometown Jam our opportunity to bring those artists back home," says Jeff Smith, head of music and strategy for the Capital FM Network. "It also allows us to work more closely with record labels to celebrate British-made music at what is a most challenging time for the music industry."

Meanwhile, Chrysalis Radio's chain of dance stations broadcasting under the Galaxy banner is to support emerging U.K. dance and urban artists through a New Music Month, which will see it host a series of regional showcase events throughout this month.

At least two events will take place in each of the five Galaxy transmission areas; the artist lineup includes Dirty Vegas, Sarah Whatmore, Big Brovas, Dannii Minogue, Jean Jacques Smoothie, and Abs. Marketing activity will include 4,000 posters and more than 15,000 flyers to be distributed around the regions.

## Thailand's Grammy Names New President

BY ANDREW HIRANSOMBOON

BANGKOK—Thailand's largest entertainment conglomerate, GMM Grammy, named Boosaba Daoruang as its new president/CEO Sept. 23. She succeeds Apirak Kosayodhin, who held the role for two years.

Daoruang, 49, has been with Grammy since its founding in 1983 and is the first woman to be named president/CEO, as well as the first person to be promoted to that position from within the company. She was previously Grammy's chief creative officer.

Kosayodhin was behind GMM Grammy's decision to slash CD prices (*Billboard*, Sept. 29, 2001) in an attempt to compete with counterfeit product. That strategy worked for the company, with CD and video CD sales this calendar year so far accounting for 60% of its total sales (the remaining 40% being cassette sales)—up from 20% last year. First-half net profit increased 250% from last year to \$6.55 million. Grammy claims a 35%-40% share of Thailand's music market.

Industry insiders claim that Kosayodhin, who developed a reputation as a savvy marketer at such companies as Pepsi-Cola (Thailand) and Frito-Lay (Thailand), did not see eye to eye with Grammy founder and chairman Paiboon Damrongchaitam. At a press conference at Grammy headquarters Sept. 23, however, both executives denied that any personal disagreement was behind the move. Kosayodhin has not revealed his future plans.



WATSON

company's first such conference. Among the matters discussed were Zomba's international marketing plans for its slate of major new releases, including debut solo albums by Backstreet Boys' Nick Carter, 'N Sync's Justin Timberlake, and Jennifer Love Hewitt, plus new albums by Aaron Carter (Nick's brother), Robyn, and Groove Armada. The conference also discussed plans for international releases by such successful local artists as Chenoa (Spain), Priscilla (France), and Hayley Aitken (Australia).

Zomba says that during the fourth quarter, its global marketing strategy will focus on simultaneous worldwide

# PROGRAMMING

OCTOBER 12 2002 **Billboard** VIDEO MONITOR

THE MOST-PLAYED CLIPS AS MONITORED BY NIELSEN BROADCAST DATA SYSTEMS  
"New Ons" are reported by the networks (not by Nielsen BDS) for the week ahead

For week ending  
SEPTEMBER 29, 2002



Continuous programming  
1234 W. Street, NE, Washington, D.C. 20018



Continuous programming  
2806 Opryland Drive, Nashville, TN 37214



Continuous programming  
1515 Broadway, New York, NY 10036



Continuous programming  
1515 Broadway, New York, NY 10036

- 1 LL COOL J, LUV U BETTER
  - 2 NELLY, DILEMMA
  - 3 EVE, GANGSTA LOVIN'
  - 4 EMINEM, CLEANIN' OUT MY CLOSET
  - 5 SEAN PAUL, GIMME THE LIGHT
  - 6 CLIPSE, WHEN THE LAST TIME
  - 7 CAM'RON, HEY MA
  - 8 BKZ, WHY I LOVE YOU
  - 9 LUDACRIS, MOVE B\*\*\*\*H
  - 10 NAPPY ROOTS, PO' FOLKS
  - 11 IMX, BEAUTIFUL (YOU ARE)
  - 12 FLOETRY, FLOETIC
  - 13 BIG TYMERS, OH YEAH
  - 14 WYCLEF JEAN, TWO WRONGS
  - 15 ERYKAH BADU, LOVE OF MY LIFE (AN ODE TO HIP HOP)
  - 16 FABOLOUS, TRADE IT ALL
  - 17 N.D.R.E., NOTHIN'
  - 18 PASTOR TROY, ARE WE CUTTIN'
  - 19 TRUTH HURTS, THE TRUTH
  - 20 STYLES, GOOD TIMES
  - 21 NELLY, HOT IN HERRE
  - 22 ANGIE MARTINEZ, IF I COULD GO
  - 23 DAVE HOLLISTER, BABY DO THOSE THINGS
  - 24 TANK, ONE MAN
  - 25 TRICK DADDY, IN DA WIND
  - 26 MUSIQ, DON'T CHANGE
  - 27 LIL FUP, THE WAY WE BALL
  - 28 YING YANG TWINS, BY MYSELF
  - 29 JUSTIN TIMBERLAKE, LIKE I LOVE YOU
  - 30 BEENIE MAN, FEEL IT BOY
  - 31 HEATHER HEADLEY, HE IS
  - 32 XZIBIT, MULTIPLY
  - 33 ASHANTI, BABY
  - 34 FAITH EVANS, BURNIN' UP
  - 35 P. DIDDY, I NEED A GIRL (REMIX-PART TWO)
  - 36 3RD STORIE, GET WITH ME
  - 37 GERALD LEVERT, FUNNY
  - 38 DONELL JONES, PUT ME DOWN
  - 39 ISSYS, SINGLE FOR THE REST OF MY LIFE
  - 40 JENNIFER LOPEZ, I'M GONNA BE ALRIGHT
- NEW ONS**
- JA RÜLE, THE PLEDGE
  - MS. JADE, CHING CHING
  - WILL SMITH, 1,000 KISSES
  - KILLER MIKE, AKSHON (YEAH)
  - AMERIE, TALKIN' TO ME
  - SWIZZ BEATZ, BIGGER BUSINESS
  - THE DIPLOMATS, BOUT IT BOUT IT...PART III

- 1 TOBY KEITH, WHO'S YOUR DADDY
  - 2 RASCAL FLATTS, THESE DAYS
  - 3 KEITH URBAN, SOMEBODY LIKE YOU
  - 4 DIXIE CHICKS, LANDSLIDE
  - 5 DIAMOND RIO, BEAUTIFUL MESS
  - 6 MONTGOMERY GENTRY, MY TOWN
  - 7 LEEANN WOMACK, SOMETHING WORTH LEAVING BEHIND
  - 8 PHIL VASSAR, AMERICAN CHILD
  - 9 REBECCA LYNN HOWARD, FORGIVE
  - 10 MARTINA MCBRIDE, WHERE WOULD YOU BE
  - 11 JOE NICHOLS, THE IMPOSSIBLE
  - 12 JENNIFER HANSON, BEAUTIFUL GOODBYE
  - 13 KELLY WILLIS, IF I LEFT YOU
  - 14 PATTY GRIFFIN, CHIEF
  - 15 TRAVIS TRITT, STRONG ENOUGH TO BE YOUR MAN
  - 16 TIM MCGRAW, THE COWBOY IN ME
  - 17 GEORGE STRAIT, SHE'LL LEAVE YOU WITH A SMILE
  - 18 KENNY CHESNEY, YOUNG
  - 19 PINMONKEY, BARBED WIRE AND ROSES
  - 20 EMERSON DRIVE, FALL INTO ME
  - 21 DIXIE CHICKS, LONG TIME GONE
  - 22 KENNY CHESNEY, THE GOOD STUFF
  - 23 SHEDAISSY, MINE ALL MINE
  - 24 TRAVIS TRITT, MODERN DAY BONNIE AND CLYDE
  - 25 TOBY KEITH, I WANNA TALK ABOUT ME
  - 26 ALAN JACKSON, DRIVE (FOR DADDY GUS)
  - 27 NICKEL CREEK, THIS SIDE
  - 28 GARY ALLAN, THE ONE
  - 29 RASCAL FLATTS, I'M MOVIN' ON
  - 30 BLAKE SHELTON, OL' RED
  - 31 BRAD PAISLEY, I'M GONNA MISS HER
  - 32 RADNEY FOSTER, EVERYDAY ANGEL
  - 33 TAMMY COCHRAN, LIFE HAPPENED
  - 34 CLEDUS T. JUDD, IT'S A GREAT DAY TO BE A GUY
  - 35 TOBY KEITH, COURTESY OF THE RED, WHITE & BLUE
  - 36 ALISON KRAUSS & UNION, LET ME TOUCH YOU FOR AWHILE
  - 37 DARRYL WORLEY, I MISS MY FRIEND
  - 38 TOBY KEITH, MY LIST
  - 39 MARTINA MCBRIDE, BLESSED
  - 40 TOMMY SHANE STEINER, WHAT IF SHE'S AN ANGEL
- NEW ONS**
- FAITH HILL, CRY
  - SHANIA TWAIN, I'M GONNA GETCHA-GOODE!

- 1 NELLY, DILEMMA
  - 2 EMINEM, CLEANIN' OUT MY CLOSET
  - 3 CAM'RON, HEY MA
  - 4 JUSTIN TIMBERLAKE, LIKE I LOVE YOU
  - 5 EVE, GANGSTA LOVIN'
  - 6 NAPPY ROOTS, PO' FOLKS
  - 7 JIMMY FALLON, IDIOT BOYFRIEND
  - 8 AVRIL LAVIGNE, SK8ER BOI
  - 9 REBECCA LYNN HOWARD, FORGIVE
  - 10 SHAKIRA, OBJECTION (TANGO)
  - 11 LUDACRIS, MOVE B\*\*\*\*H
  - 12 VINES, GET FREE
  - 13 NO DOUBT, UNDERNEATH IT ALL
  - 14 RED HOT CHILI PEPPERS, BY THE WAY
  - 15 SYSTEM OF A DOWN, AERIALS
  - 16 SANTANA, THE GAME OF LOVE
  - 17 NICK CARTER, HELP ME
  - 18 JIMMY EAT WORLD, SWEETNESS
  - 19 WHITE STRIPES, DEAD LEAVES AND THE DIRTY GROUND
  - 20 STYLES, GOOD TIMES
  - 21 KELLY CLARKSON, BEFORE YOUR LOVE
  - 22 JURASSIC 5, WHAT'S GOLDEN?
  - 23 DANIEL BEDINGFIELD, GOTTA GET THRU THIS
  - 24 PUDDLE OF MUDD, SHE HATES ME
  - 25 OUR LADY PEACE, SOMEWHERE OUT THERE
  - 26 3LW, I DO (WANNA GET CLOSE TO YOU)
  - 27 FABOLOUS, TRADE IT ALL
  - 28 GARY ALLAN, THE ONE
  - 29 BRUCE SPRINGSTEEN, THE RISING
  - 30 P.O.D., SATELLITE
  - 31 VANESSA CARLTON, ORDINARY DAY
  - 32 COLDPLAY, IN MY PLACE
  - 33 STROKES, SOMEDAY
  - 34 BIG TYMERS, OH YEAH
  - 35 BON JOVI, EVERYDAY
  - 36 GOOD CHARLOTTE, LIFESTYLES OF THE RICH AND FAMOUS
  - 37 MICHELLE BRANCH, GOODBYE TO YOU
  - 38 TAPROOT, POEM
  - 39 ONE GIANT LEAP, MY CULTURE
  - 40 UNCLE KRACKER, IN A LITTLE WHILE
- NEW ONS**
- \*PINK, FAMILY PORTRAIT
  - OLEANDER, RUNAWAY TRAIN
  - SEAN PAUL, GIMME THE LIGHT
  - XZIBIT, MULTIPLY
  - STONE SOUR, BOTHER
  - RED HOT CHILI PEPPERS, THE ZEPHYR SONG

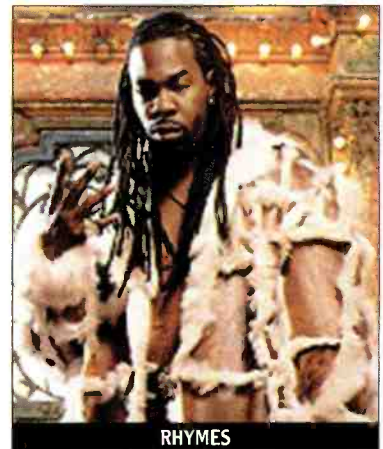
- 1 PINK, JUST LIKE A PILL
  - 2 NO DOUBT, UNDERNEATH IT ALL
  - 3 RED HOT CHILI PEPPERS, BY THE WAY
  - 4 DAVE MATTHEWS BAND, WHERE ARE YOU GOING
  - 5 CREED, ONE LAST BREATH
  - 6 U2, ELECTRICAL STORM
  - 7 JOHN MAYER, YOUR BODY IS A WONDERLAND
  - 8 SHERYL CROW, STEVE MCQUEEN
  - 9 ASHANTI, HAPPY
  - 10 VANESSA CARLTON, ORDINARY DAY
  - 11 NELLY, DILEMMA
  - 12 SANTANA, THE GAME OF LOVE
  - 13 OUR LADY PEACE, SOMEWHERE OUT THERE
  - 14 BON JOVI, EVERYDAY
  - 15 JUSTIN TIMBERLAKE, LIKE I LOVE YOU
  - 16 UNCLE KRACKER, IN A LITTLE WHILE
  - 17 SHAKIRA, OBJECTION (TANGO)
  - 18 NORAH JONES, DON'T KNOW WHY
  - 19 BRUCE SPRINGSTEEN, THE RISING
  - 20 GUN GOO DOLLS, BIG MACHINE
  - 21 DIRTY VEGAS, DAYS GO BY
  - 22 PETER GABRIEL, THE BARRY WILLIAMS SHOW
  - 23 LIFEHOUSE, SPIN
  - 24 COLDPLAY, IN MY PLACE
  - 25 INDIA ARIE, LITTLE THINGS
  - 26 SHAKIRA, UNDERNEATH YOUR CLOTHES
  - 27 MICHELLE BRANCH, GOODBYE TO YOU
  - 28 JENNIFER LOVE HEWITT, BARENAKED
  - 29 DARIUS RUCKER, WILD ONE
  - 30 LEANN RIMES, LIFE GOES ON
  - 31 JOHN MAYER, NO SUCH THING
  - 32 VANESSA CARLTON, A THOUSAND MILES
  - 33 NO DOUBT, HELLA GOOD
  - 34 LIFEHOUSE, HANGING BY A MOMENT
  - 35 FATBOY SLIM, WEAPON OF CHOICE
  - 36 DUNCAN SHEIK, ON A HIGH
  - 37 HOOBASTANK, RUNNING AWAY
  - 38 LAMYA, EMPIRES
  - 39 STING, DESERT ROSE
  - 40 MOBY, SOUTH SIDE
- NEW ONS**
- \*PINK FIGHTERS, ALL MY LIFE
  - MADONNA, DIE ANOTHER DAY
  - RED HOT CHILI PEPPERS, THE ZEPHYR SONG

## Music & Showbiz

by Carla Hay



**BUSTING OUT IN FILM:** With his unique and frequently over-the-top persona, **Busta Rhymes** makes a natural movie star. The rapper/actor has appeared in movies for almost 10 years. His feature-film debut was 1993's *Who's the Man?*, and more recently he was in 2000's *Shaft* and this year's *Halloween: Resurrection*.



RHYMES

Rhymes' next film is *Narc*, which he calls a "corrupt cop film." *Narc* stars Ray Liotta and Jason Patric. **Tom Cruise** is one of the executive producers of the Paramount Pictures movie, which opens Dec. 20.

Rhymes—a New York native whose real name is **Trevor Smith**—has also maintained a busy music career. The entertainer says, "I try to pace myself. You get a lot of opportunities to do things, and I try to represent myself in a way that's not going to let people down, but at the same time I'm never going to do the same shit."

Rhymes has been touring in support of his latest album, *Genesis* (J

Records), and he says fans can expect a new **Flipmode Squad** album next year.

**IN BRIEF:** The title of the **Christopher Guest** mockumentary about a fictional folk-music group has been confirmed as *A Mighty Wind* (Music & Showbiz, *Billboard*, March 2). The comedy is due next year. Guest directs and stars in the Castle Rock Entertainment film, which co-stars Guest's fellow *Spinal Tap* cohorts **Michael McKean** and **Harry Shearer**. . . **Queen Latifah** has signed with CBS to develop and star in *Mali Anderson*, a TV series based on the mystery books of the same name. The entertainer, who has a growing movie résumé, previously had a stint on prime-time TV as the co-star of Fox sitcom *Living Single*, which ran from 1993 to 1998. She also hosted a syndicated eponymous talk show from 1999 to 2001. . . **Tom Petty & the Heartbreakers** is the latest act to stage a live movie simulcast of a concert in U.S. theaters. The concert, due to take place Oct. 15, will feature the band performing every song on its latest Warner Bros. album, *The Last DJ*. **Korn**, **Sugar Ray**, and **Destiny's Child** have also staged live concerts that were beamed by satellite to movie theaters nationwide (*Billboard*, July 13). . . **Mandy Moore** is currently filming a new movie, *Saved*, in Vancouver. The Red Bull/Single Cell Pictures comedy co-stars **Jena Malone**, **Macauley Culkin**, and **Patrick Fugit**. **R.E.M.'s Michael Stipe** is one of the film's producers. Moore's other films due for release in 2003 are *Try Seventeen* and *How to Deal*.

### THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING OCTOBER 12, 2002



Continuous programming  
200 Jericho Quadrangle, Jericho, NY 11753

- THE USED, THE TASTE OF INK (NEW)
- BOX CAR RACER, THERE IS (NEW)
- DRAGPICE, SIMPLE MINDED (NEW)
- RED HOT CHILI PEPPERS, THE ZEPHYR SONG
- ASHANTI, BABY
- OUR LADY PEACE, INNOCENT
- CRISTINA AGUILERA, DIRTY
- PULP, BAD COVER VERSION
- KELLY CLARKSON, BEFORE YOUR LOVE
- KAITO, GO
- LAZLO BANE, SUPERMAN



Continuous programming  
1515 Broadway, New York, NY 10036

- NEW**
- RED HOT CHILI PEPPERS, THE ZEPHYR SONG
  - THE VINES, DUTTATHAWAY
  - DISTILLERS, CITY OF ANGELS
  - INTERPOL, PDA



Continuous programming  
299 Queen St West, Toronto, Ontario M5V2Z5

- FOO FIGHTERS, ALL MY LIFE (NEW)
- RED HOT CHILI PEPPERS, THE ZEPHYR SONG (NEW)
- BLACKSTREET, WIZZY WOV (NEW)
- JURASSIC 5, WHAT'S GOLDEN? (NEW)
- TREBLECHARGER, HUNDRED MILLION
- EMINEM, CLEANIN' OUT MY CLOSET
- AVRIL LAVIGNE, SK8ER BOI
- COLDPLAY, IN MY PLACE
- SAM ROBERTS, BROTHER ODWN
- SHAWN DESMAN, GET READY
- NELLY, DILEMMA
- SIMPLE PLAN, I'D DO ANYTHING
- MARIO, JUST A FRIEND 2002
- THEORY OF A DEADMAN, NOTHING COULD COME BETWEEN US
- EVE, GANGSTA LOVIN'
- PUDDLE OF MUDD, SHE HATES ME
- JUSTIN TIMBERLAKE, LIKE I LOVE YOU
- NO DOUBT, UNDERNEATH IT ALL
- NOT BY CHOICE, STANDING ALL ALONE
- NICKELBACK, NEVER AGAIN



Continuous programming  
Hawley Crescent, London NW18T

- EMINEM, CLEANIN' OUT MY CLOSET
- SUGAR BABES, ROUND ROUND
- U2, ELECTRICAL STORM
- AVRIL LAVIGNE, COMPLICATED
- NICKELBACK, TOO BAD
- EVE, GANGSTA LOVIN'
- PINK, JUST LIKE A PILL
- QUEENS OF THE STONE AGE, NO ONE KNOWS
- ELISA, COME SPEAK TO ME
- FOO FIGHTERS, ALL MY LIFE
- P. DIDDY, I NEED A GIRL (PART ONE)
- SHAKIRA, UNDERNEATH YOUR CLOTHES
- RED AND KARDLA, ONE LOVE
- JENNIFER LOPEZ, I'M GONNA BE ALRIGHT
- LAS KETCHUP, ASEREJE
- VANESSA CARLTON, A THOUSAND MILES
- SOPHIE ELLIS BEXTON, GET OVER IT
- NO DOUBT, UNDERNEATH IT ALL
- JUSTIN TIMBERLAKE, LIKE I LOVE YOU
- COLDPLAY, IN MY PLACE



Three hours weekly  
216 W. Ohio, Chicago, IL 60610

- QUEENS OF THE STONE AGE, NO ONE KNOWS
- DK GD, GO FOR IT
- LUNA, LOVED JUST
- AMY STUBB, JUST A LITTLE GIRL
- THE VINES, DUTTATHAWAY
- P.O.D., SATELLITE
- COLDPLAY, IN MY PLACE
- THE FLAMING LIPS, DO YOU REALIZE??
- LOUDERMILK, ESTROGEN OXYGEN ACHES IN THE TEETH AGAIN
- REEL BIG FISH, WHERE HAVE YOU BEEN
- BUTCH WALKER, MY WAY
- ANDREW W.K., WE WANT FUN



Continuous programming  
9697 E. Mineral Ave., Englewood, CO 80112

- JDE NICHOLS, THE IMPOSSIBLE
- TRAVIS TRITT, STRONG ENOUGH TO BE YOUR MAN
- TDBY KEITH, WHO'S YOUR DADDY?
- DIXIE CHICKS, LANDSLIDE
- GEORGE STRAIT, SHE'LL LEAVE YOU WITH A SMILE
- DIAMOND RIO, BEAUTIFUL MESS
- KEITH URBAN, SOMEBODY LIKE YOU
- DARRYL WORLEY, I MISS MY FRIEND
- RASCAL FLATTS, THESE DAYS
- BILLY RAY CYRUS, WHAT ELSE IS THERE
- PHIL VASSAR, AMERICAN CHILD
- TAMMY COCHRAN, LIFE HAPPENED
- MONTGOMERY GENTRY, MY TOWN
- ANTHONY SMITH, IF THAT AIN'T COUNTRY
- RADNEY FOSTER, EVERYDAY ANGEL
- REBECCA LYNN HOWARD, FORGIVE
- KENNY CHESNEY, THE GOOD STUFF
- JENNIFER HANSON, BEAUTIFUL GOODBYE
- EMERSON DRIVE, FALL INTO ME



5 hours weekly  
223-225 Washington St, Newark, NJ 07102

- SHAKIRA, WHENEVER WHEREVER
- SANTANA, THE GAME OF LOVE
- LYRIC, YOUNG & SEXY
- DIXIE CHICKS, LONG TIME GONE
- 30 SECONDS TO MARS, CAPRICORN (A BRAND NEW NAME)
- AUDIOWENT, THE ENERGY
- LOUDERMILK, ESTROGEN OXYGEN ACHES IN THE TEETH AGAIN
- KEITH URBAN, SOMEBODY LIKE YOU
- FABOLOUS, TRADE IT ALL
- JOHNNY BLANCO, I WANNA
- XZIBIT, MULTIPLY
- NELLY, DILEMMA
- TRINA, NO PANTIES
- JARVIS CHURCH, SHAKE IT OFF
- REBECCA LYNN HOWARD, FORGIVE
- KHIA, MY NECK, MY BACK
- AMERIE, WHY DON'T WE FALL IN LOVE
- PRIMMARY COLORZ, IF YOU ONLY KNEW
- CLIPSE, WHEN THE LAST TIME
- QUEENS OF THE STONE AGE, NO ONE KNOWS

Connect with the music industry's most important decision makers in **Billboard Classified**

# Billboard CLASSIFIED

maximum results

maximum exposure

Call: 1-800-223-7524 Today!

Fax all ads to: 646-654-4798/99 or email to: jserrette@billboard.com

Your ad includes a listing on **billboard.com**

over 17 million page views a month  
www.billboard.com

## DUPLICATION/REPLICATION

### POWER TOWER CD & DVD DUPLICATORS

Produce your own CDs and DVDs with these high speed, low cost, easy to use duplicators

Available with 1, 3 or 7 drives  
7 full CDs in under 3 minutes  
Up to 14 DVDs per hour



www.veritysystems.com



Providing solutions for your In-house CD & DVD production  
800 642-5151

## DUPLICATION/REPLICATION

### COMPACT DISCS - 60¢ EACH

IT'S A BETTER DEAL!  
"ADD IT UP"

1,000 CDs	600.00
1,000 Jewel/Wrap	250.00
1,000 2-Pg Book/Tray	240.00
	\$ 1,090.00

from your CD-Ready Master & Print-Ready Film

NATIONAL TAPE & DISC CORPORATION  
1110 48th Ave. North - Nashville, TN 37209

1-800-874-4174

Digital Mastering Services - Digital Audio Duplication - Computer Graphics

**SAME DAY SERVICE!**

(on short run CD & Cassette copies)

www.ntdc.com

## VINYL PRESSING

WITH OVER 60 YEARS OF EXPERIENCE & IN-HOUSE FACILITIES, WE'LL PRODUCE YOUR CD, VINYL & CASSETTE PROJECT WITH THE EXCELLENCE IT DESERVES!

**D.J. VINYL PROMO**  
100 12" VINYL \$775.00 \$1.30 each for additional LP's  
in WHITE JACKET w/ HOLE

500 12" VINYL (in WHITE JACKET w/ HOLE) \$1,249.00 REORDER \$699.00  
1000 12" VINYL (in WHITE JACKET w/ HOLE) \$1,779.00 REORDER \$1199.00  
500 7" VINYL 45's (WITH WHITE SLEEVE) \$675.00 REORDER \$299.00  
1000 7" VINYL 45's (WITH WHITE SLEEVE) \$849.00 REORDER \$479.00

ALL PACKAGES INCLUDE: MASTERING / FULL PROCESSING / TEST PRESSINGS / 2-COLOR LABELS (stock background) / SHRINKWRAP (12" only) / QUICK TURN AROUND

**Rainbo Records and Cassettes**  
1738 Berkeley St. • Santa Monica, CA 90404 • (310) 829-3476  
Fax: (310) 828-8765 • www.rainborecords.com • info@rainborecords.com

## SERVICES

Analogue Media Technologies Inc.  
CD/DVD/VHS Replication, CD/DVDrom, Authoring, Printing, Graphics/Design, Mailing, Warehousing, Distribution  
1-800-777-1927 on-line-quotes  
www.duplication.ca

## REAL ESTATE

### NJ Studios for Rent

Ideal for ProTools or Avid editing suites. Includes modern offices & warehouse 7500 sq ft total  
201-981-0499

## BROWSER® DISPLAY SYSTEMS

400 CD BOOKLETS in 2 SQ. FT.!  
actual CD's kept in jewel boxes behind the counter.

Full line of counter, wall and floor displays

**Browser** DISPLAY SYSTEMS  
CHICAGO ONE STOP, INC.  
Phone: 312-822-0822 • Tollfree: 800-822/4410

Write or call for FREE sample!

## PUBLICITY PHOTOS

**PUBLICITY PRINTS**  
LITHOGRAPHED ON HEAVY, SATIN GLOSS PAPER

B&W  
8x10's  
500 - \$90  
1000 - \$120

Other sizes & color available  
Prices include Typesetting & Freight in Continental U.S.

FREE Catalog & Samples

**ABC PICTURES**  
1867 E. Florida St., Suite BB  
Springfield, MD 65803  
Toll Free 1-888-526-5336  
www.abcpictures.com

## PUBLICATIONS

**In the Studio?**

FREE Guide to Master Tape Preparation Saves You Time and Money!

1-800-468-9353  
www.discmakers.com/bb  
info@discmakers.com

**DISC MAKERS**

## 46 PRODUCTIONS

25 CDRs - \$45.00 / 50 CDRs - \$88.00  
100 CDRs - \$150.00 / 200 CDRs - \$290.00

ASK ABOUT OUR DISCOUNT FOR ASCAP MEMBERS!

From CD or CDR master  
Includes CDR jewel box w/text printing on CD label  
Add \$35 for other digital master, \$55 for analog master  
Orders must be prepaid. Shipping not included.  
42 W 557 Hawk Circle, St. Charles, IL 60175  
Tel (800) 850-5423 Email: info@46p.com  
Visit our Web Page at http://www.46p.com

## NO FILMS NEEDED SAVE HUNDREDS

500 CDs = \$ 969  
1000 CDs = \$1069  
RETAIL READY CD PACKAGES FROM YOUR DESIGN ON DISC  
CALL FOR DETAILS

300 FULL COLOR 11x17 POSTERS ONLY \$99 with Your CD/DVD Package  
OVER \$500 OF EXTRAS WITH EVERY CD PACKAGE

**THIRD WAVE MEDIA**  
WORLD CLASS QUALITY CD & DVD REPLICATION  
CALL TODAY FOR A FREE CATALOG  
(800) WAVE CD-1  
WWW.THIRDWAVEMEDIA.COM  
WE CAN PUT YOUR MUSIC VIDEOS ON DVD...CALL FOR DETAILS

## COMPUTER/SOFTWARE

**RecordTrak**  
Inventory Management For Record Stores  
800-942-3008  
Fax 203-269-3930  
Voice 203-265-3440

## INTERNET/WEB SERVICES

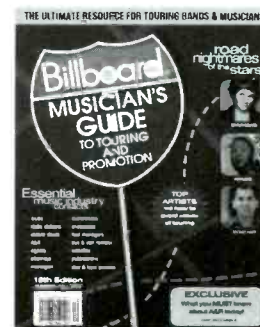
**DANGEROUS TREES**  
SKETCH COMEDY LISTEN AT  
www.dangeroustrees.com

IF YOU HAVE A PROFESSIONAL SERVICE YOU'D LIKE THE MUSIC INDUSTRY TO KNOW ABOUT  
CALL **BILLBOARD CLASSIFIED** TODAY  
1-800-223-7524 FAX: 646-654-4698/99

## PUBLICATIONS

## The Ultimate Resource for Touring Bands & Musicians

BILLBOARD'S 18TH EDITION OF THE **MUSICIAN'S GUIDE TO TOURING AND PROMOTION** **NEW EDITION!**



### Includes:

- City by city club directory
- Tapel disc services
- A&R directory
- Music services directory
- Music industry websites
- Road nightmares of the stars
- PLUS-Exclusive: What every artist must know about A&R!
- And much more

Only \$15.95 - \$18.95 overseas. (includes shipping)

Order by phone 800-407-6874 or on our website  
www.musiciansguide.com  
Mention code TGBB when ordering!

REACH YOUR MUSIC COMMUNITY BILLBOARD MAGAZINE

## HELP WANTED

Successful catalog-driven (old school, blues, boogaloo, etc.) indie label seeks personnel: 1) Liaison to Latin NY radio, film & record industries (1950s-present) 2) Asst. to president (must be extremely organized, computer literate & have 2 yrs exp.) 3) Radio promotion person (exp. in catalog genres) 4) Graphic designer (p/t, poss f/t).

Resume to: jobs@tuffcity.com or fax 212-586-1081

## MUSIC MERCHANDISE

### BUY DIRECT AND SAVE!

While other people are raising their prices, we are slashing ours. Major label CD's, cassettes and LP's as low as 50¢. Your choice from the most extensive listings available.

For free catalog call (609) 890-6000.  
Fax (609) 890-0247 or write  
Scorpio Music, Inc.  
P.O. Box A Trenton, N.J. 08691-0020  
email: scorpiomus@aol.com

## STORE SUPPLIES

PLASTIC DIVIDER CARDS  
BLANK OR PRINTED  
800-883-9104  
ALL MAJOR CREDIT CARDS ACCEPTED

## FOR SALE

### HEAVY DUTY POSTER TUBES

• End Plugs & UPS Included

• Factory Direct

• 46 Sizes In Stock

ORDER ONLINE  
www.yazoomills.com

CALL TOLL FREE  
1-800-242-5216

YAZOOMILLS INC.  
MANUFACTURERS OF PAPER TUBES AND COFFERS

### RECORDING STUDIO

World renowned recording studio famous for vintage equipment for sale. - Midtown Manhattan.  
2 Live rooms. 1 Mastering suite.

**\$1.8 Million - Owner retiring**  
Call 212-582-5380

REACH OVER 200,000 RESPONSIVE READERS EVERY WEEK CALL BILLBOARD CLASSIFIED TODAY  
1-800-223-7524 OR 646-654-4697

# Web-Royalty Suspension Bill Is Pulled

## Sensenbrenner Withdraws Bill To Allow Rate Negotiations To Continue

BY BILL HOLLAND

WASHINGTON, D.C.—Bowing to political pressure by House Democrats, the AFL-CIO and artists' unions leading Republican House lawmaker F. James Sensenbrenner Jr., Wis., pulled a bill from consideration by the full House Oct. 1. The bill originally put forward by the chairman of the House Judiciary Committee would have suspended for six months Webcaster royalty payments, due Oct. 20.

Sensenbrenner withdrew the bill from the fast-track suspension calendar to allow negotiations among the music industry, artist groups, and Webcasters regarding rates and terms for smaller Webcasters to continue until Oct. 4.

Sensenbrenner says, "The parties involved have assured me they will reach a comprehensive agreement by Friday (4) that will be fair to Webcasters, record companies, and recording artists, as well as provide the economic certainty and stability necessary for Webcasters large and small to succeed. I anticipate legislation codifying this agreement will be considered by the House next week."

Recording Industry Assn. of America (RIAA) president Cary Sherman says negotiations are going well. "The deal with the smaller Webcasters is almost done," he says, but negotiations continue because "now the big boys want the same treatment." According to Sherman, if there is a

settlement, the negotiated rates will be tiered and based on annual income rather than the across-the-board rate of 70 cents per 1,000 listeners that the Librarian of Congress set in June. "We're talking rate structure and caps," he said, "but everything's still in flux." If the groups can agree, the RIAA hopes settlement may be put forward as legislation to replace the Sensenbrenner bill.

The RIAA believes the librarian's rate is too low; smaller Webcasters complain the rate is more than 100 times that of songwriter royalties and would force them out of business. Most of the groups have appealed to the librarian to rethink his decision; the RIAA and Webcasters have gone to court.

## Industry Applauds Choice Of Portnow

Continued from page 1

through his more than 20 years of involvement with the Santa Monica, Calif.-based nonprofit.

"They've picked a guy with a background in all areas of the music business. It's a great choice," artist manager Irving Azoff says. "He'll run a very classy operation. He has tremendous credibility."

Motown Records president/CEO Kedar Massenburg agrees: "Neil's reputation for integrity is matched only by his profound dedication to music and the prosperity of its artists and executives alike."

Portnow, who is senior VP of West Coast operations for the Zomba Group, replaces president/CEO Michael Greene, who resigned in April (*Billboard*, May 11). Considered a contender for the post from the start of the search, Portnow made a final presentation Sept. 29 to the NARAS board, as did Jim Berk, former president/CEO of the Hard Rock Café. The board made its decision that night. A start date has not been set for Portnow, as his exit from Zomba is still being negotiated. Sources say it could be as early as the beginning of November, but it is expected to be no later than the end of the year.

"We conducted an extensive search with Korn/Ferry," NARAS chairman of the board Garth Fundis says. "We spoke to many people from different areas of business, corporate America and nonprofits included. There's an obvious advantage for Neil in that the learning curve in terms of understanding the organization is nonexistent."

Portnow tells *Billboard*, "The chance for me to be personally involved in the great work that the academy has and will continue to do is a unique and an almost once-in-a-lifetime opportunity, so I look forward to the time when this becomes official

and I can begin building a totally new culture for the academy."

Portnow inherits an academy that saw its membership grow from 3,500 members to 17,000 under Greene's 14-year tenure and its assets build from \$4.9 million to \$50 million. But NARAS was also rocked by a number of scandals during Greene's presidency. Although NARAS paid \$650,000 to a former NARAS staffer who accused Greene of sexual harassment, NARAS cleared Greene of any impropriety following an investigation conducted immediately prior to his resignation.

Greene, who has served as a NARAS consultant since May, "left the organization in great shape," Fundis says, although he admits that "there are probably some relationships that need to be healed."

Portnow, who was re-elected as NARAS secretary/treasurer in May, will be succeeded in that post by Dan Carlin, president of NARAS' L.A. chapter and an executive at Segue Music. Portnow's previous positions include VP of A&R at EMI America Records, VP/GM of the West Coast at Arista Records, and president of 20th Century Fox Records.

### 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, 2002
- 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: VNU Business Publications USA, 770 Broadway, New York, N.Y. 10003-9595. Contact: Jeanne Jamin -646-654-5878
- Complete Mailing Address of the Headquarters of General Business Offices of the Publisher: VNU Business Publications USA, 770 Broadway, New York, N.Y. 10003-9595.
- Full Names and Complete Mailing Address of Publisher, Editor, and Managing Editor: Publisher: Howard Lander, 770 Broadway, New York, N.Y. 10003-9595. Managing Editor: Michael Ellis, 770 Broadway, New York, N.Y. 10003-9595.
- Owner: VNU Business Media Inc., 770 Broadway, New York, N.Y. 10003, a wholly owned subsidiary of VNU Inc., 770 Broadway, New York, N.Y. 10003, 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. 14, 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
A. Total No. Copies (net press run)	38,763	38,133
B. Paid and/or Requested Circulation:		
1. Paid/Requested Outside-County Mail Subscriptions stated on Form 3541.	16,471	15,780
2. Paid In-County Subscriptions	0	0
3. Sales Through Dealers and Carriers, Street Vendors, Counter Sales, and Other Non-USPS Paid Distribution	11,162	11,345
4. Other Classes Mailed Through the USPS	326	304
C. Total Paid and/or Requested Circulation (Sum of 15b1-4)	27,959	27,429
D. Free Distribution by Mail:		
1. Outside-County	755	872
2. In-County	0	0
3. Other Classes Mailed Through the USPS	0	0
E. Free Distribution Outside the Mail	246	190
F. Total Free Distribution (Sum of 15d and 15e)	1,001	1,062
G. Total Distribution (Sum of 15c and 15f)	28,960	28,491
H. Copies Not Distributed:	9,803	9,642
I. TOTAL (Sum of 15g and h)	38,763	38,133
Percent Paid and/or Requested circulation	96.54%	96.27%

16. Publication of Statement of Ownership is required and will be printed in the Oct. 12, 2002, 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)

Howard Lander, President

## TALENT

### Looking for a record deal??

Getting signed is very hard to do. But we will get the record deal you are looking for! Guaranteed Service. Call now to receive your FREE information.

Talent 2000  
800-499-6395

### REACH FOR THE STARS! MOVING? RELOCATING?

BE SURE TO READ THE ADS IN THE REAL ESTATE TO THE STARS CLASSIFIED SECTION EVERY WEEK IN BILLBOARD MAGAZINE.

## NOTICES/ANNOUNCEMENTS

### BILLBOARD CLASSIFIEDS MOVE LUXURY REAL ESTATE TO THE STARS REACH THE HIGH-POWERED WORLD OF MUSIC & ENTERTAINMENT

Call Mark Wood - Real Estate Manager

661-270-0798 - Fax: 323-525-2395

Billboard@musician.org

1-800-223-7524

Reach all the movers & shakers every week through the pages of *Billboard* - a force in the music/entertainment industry for over 100 years

HAVE A POSITION TO FILL? WANT TO REACH HIGHLY QUALIFIED PEOPLE FAST?

LOOK NO FURTHER! *BILLBOARD CLASSIFIED* IS THE HIRE AUTHORITY!

& NOW THE CLASSIFIED SECTION IS ON-LINE! WWW.BILLBOARD.COM

CALL: Jeff Serrette

@:800-223-7524 for more info.

# BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

## Over The Counter™



by Geoff Mayfield

**LONG LIVE THE KING:** With a flamboyance and fanfare as pronounced as the larger-than-life concerts **Elvis Presley** delivered in the later years of his career, *Elvis 30 #1 Hits (E1)* storms The Billboard 200's throne, with first-week sales of 500,000 units. It's the largest sum the chart has seen since **Dixie Chicks** bowed five weeks ago with 780,000 and the largest sales week for

an archival album from any act since the **Beatles' 1** splashed down in 2000 (see story, page 1).

The Fab Four's hits package moved 595,500 units during its first week in November 2000 and 1.26 million during that year's Christmas week. Those Beatles marks are appropriate reference points in this conversation, as that collection and its attendant marketing campaign seem to be the inspiration for the *E1* anthology.

Department stores represent an arena in which Presley beats *1*'s first-week muscle, as mass merchants rang 301,000, compared with 278,000 for the Beatles' initial frame. Rackjobbers pulled 60% of *E1*'s opening sales, with traditional retail delivering 28%. By contrast, *1* had almost even parity during its first week: 46% from retail and 47% from mass merchants.

The Presley title's first-week direct-to-consumer and Internet numbers also beat the Beatles' opening marks. Direct-order and QVC sales accounted for about 44,000 of the King's opener while the Internet drew another 14,000, whereas *1* started with 34,000 in direct sales and 8,000 on the Internet. Only **Pink Floyd's** *Echoes: The Best of Pink Floyd*, which had 50,000 direct-to-consumer sales when it opened with 215,000 last November, had a larger direct week in the Nielsen SoundScan era.

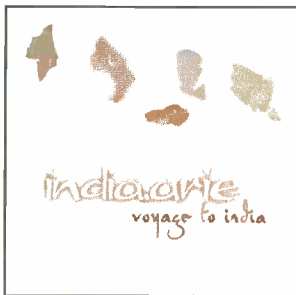
Not only does RCA's \$10 million campaign place *E1* atop The Billboard 200, but it also earns an easy No. 1 on Top Country Albums. In case you're scratching your head about Presley's inclusion on the latter, consider that 16 of the 31 songs appeared on the *Billboard* country singles charts, including 11 that reached the top five and seven of Presley's 11 country No. 1s. The new collection becomes his seventh No. 1 country album and the 51st to appear on the list since Top Country Albums bowed in 1964.

**ANOTHER BLAST FROM THE PAST:** Two vintage names wrestle for next issue's No. 1, as first-day sales on the **Rolling Stones'** double-

disc *Forty Licks* suggest that hits compilation will easily exceed 300,000 units. That could double the Stones' best Nielsen SoundScan week but does not guarantee the big chart's crown. Based on the first two days of the tracking week, RCA figures the second-week erosion on *E1* might be as small as 30%, which would yield a week of 350,000 for the **Elvis Presley** set and a solid shot at another chart-topping week.

The album from *American Idol* finalists looks good for the range of 140,000-150,000, while rapper **Xzibit** and rock band **Good Charlotte** are also locks for 100,000-plus weeks.

**FANTASTIC 'VOYAGE':** Let's hear it for the adult consumer, who is not only a factor in the big **Elvis Presley** opener but figures to account for large chunks in the followings of at least half of The Billboard 200's top 16 slots, including **India.Arie**, who bows at No. 6 with 110,000 and at No. 1 on Top R&B/Hip-Hop Albums. Those are higher chart peaks (Nos. 10 and 3, respectively) and a bigger sales week than her first album garnered since its release last year.



The top 10 also welcomes **Beck**, with his largest sales week and highest chart peak (No. 8, 90,000 units), along with veteran **Peter Gabriel** (No. 9, the third top 10 of his solo career) and rapper **Nas** (No. 10, his sixth top 10 on the big chart). Beck's first and third albums each peaked at No. 13; 1998's *Midnite Vultures* rang 75,000 in its best week.

**SEVEN-YEAR ITCH:** Once upon a time, Alligator was one of the independent labels that encouraged *Billboard* to field a blues chart, so it was satisfying to see **Shemekia Copeland's** *Talking to Strangers*, produced by **Dr. John**, lead last issue's Top Blues Albums chart. Of the 19 albums Alligator had placed on the list since it bowed seven years ago in the edition dated Sept. 12, 1995, Copeland's was the label's first No. 1. The celebration is short lived, though, as **Delbert McClinton**, from indie New West, enters on top with his second No. 1 blues set during the chart's unpublished week... Direct-response TV ads, a recent *CBS News Sunday Morning* shot, and an encore of A&E's *Live by Request* help **Chicago** collect a 24% gain on The Billboard 200 (79-63), the biggest unit bump by any title from last issue's chart.

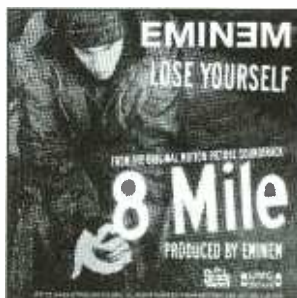
## Singles Minded™



by Silvio Pietrolungo, Minal Patel, Wade Jessen

**ANOTHER MOMENT:** Kelly Clarkson's "A Moment Like This" holds at No. 1 on The Billboard Hot 100 for a second consecutive week, maintaining that lofty perch despite a sales decline of 40%. "Moment" scans 146,000 units while its audience rises by 50% to 54.7 million listener impressions, moving it 40-16 on the Hot 100 Airplay chart. Even with another 40% drop in sales next week, "Moment" should have enough of a gain in airplay to maintain a third week at No. 1.

The audience gain for "Moment" of 17.6 million is the second-highest on the chart, as **Eminem's** "Lose Yourself" nabs the Greatest Gainer/Airplay award with a jump of 18 million impressions. "Lose" entered the Hot 100 as the Hot Shot Debut last issue at No. 43 and quickly climbs to No. 18. Last week's debut ties **B2K's** "Uh Huh" as the second-highest entry of the year, trailing only **Brandy's** "What About Us," which came in at No. 42 in January. The No. 43 debut is Eminem's career-best start on the Hot 100, besting "Without Me," which entered at



No. 44 in May.

"Lose" is the first single from the soundtrack to Eminem's major feature-film debut, *8 Mile*, which opens Nov. 8. The soundtrack includes songs by **Jay-Z** and **Nas**, and it will hit retail Oct. 29. Coming in a close third among airplay gainers on the Hot 100 is "The Game of Love" by **Santana Featuring Michelle Branch**, which gains 16.2 million listener impressions and moves 66-35. This is only the second week since *Billboard* expanded the Hot 100 radio panel in December 1998 that three songs have gains of more than 15 million listeners. It happened last in the Oct. 6, 2001, issue, when **Jennifer Lopez's** "I'm Real," **Alicia Keys'** "Fallin'," and **Mary J. Blige's** "Family Affair" hit the mark.

**BACK AT ONE:** After stepping aside last issue for **Tracy Byrd's** "Ten Rounds With Jose Cuervo," **Diamond Rio's** "Beautiful Mess" reclaims the No. 1 spot it previously held on Hot Country Singles & Tracks in the Sept. 28 issue. This sort of square dance isn't Diamond Rio's first: The group's "One More Day" rose to No. 1 in the March 10, 2001, issue and was displaced for two weeks by **Toby Keith's** "You Shouldn't Kiss Me Like This." "Day" went back to No. 1 in the March 31, 2001, issue. "Mess" is Diamond Rio's fourth chart-topper, all of which have now spent multiple weeks at No. 1.

Elsewhere on the chart, **Kid Rock** and **Sheryl Crow** make their country debut with "Picture," a track from Rock's *Cocky* album. Based on unsolicited album play at six stations concentrated mostly in the Northeast and upper Midwest regions, "Picture" garners 122 detections, good enough for a No. 57 start. WCTO Allentown, Pa., leads the way with 46 plays this week, followed by WGGY Scranton, Pa. (29 plays), and WBCT Grand Rapids, Mich. (24 plays).



**RIGHT ON:** With the legal trouble between Universal Music Group and **Kurt Cobain's** widow **Courtney Love** now over (see story, page 8), **Nirvana's** previously unreleased "You Know You're Right" enters the Modern Rock Tracks chart at No. 22. It is the band's first chart hit since "Aneurysm" peaked at No. 13 in October 1996. "Right" is one of seven debuts on the chart, which ties the record for most songs bowing at the format in a single week. The last time seven songs debuted at Modern was the Feb. 18, 1995, issue, when **Siouxie & the Banshees** led the way with "Oh Boy."

**STAYING POWER:** For the second time this year, an artist simultaneously earns both Greatest Gainer/Sales and Greatest Gainer/Airplay designations on the Hot R&B/Hip-Hop Singles & Tracks chart, as **LL Cool J's** "Luv U Better" moves 5-3. In the July 6 issue, **Nelly** attained the same feat with "Hot in Herre," which went on to spend six weeks at No. 1. The gain in audience of nearly 6 million puts LL 11 million listeners away from earning his first No. 1 since "I Need Love" in September 1987. Sales of the 12-inch of "Luv U Better" nearly doubled, pushing it 23-9 on the Hot R&B/Hip-Hop Singles Sales chart.

Several other well-established artists return to R&B Singles & Tracks this issue, led by **TLC's** "Girl Talk," the Hot Shot Debut at No. 58. The first single from its November-slated release, *3D*, the track includes vocals by the late **Lisa "Left Eye" Lopes**. **Deborah Cox** charts for the first time in more than two years with "Up & Down (In & Out)" at No. 67, her first entry for J Records from the upcoming *The Morning After*, due Nov. 5, while **Toni Braxton** enters at No. 77 with "Hit the Freeway," the lead single from *More Than a Woman*, which retails Nov. 19.

# Billboard THE BILLBOARD 200

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION		
														NEW	NEW
1	NEW	1	1	<b>ELVIS PRESLEY</b> RCA 68079* (12.98/19.98)	<b>Elvis: 30 #1 Hits</b>	1	51	35	24	6	<b>SOUNDTRACK</b> ● UNIVERSAL 156259/UMRG (19.98 CD)	<b>XXX</b>	9		
2	2	1	5	<b>DIXIE CHICKS</b> ▲ <sup>2</sup> MONUMENT/COLUMBIA 66840*/CRG (12.98 EQ/18.98)	<b>Home</b>	1	52	12	—	2	<b>ENRIQUE IGLESIAS</b> UNIVERSAL LATIN 064385 (11.98/18.98)	<b>Quizas</b>	12		
3	3	2	17	<b>AVRIL LAVIGNE</b> ▲ <sup>3</sup> ARISTA 14740 (17.98 CD)	<b>Let Go</b>	2	53	43	39	92	<b>SOUNDTRACK</b> ▲ <sup>5</sup> LOST HIGHWAY/MERCURY 170069/DJMG (12.98/19.98)	<b>O Brother, Where Art Thou?</b>	1		
4	1	—	2	<b>DISTURBED</b> REPRISE 48320/WARNER BROS. (18.98 CD)	<b>Believe</b>	1	54	45	49	34	<b>JACK JOHNSON</b> ● ENJOY/UNIVERSAL 860994/UMRG (18.98 CD) [M]	<b>Brushfire Fairytales</b>	34		
5	4	4	14	<b>NELLY</b> ▲ <sup>4</sup> FO REEL/UNIVERSAL 017747*/UMRG (12.98/18.98)	<b>Nellyville</b>	1	55	32	—	2	<b>NATALIE COLE</b> VERVE 589774/VG (12.98/18.98)	<b>Ask A Woman Who Knows</b>	32		
6	NEW	1	1	<b>INDIA ARIE</b> MOTOWN 064755/UMRG (12.98/18.98)	<b>Voyage To India</b>	6	56	48	51	59	<b>MICHELLE BRANCH</b> ▲ MAVERICK 47985/WARNER BROS. (17.98 CD)	<b>The Spirit Room</b>	28		
7	5	3	19	<b>EMINEM</b> ▲ <sup>6</sup> WEB/AFTERMATH 493290*/INTERSCOPE (12.98/19.98)	<b>The Eminem Show</b>	1	57	51	70	15	<b>OUR LADY PEACE</b> COLUMBIA 86585/CRG 16.98 EQ/12.98)	<b>Gravity</b>	9		
8	NEW	1	1	<b>BECK</b> DGC/GEFFEN 493393/INTERSCOPE (18.98 CD)	<b>Sea Change</b>	8	58	47	54	20	<b>CAM'RON</b> ROC-A-FELLA/DEF JAM 586786*/DJMG (12.98/18.98)	<b>Come Home With Me</b>	2		
9	NEW	1	1	<b>PETER GABRIEL</b> REAL WORLD/GEFFEN 493388/INTERSCOPE (18.98 CD)	<b>Up</b>	9	59	NEW	1	1	<b>STEVE EARLE</b> SHERIDAN SQUARE 75114/ARTEMIS (17.98 CD)	<b>Jerusalem</b>	59		
10	NEW	1	1	<b>NAS</b> ILL WIL/COLUMBIA 85275*/CRG (12.98 EQ/18.98)	<b>The Lost Tapes</b>	10	60	64	53	—	<b>MARIO</b> ● 3RD STREET 20026/J (12.98/17.98)	<b>Mario</b>	9		
11	8	7	31	<b>NORAH JONES</b> ▲ BLUE NOTE 32088/CAPITOL (17.98 CD) [M]	<b>Come Away With Me</b>	6	61	50	48	5	<b>QUEENS OF THE STONE AGE</b> INTERSCOPE 493425 (14.98 CD)	<b>Songs For The Deaf</b>	17		
12	6	—	2	<b>VARIOUS ARTISTS</b> DISTURBING THA PEACE/DEF JAM SOUTH 063205*/DJMG (12.98/18.98)	<b>Ludacris Presents Disturbing Tha Peace: Golden Grain</b>	6	62	39	25	5	<b>TRINA</b> SLIP-N-SLIDE/ATLANTIC 83517*/AG (11.98/17.98)	<b>Diamond Princess</b>	14		
13	NEW	1	1	<b>PASTOR TROY</b> MADD SOCIETY/UNIVERSAL 064652*/UMRG (12.98/18.98)	<b>Universal Soldier</b>	13	63	79	64	13	<b>\$\$\$ GREATEST GAINER \$\$\$</b> <b>CHICAGO</b> ● RHINO 76170 (24.98 CD)			<b>The Very Best Of Chicago: Only The Beginning</b>	38
14	10	5	10	<b>TOBY KEITH</b> ▲ DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11.98/18.98)	<b>Unleashed</b>	1	64	55	57	10	<b>TRUSTCOMPANY</b> GEFFEN 493312/INTERSCOPE (12.98 CD)	<b>The Lonely Position Of Neutral</b>	11		
15	13	8	5	<b>COLDPLAY</b> ● CAPITOL 40504* (12.98/18.98)	<b>A Rush Of Blood To The Head</b>	5	65	46	15	37	<b>ALAN JACKSON</b> ▲ <sup>3</sup> ARISTA NASHVILLE 67039/RLG (12.98/18.98)	<b>Drive</b>	1		
16	11	6	9	<b>BRUCE SPRINGSTEEN</b> COLUMBIA 86500*/CRG (12.98 EQ/18.98)	<b>The Rising</b>	1	66	53	58	45	<b>ENRIQUE IGLESIAS</b> ▲ <sup>3</sup> INTERSCOPE 493148 (12.98/18.98)	<b>Escape</b>	2		
17	15	9	6	<b>CLIPSE</b> ● STAR TRAK 14735*/ARISTA (12.98/18.98)	<b>Lord Willin'</b>	4	67	56	59	54	<b>MARTINA MCBRIDE</b> ▲ RCA (NASHVILLE) 67012/RLG (12.98/18.98)	<b>Greatest Hits</b>	5		
18	NEW	1	1	<b>SOUNDTRACK</b> FOX 113028*/MCA (18.98 CD)	<b>Brown Sugar</b>	18	68	52	46	58	<b>P.O.D.</b> ▲ <sup>3</sup> ATLANTIC 83475*/AG (11.98/17.98)	<b>Satellite</b>	6		
19	16	14	45	<b>PINK</b> ▲ <sup>4</sup> ARISTA 14718 (12.98/18.98)	<b>M!ssundaztood</b>	6	69	58	55	27	<b>CELINE DION</b> ▲ <sup>2</sup> EPIC 85400 (12.98 EQ/18.98)	<b>A New Day Has Come</b>	1		
20	14	11	10	<b>VARIOUS ARTISTS</b> ▲ SONY/UNIVERSAL/EMI/ZOMBA 86788/EPIC (12.98 EQ/19.98)	<b>Now 10</b>	2	70	NEW	1	1	<b>UGK</b> JIVE 41826/ZOMBA (11.98/17.98)	<b>Side Hustles</b>	70		
21	19	16	40	<b>JOHN MAYER</b> ▲ AWARE/COLUMBIA 85293*/CRG (7.98 EQ/18.98) [M]	<b>Room For Squares</b>	15	71	69	76	5	<b>STONE SOUR</b> ROADRUNNER 618425/UMRG (18.98 CD)	<b>Stone Sour</b>	46		
22	20	17	26	<b>ASHANTI</b> ▲ <sup>2</sup> MURDER INC./AJM 586830*/DJMG (12.98/18.98)	<b>Ashanti</b>	1	72	59	56	16	<b>KORN</b> ▲ IMMORTAL 61488*/EPIC (12.98 EQ/18.98)	<b>Untouchables</b>	2		
23	18	13	9	<b>LINKIN PARK</b> ▲ WARNER BROS. 48326* (18.98 CD)	<b>[Reanimation]</b>	2	73	65	61	7	<b>NICKEL CREEK</b> SUGAR HILL 3941 (18.98 CD)	<b>This Side</b>	18		
24	9	—	2	<b>KENNY G</b> ARISTA 14738 (12.98/18.98)	<b>Paradise</b>	9	74	60	60	6	<b>KIDZ BOP KIDS</b> RAZOR & TIE 89055 (11.98/17.98)	<b>Kidz Bop 2</b>	37		
25	17	10	7	<b>JAMES TAYLOR</b> ● COLUMBIA 63584/CRG (12.98 EQ/18.98)	<b>October Road</b>	4	75	66	67	22	<b>BIG TYMERS</b> ▲ CASH MONEY/UNIVERSAL 860997*/UMRG (18.98 CD)	<b>Hood Rich</b>	1		
26	21	12	5	<b>EVE</b> RUFF RYDERS 493381*/INTERSCOPE (12.98/18.98)	<b>Eve-olution</b>	6	76	54	47	13	<b>AEROSMITH</b> ▲ COLUMBIA 86700/CRG (17.98 EQ/24.98)	<b>O, Yeah! Ultimate Aerosmith Hits</b>	4		
27	NEW	1	1	<b>TRAVIS TRITT</b> COLUMBIA (NASHVILLE) 86660/SONY (NASHVILLE) (12.98 EQ/18.98)	<b>Strong Enough</b>	27	77	68	72	5	<b>DANIEL BEDINGFIELD</b> ISLAND 065113*/DJMG (17.98 CD)	<b>Gotta Get Thru This</b>	41		
28	NEW	1	1	<b>RYAN ADAMS</b> LOST HIGHWAY 170333/UME (13.98 CD)	<b>Demolition</b>	28	78	67	74	55	<b>NICKELBACK</b> ▲ <sup>4</sup> ROADRUNNER 618485/DJMG (12.98/18.98)	<b>Silver Side Up</b>	2		
29	23	18	5	<b>LIL' FLIP</b> SUCKAFREE/LOUD/COLUMBIA 86521*/CRG (17.98 EQ/12.98)	<b>Undaground Legend</b>	12	79	NEW	1	1	<b>TECH N9NE</b> STRANGE 1001/MSC (18.98 CD)	<b>Absolute Power</b>	79		
30	7	—	2	<b>LIFEHOUSE</b> DREAMWORKS 450377/INTERSCOPE (18.98 CD)	<b>Stanley Climbfall</b>	7	80	44	37	6	<b>BEENIE MAN</b> SHOCKING VIBES/VP 13134*/VIRGIN (12.98/18.98)	<b>Tropical Storm</b>	18		
31	28	22	12	<b>RED HOT CHILI PEPPERS</b> ▲ WARNER BROS. 48140* (18.98 CD)	<b>By The Way</b>	2	81	73	83	21	<b>MUSIQ</b> ● DEF SOUL 586772*/DJMG (12.98/18.98)	<b>Justisen (Just Listen)</b>	1		
32	25	20	11	<b>DAVE MATTHEWS BAND</b> ▲ <sup>2</sup> RCA 88117 (11.98/18.98)	<b>Busted Stuff</b>	1	82	71	66	6	<b>DIAMOND RIO</b> ARISTA NASHVILLE 67046/RLG (11.98/17.98)	<b>Completely</b>	23		
33	27	26	11	<b>THE VINES</b> ENGINEERD 37527*/CAPITOL (17.98 CD)	<b>Highly Evolved</b>	11	83	72	63	9	<b>AMERIE</b> RISE/COLUMBIA 85959/CRG (12.98 EQ CD)	<b>All I Have</b>	9		
34	30	23	24	<b>SHERYL CROW</b> ▲ A&M 493260/INTERSCOPE (12.98/18.98)	<b>C'mon, C'mon</b>	2	84	NEW	1	1	<b>DELBERT MCCLINTON</b> NEW WEST 6042 (17.98 CD)	<b>Room To Breathe</b>	84		
35	33	28	23	<b>KENNY CHESNEY</b> ▲ BNA 67038/RLG (12.98/18.98)	<b>No Shoes, No Shirt, No Problems</b>	1	85	62	50	6	<b>LEE ANN WOMACK</b> MCA NASHVILLE 170287 (12.98/18.98)	<b>Something Worth Leaving Behind</b>	16		
36	NEW	1	1	<b>JACKSON BROWNE</b> ELEKTRA 62793/EEG (18.98 CD)	<b>The Naked Ride Home</b>	36	86	22	—	2	<b>JOHN MAYER</b> AWARE/COLUMBIA 86861/CRG (11.98 EQ CD)	<b>Inside Wants Out (EP)</b>	22		
37	24	19	8	<b>TRICK DADDY</b> ● SLIP-N-SLIDE/ATLANTIC 83556*/AG (12.98/18.98)	<b>Thug Holiday</b>	6	87	77	69	44	<b>LUDACRIS</b> ▲ <sup>2</sup> DISTURBING THA PEACE/DEF JAM SOUTH 586446*/DJMG (12.98/19.98)	<b>Word Of Mouf</b>	3		
38	31	30	56	<b>SYSTEM OF A DOWN</b> ▲ <sup>2</sup> AMERICAN/COLUMBIA 62240*/CRG (12.98 EQ/18.98)	<b>Toxicity</b>	1	88	57	40	4	<b>AARON CARTER</b> JIVE 41818/ZOMBA (12.98/18.98)	<b>Another Earthquake</b>	18		
39	26	21	42	<b>JOSH GROBAN</b> ▲ 143/REPRISE 48154/WARNER BROS. (18.98 CD) [M]	<b>Josh Groban</b>	8	89	78	78	101	<b>LINKIN PARK</b> ▲ <sup>8</sup> WARNER BROS. 47755 (12.98/18.98)	<b>[Hybrid Theory]</b>	2		
40	34	34	45	<b>CREED</b> ▲ <sup>5</sup> WIND-UP 13075 (11.98/18.98)	<b>Weathered</b>	1	90	70	65	12	<b>STYLES</b> RUFF RYDERS 493339*/INTERSCOPE (18.98 CD)	<b>A Gangster And A Gentleman</b>	6		
41	29	31	5	<b>SOUNDTRACK</b> EPIC 86575* (18.98 EQ CD)	<b>Barbershop</b>	29	91	87	101	45	<b>KID ROCK</b> ▲ LAVA/ATLANTIC 83482*/AG (12.98/18.98)	<b>Cocky</b>	7		
42	38	33	31	<b>NAPPY ROOTS</b> ● ATLANTIC 83524*/AG (11.98/17.98)	<b>Watermelon, Chicken &amp; Gritz</b>	24	92	75	73	20	<b>VARIOUS ARTISTS</b> ▲ BAD BOY 73052*/ARISTA (12.98/18.98)	<b>P. Diddy &amp; Bad Boy Records Present... We Invented The Remix</b>	1		
43	NEW	1	1	<b>UNCLE KRACKER</b> LAVA 83542*/AG (12.98/18.98)	<b>No Stranger To Shame</b>	43	93	63	52	6	<b>EVA CASSIDY</b> BLIX STREET 10075 (16.98 CD)	<b>Imagine</b>	32		
44	40	36	22	<b>VANESSA CARLTON</b> ● A&M 493307/INTERSCOPE (18.98 CD)	<b>Be Not Nobody</b>	5	94	49	43	6	<b>ANGIE MARTINEZ</b> ELEKTRA 62780/EEG (12.98/18.98)	<b>Animal House</b>	11		
45	42	45	57	<b>PUDDLE OF MUDD</b> ▲ <sup>2</sup> FLAWLESS/GEFFEN 493074/INTERSCOPE (12.98/18.98)	<b>Come Clean</b>	9	95	82	87	16	<b>NEW FOUND GLORY</b> ● DRIVE-THRU 112916/MCA (18.98 CD)	<b>Sticks and Stones</b>	4		
46	41	42	42	<b>NO DOUBT</b> ▲ INTERSCOPE 493158* (12.98/18.98)	<b>Rock Steady</b>	9	96	61	—	2	<b>VARIOUS ARTISTS</b> WALT DISNEY 860785 (18.98 CD)	<b>Disneymania: Superstar Artists Sing Disney ...Their Way!</b>	61		
47	37	41	46	<b>SHAKIRA</b> ▲ <sup>3</sup> EPIC 63900 (12.98 EQ/18.98)	<b>Laundry Service</b>	3	97	NEW	1	1	<b>SOUNDTRACK</b> HOLLYWOOD 162364 (18.98 CD)	<b>Sweet Home Alabama</b>	97		
48	NEW	1	1	<b>QUEEN</b> HOLLYWOOD 162360 (29.98 CD)	<b>Greatest Hits I II &amp; III: The Platinum Collection</b>	48	98	74	86	14	<b>PLAY</b> MUSIC WORLD/COLUMBIA 86607/CRG (8.98 EQ CD) [M]	<b>Play (EP)</b>	74		
49	NEW	1	1	<b>SOUNDTRACK</b> MUTANT ENEMY/TWENTIETH CENTURY FOX 615058/ROUNDER (18.98 CD)	<b>Buffy The Vampire Slayer: "Once More, With Feeling"</b>	49	99	NEW	1	1	<b>CKY</b> ISLAND 063100/DJMG (12.98 CD)	<b>Infiltrate-Destroy-Rebuild</b>	99		
50	36	27	1	<b>SCARFACE</b> DEF JAM SOUTH 586909*/DJMG (12.98/18.98)	<b>The Fix</b>	4	100	81	81	52	<b>JIMMY EAT WORLD</b> ▲ DREAMWORKS 490334*/INTERSCOPE (17.98 CD)	<b>Jimmy Eat World</b>	31		



THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
01	80	75	5	<b>MANA</b> WARNER LATINA 48566 (10.98/18.98)	Revolucion De Amor	22	151	124	93	5	<b>DEVIN</b> J PRINCE 42003/RAP-A-LOT RESURRECTION (12.98/18.98)	Just Trying Ta Live	61
102	76	38	3	<b>FRED HAMMOND</b> VERITY 43157/ZOMBA (11.98/17.98)	Speak Those Things: POL Chapter 3	38	152	122	137	3	<b>VARIOUS ARTISTS</b> WALT DISNEY 860787 (12.98 CD)	Radio Disney Jams: Vol. 5	122
103	83	71	7	<b>KEITH SWEAT</b> ELEKTRA 62785/EEG (12.98/18.98)	Rebirth	14	153	111	102	16	<b>SOUNDTRACK</b> WALT DISNEY 860734 (18.98 CD)	Disney's Lilo & Stitch	11
104	93	68	55	<b>MICHAEL W. SMITH</b> ▲ REUNION 10079/ZOMBA (11.98/17.98)	Worship	20	154	NEW	1	1	<b>LUPILLO RIVERA</b> SONY DISCOS 87537 (8.98 EQ/13.98) [M]	Amorcito Corazon	154
105	97	108	7	<b>SOUNDTRACK</b> BUENA VISTA 860791/WALT DISNEY (12.98 CD)	Lizzie McGuire	97	155	NEW ENTRY	20	20	<b>PRINCE</b> WARNER BROS. 74272 (18.98 CD)	The Very Best Of Prince	66
106	123	194	37	<b>ROD STEWART</b> ● WARNER BROS. 78328 (12.98/18.98)	The Very Best Of Rod Stewart	40	156	139	122	51	<b>THE STROKES</b> ● RCA 68101* (17.98 CD)	Is This It	33
107	94	82	30	<b>THE WHITE STRIPES</b> THIRD MAN 27124*/V2 (18.98 CD) [M]	White Blood Cells	61	157	138	128	63	<b>AALIYAH</b> ▲ <sup>2</sup> BLACKGROUND 10082* (12.98/18.98)	Aaliyah	1
108	89	84	17	<b>VARIOUS ARTISTS</b> ▲ WARNER MUSIC GROUP/BMG 78192/WARNER STRATEGIC MARKETING (12.98/18.98)	Totally Hits 2002	2	158	129	115	97	<b>ENYA</b> ▲ <sup>6</sup> REPRISE 47426/WARNER BROS. (12.98/18.98)	A Day Without Rain	2
109	96	88	11	<b>MARY MARY</b> COLUMBIA 82273/CRG (12.98 EQ/18.98)	Incredible	20	159	121	109	14	<b>N.O.R.E.</b> DEF JAM 586502*/DJJMG (12.98/18.98)	God's Favorite	3
110	126	110	98	<b>THE BEATLES</b> ▲ <sup>81</sup> APPLE 29325/CAPITOL (12.98/18.98)	1	1	160	136	136	6	<b>SEETHER</b> WIND-UP 13068 (9.98 CD)	Disclaimer	92
111	NEW	1	1	<b>B-LEGIT</b> SICK WID IT/IN THE PAINT 8322/KOCH (12.98/17.98)	Hard 2 B-Legit	111	161	102	123	19	<b>MARC ANTHONY</b> ● COLUMBIA 85300/CRG (6.98 EQ/18.98)	Mended	3
112	86	29	3	<b>REBECCA LYNN HOWARD</b> MCA NASHVILLE 170288 (11.98/18.98)	Forgive	29	162	132	121	47	<b>BRITNEY SPEARS</b> ▲ <sup>4</sup> JIVE 41776/ZOMBA (12.98/18.98)	Britney	1
113	88	80	24	<b>SOUNDTRACK</b> ● EPIC 86311 (18.98 EQ CD)	A Walk To Remember	34	163	131	120	11	<b>DARRYL WORLEY</b> DREAMWORKS (NASHVILLE) 450351/INTERSCOPE (11.98/17.98)	I Miss My Friend	21
114	92	79	5	<b>MONTGOMERY GENTRY</b> COLUMBIA (NASHVILLE) 86520/SONY (NASHVILLE) (11.98 EQ/17.98)	My Town	26	164	133	134	64	<b>ALICIA KEYS</b> ▲ <sup>5</sup> J 20002 (12.98/18.98)	Songs In A Minor	1
115	95	91	20	<b>KHIA FEATURING DSD</b> ● DIRTY DOWN 75132/ARTEMIS (17.98 CD) [M]	Thug Misses	33	165	NEW	1	1	<b>LINDA RONSTADT</b> ELEKTRA 76019/RHINO (17.98 CD)	The Very Best Of Linda Ronstadt	165
116	99	92	10	<b>VARIOUS ARTISTS</b> RAZOR & TIE 89053 (18.98 CD)	Monsta Jamz	22	166	142	138	73	<b>COLDPLAY</b> ▲ NETTWERK 30162/CAPITOL (11.98/17.98) [M]	Parachutes	51
117	NEW	1	1	<b>VARIOUS ARTISTS</b> SANCTUARY 84571 (26.98 CD)	Live From Bonnaroo: June 21, 22, 23 2002 Music Festival	117	167	149	133	17	<b>DONELL JONES</b> UNTOUCHABLES 14760/ARISTA (12.98/18.98)	Life Goes On	3
118	120	112	18	<b>VARIOUS ARTISTS</b> VP 1679* (9.98/16.98)	Reggae Gold 2002	112	168	141	135	25	<b>B2K</b> ● EPIC 85457 (12.98 EQ/18.98)	B2K	2
119	103	103	45	<b>HOOBASTANK</b> ● ISLAND 586435/DJMG (18.98 CD) [M]	Hoobastank	25	169	158	187	3	<b>INTERPOL</b> MATADOR 545* (9.98 CD) [M]	Turn On The Bright Lights	158
120	117	117	17	<b>DIRTY VEGAS</b> ● CREDENCE 39866/CAPITOL (17.98 CD)	Dirty Vegas	7	170	166	—	24	<b>GEORGE STRAIT</b> ● MCA NASHVILLE 170220 (11.98/18.98)	The Road Less Traveled	9
121	91	—	2	<b>THE CHIEFTAINS</b> RCA VICTOR 63971/RCA (12.98/18.98)	Down The Old Plank Road/The Nashville Sessions	91	171	85	—	2	<b>THEORY OF A DEADMAN</b> 604/ROADRUNNER 618442/DJMG (12.98 CD)	Theory Of A Deadman	85
122	NEW	1	1	<b>UNDERWORLD</b> JBD 27137/V2 (18.98 CD) [M]	A Hundred Days Off.	122	172	143	119	8	<b>TRIN-I-TEE 5:7</b> B-RITE 70038/ZOMBA (11.98/17.98)	The Kiss	85
123	108	111	97	<b>TIM MCGRAW</b> ▲ <sup>3</sup> CURB 77978 (12.98/18.98)	Greatest Hits	4	173	156	139	27	<b>AVANT</b> ● MAGIC JOHNSON 112808/MCA (12.98/18.98)	Ecstasy	6
124	119	100	29	<b>N*E*R*D*</b> VIRGIN 11521* (10.98 CD)	In Search Of...	56	174	NEW	1	1	<b>VARIOUS ARTISTS</b> MAXIM/UTV 583957/UME (18.98 CD)	Maxim Rocks!	174
125	104	97	31	<b>KYLIE MINOGUE</b> ● CAPITOL 37670 (6.98/18.98)	Fever	3	175	147	153	6	<b>BLINDSIDE</b> ELEKTRA 62765/EEG (11.98 CD)	Silence	83
126	NEW	1	1	<b>RHETT MILLER</b> ELEKTRA 62788/EEG (11.98 CD) [M]	The Instigator	126	176	145	131	17	<b>SOUNDTRACK</b> WARNER SUNSET/REPRISE 48285/WARNER BROS. (18.98 CD)	Queen Of The Damned	28
127	110	98	13	<b>VARIOUS ARTISTS</b> MURDER INC./DEF JAM 062033*/DJJMG (12.98/18.98)	Irv Gotti Presents The Inc	3	177	107	—	2	<b>OK GO</b> CAPITOL 33724 (9.98 CD) [M]	Ok Go	107
128	106	90	8	<b>PROJECT PAT</b> HYPNOTIZE MINDS/DJMG/COLUMBIA 86632/CRG (18.98 EQ CD)	Layin Da Smack Down	12	178	146	124	22	<b>SOUNDTRACK</b> ▲ ROADRUNNER/COLUMBIA 86402/DJMG/CRG (12.98 EQ/18.98)	Spider-Man	4
129	101	96	7	<b>VARIOUS ARTISTS</b> DOGGYSTYLE 112892*/MCA (18.98 CD)	Snoop Dogg Presents... Doggy Style Allstars, Welcome To Tha House, Vol. 1	19	179	140	125	15	<b>PAPA ROACH</b> ● DREAMWORKS 450381/INTERSCOPE (12.98/18.98)	Lovehatetragedy	2
130	114	106	28	<b>VARIOUS ARTISTS</b> ▲ <sup>2</sup> UNIVERSAL/EMI/ZOMBA/SONY 584408/UMRG (12.98/19.98)	Now 9	1	180	148	132	57	<b>TOBY KEITH</b> ▲ <sup>2</sup> DREAMWORKS (NASHVILLE) 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	9
131	100	85	5	<b>AIMEE MANN</b> SUPEREGO 007/UNITED MUSICIANS (17.98 CD)	Lost In Space	35	181	152	149	72	<b>SOUNDTRACK</b> ▲ DREAMWORKS 450305/INTERSCOPE (12.98/18.98)	Shrek	28
132	116	107	8	<b>DJ SAMMY</b> ROBBINS 75031 (18.98 CD)	Heaven	67	182	150	130	5	<b>KISS</b> MERCURY/UTV 563122/UME (18.98 CD)	The Very Best Of Kiss	52
133	115	104	12	<b>COUNTING CROWS</b> GEPFEN 493396/INTERSCOPE (18.98 CD)	Hard Candy	5	183	153	—	5	<b>CONJUNTO PRIMAVERA</b> FONDISA 86237 (9.98/13.98) [M]	Perdoname Mi Amor	117
134	113	94	10	<b>LIL WAYNE</b> ● CASH MONEY/UNIVERSAL 060058*/UMRG (12.98/18.98)	500 Degreez	6	184	159	160	47	<b>SOUNDTRACK</b> ▲ <sup>2</sup> INTERSCOPE 493035 (12.98/18.98)	Moulin Rouge	3
135	109	95	23	<b>THE HIVES</b> EPIAPH/SIRE 48327*/WARNER BROS. (17.98 CD) [M]	Veni Vidi Vicious	63	185	163	154	75	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 78711 (12.98/18.98)	Set This Circus Down	2
136	NEW	1	1	<b>NICHOLE NORDEMAN</b> SPARROW 51934 (16.98 CD) [M]	Woven & Spun	136	186	157	140	38	<b>SOUNDTRACK</b> ● V2 27119 (12.98/18.98)	I Am Sam	20
137	118	99	10	<b>BOYZ II MEN</b> ARISTA 14741 (12.98/18.98)	Full Circle	10	187	154	143	30	<b>BRANDY</b> ▲ ATLANTIC 83493*/AG (12.98/18.98)	Full Moon	2
138	128	129	72	<b>INDIA.ARIE</b> ▲ MOTOWN 013770*/UMRG (12.98/18.98)	Acoustic Soul	10	188	162	144	52	<b>JA RULE</b> ▲ <sup>3</sup> MURDER INC./DEF JAM 586437*/DJJMG (12.98/18.98)	Pain Is Love	1
139	125	113	49	<b>INCUBUS</b> ▲ IMMORTAL 85277*/EPC (12.98 EQ/18.98)	Morning View	2	189	155	152	8	<b>JIM BRICKMAN</b> WINDHAM HILL 11647/RCA (18.98 CD)	Love Songs & Lullabies	73
140	NEW	1	1	<b>VARIOUS ARTISTS</b> COLUMBIA 86310/CRG (18.98 EQ CD)	Kindred Spirits: A Tribute To The Songs Of Johnny Cash	140	190	134	105	5	<b>BBMAK</b> HOLLYWOOD 162320 (18.98 CD)	Into Your Head	25
141	NEW	1	1	<b>TONIC</b> UNIVERSAL 064397/UMRG (18.98 CD)	Head On Straight	141	191	165	158	11	<b>THE FLAMING LIPS</b> WARNER BROS. 48141* (13.98 CD)	Yoshimi Battles The Pink Robots	50
142	84	32	3	<b>ANI DIFRANCO</b> RIGHTEDUS BABE 029 (25.98 CD)	So Much Shouting/So Much Laughter	32	192	161	170	14	<b>TRUTH HURTS</b> AFTERMATH 493331*/INTERSCOPE (12.98/18.98)	Truthfully Speaking	5
143	144	116	42	<b>MERCYME</b> ● INO/WORD 86133/WARNER BROS. (16.98 CD) [M]	Almost There	67	193	169	157	25	<b>GOO GOO DOLLS</b> ● WARNER BROS. 48205 (18.98 CD)	Gutterflower	4
144	164	—	2	<b>VARIOUS ARTISTS</b> HILLSONG AUSTRALIA/INTEGRITY 82318/EPIC (11.98 EQ/16.98)	Blessed	144	194	NEW	1	1	<b>LAS KETCHUP</b> SONY DISCOS/COLUMBIA 86980/CRG (15.98 EQ CD) [M]	Hijas Del Tomate	194
145	NEW	1	1	<b>THE LES CLAYPOOL FROG BRIGADE</b> PRAWN SONG 0005 (17.98 CD) [M]	Purple Onion	145	196	160	142	47	<b>BILL &amp; GLORIA GAITHER AND THEIR HOMECOMING FRIENDS</b> SPRING HOUSE 42413 (11.98/16.98)	Let Freedom Ring: Live From Carnegie Hall	35
146	NEW	1	1	<b>PROJECT 86</b> TOOTH & NAIL/ATLANTIC 83568/AG (11.98 CD) [M]	Truthless Heros	146	197	189	162	19	<b>DEFAULT</b> ● TVI 2310 (11.98 CD) [M]	The Fallout	51
147	127	—	2	<b>JUANES</b> ○ SURCO 017532/UNIVERSAL LATINO (18.98 CD) [M]	Un Dia Normal	127	198	168	145	7	<b>AMY GRANT</b> A&M 493318/INTERSCOPE (18.98 CD)	Legacy...Hymns & Faith	21
148	130	127	32	<b>KIRK FRANKLIN</b> ● GOSPO CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	4	199	172	178	15	<b>JUMPS</b> SPARROW 51992 (12.98 CD)	All The Time In The World	86
149	90	77	7	<b>SLUM VILLAGE</b> BARAK 38911*/CAPITOL (12.98/17.98)	Trinity (Past, Present And Future)	20	200	170	166	40	<b>ANITA BAKER</b> ATLANTIC 78209/RHINO (17.98 CD)	The Best Of Anita Baker	118
150	112	89	5	<b>JIMMY FALLON</b> DREAMWORKS 450330/INTERSCOPE (18.98 CD)	The Bathroom Wall	47	200	170	166	40	<b>USHER</b> ▲ <sup>4</sup> ARISTA 14715* (12.98/18.98)	8701	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). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification for 200,000 units (Platino). ▲<sup>2</sup> Certification for 400,000 units (Multi-Platino). \* Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

OCTOBER 12 2002 **Billboard** TOP JAZZ ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
					<b>NUMBER 1</b> 2 Weeks At Number 1
1	1	2	NATALIE COLE	VERVE 589774/VG	Ask A Woman Who Knows
2	3	4	DIANA KRALL ▲	VERVE 543946/VG	The Look Of Love
3	2	2	JANE MONHEIT	N-CODED 4234/WARLOCK [M]	In The Sun
4	10	7	BRAD MEHLDAU	WARNER BROS. 48114	Largo
5	5	7	KARRIN ALLYSON	CONCORD JAZZ 2106/CONCORD	In Blue
6	4	4	PATRICIA BARBER	BLUE NOTE 39856/CAPITOL	Verse
7	6	3	JOSHUA REDMAN	WARNER BROS. 48279	Elastic
8	7	3	DAVE HOLLAND BIG BAND	FCM 014002	What Goes Around
9	8	8	DUKE ELLINGTON	BLUE NOTE 35249/CAPITOL	1969 All-Star White House Tribute
10	17	4	JOHN COLTRANE	IMPULSE! 545361/VG	Coltrane For Lovers
11	11	2	VARIOUS ARTISTS	VERVE 589620/VG	Verve//Unmixed
12	NEW		CHARLIE CHRISTIAN	LEGACY/COLUMBIA 65584/CRG	The Genius of the Electric Guitar
13	12	7	BRANFORD MARSALIS QUARTET	MARSALIS 613301/ROUNDER	Footsteps Of Our Fathers
14	15	4	CHUCHO VALDES	BLUE NOTE 51789/CAPITOL	Fantasia Cubana
15	14	7	KENNY RANKIN	VERVE 589540/VG	A Song For You
16	13	11	CASSANDRA WILSON	VERVE 589837/VG	Sings Standards
17	9	17	CASSANDRA WILSON	BLUE NOTE 35072/CAPITOL [M]	Belly Of The Sun
18	20	4	STEVE TYRELL	COLUMBIA 655006/CRG [M]	Standard Time
19	NEW		JASON MORAN	BLUE NOTE 39838/CAPITOL	Modernistic
20	RE-ENTRY		TIN HAT TRIO	ROPEADOPPE 93134/AG	The Rodeo Eroded
21	RE-ENTRY		HARRY CONNICK, JR.	COLUMBIA 69794/CRG	30
22	23	4	HARRY CONNICK, JR.	COLUMBIA 66077/CRG	Songs I Heard
23	19	7	JANE MONHEIT	N-CODED 4219/WARLOCK [M]	Come Dream With Me
24	25	6	DEE DEE BRIDGEWATER	VERVE 016884/VG	This Is New
25	RE-ENTRY		SOUNDTRACK	COMBUSTION/VERVE 589648/VG	Kissing Jessica Stein

OCTOBER 12 2002 **Billboard** TOP CONTEMPORARY JAZZ ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
					<b>NUMBER 1</b> 31 Weeks At Number 1
1	1	31	NORAH JONES ▲	BLUE NOTE 39898/CAPITOL [M]	Come Away With Me
2	2	2	KENNY G	ARISTA 14738	Paradise
3	3	2	AL JARREAU	GRP 589777/VG	All I Got
4	4	10	FOURPLAY	BLUEBIRD/RCA VICTOR 63916/RCA	Heartfelt
5	NEW		KIM WATERS	SHANACHIE 5094 [M]	Someone To Love You
6	5	3	LEE RITENOUR	GRP 589825/VG	Rit's House
7	7	10	NORMAN BROWN	WARNER BROS. 47995 [M]	Just Chillin'
8	6	11	WILL DOWNING	GRP 589610/VG	{Sensual Journey}
9	9	7	RUSS FREEMAN	PEAK 8511/CONCORD	Drive
10	NEW		BOB JAMES	WARNER BROS. 48270	Morning, Noon & Night
11	8	4	BONEY JAMES	WARNER BROS. 48004	Ride
12	11	2	VARIOUS ARTISTS	VERVE 589606/VG	Verve//Remixed
13	NEW		VARIOUS ARTISTS	RENDEZVOUS 48333/WARNER BROS.	Golden Slumbers: A Father's Lullaby
14	10	2	BOB BALDWIN	NARADA 12575	Standing Tall
15	12	18	JOE SAMPLE	PRA/VERVE 589508/VG	The Pecan Tree
16	17	3	ACOUSTIC ALCHEMY	GRP 589238/VG	The Very Best Of Acoustic Alchemy
17	13	2	VARIOUS ARTISTS	SHANACHIE 5089	Streetwise: Smooth Urban Jazz
18	15	9	MAYSA	N-CODED 4233/WARLOCK	Out Of The Blue
19	20	3	PIECES OF A DREAM	HEADS UP 3071	Love's Silhouette
20	14	7	MASQUE	MEEK 34018	Infinite Love 811
21	21	1	GERALD ALBRIGHT	GRP 589655/VG [M]	Groovology
22	16	6	BILL FRISELL	NONESUCH 79652/AG	The Willies
23			GATO BARBIERI	PEAK 8509/CONCORD	The Shadow of the Cat
24	19	9	MARION MEADOWS	HEADS UP 3070	In Deep
25	18	6	KARL DENSON'S TINY UNIVERSE	RELAXED 0002	The Bridge

OCTOBER 12 2002 **Billboard** TOP CLASSICAL ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
					<b>NUMBER 1</b> 3 Weeks At Number 1
1	1	2	GLENN GOULD	SONY CLASSICAL 87703	State Of Wonder
2	2	5	RENEE FLEMING	DECCA 46710/UNIVERSAL CLASSICS GROUP	Bel Canto
3	3	14	CARRERAS-DOMINGO-PAVAROTTI	DECCA 466998/UNIVERSAL CLASSICS GROUP	The Best Of The 3 Tenors
4	5	3	PLACIDO DOMINGO	DG 471575/UNIVERSAL CLASSICS GROUP	Sacred Songs
5	4	54	YO-YO MA	SONY CLASSICAL 89667	Classic Yo-Yo
6	9	2	MURRAY PERAHIA	SONY CLASSICAL 61885	Chopin: Etudes Op. 10/25
7	6	13	SALVITORE LICITRA	SONY CLASSICAL 89923	The Debut
8	7	3	VIVICA GENAUX	HARMONIA MUNDI 901778/HARMONIA MUNDI (FRANCE)	Arias For Farinelli
9	RE-ENTRY		CECILIA BARTOLI	DECCA 467248/UNIVERSAL CLASSICS GROUP	Dreams & Fables
10	13	3	LEONTYNE PRICE	RCA VICTOR 63906/RCA	Rediscovered
11	NEW		TONU KALJUSTE	ECM 472080/UNIVERSAL CLASSICS GROUP	Part: Orient & Occident
12	10	5	RICHARD JOO	CDLUMBIA 85397/SONY CLASSICAL	Billy Joel: Fantasies & Delusions
13	NEW		IAN BOSTRIDGE	EMI CLASSICS 57374/ANGEL	Noel Coward Songbook
14	11	6	ANONYMOUS 4	HARMONIA MUNDI (FRANCE) 907312	Bele Marie-Songs To The Virgin
15	NEW		JEAN-YVES THIBAUDET	DECCA 470290/UNIVERSAL CLASSICS GROUP	Magic Of Satie

OCTOBER 12 2002 **Billboard** TOP CLASSICAL CROSSOVER™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
					<b>NUMBER 1</b> 30 Weeks At Number 1
1	1	44	ANDREA BOCELLI ▲	PHILIPS 589341/UNIVERSAL CLASSICS GROUP	Cieli Di Toscana
2	2	33	DANIEL RODRIGUEZ	MANHATTAN 37564 [M]	The Spirit Of America
3	3	2	MARIO FRANGOULIS	SONY CLASSICAL 89805	Sometimes I Dream
4	4	16	CHARLOTTE CHURCH ●	COLUMBIA 69710/CRG	Enchantment
5	5	23	SARAH BRIGHTMAN	REALLY USEFUL/DECCA BROADWAY 589050/UNIVERSAL CLASSICS GROUP	Encore
6	7	24	YO-YO MA & THE SILK ROAD ENSEMBLE	SONY CLASSICAL 89782	Silk Road Journeys: When Strangers Meet
7	6	4	SARAH BRIGHTMAN ●	NEMO STUDIO 3325/ANGEL	Classics
8	10	10	BOND	MBI/DECCA 467091/UNIVERSAL CLASSICS GROUP [M]	Born
9	8	14	JAMES GALWAY	RCA VICTOR 63950/RCA [M]	The Very Best Of James Galway
10	9	2	LONDON SYMPHONY ORCHESTRA (WILLIAMS) ●	SONY CLASSICAL 89932	Star Wars Episode II: Attack Of The Clones
11	12	7	RUSSELL WATSON	DECCA 488895/UNIVERSAL CLASSICS GROUP [M]	The Voice
12	NEW		THE LOS ANGELES GUITAR QUARTET	TELARC 80993	LAGO: Latin
13	11	4	RYUICHI SAKAMOTO	SONY CLASSICAL 89982	Casa
14	NEW		JAMES GALWAY	RCA VICTOR 63863/RCA	Song Of Home
15	15	2	ANDREA BOCELLI	PHILIPS 589273/UNIVERSAL CLASSICS GROUP	Cieli Di Toscana (With Spanish Tracks)

OCTOBER 12 2002 **Billboard** TOP NEW AGE ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
					<b>NUMBER 1</b> 90 Weeks At Number 1
1	1	97	ENYA ▲	REPRISE 47426/WARNER BROS.	A Day Without Rain
2	2	6	JIM BRICKMAN	WINDHAM HILL 11847/RCA	Love Songs & Lullabies
3	4	16	TIM JANIS	TIM JANIS ENSEMBLE 1105 [M]	A Thousand Summers
4	3	3	JIM BRICKMAN	WINDHAM HILL 11589/RCA	Simple Things
5	5	17	JOHN TESH	GARDEN CITY 34953	The Power Of Love
6	7	10	YANNI	WINDHAM HILL 11568/RCA	Very Best Of Yanni
7	11	1	VARIOUS ARTISTS	WINDHAM HILL 11501/RCA	Flamenco: Windham Hill Guitar
8	10	3	ARMIK	BOLEDO 7100/PARAS GROUP	Lost In Paradise
9	9	8	VARIOUS ARTISTS	VIRGIN 50836	Pure Moods III
10	12	20	ROLAND HANNEMAN	MADACY SPECIAL PRODUCTS 8118/MADACY	Healing Garden Music-Relaxation
11	8	15	OTTMAR LIEBERT	HIGHER OCTAVE 12559	In The Arms Of Love
12	6	27	SECRET GARDEN	DECCA 348678	Once In A Red Moon
13	RE-ENTRY		MEDIAEVAL BABES	NETTWERK 30256	The Rose
14	13	9	YANNI ●	VIRGIN 79893	If I Could Tell You
15	14	7	AZAM ALI	NARADA 11390	Portals Of Grace

Sales data for Classical, New Age, and Kid Audio charts compiled by Nielsen SoundScan

OCTOBER 12 2002 **Billboard** TOP CLASSICAL BUDGET

1	20 CLASSICAL FAVORITES	VARIOUS ARTISTS
2	FOR WHEN YOU'RE ALONE	VARIOUS ARTISTS
3	CLASSICAL MASTERPIECES: CLASSICS FOR RELAXATION	VARIOUS ARTISTS
4	FOR YOUR SOUL	VARIOUS ARTISTS
5	FOR YOUR DREAMS	VARIOUS ARTISTS
6	CLASSICAL MASTERPIECES: SPANISH GUITAR	VARIOUS ARTISTS
7	GERSHWIN: AN AMERICAN IN PARIS	VARIOUS ARTISTS
8	CLASSICAL MASTERPIECES: ROMANTIC PIANO	VARIOUS ARTISTS
9	FOR A BEAUTIFUL DAY	VARIOUS ARTISTS
10	CLASSICAL MASTERPIECES	VARIOUS ARTISTS
11	FOR AN AUTUMN AFTERNOON	VARIOUS ARTISTS
12	MOZART: SYMPHONY NOS. 40 & 41	VARIOUS ARTISTS
13	BEST OF 25 CLASSICAL FAVORITES	VARIOUS ARTISTS
14	MOZART: 25 FAVORITES	VARIOUS ARTISTS
15	CLASSICS FOR RELAXATION & MEDITATION	VARIOUS ARTISTS

OCTOBER 12 2002 **Billboard** TOP CLASSICAL MIDLINE

1	BABY MOZART	VARIOUS ARTISTS
2	OPERA ALBUM	VARIOUS ARTISTS
3	MAJESTY OF AMERICA	THE MORMON TABERNACLE CHOIR
4	ESSENTIAL GUITAR	VARIOUS ARTISTS
5	GLENN GOULD LIVE IN LENINGRAD	GLENN GOULD
6	BABY BACH	VARIOUS ARTISTS
7	HYMNS TRIUMPHANT: VOLS. 1&2	LONDON PHILHARMONIC ORCHESTRA
8	DISNEY'S BABY BEETHOVEN	VARIOUS ARTISTS
9	MOZART FOR YOUR MIND	VARIOUS ARTISTS
10	50 GREATEST CLASSICS	VARIOUS ARTISTS
11	MOZART: ALLEGRO	VARIOUS ARTISTS
12	BRIDE'S GUIDE TO WEDDING MUSIC	VARIOUS ARTISTS
13	CLASSICAL CHILLOUT	VARIOUS ARTISTS
14	PACHELBEL CANON & OTHER BAROQUE HITS	VARIOUS ARTISTS
15	BABY VIVALDI	VARIOUS ARTISTS

Classical Midline compact discs have a wholesale cost between 8.98 and 12.98. CDs with wholesale price lower than 8.98 appear on Classical Budget.

OCTOBER 12 2002 **Billboard** TOP KID AUDIO

1	KIDZ BOP KIDS	KIDZ BOP 2
2	VARIOUS ARTISTS	DISNEY/MANIA SUPERSTAR ARTISTS SING DISNEY... THEIR WAY!
3	VARIOUS ARTISTS	RADIO DISNEY JAMS VOL 5
4	JIM BRICKMAN	LOVE SONGS & LULLABIES
5	KIDZ BOP KIDS	KIDZ BOP
6	VARIOUS ARTISTS	TODDLER FAVORITES
7	VEGGIE TUNES	BOB AND LARRY'S SUNDAY SCHOOL
8	TODDLER TUNES	26 CLASSIC SONGS FOR TODDLERS
9	THE WIGGLES	YUMMY YUMMY
10	VARIOUS ARTISTS	DISNEY CHILDREN'S FAVORITES VOL 1
11	VARIOUS ARTISTS	KID'S DANCE PARTY
12	SPONGEBOB SQUAREPANTS	ORIGINAL THEME HIGHLIGHTS
13	VARIOUS ARTISTS	PRINCESS FAVORITES
14	VARIOUS ARTISTS	DISNEY'S GREATEST: VOL. 1
15	READ-ALONG	MONSTERS, INC.
16	VARIOUS ARTISTS	DISNEY'S GREATEST: VOL. 2
17	VARIOUS ARTISTS	PLAYHOUSE DISNEY
18	VARIOUS ARTISTS	DISNEY'S PRINCESS COLLECTION
19	READ-ALONG	DISNEY'S LILO & STITCH
20	VEGGIE TUNES	JONAH'S OVERBOARD SING-ALONG
21	VEGGIE TUNES	JUNIOR'S BEDTIME SONGS
22	VARIOUS ARTISTS	SONGS 4 WORSHIP KIDS
23	VARIOUS ARTISTS	DISNEY'S GREATEST HITS: VOL. 3
24	VARIOUS ARTISTS	I COULD SING OF YOUR LOVE FOREVER KID
25	VARIOUS ARTISTS	GOLDEN SLUMBERS: A FATHER'S LULLABY

Children's recordings: original motion picture soundtrack 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). △ Certification of 400,000 units (Multi-Platino). \*Asterisk indicates LP is available. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. ©2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

OCTOBER 12  
2002

# Billboard HEATSEEKERS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		Title	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		Title
				IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL								
1	NEW	1	1	RHETT MILLER		The Instigator	25	28	33	9	FINCH		What Is It To Burn
2	NEW	1	1	NICHOLE NORDEMAN		Woven & Spun	26	16	1	3	BEBO NORMAN		Myself When I Am Real
3	NEW	1	1	THE LES CLAYPOOL FROG BRIGADE		Purple Onion	27	22	3	3	DROPKICK MURPHYS		Live On St. Patrick's Day From Boston, MA At The Avalon Ballroom
4	NEW	1	1	PROJECT 86		Truthless Heros	28	NEW	1	1	KIM WATERS		Someone To Love You
5	2	14	19	JUANES		Un Dia Normal	29	NEW	1	1	SNAPCASE		End Transmission
6	NEW	1	1	LUPILLO RIVERA		Amorcito Corazon	30	26	21	5	THE BLIND BOYS OF ALABAMA		Higher Ground
7	4	10	6	INTERPOL		Turn On The Bright Lights	31	NEW	1	1	LIVING SACRIFICE		Conceived In Fire
8	1	—	2	OK GO		Ok Go	32	6	—	2	DOUG MARTSCH		Now You Know
9	3	13	6	CONJUNTO PRIMAVERA		Perdoname Mi Amor	33	35	26	19	PILLAR		Fireproof
10	50	—	2	LAS KETCHUP		Hijas Del Tomate	34	34	34	28	CHAYANNE		Grandes Exitos
11	8	11	10	JOE NICHOLS		Man With A Memory	35	NEW	1	1	ZOE GIRL		Mix Of Life
12	13	22	9	THE USED		The Used	36	9	8	4	GILBERTO SANTA ROSA		Viceversa
13	7	6	1	30 SECONDS TO MARS		30 Seconds To Mars	37	30	41	5	BREAKING BENJAMIN		Saturate
14	5	—	2	JANE MONHEIT		In The Sun	38	29	25	8	NO SECRETS		No Secrets
15	10	4	5	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR		Family Affair II: Live At Radio City Music Hall	39	RE-ENTRY	30	30	TOBYMAC		Momentum
16	11	7	9	DASHBOARD CONFESSIONAL		The Places You Have Come To Fear The Most	40	27	35	18	THALIA		Thalia
17	15	23	20	SUGARCULT		Start Static	41	33	2	17	DANIEL RODRIGUEZ		The Spirit Of America
18	12	12	14	THE HAPPY BOYS		Trance Party (Volume Two)	42	20	—	2	MR. LIF		I Phantom
19	24	17	13	12 STONES		12 Stones	43	NEW	1	1	TRUCK TURNER		Look Both Ways Before You Cross Me
20	23	—	2	LIBERACION		Historia Musical	44	41	37	7	BRIGHT EYES		Lifted or The Story Is In The Soil, Keep Your Ear To The Ground
21	18	15	17	AUDIOVENT		Dirty Sexy Knights In Paris	45	RE-ENTRY	2	2	GREENWHEEL		Soma Holiday
22	21	9	3	BOY SETS FIRE		Live For Today (EP)	46	NEW	1	1	CRISTIAN		Grandes Exitos
23	NEW	1	1	NAAM BRIGADE		Early In The Game	47	RE-ENTRY	54	54	NICOLE C. MULLEN		Talk About It
24	14	27	16	JENNIFER PENA		Libre	48	31	—	2	LADYTRON		Light & Magic
							49	47	31	5	CAMOFLAUGE		Keepin It Real
							50	32	18	6	SLEATER-KINNEY		One Beat

OCTOBER 12  
2002

# Billboard TOP INDEPENDENT ALBUMS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		Title	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		Title
				IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL								
1	NEW	1	1	STEVE EARLE		Jerusalem	25	21	22	15	VARIOUS ARTISTS		Vans Warped Tour 2002 Compilation
2	2	3	7	NICKEL CREEK		This Side	26	18	14	14	LOS TEMERARIOS		Una Lagrima No Basta
3	NEW	1	1	TECH N9NE		Absolute Power	27	23	20	14	VARIOUS ARTISTS		Punk -O- Rama 7
4	NEW	1	1	DELBERT MCCLINTON		Room To Breathe	28	12	11	25	ELVIS PRESLEY		Elvis: The Very Best Of Love
5	1	2	6	EVA CASSIDY		Imagine	29	29	17	5	KRS-ONE		The Mix Tape
6	NEW	1	1	B-LEGIT		Hard 2 B-Legit	30	27	25	36	ISRAEL KAMAKAWIWO'OLE		Alone In Iz World
7	4	5	2	KHIA FEATURING DSD		Thug Misses	31	16	—	2	MR. LIF		I Phantom
8	6	6	1	VARIOUS ARTISTS		Reggae Gold 2002	32	26	21	10	MACK 10 PRESENTS DA HOOD		Mack 10 Presents Da Hood
9	5	4	5	AIMEE MANN		Lost In Space	33	30	27	7	BRIGHT EYES		Lifted or The Story Is In The Soil, Keep Your Ear To The Ground
10	3	1	3	ANI DIFRANCO		So Much Shouting/So Much Laughter	34	24	—	2	LADYTRON		Light & Magic
11	NEW	1	1	THE LES CLAYPOOL FROG BRIGADE		Purple Onion	35	32	24	5	CAMOFLAUGE		Keepin It Real
12	8	10	6	INTERPOL		Turn On The Bright Lights	36	25	15	6	SLEATER-KINNEY		One Beat
13	7	13	6	CONJUNTO PRIMAVERA		Perdoname Mi Amor	37	20	16	3	BABY D		Lil' Chopper Toy
14	9	7	3	DEFAULT		The Fallout	38	45	—	10	50 CENT		Guess Who's Back?
15	13	12	27	YING YANG TWINS		Alley: The Return Of The Ying Yang Twins	39	15	—	2	SHADOWS FALL		The Art Of Balance
16	22	18	1	DOLLY PARTON		Halos & Horns	40	28	26	9	BANDA EL RECODO		No Me Se Rajar
17	10	—	2	JANE MONHEIT		In The Sun	41	33	33	31	THURSDAY		Full Collapse
18	11	9	4	DASHBOARD CONFESSIONAL		The Places You Have Come To Fear The Most	42	40	—	4	TAKING BACK SUNDAY		Tell All Your Friends
19	—	3	3	JOAN OSBORNE		How Sweet It Is	43	31	23	3	SUPREME BEINGS OF LEISURE		Divine Operating System
20	NEW	1	1	TED NUGENT		Craveman	44	NEW	1	1	JOSH JOPLIN GROUP		The Future That Was
21	14	19	24	SUGARCULT		Start Static	45	1	30	7	8BALL		Lay It Down
22	17	8	3	DROPKICK MURPHYS		Live On St. Patrick's Day From Boston, MA At The Avalon Ballroom	46	39	32	21	FLOGGING MOLLY		Drunken Lullabies
23	NEW	1	1	KIM WATERS		Someone To Love You	47	37	31	8	THE RIDDLER		Dance Mix NYC - Vol. 2
24	NEW	1	1	SNAPCASE		End Transmission	48	NEW	1	1	LIL ROB		The Album
							49	36	28	4	IN FLAMES		Reroute To Remain
							50	41	36	6	KELLY WILLIS		Easy

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). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino). \* Asterisk indicates vinyl 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. [M] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

# OCTOBER 12 2002 Billboard TOP INTERNET ALBUM SALES™

Sales data and internet sales reports compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
			<b>NUMBER 1</b>		1 Week At Number 1
1	NEW		ELVIS PRESLEY RCA 68079*	Elvis: 30 #1 Hits	1
2	NEW		PETER GABRIEL REAL WORLD/GEFFEN 493388/INTERSCOPE	Up	9
3	2	5	DIXIE CHICKS ▲ MONUMENT/COLUMBIA 86840*/CRG	Home	2
4	NEW		SOUNDTRACK MUTANT ENEMY/TWENTIETH CENTURY FOX 619058/ROUNDER	Buffy The Vampire Slayer: "Once More, With Feeling"	49
5	NEW		DELBERT MCCLINTON NEW WEST 6042	Room To Breathe	84
6	5	11	NORAH JONES ▲ BLUE NOTE 32098/CAPITOL [M]	Come Away With Me	11
7	4	9	BRUCE SPRINGSTEEN COLUMBIA 86600*/CRG	The Rising	16
8	NEW		VARIOUS ARTISTS SANCTUARY 84571	Live From Bonnaroo: June 21, 22, 23 2002 Music Festival	117
9	3	7	JAMES TAYLOR ● COLUMBIA 63584/CRG	October Road	25
10	NEW		BECK OGG/GEFFEN 493393/INTERSCOPE	Sea Change	8
11	12	2	DISTURBED REPRISE 48320/WARNER BROS.	Believe	4
12	NEW		STEVE EARLE SHERIDAN SQUARE 751147/ARTEMIS	Jerusalem	59
13	8	5	COLDPLAY CAPITOL 40504*	A Rush Of Blood To The Head	15
14	NEW		INDIA.ARIE MOTOWN 064755/UMRG	Voyage To India	6
15	9	2	LIFEHOUSE DREAMWORKS 450377/INTERSCOPE	Stanley Climbfall	30
16	6	5	EVA CASSIDY BLIX STREET 10075	Imagine	93
17	7	26	EVA CASSIDY ● BLIX STREET 10045	Songbird	-
18	NEW		JANE MONHEIT N CODED 4234/WARLOCK [M]	In The Sun	-
19	NEW		RYAN ADAMS LOST HIGHWAY 170333/UME	Demolition	28
20	NEW		JACKSON BROWNE ELEKTRA 62793/EEG	The Naked Ride Home	36
21	NEW		THE CHIEFTAINS RCA VICTOR 63971/RCA	Down The Old Plank Road/The Nashville Sessions	121
22	1	4	JOHN MAYER AWARE/COLUMBIA 85861/CRG	Inside Wants Out (EP)	86
23	17	10	JOHN MAYER ▲ AWARE/COLUMBIA 85293*/CRG [M]	Room For Squares	21
24	13	14	NELLY ▲ FO REEL/UNIVERSAL 017747*/UMRG	Nellyville	5
25	NEW		AUDRA MCDONALD NONESUCH 79645/AG	Happy Songs	-

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △△ Certification of 400,000 units (Multi-Platino). \*Asterisk indicates vinyl only available. [M] indicates past or present Heatseeker title © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

# OCTOBER 12 2002 Billboard TOP SOUNDTRACKS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	
			<b>NUMBER 1</b>		1 Week At Number 1
1	NEW		BROWN SUGAR	FOX 113028*/MCA	
2	1	5	BARBERSHOP	EPIC 86575*	
3	NEW		BUFFY THE VAMPIRE SLAYER: "ONCE MORE, WITH FEELING"	MUTANT ENEMY/TWENTIETH CENTURY FOX 619058/ROUNDER	
4	2	8	XXX ●	UNIVERSAL 156259/UMRG	
5	3	18	O BROTHER, WHERE ART THOU? ▲	LOST HIGHWAY/MERCURY 170069/IDJMG	
6	NEW		SWEET HOME ALABAMA	HOLLYWOOD 162364	
7	5	7	LIZZIE MCGUIRE	BUENA VISTA 860791/WALT DISNEY	
8	4	29	A WALK TO REMEMBER ●	EPIC 86311	
9	6	16	DISNEY'S LILO & STITCH ●	WALT DISNEY 860734	
10	8	68	COYOTE UGLY ▲	CURB 78703	
11	7	19	QUEEN OF THE DAMNED	WARNER SUNSET/REPRISE 48285/WARNER BROS.	
12	9	22	SPIDER-MAN ▲	ROADRUNNER/COLUMBIA 86402/IDJMG/CRG	
13	10	68	SHREK ▲	DREAMWORKS 450305/INTERSCOPE	
14	12	68	MOULIN ROUGE ▲	INTERSCOPE 493035	
15	11	38	I AM SAM ●	V2 27119	
16	13	36	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING ●	REPRISE 48110/WARNER BROS.	
17	20	17	GREASE ▲	POLYDOR/UNIVERSAL 825095/UMRG	
18	15	13	LIKE MIKE	SD SD DEF/COLUMBIA 86676*/CRG	
19	14	11	AUSTIN POWERS IN GOLDMEMBER	MAVERICK 48310/WARNER BROS.	
20	24	1	JONAH: A VEGGIE TALE MOVIE	BIG IDEAWORD 35014/LYRIC STUDIOS	
21	NEW		CSI: CRIME SCENE INVESTIGATION	HIP-D 069401/UME	
22	19	39	SAVE THE LAST DANCE ▲	HOLLYWOOD 162288	
23	17	15	BLADE 2	IMMORTAL 12064*/VIRGIN	
24	16	7	BLUE CRUSH	VIRGIN 13172	
25	NEW		ALMOST FAMOUS ●	DREAMWORKS 450279*/INTERSCOPE	

# OCTOBER 12 2002 Billboard TOP POP CATALOG™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	TOTAL WKS.	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
				<b>NUMBER 1</b>	
1	1	4	123	DISTURBED ▲ <sup>2</sup> GIANT 24738/WARNER BROS. (11.98/17.98) [M]	The Sickness
2	3	3	80	RASCAL FLATTS ▲ LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) [M]	Rascal Flatts
3	2	2	244	DIXIE CHICKS ◆ <sup>11</sup> MONUMENT 68195/SONY INASHVILLE (10.99 EQ/17.98) [M]	Wide Open Spaces
4	5	6	38	EVA CASSIDY ● BLIX STREET 10045 (11.98/16.98)	Songbird
5	4	1	616	JAMES TAYLOR ◆ <sup>11</sup> WARNER BROS. 3113 (17.98/11.98)	Greatest Hits
6	10	12	157	CREED ◆ <sup>10</sup> WIND-UP 13053* (11.98/18.98)	Human Clay
7	9	8	88	EMINEM ▲ <sup>3</sup> WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP
8	7	9	414	BOB SEGER & THE SILVER BULLET BAND ▲ <sup>5</sup> CAPITOL 30334 (10.98/15.98)	Greatest Hits
9	6	5	161	DIXIE CHICKS ◆ <sup>10</sup> MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)	Fly
10	8	7	298	DEF LEPPARD ▲ <sup>3</sup> MERCURY 528718/IDJMG (11.98/18.98)	Vault – Greatest Hits 1980-1995
11	12	11	113	SOUNDTRACK ▲ <sup>3</sup> CURB 78703 (11.98/17.98)	Coyote Ugly
12	NEW		103	<b>HOT SHOT DEBUT</b>	
				KENNY CHESNEY ▲ <sup>2</sup> BNA 67976/RLG (12.98/18.98)	Greatest Hits
13	11	10	683	BOB MARLEY AND THE WAILERS ◆ <sup>10</sup> TUFF GONG/ISLAND 549504/IDJMG (12.98/18.98)	Legend
14	13	14	192	KID ROCK ◆ <sup>10</sup> TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) [M]	Devil Without A Cause
15	18	19	274	ABBA ▲ <sup>6</sup> POLYDOR/UNIVERSAL 517007/UMRG (12.98/18.98)	Gold – Greatest Hits
16	14	16	330	PINK FLOYD ◆ <sup>15</sup> CAPITOL 46001 (10.98/18.98)	Dark Side Of The Moon
17	16	18	133	ENYA ▲ <sup>2</sup> REPRISE 46835/WARNER BROS. (12.98/18.98)	Paint The Sky With Stars – The Best Of Enya
18	17	20	275	METALLICA ◆ <sup>12</sup> ELEKTRA 61113*/EEG (11.98/17.98)	Metallica
19	20	24	119	AC/DC ◆ <sup>19</sup> EASTWEST 92418/EEG (11.98/17.98)	Back In Black
				<b>GREATEST GAINER</b>	
20	28	21	179	THE BEATLES ◆ <sup>12</sup> APPLE 40446*/CAPITOL (12.98/18.98)	Abbey Road
21	21	17	131	CELINE DION ▲ <sup>5</sup> 550 MUSIC 63760/EPIC (12.98 EQ/18.98)	All The Way...A Decade Of Song
22	22	37	66	NICKEL CREEK ● SUGAR HILL 3305 (17.98 CD) [M]	Nickel Creek
23	33	32	9	LYNYRD SKYNYRD MCA 112229 (12.98/18.98)	All Time Greatest Hits
24	24	26	429	TOM PETTY AND THE HEARTBREAKERS ▲ <sup>9</sup> MCA 110813 (12.98/18.98)	Greatest Hits

THIS WEEK	LAST WEEK	2 WKS. AGO	TOTAL WKS.	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
25	15	15	96	LEE ANN WOMACK ▲ <sup>3</sup> MCA NASHVILLE 170099 (11.98/17.98)	I Hope You Dance
26	30	38	261	CREED ▲ <sup>6</sup> WIND-UP 13049 (11.98/18.98) [M]	My Own Prison
27	19	22	42	TOBY KEITH ▲ MERCURY (NASHVILLE) 558962 (11.98/18.98)	Greatest Hits Volume One
28	25	36	160	PHIL COLLINS ▲ <sup>2</sup> FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...Hits
29	27	31	129	EMINEM ▲ <sup>4</sup> WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	The Slim Shady LP
30	23	23	144	2PAC ▲ <sup>3</sup> AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	Greatest Hits
31	26	30	255	SHANIA TWAIN ◆ <sup>19</sup> MERCURY (NASHVILLE) 536003 (12.98/18.98)	Come On Over
32	34	33	496	CAROLE KING ◆ <sup>10</sup> EPIC 85850 (17.98 EQ/11.98)	Tapestry
33	36	25	131	BON JOVI ▲ <sup>4</sup> MERCURY 526013/IDJMG (10.98/17.98)	Cross Road
34	29	27	61	JIMI HENDRIX ▲ <sup>2</sup> EXPERIENCE HENDRIX 112984*/MCA (11.98 CD)	Smash Hits
35	31	28	295	EAGLES ▲ <sup>7</sup> GEFFEN 424725/INTERSCOPE (12.98/18.98)	Hell Freezes Over
36	RE-ENTRY		507	ELTON JOHN ◆ <sup>15</sup> ROCKET/ISLAND 512532/IDJMG (6.98/11.98)	Greatest Hits
37	32	29	57	THE BEACH BOYS CAPITOL 21860 (10.98/17.98)	The Greatest Hits Volume 1: 20 Good Vibrations
38	37	43	295	SUBLIME ▲ <sup>5</sup> GASLINE ALLEY 111413/MCA (12.98/18.98)	Sublime
39	45	—	381	MADONNA ◆ <sup>10</sup> SIRE 26440*/WARNER BROS. (13.98/18.98)	The Immaculate Collection
40	46	47	115	JOHN MELLENCAMP ▲ <sup>3</sup> MERCURY 536738/IDJMG (11.98/17.98)	The Best That I Could Do 1978-1988
41	RE-ENTRY		61	GOOD CHARLOTTE DAYLIGHT 85845/EPIC (13.98 EQ CD) [M]	Good Charlotte
42	50	45	452	FLEETWOOD MAC ▲ <sup>8</sup> WARNER BROS. 25801 (10.98/17.98)	Greatest Hits
43	RE-ENTRY		156	ZZ TOP ▲ <sup>3</sup> WARNER BROS. 26946 (11.98/17.98)	Greatest Hits
44	43	39	115	SANTANA ◆ <sup>13</sup> ARISTA 19080* (11.98/18.98)	Supernatural
45	42	40	92	SYSTEM OF A DOWN ▲ AMERICAN/COLUMBIA 68924/CRG (12.98 EQ/11.98) [M]	System Of A Down
46	41	48	125	RED HOT CHILI PEPPERS ▲ <sup>4</sup> WARNER BROS. 47386* (10.98/17.98)	Californication
47	48	—	143	INCUBUS ▲ <sup>2</sup> IMMORTAL 69652/EPIC (12.98 EQ/18.98)	Make Yourself
48	RE-ENTRY		312	GUNS N' ROSES ◆ <sup>15</sup> GEFFEN 424148/INTERSCOPE (12.98/18.98)	Appetite For Destruction
49	38	44	461	QUEEN ▲ HOLLYWOOD 181265 (11.98/17.98)	Greatest Hits
50	35	42	156	2PAC ▲ <sup>9</sup> DEATH ROW 63008*/KOCH (19.98/25.98)	All Eyez On Me

● Albums with the greatest sales gain this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △△ Certification of 400,000 units (Multi-Platino). \*Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer Shows chart's largest unit increase. [M] indicates past Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

**Chart Codes:**  
**—ALBUMS—**  
*The Billboard 200 (B200)*  
*Bluegrass (BG)*  
*Blues (BL)*  
*Classical (CL)*  
*Classical Crossover (CX)*  
*Contemporary Christian (CC)*  
*Country (CA)*  
*Country Catalog (CCA)*  
*Electronic (EA)*  
*Gospel (GA)*  
*Heatseekers (HS)*  
*Independent (IND)*  
*Internet (INT)*  
*Jazz (JZ)*  
*Contemporary Jazz (CJ)*  
*Latin Albums (LA)*  
*Latin: Latin Pop (LPA)*  
*Latin: Regional Mexican (RMA)*  
*Latin: Tropical/Salsa (TSA)*  
*New Age (NA)*  
*Pop Catalog (PCA)*  
*R&B/Hip-Hop (RBA)*  
*R&B/Hip-Hop Catalog (RBC)*  
*Reggae (RE)*  
*World Music (WM)*  
**—SINGLES—**  
*Hot 100 (H100)*  
*Hot 100 Airplay (HA)*  
*Hot 100 Singles Sales (HSS)*  
*Adult Contemporary (AC)*  
*Adult Top 40 (A40)*  
*Country (CS)*  
*Dance/Club Play (DC)*  
*Dance/Sales (DS)*  
*Hot Latin Tracks (LT)*  
*Latin: Latin Pop (LPS)*  
*Latin: Regional Mexican (RMS)*  
*Latin: Tropical/Salsa (TSS)*  
*R&B Hip-Hop (RBH)*  
*R&B Hip-Hop Airplay (RA)*  
*R&B Hip-Hop Singles Sales (RS)*  
*Rap Tracks (RP)*  
*Mainstream Rock (RO)*  
*Modern Rock (MO)*  
*Top 40 Tracks (T40)*

*Rankings from biweekly charts are listed in italics during a chart's unpublished week.*

**Baha Men:** *WM* 5  
**Anita Baker:** B200 199; RBA 59  
**Bob Baldwin:** CJ 14  
**Charli "Chuck" Baltimore:** H100 46; HA 44; RA 32; RBH 32; RP 18; T40 33  
**Banda El Limon:** RMS 25  
**Banda El Recodo:** IND 40; LA 17; RMA 7; LT 13; RMS 2  
**Banda Tierra Blanca:** LT 30; RMS 10, 32  
**Patricia Barber:** JZ 6  
**Gato Barbieri:** CJ 23  
**Luther Barnes:** GA 21  
**Cecilia Bartoli:** CL 9  
**BBMak:** B200 190; A40 31; AC 27; HSS 21  
**The Beach Boys:** PCA 37  
**Beanie Sigel:** RS 44  
**The Beatles:** B200 110; PCA 20  
**Beck:** B200 8; INT 10  
**Daniel Bedingfield:** B200 77; DC 6; DS 16; H100 13; HA 17; T40 5  
**Beenie Man:** B200 80; RBA 22; RE 1; H100 89; RA 68; RBH 71  
**Tab Benoit:** BL 8  
**Benzino:** H100 99; HSS 60; RA 65; RBH 65; RS 29  
**Beto Y Sus Canarios:** RMS 27  
**Beyonce:** DC 39  
**Big Boy:** H100 84; HSS 63; RA 38; RBH 38; RP 22; RS 37  
**Big Tray Deee:** RBA 46  
**Big Tymers:** B200 75; RBA 35; H100 55; HA 53; HSS 64; RA 27, 44; RBH 24, 43; RP 17, 20; RS 25, 74  
**Bilal:** HSS 52; RS 46  
**Ruben Blades:** LA 42; TSA 8  
**B-Legit:** B200 111; IND 6; RBA 17  
**Mary J. Blige:** EA 11; RBA 99; RBC 21; DC 21  
**Blindside:** B200 175; RO 23  
**The Blind Boys Of Alabama:** GA 8, 30; HS 30  
**Andrea Bocelli:** CX 1, 15  
**Michael Bolton:** AC 23  
**Joe Bonamassa:** BL 3  
**Bon Jovi:** PCA 33; RO 39  
**Bond:** CX 8  
**Bone Thugs-N-Harmony:** RBC 10  
**Boo:** H100 55; HA 53; HSS 64; RA 27; RBH 24; RP 17; RS 25  
**Boot Camp Click:** RS 55  
**Ian Bostridge:** CL 13  
**Bounty Killer:** RE 15  
**Boy Sets Fire:** HS 22  
**Boyz II Men:** B200 137; RBA 29; RA 60; RBH 61  
**Michelle Branch:** B200 56; A40 15, 18; AC 24; H100 27, 35; HA 34, 35; T40 14, 20  
**Brandy:** B200 187; RBA 70; DS 3; HSS 32; RBH 89; RS 26  
**Toni Braxton:** RA 75; RBH 77  
**Breaking Benjamin:** HS 37; RO 20  
**B Rich:** RS 64  
**Jim Brickman:** B200 189; NA 2, 4; AC 15  
**Dee Dee Bridgewater:** JZ 24  
**Bright Eyes:** HS 44; IND 33  
**Sarah Brightman:** CX 5, 7  
**Brooks & Dunn:** CA 35; CCA 11; CS 24  
**Garth Brooks:** CA 50; CS 20  
**Jackson Browne:** B200 36; INT 20; AC 30  
**James Brown:** RBA 72  
**Jocelyn Brown:** DC 45  
**Norman Brown:** CJ 7  
**Keon Bryce:** RBH 76  
**BT:** EA 24  
**Joe Budden:** RBH 79, 99  
**Johnny Budz:** EA 25  
**Los Bukis:** LA 60  
**Bun B:** RBH 100  
**Busta Rhymes:** RA 63; RBH 57; RS 41  
**Juanita Bynum:** GA 14  
**Tracy Byrd:** CA 34; CS 4; H100 43; HA 42

**—A—**  
**Aaliyah:** B200 157; RBA 44; H100 19; HA 22; RA 4; RBH 4  
**Abba:** PCA 15  
**Above The Law:** HSS 20; RS 7  
**AC/DC:** PCA 19  
**Los Acosta:** LA 18; RMA 8  
**Acoustic Alchemy:** CJ 16  
**Bryan Adams:** AC 11  
**Ryan Adams:** B200 28; INT 19  
**Yolanda Adams:** CC 17; GA 5; RBA 63; RBH 91  
**Trace Adkins:** CA 49; CS 40  
**Aerosmith:** B200 76; HSS 40  
**Christina Aguilera:** H100 48; HA 55; T40 22  
**Al B. Rich:** EA 18  
**Alberto Y Roberto:** LT 28; RMS 9  
**Gerald Albright:** CJ 21  
**Alcazar:** DC 48  
**Azam Ali:** NA 15  
**Gary Allan:** CA 30; CCA 18; CS 41  
**Bernard Allison:** BL 13  
**Karrin Allyson:** JZ 5  
**Amber:** EA 23; DS 14  
**Amerie:** B200 83; RBA 20; DS 13; H100 95; RA 50, 52; RBH 50, 54; RS 48  
**Jade Anderson:** HSS 71  
**Los Angeles Azules:** LA 49  
**Anonymous 4:** CL 14  
**Marc Anthony:** B200 161; LA 20; TSA 2; DS 6; HSS 45; LT 18; TSS 3  
**Armik:** NA 8  
**Ashanti:** B200 22; RBA 14; H100 17, 24, 46; HA 21, 24, 44; RA 10, 31, 32, 47; RBH 10, 31, 32, 48, 95; RP 18; RS 61; T40 16, 33  
**Rodney Atkins:** CS 51  
**Audiovent:** HS 21  
**Avant:** B200 173; RBA 42; RA 71; RBH 70  
**Ramon Ayala Y Sus Bravos Del Norte:** LA 46, 65; RMS 11, 33  
**Steve Azar:** CS 36

**—B—**  
**BzK:** B200 168; RBA 57; HSS 47; RA 25; RBH 26; RS 63, 72  
**Baby D:** IND 37; RBA 64  
**Bacilos:** LPS 27; LT 35; TSS 29  
**Erykah Badu:** H100 82; HSS 55; RA 24; RBH 25; RS 24

**Charlotte Church:** CX 4  
**CKY:** B200 99  
**Guy Clark:** CA 56  
**Jameson Clark:** CS 54  
**Terri Clark:** CS 26  
**Dorinda Clark-Cole:** GA 10  
**Karen Clark-Sheard:** CC 22; GA 7; RBA 94  
**Kelly Clarkson:** AC 19; H100 1; HA 16; HSS 1; T40 11  
**Twinkie Clark-Terrell:** GA 22  
**The Les Claypool Frog Brigade:** B200 145; HS 3; IND 11  
**Clipse:** B200 17; RBA 7; H100 50; HA 49; HSS 27, 28; RA 17, 40; RBH 16, 37; RP 16, 25; RS 11, 19  
**Tammy Cochran:** CS 22  
**Kellie Coffey:** CA 40; AC 18; CS 35; H100 98  
**Coldplay:** B200 15, 166; INT 13; A40 24; MO 25  
**Natalie Cole:** B200 55; JZ 1; RBA 36  
**Phil Collins:** PCA 28; AC 10  
**John Coltrane:** JZ 10  
**Commissioned:** GA 39  
**Common:** H100 82; HSS 55; RA 24; RBH 25; RS 24  
**Conjunto Primavera:** B200 183; HS 9; IND 13; LA 5; RMA 2; LT 3; RMS 1  
**Conjure One:** DC 22  
**Harry Connick, Jr.:** JZ 21, 22  
**Control:** LT 45; RMS 21  
**Coo Coo Cal:** RS 57  
**Chris Cornell:** MO 30; RO 19  
**Counting Crows:** B200 133  
**Deborah Cox:** RA 66; RBH 67  
**El Coyote Y Su Banda Tierra Santa:** LA 66; LT 31, 40; RMS 13, 18  
**Creed:** B200 40; PCA 6, 26; A40 2; H100 6; HA 6; MO 32; RO 22; T40 4  
**Elvis Crespo:** LA 67; TSA 10; LT 49; TSS 10  
**Cristian:** HS 46; LA 15; LPA 8; LPS 13, 16, 39; LT 19, 29; TSS 40  
**Sheryl Crow:** B200 34; A40 7, 16; AC 7; CS 57; DC 40; H100 41, 94; HA 40  
**Celia Cruz:** LA 32; TSA 7  
**The Crystal Method:** EA 21  
**Cuisillos De Arturo Macias:** LT 36; RMS 16

**—D—**  
**Da Hood:** IND 32; RBA 83  
**Dark Monks:** DC 12  
**Dashboard Confessional:** HS 16; IND 18  
**Taylor Dayne:** DC 11  
**Deep Forest:** WM 13; DC 35  
**Default:** B200 196; IND 14  
**Def Leppard:** PCA 10; RO 35  
**Kevin Denney:** CS 47  
**Karl Denson's Tiny Universe:** CJ 25  
**John Denver:** CCA 23  
**Devin:** B200 151; RBA 26  
**Louie DeVito:** EA 16, 17  
**Di Blasio:** LA 72  
**Diamond Rio:** B200 82; CA 11, 61; CS 1; H100 28; HA 27  
**Dido:** DS 12  
**Ani DiFranco:** B200 142; IND 10  
**Dilated Peoples:** RS 54  
**Ricky Dillard:** DC 18  
**Celine Dion:** B200 69; PCA 21; AC 8, 9; HSS 61  
**The Diplomats:** RS 52  
**Dirty Vegas:** B200 120; EA 1; DS 17  
**Disturbed:** B200 4; INT 11; PCA 1; H100 69; HA 66; MO 3; RO 3  
**Dixie Chicks:** B200 2; CA 2; CCA 2, 3; INT 3; PCA 3, 9; CS 11, 23; H100 58, 86; HA 58; HSS 5  
**DJ Encore:** EA 15  
**DJ Escape:** EA 22  
**DJ Sammy:** B200 132; EA 3; DS 4; H100 31; HA 38; HSS 33; T40 19  
**DJ Shadow:** EA 19; DS 18  
**D Minus:** RBA 93  
**Do:** DS 4; H100 31; HA 38; HSS 33; T40 19  
**Dominic:** TSS 23  
**Placido Domingo:** CL 3, 4  
**Don Wom:** HSS 44; RS 28  
**Do Or Die:** RBA 80  
**Will Downing:** CJ 8  
**Dr. Dre:** RBC 16, 22  
**Dropkick Murphys:** HS 27; IND 22  
**Dru Hill:** RA 74; RBH 73  
**DSD:** B200 115; IND 7; RBA 51  
**Dueto Voces Del Rancho:** RMS 34  
**Dwele:** RBH 81

**—E—**  
**E-40:** RBA 56; RBH 100  
**Eagles:** PCA 35  
**Steve Earle:** B200 59; CA 7; IND 1; INT 12  
**Earshot:** RO 27  
**Eazy-E:** RBC 4  
**Duke Ellington:** JZ 9  
**Missy "Misdemeanor" Elliott:** H100 8, 80; HA 5; HSS 46; RA 5, 22; RBH 5, 22, 92; RP 3; RS 18; T40 28  
**Chris Emerson:** AC 29  
**Emerson Drive:** CA 44; CS 25  
**Eminem:** B200 7; PCA 7, 29; RBA 5; RBC 5, 8; H100 7, 18; HA 7, 12; RA 16, 42; RBH 17, 45; RP 10, 19; T40 13, 17  
**The Emmanuels:** GA 29  
**Bill Engvall:** CA 38  
**Enya:** B200 158; NA 1; PCA 17  
**Faith Evans:** RBA 97; H100 80; RA 22, 60; RBH 22, 61, 96; RS 42  
**Sara Evans:** CA 32; CS 15; H100 77  
**Eve:** B200 26; RBA 15; H100 3; HA 2; RA 2; RBH 2; RP 2; T40 2  
**Jessica Eve:** DC 30  
**Archie Eversole:** RBA 66  
**Evolution:** DC 17

**Cesaria Evora:** WM 9  
**Eyes Cream:** DC 10

**—F—**  
**Lara Fabian:** LPS 37  
**Fabulous:** H100 20; HA 13; RA 14; RBH 14; RP 8; T40 30  
**Fairweather:** HSS 70  
**Jimmy Fallon:** B200 150  
**Fat Joe:** RA 54; RBH 55; RS 30  
**Felix Da Housecat:** DS 15  
**Vicente Fernandez:** LA 21, 29; RMA 9, 13  
**Field Mob:** RBH 83  
**Fierce Ruling Diva:** DC 34  
**Jose Manuel Figueroa:** LT 41; RMS 22  
**Finch:** HS 25  
**Fiori:** DC 49  
**Five For Fighting:** AC 3  
**The Flaming Lips:** B200 191  
**The Flatlanders:** CA 62  
**Fleetwood Mac:** PCA 42  
**Renee Fleming:** CL 2  
**Floetry:** RA 34; RBH 34  
**Flogging Molly:** IND 46  
**Nico Flores Y Su Banda Puro Mazatlan:** LT 25; RMS 7  
**Joseph Fonseca:** TSS 32  
**Luis Fonsi:** LPS 20; LT 33; TSS 38  
**Foo Fighters:** MO 5; RO 12  
**Julia Fordham:** DC 43  
**Radney Foster:** CS 45  
**Fourplay:** CJ 4; RBA 95  
**Mario Frangoulis:** CX 3  
**Kirk Franklin:** B200 148; CC 10; GA 3; RBA 50  
**Freekey Zekey:** H100 5; HA 4; HSS 30; RA 9; RBH 7; RP 4; RS 12; T40 15  
**Russ Freeman:** CJ 9  
**Bill Frisell:** CJ 22  
**Nelly Furtado:** RA 41; RBH 41; RP 23

**—G—**  
**Kenny G:** B200 24; CJ 2; RBA 31; AC 21  
**Peter Gabriel:** B200 9; INT 2  
**Bill & Gloria Gaither And Their Homecoming Friends:** B200 195; CC 12, 15  
**Gaither Vocal Band:** CC 27  
**James Galway:** CX 9, 14  
**Gang Starr:** RS 43  
**Gloria Gaynor:** DC 13  
**Vivica Genaux:** CL 8  
**Ghostface Killah:** HSS 14; RS 4  
**Genuine:** H100 9, 36; HA 8, 32; RA 7, 20, 54; RBH 8, 20, 55; RP 11; RS 30, 40; T40 10  
**Dana Glover:** A40 38  
**Godsmack:** RO 15  
**Good Charlotte:** PCA 41; MO 20  
**Good Bad Ugly:** HSS 18; RBH 98; RS 3  
**Goo Goo Dolls:** B200 193; A40 13; H100 87  
**Gotti:** H100 55; HA 53; HSS 64; RA 27; RBH 24; RP 17; RS 25  
**Glenn Gould:** CL 1  
**Amy Grant:** B200 197; CC 13  
**Al Green:** RBC 19  
**Green Velvet:** DC 20  
**Greenwheel:** HS 45  
**Lee Greenwood:** HSS 42  
**Pat Green:** CA 67  
**Nanci Griffith:** CA 45  
**Andy Griggs:** CS 42  
**Grits:** CC 39  
**Josh Groban:** B200 39; AC 4  
**Grupo Bryndis:** LA 41, 58; RMA 18; RMS 35  
**Grupo Exterminador:** LA 53  
**Grupo Mania:** LA 31; TSA 6; LPS 32; LT 48; TSS 11  
**Grupo Montez De Durango:** LA 68  
**GTS:** DC 33  
**Guns N' Roses:** PCA 48  
**GusGus:** DC 36

**—H—**  
**Deitrick Haddon:** GA 23  
**Daryl Hall John Oates:** AC 2  
**Anthony Hamilton:** H100 32; HA 30; RA 15; RBH 15; RP 14  
**Fred Hammond:** B200 102; CC 3; GA 1; RBA 39  
**Jaym Hanna:** DC 17  
**Roland Hanneman:** NA 10  
**Jennifer Hanson:** CS 38  
**The Happy Boys:** EA 5; HS 18  
**Dr. Charles G. Hayes & The Cosmopolitan Warriors:** GA 25  
**Hayseed Dixie:** BG 15  
**Haystack:** RBA 78  
**Heather Headley:** RA 58; RBH 56  
**Eric Heatherly:** CS 43  
**Jimi Hendrix:** PCA 34  
**Jennifer Love Hewitt:** A40 34  
**Faith Hill:** CCA 14; A40 33; AC 6; CS 13; H100 33; HA 31  
**The Hives:** B200 135; MO 17  
**Dave Holland Big Band:** JZ 8  
**Dave Hollister:** RBH 78  
**Rick Holmstrom:** BL 15  
**Steve Holy:** CA 66; CS 37  
**Hometown News:** CS 50  
**Hoobastank:** B200 119; A40 32; H100 52; HA 54; MO 12, 39; RO 31, 40  
**John Lee Hooker:** BL 9  
**Whitney Houston:** DC 1; HSS 6; RS 75  
**Rebecca Lynn Howard:** B200 112; CA 14; CS 17  
**Los Huracanes Del Norte:** LA 40; RMA 17  
**Norman Hutchins:** GA 19

**—I—**  
**Ice Cube:** RA 70; RBH 72  
**Enrique Iglesias:** B200 52, 66; LA 1; LPA 1; AC 5; LPS 1; LT 2; RMS 12; TSS 4

**iiO:** DS 10; HSS 74  
**Illegales:** LT 43; TSS 13  
**Illicit Binznez:** RS 57  
**Iman:** RMS 39  
**Incubus:** B200 139; PCA 47; MO 13; RO 38  
**India.Arie:** B200 6, 138; INT 14; RBA 1, 69; H100 91; RA 37; RBH 39  
**Infamous 2.0:** H100 10; HA 9; HSS 41; RA 6; RBH 6; RP 5; RS 21  
**In Flames:** IND 49  
**Interpol:** B200 169; HS 7; IND 12  
**Intocable:** LA 50; LT 26; RMS 8  
**Los Invasores de Nuevo Leon:** LA 74  
**Irv Gotti:** H100 46; HA 44; RA 32; RBH 32; RP 18; T40 33  
**Isyss:** HSS 19; RBH 90; RS 22

**—J—**  
**Alan Jackson:** B200 65; CA 8; CCA 16; CS 6; H100 54; HA 51  
**Janet Jackson:** H100 89; RA 68; RBH 71  
**Jadakiss:** H100 67; HA 65; HSS 19; RA 64; RBH 66; RS 22  
**Jagged Edge:** H100 20; HA 13; RA 14; RBH 14; RP 8; T40 30  
**Jaheim:** RBA 71; RA 33, 56; RBH 36, 60  
**Bishop T.D. Jakes:** GA 27  
**Bob James:** CJ 10  
**Boney James:** CJ 11  
**Etta James:** BL 5  
**Etta James & The Roots Band:** BL 7  
**Tim Janis:** NA 3  
**Al Jarreau:** CJ 3; RBA 73  
**Ja Rule:** B200 188; RBA 92; H100 46; HA 44; RA 32; RBH 32; RP 18; T40 33  
**Jay-Z:** RBC 23; RS 44  
**Jazze Pha:** RS 71  
**Wyclef Jean:** RBA 68; H100 66; HA 71; HSS 9; RA 21; RBH 21; RS 27  
**Jene:** RS 62  
**Waylon Jennings:** CA 63  
**Jewel:** DC 19; DS 5; HSS 36  
**Jim Crow:** RS 71  
**Jose Alfredo Jimenez:** LA 57, 62  
**Jimmy Eat World:** B200 100; A40 4; H100 40, 83; HA 41; MO 7; T40 24  
**Joe:** RA 72; RBH 64  
**Elton John:** PCA 36; AC 22; DC 44  
**Carolyn Dawn Johnson:** CA 59; CS 29  
**Jack Johnson:** B200 54; A40 10; H100 81  
**Keith "Wonderboy" Johnson & The Spiritual Voices:** GA 31  
**Syleena Johnson:** RA 63; RBH 57; RS 41  
**Sabrina Johnson:** DC 46  
**Brent Jones + T.P. Mobbs:** GA 38  
**Donell Jones:** B200 167; RBA 33; RA 39; RBH 42, 80; RS 45  
**George Jones:** CCA 17  
**Norah Jones:** B200 111; CJ 1; INT 6; A40 9; AC 17; H100 72; HA 70  
**Sir Charles Jones:** RBA 79, 90  
**Richard Joo:** CL 12  
**Jordi:** LPS 31  
**Josh Joplin Group:** IND 44  
**Juanes:** B200 147; HS 5; LA 3; LPA 3; LPS 7, 21; LT 6, 34; TSS 6, 15  
**Cledus T. Judd:** CA 72  
**The Judds:** CCA 13  
**Jumps:** B200 198; CC 14  
**JXL:** HSS 4

**—K—**  
**Kabah:** LPS 36  
**Tonu Kaljaste:** CL 11  
**Israel Kamakawiwo'Ole:** IND 30; WM 2  
**Kandi:** HSS 46; RBH 92; RS 18  
**Anthony Keams:** WM 8  
**Salif Keita:** WM 10  
**Toby Keith:** B200 14, 180; CA 3, 21; CCA 8, 25; PCA 27; CS 14; H100 64, 78; HA 62  
**R. Kelly:** RBC 15; HSS 53; RA 73; RBH 75, 97; RS 68  
**Kemi:** RS 51  
**Las Ketchup:** B200 194; HS 10; LA 6; LPA 4; H100 76; HA 73; LPS 12; LT 11; TSS 5  
**Alicia Keys:** B200 164; RBA 86; H100 3; HA 2; RA 2; RBH 2; RP 2; T40 2  
**Khia:** B200 115; IND 7; RBA 51  
**Angelique Kidjo:** WM 14  
**Kid Rock:** B200 91; PCA 14; CS 57  
**Kidz Bop Kids:** B200 74  
**Carole King:** PCA 32  
**Kingpin Skinny Pimp:** RBA 77  
**Kiss:** B200 182  
**Korn:** B200 72; MO 16; RO 9  
**Jane Krakowski:** AC 15  
**Diana Krall:** JZ 2  
**Alison Krauss:** BG 4; CA 28; CCA 24  
**Krazy:** RBH 85  
**Kreo:** DS 24  
**Chad Kroeger:** A40 8; H100 45; HA 45; T40 25  
**KRS-One:** IND 29; RBA 55  
**Krumb Snatcha:** RS 43  
**Kya-Pi:** RE 3; HSS 23; RS 14

**—L—**  
**Lade Bac:** RBH 82  
**Lady Saw:** A40 28; H100 12; HA 14; HSS 67; T40 7; TSS 31  
**Ladytron:** EA 9; HS 48; IND 34  
**La Ley:** LA 51; LPA 18  
**Holly Lamar:** CS 52  
**Lamya:** DC 4  
**Mark Lane:** HSS 56; RS 31  
**Large Professor:** RS 60  
**The Last Mr. Bigg:** RBC 18  
**Avril Lavigne:** B200 3; A40 1, 37; AC 20; H100 4,

15; HA 3, 19; HSS 38; T40 3, 6; TSS 28  
**Donald Lawrence & The Tri-City Singers:** GA 17  
**Layo & Bushwackal:** DC 15  
**Lectroluv:** DC 46  
**Gerald Levert:** RA 48; RBH 51  
**Yvonne John Lewis:** DC 8; DS 25  
**Liberation:** HS 20; LA 8; RMA 4; RMS 40  
**Salvatore Licitra:** CL 7  
**Ottmar Liebert:** NA 11  
**Lifehouse:** B200 30; CC 1; INT 15; A40 27  
**Lil' Fate:** RBH 76  
**Lil' Flip:** B200 29; RBA 9; RA 69; RBH 69  
**Lil' Genius:** HSS 23; RS 14  
**Lil' J:** HSS 72  
**Lil' Jon & The East Side Boyz:** RBH 74, 100; RS 39  
**Lil' Mo:** H100 16; HA 18; RA 35; RBH 35; RP 15; RS 53; T40 12  
**Lil' Rob:** IND 48; RBA 98  
**Lil' Tykes:** HSS 44; RS 28  
**Lil' Wayne:** B200 134; RBA 41; RBH 88; RS 58  
**Aaron Lines:** CS 34  
**Linkin Park:** B200 23, 89; MO 36  
**Little Milton:** BL 14  
**Living Sacrifice:** CC 25; HS 31  
**German Lizarraga:** LA 37; RMA 16; LT 16; RMS 5  
**LL Cool J:** H100 14; HA 10; HSS 29; RA 3; RBH 3; RP 6; RS 9  
**London Symphony Orchestra:** CX 10  
**Lonestar:** CA 31; AC 14; CS 31  
**Loon:** H100 9, 73; HA 8, 75; RA 20, 75; RBH 20, 77, 94; RP 11; RS 40, 47; T40 10, 34  
**Angel Lopez:** LA 55; LPA 20; LPS 33; TSS 18  
**Jennifer Lopez:** DC 38; DS 1; H100 67; HA 65; HSS 16; RA 64; RBH 66; RS 23; T40 29  
**Patty Loveless:** BG 8; CA 75  
**Ludacris:** B200 87; RBA 49; H100 10; HA 9; HSS 41; RA 6; RBH 6, 76; RP 5; RS 21  
**Lynyrd Skynyrd:** PCA 23

**-M-**  
**Yo-Yo Ma:** CL 5; CX 6  
**Mack 10:** IND 32; RBA 83; RA 70; RBH 72  
**Mad'house:** DS 22  
**Mad Lion:** HSS 37; RS 10  
**Madonna:** PCA 39  
**Mana:** B200 101; LA 2; LPA 2; LPS 2; LT 7; TSS 9  
**Aimee Mann:** B200 131; IND 9  
**Manny Manuel:** TSA 13; TSS 16  
**Mario:** B200 60; RBA 21; H100 42, 75; HA 43, 72; HSS 57; RA 23, 30; RBH 23, 30; RS 35; T40 36  
**Bob Marley:** PCA 13; RBC 6  
**Bob Marley And The Wailers:** RE 7  
**Damian "Jr. Gong" Marley:** RE 12  
**Branford Marsalis Quartet:** JZ 13  
**Brad Martin:** CS 58  
**Leland Martin:** CS 60  
**Angie Martinez:** B200 94; RBA 23; H100 16; HA 18; RA 35; RBH 35; RP 15; RS 53; T40 12  
**Rogelio Martinez:** LA 73; RMS 28  
**Doug Martsch:** HS 32  
**Mary Mary:** B200 109; CC 5; GA 2; RBA 38; RA 67; RBH 68  
**Masque:** CJ 20  
**Master P:** RBH 85; RS 52  
**matchbox twenty:** A40 25; AC 12; T40 37  
**Dave Matthews Band:** B200 32; A40 3; H100 49; HA 52; T40 27  
**John Mayall and the Bluesbreakers:** BL 4  
**John Mayer:** B200 21, 86; INT 22, 23; A40 6, 12; AC 13; H100 30; HA 29; T40 21  
**Maysa:** CJ 18  
**M'Black:** DC 28  
**Martina McBride:** B200 67; CA 9; CS 5, 42; H100 47; HA 47  
**Delbert McClinton:** B200 84; BL 1, 6; CA 12; IND 4; INT 5

**Nicole J. McCloud:** DC 23  
**Donnie McClurkin:** RBC 14  
**The Del McCoury Band:** BG 14  
**Neal McCoy:** CS 55  
**John McDermott:** WM 8  
**Audra McDonald:** INT 25  
**Reba McEntire:** CA 52  
**Tim McGraw:** B200 123, 185; CA 16, 22; CS 18, 19; H100 70, 79; HA 67  
**Marion Meadows:** CJ 24  
**Medaphoar:** RS 50  
**Mediaeval Babes:** NA 13  
**Brad Mehldau:** JZ 4  
**John Mellencamp:** PCA 40  
**Roy D. Mercer:** CA 64  
**MercyMe:** B200 143; CC 7  
**Jo Dee Messina:** CCA 19  
**Metallica:** PCA 18  
**M-Factor:** DC 24  
**Midwikkid:** RBA 74  
**Rhett Miller:** B200 126; HS 1  
**Mim:** DC 12  
**Kylie Minogue:** B200 125; H100 92  
**Mississippi Mass Choir:** GA 32  
**Moby:** EA 4; DC 14  
**Monchy & Alexandra:** LA 30; TSA 5; TSS 14  
**Jane Monheit:** HS 14; IND 17; INT 18; JZ 3, 23  
**Monica:** RS 73  
**Alejandro Montaner:** LPS 11; LT 15  
**Ricardo Montaner:** LPS 17, 18; LT 24, 27; TSS 34  
**Pilar Montenegro:** LA 39; LPA 16; WM 7; LT 47; RMS 38  
**John Michael Montgomery:** CS 27  
**Montgomery Gentry:** B200 114; CA 15, 58; CS 10; H100 57; HA 57  
**Coco Montoya:** BL 11  
**Allison Moorer:** CA 70  
**Chante Moore:** AC 21  
**Jason Moran:** JZ 19  
**Morcheeba:** DC 16

**Mos Def:** RBH 96; RS 42  
**Lou Mosley:** HSS 22; RS 17  
**Brandy Moss-Scott:** HSS 17; RS 6  
**Mountain Heart:** BG 11  
**Mr. Ball:** RA 46; RBH 47  
**Mr. Cheeks:** HSS 24; RS 32  
**Mr. Lif:** HS 42; IND 31  
**Ms. Jade:** H100 97; RA 41, 57; RBH 41, 52; RP 23; RS 38  
**Nicole C. Mullen:** CC 33; HS 47  
**Musiq:** B200 81; RBA 19; H100 38; HA 36; RA 8, 18; RBH 9, 18  
**Mystikal:** H100 10; HA 9; HSS 41; RA 6; RBH 6; RP 5; RS 21

**-N-**  
**N.W.A.:** RBC 2, 12  
**Naam Brigade:** HS 23; RBA 37  
**Nappy Roots:** B200 42; RBA 18; H100 32; HA 30; RA 15; RBH 15; RP 14  
**Narcotic Thrust:** DC 8; DS 25  
**Nas:** B200 10; RBA 3, 100; RBC 25; DS 1; HSS 16; RS 23; T40 29  
**Nate Dogg:** H100 93; RA 49; RBH 49  
**Nayer:** DC 50  
**Ednita Nazario:** LA 33; LPA 13; LPS 22; LT 39; TSS 26  
**Nek:** LPS 40  
**Nelly:** B200 5; INT 24; RBA 6; RBC 20; H100 2, 23; HA 1, 23; HSS 39, 43, 62; RA 1, 19, 61; RBH 1, 19, 63; RP 1, 13; RS 16, 67; T40 1, 26  
**Willie Nelson:** CA 41; CCA 10  
**N\*E\*R\*D\*:** B200 124; RBA 65  
**Ann Nesby:** DC 18  
**New Found Glory:** B200 95; H100 90; MO 9  
**New G:** DC 18  
**Newsboys:** CC 21, 34  
**Next:** RA 33; RBH 36  
**Joe Nichols:** CA 23; HS 11; CS 3; H100 39; HA 37; HSS 54  
**Nickelback:** B200 78; MO 37; RO 1  
**Nickel Creek:** B200 73; BG 2; CA 10; CCA 6; IND 2; PCA 22; CS 56  
**Tito Nieves:** TSS 22  
**Nine Days:** A40 29  
**Nirvana:** MO 22; RO 29  
**Nivea:** H100 60; HSS 2; RA 51; RBH 33; RS 1, 56  
**No Doubt:** B200 46; A40 19, 28; H100 12; HA 14; HSS 67; T40 7, 38; TSS 31  
**No Good:** RS 69  
**Nichole Nordeman:** B200 136; CC 6; HS 2  
**N.O.R.E.:** B200 159; RBA 60; H100 21; HA 15; HSS 49; RA 12; RBH 13; RP 7; RS 33; T40 31  
**Smokie Norful:** GA 12  
**Bebo Norman:** CC 24; HS 26  
**No Secrets:** HS 38; HSS 25  
**The Notorious B.I.G.:** RBC 11, 13; HSS 68; RS 34, 70  
**'N Sync:** HSS 39; RS 67  
**Nueva Era:** TSS 35  
**Ted Nugent:** IND 20

**-O-**  
**Paul Oakenfold:** EA 6; DC 41; T40 32  
**Eliades Ochoa:** LA 71; TSA 12  
**Ok Go:** B200 177; HS 8; MO 29  
**Yoko Ono:** DC 37  
**Oobie:** RBH 74; RS 39  
**Los Originales De San Juan:** LA 36, 47; RMA 15  
**Claudette Ortiz:** H100 66; HA 71; HSS 9; RA 21; RBH 21; RS 27  
**Joan Osborne:** IND 19  
**Kelly Osbourne:** HSS 7  
**Our Lady Peace:** B200 57; A40 14; H100 44; HA 46; MO 23; T40 23

**-P-**  
**Petey Pablo:** RBH 100  
**Joe Pace:** GA 11  
**Brad Paisley:** CA 24; CS 30  
**Suzanne Palmer:** DC 26  
**Palomo:** RMS 31  
**Papa Roach:** B200 179; MO 33; RO 24, 34  
**Dolly Parton:** BG 3; CA 26; IND 16  
**Pastor Troy:** B200 13; RBA 2; H100 97; RA 57; RBH 52; RS 38  
**Sean Paul:** H100 34; HA 33; HSS 15; RA 13; RBH 11; RP 12; RS 13, 71  
**Laura Pausini:** LPS 40  
**Luciano Pavarotti:** CL 3  
**P. Diddy:** H100 9, 20, 73; HA 8, 13, 75; RA 14, 20; RBH 14, 20, 94; RP 8, 11; RS 40, 47; T40 10, 30, 34  
**Pearl Jam:** H100 74; HA 69; MO 6; RO 7  
**Jennifer Pena:** HS 24; LA 9; RMA 5; LPS 6; LT 1; RMS 4; TSS 7  
**Dottie Peoples:** GA 15; RBA 75  
**Murray Perahia:** CL 6  
**Percee P:** RS 50  
**Pesado:** RMS 24  
**Tom Petty And The Heartbreakers:** PCA 24; RO 30  
**Pieces Of A Dream:** CJ 19  
**Pillar:** CC 26; HS 33  
**Pink:** B200 19; A40 21, 23; DS 11, 23; H100 22; HA 20; HSS 50, 75; LPS 35; T40 8; TSS 24  
**Pink Floyd:** PCA 16  
**Alexandre Pires:** LA 38; LPA 15; LPS 14; LT 22  
**Playero:** LA 54; LPA 19  
**Play:** B200 98; HSS 35  
**P.O.D.:** B200 68; CC 2; MO 27; RO 16  
**El Poder Del Norte:** RMS 26  
**Point Of Grace:** CC 20  
**Elvis Presley:** B200 1; CA 1, 42, 51; IND 28; INT 1; HSS 4, 59  
**Leontyne Price:** CL 10  
**Prince:** B200 155  
**Prodigy:** DS 20; HSS 66

**Project 86:** B200 146; CC 9; HS 4  
**Project Pat:** B200 128; RBA 34  
**Promatic:** RBA 84  
**Project Uno:** TSA 18  
**Prymar Colorz:** HSS 8; RBH 87; RS 2  
**Psycho Radio:** DC 25  
**Public Enemy:** RBA 87  
**Puddle Of Mudd:** B200 45; H100 71; HA 68; MO 4; RO 4, 10  
**Puretone:** DC 2; DS 19

**-Q-**  
**Queen:** B200 48; PCA 49  
**Queens Of The Stone Age:** B200 61; MO 31  
**Domingo Quinones:** TSS 21, 25  
**A.B. Quintanilla Y Los Kumbia Kings:** LA 35; LPA 14; LPS 30

**-R-**  
**Rabanes:** LPS 24; LT 46; TSS 17  
**Rabito:** TSS 33  
**Rage Against The Machine:** MO 30; RO 19  
**Rah Digga:** HSS 8; RBH 87; RS 2  
**Bonnie Raitt:** AC 26  
**Rakim:** RS 49  
**Rampage:** RA 63; RBH 57; RS 41  
**Kenny Rankin:** JZ 15  
**Rascal Flatts:** CCA 1; PCA 2; CS 12; H100 63; HA 61  
**Rage Against The Machine:** RE 9  
**Jayva Redman:** JZ 7  
**Redman:** H100 48; HA 55; RA 26; RBH 27; RP 21; T40 22  
**Red Hot Chili Peppers:** B200 31; PCA 46; H100 59; HA 59; MO 2, 11; RO 5, 33  
**Reina:** DC 31  
**The Riddler:** EA 14; IND 47  
**Los Rieleros Del Norte:** LA 52, 69; LT 50; RMS 23  
**LoAnn Rimes:** CA 46; A40 30; AC 16; HSS 48  
**Lee Ritenour:** CJ 6  
**Jerry Rivera:** LA 27; TSA 4; LPS 4; LT 4; TSS 2  
**Lupillo Rivera:** B200 154; HS 6; LA 4; RMA 1; LT 14; RMS 3  
**RL:** RBA 96  
**Daniel Rodriguez:** CX 2; HS 41  
**Kenny Rogers:** CA 73  
**The Rolling Stones:** RO 21  
**Linda Ronstadt:** B200 165; CA 19  
**Gavin Rossdale:** RO 36  
**Kelly Rowland:** H100 2, 62; HA 1, 63; RA 1, 62; RBH 1, 58; RP 1; T40 1, 40  
**Paulina Rubio:** LPS 3, 23; LT 12, 37; TSS 12  
**Ruff Endz:** RA 28; RBH 28  
**Tammy Ruggieri:** H100 9; HA 8; RA 20; RBH 20; RP 11; RS 40; T40 10  
**Run-DMC:** RBA 91

**-S-**  
**Sacario:** H100 16; HA 18; RA 35; RBH 35; RP 15; RS 53; T40 12  
**Sade:** RBC 24; DS 21  
**Ryuichi Sakamoto:** CX 13  
**Saliva:** MO 18; RO 17  
**Joe Sample:** CJ 15  
**Adan Chalino Sanchez:** RMS 29  
**Gerberto Santa Rosa:** HS 36; LA 12; TSA 1; LPS 10; LT 8; TSS 1  
**Juelz Santana:** H100 5; HA 4; HSS 30; RA 9, 43; RBH 7, 44; RP 4; RS 12, 65; T40 15  
**Santana:** PCA 44; A40 15; AC 24; H100 35; HA 35; T40 20  
**Alejandro Sanz:** LA 19; LPA 10  
**Marvin Sapp:** GA 18  
**Yoskar Sarante:** TSS 30  
**Sasha:** EA 13  
**Scarface:** B200 50; RBA 13; RBH 76, 84; RS 44  
**Josey Scott:** A40 8; H100 45; HA 45; T40 25  
**Joan Sebastian:** LA 59, 64; LPS 38  
**Secret Garden:** NA 12  
**Seether:** B200 160; MO 19; RO 18  
**Bob Seger & The Silver Bullet Band:** PCA 8  
**Seiko:** DC 32  
**Erick Sermon:** RA 26; RBH 27; RP 21  
**Shadows Fall:** IND 39  
**Shaggy:** RE 6  
**Shakira:** B200 47; DC 29; H100 68; HA 74; LPS 25; T40 35  
**Sham:** RA 63; RBH 57; RS 41  
**Shawna:** RBH 76  
**SheDaisy:** CA 36  
**Duncan Sheik:** A40 22  
**Shokinik Glory Ministry:** GA 16  
**Blake Shelton:** CA 25  
**Shemekia Copeland:** BL 2  
**Shifty Shellshock:** DC 41; T40 32  
**The Silk Road Ensemble:** CX 6  
**Sin Bandera:** LA 16; LPA 9; LPS 8, 29; LT 10; RMS 30  
**Daryle Singletary:** CS 53  
**Sixpence None The Richer:** A40 26  
**Sizzla:** RE 8  
**Skillz:** HSS 46; RBH 92; RS 18  
**Sleater-Kinney:** HS 50; IND 36  
**Slum Village:** B200 149; RBA 43; RBH 81  
**Smilez & Southstar:** RBA 62  
**Anthony Smith:** CA 53; CS 49  
**Michael W. Smith:** B200 104; CC 4  
**Pastor Keith Smith:** GA 26  
**Snapcase:** HS 29; IND 24  
**Socios Del Ritmo:** LT 23; RMS 6  
**Marco Antonio Solis:** LA 48, 64; LPA 17; LPS 15; LT 21; TSS 39  
**Soluna:** HSS 12  
**South Boyz Click:** RS 36  
**Spanish Harlem Orchestra:** LA 61; TSA 9  
**Britney Spears:** B200 162  
**Splitf Star:** RA 63; RBH 57; RS 41  
**Bruce Springsteen:** B200 16; INT 7; A40 36; AC

**-T-**  
**28; H100 100; HSS 11**  
**SR-71:** MO 40  
**Ralph Stanley:** BG 13  
**Terry Steele:** HSS 13; RS 8  
**Tommy Shane Steiner:** CS 59  
**Red Stewart:** B200 106  
**Rebecca St. James:** CC 29  
**St. Lunatics:** RA 61; RBH 63  
**Angie Stone:** RBA 81; RA 72; RBH 64  
**Stone Sour:** B200 71; MO 10; RO 6  
**George Strait:** B200 170; CA 20, 33; CCA 15; CS 16; H100 65; HA 64  
**Stretch Princess:** A40 39  
**The Strokes:** B200 156; MO 21  
**Styles:** B200 90; RBA 30; H100 29, 67; HA 28, 65; RA 11, 64; RBH 12, 66; RP 9  
**Sublime:** PCA 38  
**Los Suenos Azules:** LA 75  
**Sugarcult:** HS 17; IND 21; MO 34  
**Supa Nat:** HSS 69; RS 20  
**Superchumbo:** DC 47  
**Supreme Beings Of Leisure:** EA 12; IND 43; DC 9  
**Keith Sweat:** B200 103; RBA 24; RBC 17; RBH 82  
**System Of A Down:** B200 38; PCA 45; H100 56; HA 56; MO 1; RO 2

**-U-**  
**U2:** A40 20; H100 85; MO 15; RO 26  
**UB40:** RE 5  
**UGK:** B200 70; RBA 10  
**Uncle Kracker:** B200 43; A40 17; T40 39  
**Underworld:** B200 122; EA 2; DC 7  
**Union Station:** BG 4; CA 28  
**Keith Urban:** CCA 21; CS 2; H100 26; HA 26  
**Polo Urias Y Su Maquina Nortena:** RMS 36  
**The Used:** HS 12; MO 35  
**Usher:** B200 200; DS 9; HSS 65; RA 45; RBH 46, 93; RS 59

**-V-**  
**Chucho Valdes:** JZ 14  
**Ian Van Dahl:** DS 8; HSS 58  
**Luther Vandross:** RBA 88; H100 88  
**Sergio Vargas:** TSS 36  
**Phil Vassar:** CA 37; CS 7; H100 53; HA 50  
**Stevie Ray Vaughan And Double Trouble:** BL 12  
**Alicia Villarreal:** LA 63  
**Fernando Villalona:** TSS 27  
**Rhonda Vincent:** BG 10  
**The Vines:** B200 33; MO 24  
**Vita:** H100 46; HA 44; RA 32; RBH 32; RP 18; T40 33  
**Carlos Vives:** LA 25; TSA 3; LPS 19; LT 17; TSS 20

**-W-**  
**The Wailers:** PCA 13; RBC 6  
**Hezekiah Walker & The Love Fellowship Crusade Choir:** CC 18; GA 6; HS 15; RBA 76  
**Paul Wall:** RBA 82  
**Kim Waters:** CJ 5; HS 28; IND 23  
**Latanza Waters:** DC 27  
**Muddy Waters:** BL 9  
**Russell Watson:** CX 11  
**WC:** H100 93; RA 49, 70; RBH 49, 72  
**Weebie:** RBH 85  
**Karyn White:** DC 33  
**The White Stripes:** B200 107; MO 26  
**Who Da Funk:** DC 30  
**WideLife:** DC 3  
**Wildchild:** RS 50  
**Doug Williams:** GA 20  
**Hank Williams:** CA 57  
**Hank Williams Jr.:** CCA 12  
**John Williams:** CX 10  
**Kelly Willis:** CA 48; IND 50  
**Lee Williams And The Spiritual QCs:** GA 35  
**Melvin Williams:** GA 20  
**Michelle Williams:** GA 13  
**Mark Willis:** CS 39  
**Cassandra Wilson:** JZ 16, 17  
**Bridgette Wilson-Sampras:** CS 59  
**CeCe Winans:** GA 28  
**Mario Winans:** H100 9; HA 8; RA 20; RBH 20; RP 11; RS 40; T40 10  
**The Winans:** GA 36  
**Lee Ann Womack:** B200 85; CA 13; CCA 7; PCA 25; CS 32  
**Darryl Worley:** B200 163; CA 18; CS 8; H100 61; HA 60

**-X-**  
**Xzibit:** RA 36; RBH 40; RP 24

**-Y-**  
**Yaire:** LPS 34  
**Yanni:** NA 6, 14  
**Yanou:** DS 4; H100 31; HA 38; HSS 33; T40 19  
**Yasmeen:** HSS 14; RS 4  
**Ying Yang Twins:** IND 15; RBA 53; RA 46; RBH 47  
**Young MC:** HSS 10; RS 5  
**Youngstown:** HSS 73

**-Z-**  
**Charlie Zaa:** LPS 28  
**Zoegirl:** CC 28; EA 7; HS 35  
**Rob Zombie:** RO 28  
**ZZ Top:** PCA 43

**-SOUNDTRACKS-**

**Almost Famous:** STX 25  
**Amelie:** WM 4  
**Austin Powers In Goldmember:** STX 19  
**Barbershop:** B200 41; RBA 12; STX 2  
**Blade 2:** EA 8; STX 23  
**Blue Crush:** STX 24  
**Brown Sugar:** B200 18; RBA 8; STX 1  
**Buffy The Vampire Slayer: "Once More, With Feeling":** B200 49; INT 4; STX 3  
**El Clon:** LA 26; LPA 12  
**Coyote Ugly:** CCA 4; PCA 11; STX 10  
**CSI: Crime Scene Investigation:** STX 21  
**Disney's Lilo & Stitch:** B200 153; STX 9  
**Down From The Mountain:** BG 6; CA 65  
**Grease:** STX 17  
**I Am Sam:** B200 186; STX 15  
**Jonah: A VeggieTales Movie:** STX 20  
**Kissing Jessica Stein:** JZ 25  
**Like Mike:** STX 18  
**Lizzie McGuire:** B200 105; STX 7  
**The Lord Of The Rings: The Fellowship Of The Ring:** STX 16  
**Monsoon Wedding:** WM 15  
**Moulin Rouge:** B200 184; STX 14  
**My Big Fat Greek Wedding:** WM 6  
**O Brother, Where Art Thou?:** B200 53; BG 11; CA 6; STX 5  
**Queen Of The Damned:** B200 176; STX 11  
**Save The Last Dance:** STX 22  
**Shrek:** B200 181; STX 13  
**Songcatcher:** BG 12  
**Spider-Man:** B200 178; STX 12  
**Sweet Home Alabama:** B200 97; STX 6  
**A Walk To Remember:** B200 113; STX 8  
**XXX:** B200 51; RBA 48; STX 4

**-VARIOUS ARTISTS-**  
**on The Billboard 200**

**Blessed:** 144  
**Disneymania: Superstar Artists Sing Disney ...Their Way!:** 96  
**Irv Gotti Presents The Inc:** 127  
**Kindred Spirits: A Tribute To The Songs Of Johnny Cash:** 140  
**Live From Bonnaroo: June 21, 22, 23 2002 Music Festival:** 117  
**Ludacris Presents Disturbing Tha Peace: Golden Grain:** 12  
**Maxim Rocks!:** 174  
**Monsta Jamz:** 116  
**Now 10:** 20  
**Now 9:** 130  
**P. Diddy & Bad Boy Records Present... We Invented The Remix:** 92  
**Radio Disney Jams: Vol. 5:** 152  
**Reggae Gold 2002:** 118  
**Snoop Dogg Presents... Doggy Style Allstars, Welcome To Tha House, Vol. 1:** 129  
**Totally Hits 2002:** 108

OCTOBER 12 2002		Billboard MODERN ROCK TRACKS™	
THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems	
		TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	<b>AERIALS</b> AMERICAN/COLUMBIA <b>NUMBER 1</b> 2 Weeks At Number 1	System Of A Down
2	2	<b>BY THE WAY</b> WARNER BROS.	Red Hot Chili Peppers
3	3	<b>PRAYER</b> REPRISE	Disturbed
4	4	<b>SHE HATES ME</b> FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
5	5	<b>ALL MY LIFE</b> ROSWELL/RCA	Foo Fighters
6	10	<b>I AM MINE</b> EPIC	Pearl Jam
7	6	<b>SWEETNESS</b> DREAMWORKS	Jimmy Eat World
8	8	<b>DOWNFALL</b> GEFFEN/INTERSCOPE	TRUSTcompany
9	7	<b>MY FRIENDS OVER YOU</b> DRIVE-THRU/MCA	New Found Glory
10	12	<b>BOTHER</b> ROADRUNNER/UMRG	Stone Sour Featuring Corey Taylor
11	13	<b>THE ZEPHYR SONG</b> WARNER BROS.	Red Hot Chili Peppers
12	9	<b>RUNNING AWAY</b> ISLAND/UMRG	Hoobastank
13	11	<b>WARNING</b> IMMORTAL/EPIC	Incubus
14	15	<b>THE RED</b> EPIC <b>AIRPOWER</b>	Chevelle
15	18	<b>ELECTRICAL STORM</b> INTERSCOPE	U2
16	17	<b>THOUGHTLESS</b> IMMORTAL/EPIC	Korn
17	14	<b>HATE TO SAY I TOLD YOU SO</b> EPITAPH/SIRE/REPRISE	The Hives
18	32	<b>ALWAYS</b> ISLAND/UMRG	Saliva
19	20	<b>FINE AGAIN</b> WIND-UP	Seether
20	24	<b>LIFESTYLES OF THE RICH AND FAMOUS</b> DAYLIGHT/EPIC	Good Charlotte
21	22	<b>SOMEDAY</b> RCA	The Strokes
22	NEW	<b>YOU KNOW YOU'RE RIGHT</b> DGC/GEFFEN/INTERSCOPE	Nirvana
23	23	<b>INNOCENT</b> COLUMBIA	Our Lady Peace
24	16	<b>GET FREE</b> ENGINEERD/CAPITOL	The Vines
25	19	<b>IN MY PLACE</b> CAPITOL	Coldplay
26	25	<b>DEAD LEAVES AND THE DIRTY GROUND</b> THIRD MAN/V2	The White Stripes
27	21	<b>SATELLITE</b> ATLANTIC	P.O.D.
28	NEW	<b>WHEN I'M GONE</b> REPUBLIC/UNIVERSAL/UMRG	3 Doors Down
29	29	<b>GET OVER IT</b> CAPITOL	Ok Go
30	NEW	<b>COCHISE</b> EPIC <b>AIRPOWER</b>	Audioslave
31	NEW	<b>NO ONE KNOWS</b> INTERSCOPE	Queens Of The Stone Age
32	28	<b>ONE LAST BREATH</b> WIND-UP	Creed
33	27	<b>SHE LOVES ME NOT</b> DREAMWORKS	Papa Roach
34	35	<b>PRETTY GIRL (THE WAY)</b> ULTIMATE/ARTEMIS	Sugarcult
35	37	<b>THE TASTE OF INK</b> REPRISE	The Used
36	33	<b>PTS.OF.ATHRTY (POINTS OF AUTHORITY)</b> WARNER BROS.	Linkin Park
37	30	<b>NEVER AGAIN</b> ROADRUNNER/UMRG	Nickelback
38	NEW	<b>POEM</b> VELVET HAMMER/ATLANTIC	Taproot
39	NEW	<b>REMEMBER ME</b> ISLAND/UMRG	Hoobastank
40	NEW	<b>TOMORROW</b> RCA	SR-71

OCTOBER 12 2002		Billboard MAINSTREAM ROCK TRACKS™	
THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems	
		TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	<b>NEVER AGAIN</b> ROADRUNNER/UMRG <b>NUMBER 1</b> 2 Weeks At Number 1	Nickelback
2	2	<b>AERIALS</b> AMERICAN/COLUMBIA	System Of A Down
3	3	<b>PRAYER</b> REPRISE	Disturbed
4	5	<b>SHE HATES ME</b> FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
5	4	<b>BY THE WAY</b> WARNER BROS.	Red Hot Chili Peppers
6	8	<b>BOTHER</b> ROADRUNNER/UMRG	Stone Sour Featuring Corey Taylor
7	14	<b>I AM MINE</b> EPIC	Pearl Jam
8	10	<b>NOTHING COULD COME BETWEEN US</b> 604/ROADRUNNER/UMRG	Theory Of A Deadman
9	7	<b>THOUGHTLESS</b> IMMORTAL/EPIC	Korn
10	6	<b>DRIFT &amp; DIE</b> FLAWLESS/GEFFEN/INTERSCOPE	Puddle Of Mudd
11	9	<b>DOWNFALL</b> GEFFEN/INTERSCOPE	TRUSTcompany
12	13	<b>ALL MY LIFE</b> ROSWELL/RCA	Foo Fighters
13	35	<b>WHEN I'M GONE</b> REPUBLIC/UNIVERSAL/UMRG <b>AIRPOWER</b>	3 Doors Down
14	11	<b>THE RED</b> EPIC	Chevelle
15	12	<b>I STAND ALONE</b> REPUBLIC/UNIVERSAL/UMRG	Godsmack
16	15	<b>SATELLITE</b> ATLANTIC	P.O.D.
17	23	<b>ALWAYS</b> ISLAND/UMRG	Saliva
18	17	<b>FINE AGAIN</b> WIND-UP	Seether
19	NEW	<b>COCHISE</b> EPIC <b>AIRPOWER</b>	Audioslave
20	20	<b>POLYAMOROUS</b> HOLLYWOOD	Breaking Benjamin
21	21	<b>DON'T STOP</b> VIRGIN	The Rolling Stones
22	18	<b>ONE LAST BREATH</b> WIND-UP	Creed
23	24	<b>PITIFUL</b> ELEKTRA/VEG	Blindside
24	19	<b>SHE LOVES ME NOT</b> DREAMWORKS	Papa Roach
25	25	<b>POEM</b> VELVET HAMMER/ATLANTIC	Taproot
26	27	<b>ELECTRICAL STORM</b> INTERSCOPE	U2
27	26	<b>NOT AFRAID</b> WARNER BROS.	Earshot
28	16	<b>DEMON SPEEDING</b> GEFFEN/INTERSCOPE	Rob Zombie
29	NEW	<b>YOU KNOW YOU'RE RIGHT</b> DGC/GEFFEN/INTERSCOPE	Nirvana
30	28	<b>THE LAST DJ</b> WARNER BROS.	Tom Petty And The Heartbreakers
31	22	<b>RUNNING AWAY</b> ISLAND/UMRG	Hoobastank
32	31	<b>CAPRICORN (A BRAND NEW NAME)</b> IMMORTAL/VIRGIN	30 Seconds To Mars
33	NEW	<b>THE ZEPHYR SONG</b> WARNER BROS.	Red Hot Chili Peppers
34	36	<b>TIME AND TIME AGAIN</b> DREAMWORKS	Papa Roach
35	30	<b>NOW</b> ISLAND/UMRG	Def Leppard
36	29	<b>ADRENALINE</b> UNIVER/SAL/UMRG	Gavin Rossdale
37	34	<b>PARABOLA</b> TODD DISSECTION/VOLCANO	Tool
38	32	<b>CIRCLES</b> IMMORTAL/EPIC	Incubus
39	NEW	<b>EVERYDAY</b> ISLAND/UMRG	Bon Jovi
40	NEW	<b>REMEMBER ME</b> ISLAND/UMRG	Hoobastank

OCTOBER 12 2002		Billboard TOP 40 TRACKS™	
THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems	
		TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	<b>DILEMMA</b> NELY FEATURING KELLY ROWLAND <b>NUMBER 1</b> 5 Wks At No. 1	FO' REEL/UNIVERSAL/UMRG
2	3	<b>GANGSTA LOVIN'</b> EVE FEATURING ALICIA KEYS	RUFF RYDERS/INTERSCOPE
3	2	<b>COMPLICATED</b> AVRI L LAVIGNE	ARISTA
4	4	<b>ONE LAST BREATH</b> CREED	WIND-UP
5	6	<b>GOTTA GET THRU THIS</b> DANIEL BEDINGFIELD	ISLAND/UMRG
6	8	<b>SK8ER BOI</b> AVRI L LAVIGNE	ARISTA
7	11	<b>UNDERNEATH IT ALL</b> NO DOUBT FEATURING LADY SAW	INTERSCOPE
8	5	<b>JUST LIKE A PILL</b> PINK	ARISTA
9	10	<b>LIKE I LOVE YOU</b> JUSTIN TIMBERLAKE	JIVE
10	9	<b>I NEED A GIRL (PART TWO)</b> P. DIDDY & GINuwINE	BAD BOY/ARISTA
11	18	<b>A MOMENT LIKE THIS</b> KELLY CLARKSON	RCA
12	14	<b>IF I COULD GO!</b> ANGIE MARTINEZ FEATURING LIL' MO & SACARIO	ELEKTRA/REG
13	7	<b>CLEANIN' OUT MY CLOSET</b> EMINEM	WEB/AFTERMATH/INTERSCOPE
14	15	<b>GOODBYE TO YOU</b> MICHELLE BRANCH	MAVERICK/WARNER BROS.
15	19	<b>HEY MA</b> CAM'RON FEAT. JUELZ SANTANA, FEEKEY ZEEKEY & TOYA	RCA-A&M/DEF JAM/UMRG
16	13	<b>HAPPY</b> ASHANTI	MURDER INC./A&M/UMRG
17	26	<b>LOSE YOURSELF</b> EMINEM	SHADY/INTERSCOPE
18	17	<b>ORDINARY DAY</b> VANESSA CARLTON	A&M/INTERSCOPE
19	12	<b>HEAVEN</b> DJ SAMMY & YANOU FEATURING DO ROBBINS	
20	31	<b>THE GAME OF LOVE</b> SANTANA FEATURING MICHELLE BRANCH	ARISTA
21	16	<b>NO SUCH THING</b> JOHN MAYER	AWARE/COLUMBIA
22	23	<b>DIRTY</b> CHRISTINA AGUILERA FEATURING REDMAN	RCA
23	24	<b>SOMEWHERE OUT THERE</b> OUR LADY PEACE	COLUMBIA
24	21	<b>THE MIDDLE</b> JIMMY EAT WORLD	DREAMWORKS
25	20	<b>HERO</b> CHAD KROEGER FEATURING JOSEY SCOTT	COLUMBIA/ROADRUNNER/UMRG
26	22	<b>HOT IN HERRE</b> NELLY	FO' REEL/UNIVERSAL/UMRG
27	25	<b>WHERE ARE YOU GOING</b> DAVE MATTHEWS BAND	RCA
28	34	<b>WORK IT</b> MISSY "MISDEAMOR" ELLIOTT	THE GOLD MIND/ELEKTRA/REG
29	29	<b>I'M GONNA BE ALRIGHT</b> JENNIFER LOPEZ FEATURING NAS	EPIC
30	35	<b>TRADE IT ALL</b> FABOLOUS FEATURING P. DIDDY & JAGGED EDGE	EPIC
31	33	<b>NOTHIN'</b> N.O.R.E.	DEF JAM/UMRG
32	37	<b>STARRY-EYED SURPRISE</b> OAKENFOLD FEATURING SHIFTY SHELLSHOCK	MAVERICK/REPRISE
33	27	<b>DOWN 4 U</b> IRV GOTTI PRESENTS THE INC.	MURDER INC./DEF JAM/UMRG
34	32	<b>I DO (WANNA GET CLOSE TO YOU)</b> 3LW FEATURING P. DIDDY & LOON	NINE LIVES/EPIC
35	30	<b>OBJECTION (TANGO)</b> SHAKIRA	EPIC
36	28	<b>JUST A FRIEND 2002</b> MARIO	J
37	NEW	<b>DISEASE</b> MATCHBOX TWENTY	ATLANTIC
38	36	<b>HELLA GOOD</b> NO DOUBT	INTERSCOPE
39	40	<b>IN A LITTLE WHILE</b> UNCLE KRACKER	LAVA
40	NEW	<b>STOLE</b> KELLY ROWLAND	MUSIC WORLD/COLUMBIA

OCTOBER 12 2002		Billboard ADULT CONTEMPORARY™	
THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems	
		TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	<b>A THOUSAND MILES</b> A&M/INTERSCOPE <b>NUMBER 1</b> 4 Weeks At Number 1	Vanessa Carlton
2	2	<b>DO IT FOR LOVE</b> ARISTA/RCA/BMG HERITAGE	Daryl Hall John Oates
3	3	<b>SUPERMAN (IT'S NOT EASY)</b> AWARE/COLUMBIA	Five For Fighting
4	4	<b>TO WHERE YOU ARE</b> 143/REPRISE	Josh Groban
5	6	<b>HERO</b> INTERSCOPE	Enrique Iglesias
6	10	<b>CRY</b> WARNER BROS.	Faith Hill
7	5	<b>SOAK UP THE SUN</b> A&M/INTERSCOPE	Sheryl Crow
8	7	<b>I'M ALIVE</b> EPIC	Celine Dion
9	8	<b>A NEW DAY HAS COME</b> EPIC	Celine Dion
10	17	<b>CAN'T STOP LOVING YOU</b> ATLANTIC	Phil Collins
11	9	<b>HERE I AM</b> A&M/INTERSCOPE	Bryan Adams
12	11	<b>IF YOU'RE GONE</b> LAVA/ATLANTIC	matchbox twenty
13	12	<b>NO SUCH THING</b> AWARE/COLUMBIA	John Mayer
14	13	<b>I'M ALREADY THERE</b> BNA	Lonestar
15	8	<b>YOU</b> WINDHAM HILL/RCA	Jim Brickman Featuring Jane Krakowski
16	16	<b>LIFE GOES ON</b> CLURB	LeAnn Rimes
17	18	<b>DON'T KNOW WHY</b> BLUE NOTE/VIRGIN	Norah Jones
18	20	<b>WHEN YOU LIE NEXT TO ME</b> BNA	Kellie Coffey
19	26	<b>A MOMENT LIKE THIS</b> RCA <b>AIRPOWER</b>	Kelly Clarkson
20	23	<b>COMPLICATED</b> ARISTA <b>AIRPOWER</b>	Avril Lavigne
21	19	<b>ONE MORE TIME</b> ARISTA	Kenny G Featuring Chante Moore
22	18	<b>ORIGINAL SIN</b> ROCKET/UNIVERSAL/UMRG	Elton John
23	25	<b>DANCE WITH ME</b> JIVE	Michael Bolton
24	NEW	<b>THE GAME OF LOVE</b> ARISTA	Santana Featuring Michelle Branch
25	21	<b>ON THE 4TH OF JULY</b> COLUMBIA	James Taylor
26	24	<b>SILVER LINING</b> CAPITOL	Bonnie Raitt
27	28	<b>OUT OF MY HEART (INTO YOUR HEAD)</b> HOLLYWOOD	BBMak
28	27	<b>THE RISING</b> COLUMBIA	Bruce Springsteen
29	30	<b>ALL BECAUSE OF YOU</b> MONDOY	Chris Emerson
30	NEW	<b>THE NIGHT INSIDE ME</b> ELEKTRA/VEG	Jackson Browne

OCTOBER 12 2002		Billboard ADULT TOP 40 TRACKS™	
THIS WEEK	LAST WEEK	Airplay monitored by Nielsen Broadcast Data Systems	
		TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	<b>COMPLICATED</b> ARISTA <b>NUMBER 1</b> 11 Weeks At Number 1	Avril Lavigne
2	2	<b>ONE LAST BREATH</b> WIND-UP	Creed
3	3	<b>WHERE ARE YOU GOING</b> RCA	Dave Matthews Band
4	4	<b>THE MIDDLE</b> DREAMWORKS	Jimmy Eat World
5	5	<b>A THOUSAND MILES</b> A&M/INTERSCOPE	Vanessa Carlton
6	6	<b>NO SUCH THING</b> AWARE/COLUMBIA	John Mayer
7	7	<b>SOAK UP THE SUN</b> A&M/INTERSCOPE	Sheryl Crow
8	8	<b>HERO</b> COLUMBIA/ROADRUNNER/UMRG	Chad Kroeger Featuring Josey Scott
9	11	<b>DON'T KNOW WHY</b> BLUE NOTE/VIRGIN	Norah Jones
10	9	<b>FLAKE</b> ENJOY/UNIVERSAL/UMRG	Jack Johnson
11	12	<b>WHEREVER YOU WILL GO</b> RCA	The Calling
12	15	<b>YOUR BODY IS A WONDERLAND</b> AWARE/COLUMBIA	John Mayer
13	10	<b>BIG MACHINE</b> WARNER BROS.	Go Go Dolls
14	16	<b>SOMEWHERE OUT THERE</b> COLUMBIA	Our Lady Peace
15	25	<b>THE GAME OF LOVE</b> ARISTA <b>AIRPOWER</b>	Santana Featuring Michelle Branch
16	13	<b>STEVE MCQUEEN</b> A&M/INTERSCOPE	Sheryl Crow
17	17	<b>IN A LITTLE WHILE</b> LAVA	Uncle Kracker
18	18	<b>GOODBYE TO YOU</b> MAVERICK/WARNER BROS.	Michelle Branch
19	14	<b>HELLA GOOD</b> INTERSCOPE	No Doubt
20	19	<b>ELECTRICAL STORM</b> INTERSCOPE	U2
21	20	<b>JUST LIKE A PILL</b> ARISTA	Pink
22	22	<b>ON A HIGH</b> ATLANTIC	Duncan Sheik
23	21	<b>DON'T LET ME GET ME</b> ARISTA	Pink
24	24	<b>IN MY PLACE</b> CAPITOL	Coldplay
25	25	<b>DISEASE</b> ATLANTIC	matchbox twenty
26	29	<b>BREATHE YOUR NAME</b> SQUINT/CLURB/REPRISE	Sixpence None The Richer
27	26	<b>SPIN</b> DREAMWORKS	Lifeshouse
28	37	<b>UNDERNEATH IT ALL</b> INTERSCOPE	No Doubt Featuring Lady Saw
29	27	<b>GOOD FRIEND</b> EPIC	Nine Days
30	30	<b>LIFE GOES ON</b> CLURB	LeAnn Rimes
31	23	<b>OUT OF MY HEART (INTO YOUR HEAD)</b> HOLLYWOOD	BBMak
32	34	<b>RUNNING AWAY</b> ISLAND/UMRG	Hoobastank
33	40	<b>CRY</b> WARNER BROS.	Faith Hill
34	33	<b>BARENAKED</b> JIVE	Jennifer Love Hewitt
35	35	<b>COULD IT BE ANY HARDER</b> RCA	The Calling
36	28	<b>THE RISING</b> COLUMBIA	Bruce Springsteen
37	NEW	<b>SK8ER BOI</b> ARISTA	Avril Lavigne
38	39	<b>THINKING OVER</b> DREAMWORKS	Dana Glover
39	31	<b>FREAKSHOW</b> WIND-UP	Stretch Princess
40	32	<b>AMBER</b> VOLCANO/JIVE	311

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 106 mainstream rock stations, 84 modern rock stations, 86 adult contemporary stations and 79 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 bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 (top 15 for AC and Adult Top 40) are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the Nielsen BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). Videoclip availability. © 2002, VNU Business Media, Inc. All rights reserved.

ADVERTISEMENT  
**The TouchTunes**  
 Digital Jukebox Most Played  
**TOP 10**

1.7 Million Americans Interact Weekly.  
 Over 2.6 Million Plays a Week and Climbing...

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
-----------	------------	--------	-----------	-----------	-----------	--------------

**ROCK**

COWBOY	ATLANTIC	KID ROCK	1	1	1	151
HOW YOU REMIND ME	ROADRUNNER	NICKELBACK	2	2	2	40
PICTURE (FEAT. SHERYL CROW)	ATLANTIC	KID ROCK	3	3	3	5
IN THE END	WARNER BROS	LINKIN PARK	4	4	4	29
ONLY GOD KNOWS WHY	ATLANTIC	KID ROCK	5	5	5	123
WITH ARMS WIDE OPEN	WIND-UP	CREED	6	7	6	146
HOTEL CALIFORNIA (LIVE)	GEFFEN RECORDS	EAGLES	7	6	7	56
YOU SHOOK ME ALL NIGHT LONG	ATCO	AC/DC	8	9	8	67
SMOOTH (FEAT. ROB THOMAS)	ARISTA	SANTANA	9	8	9	152
SWEET HOME ALABAMA	MCA	LYNYRD SKYNYRD	10	RE-ENTRY		36

**POP**

GET THE PARTY STARTED	ARISTA	PINK	1	1	1	35
JUST LIKE A PILL	ARISTA	PINK	2	2	2	5
BELIEVE	WARNER BROS	CHER	3	4	3	203
MUSIC MAVERICK		MADONNA	4	3	4	94
DON'T SPEAK	TRAUMA	NO DOUBT	5	5	5	123
LANDSLIDE	REPRISE	FLEETWOOD MAC	6	7	7	143
DANCING QUEEN	POLYDOR	ABBA	7	6	6	197
IF I HAD \$1000000	REPRISE	BARENAKED LADIES	8	8	*	55
HELLA GOOD	INTERSCOPE	NO DOUBT	9	9	8	8
DON'T LET ME GET ME	ARISTA	PINK	10	10	9	17

**R&B/RAP**

IT WASN'T ME (FEAT. RICARDO DUCENT)	MCA	SHAGGY	1	1	1	65
LET'S GET IT ON	MOTOWN	MARVIN GAYE	2	2	2	227
ANGEL (FEAT. RAYVON)	MCA	SHAGGY	3	3	3	47
THE DOCK OF THE BAY	ATLANTIC	OTIS REDDING	4	4	*	138
CLEANIN' OUT MY CLOSET	AFTERMATH RECORDS	EMINEM	5	6	8	3
WHAT'S GOING ON	MOTOWN	MARVIN GAYE	6	5	4	215
BECAUSE I GOT HIGH	UNIVERSAL RECORDS	AFROMAN	7	7	5	3
RIDE WIT ME (FEAT. CITY SPUD)	UNIVERSAL RECORDS	NELLY	8	8	6	68
(HOT SH*T) COUNTRY GRAMMAR	UNIVERSAL RECORDS	NELLY	9	9	7	25
NICE & SLOW	LA FACE	USHER	10	RE-ENTRY		19

**COUNTRY**

MARGARITAVILLE	MCA	JIMMY BUFFETT	1	1	1	44
COPPERHEAD ROAD	MCA	STEVE EARLE	2	2	2	227
FRIENDS IN LOW PLACES	CAPITOL NASHVILLE	GARTH BROOKS	3	3	*	50
NEON MOON	ARISTA	BROOKS & DUNN	4	6	4	189
LUCKENBACH, TEXAS	BMG RECORDS	WAYLON JENNINGS	5	4	3	101
POP A TOP	ARISTA	ALAN JACKSON	6	8	6	123
CRAZY	MCA	PATSY CLINE	7	5	5	235
MY MARIA	ARISTA	BROOKS & DUNN	8	7	7	227
AMARILLO BY MORNING	MCA	GEORGE STRAIT	9	9	8	35
AMIE	MERCURY	PURE PRAIRIE LEAGUE	10	10	9	55

**LATIN**

CORAZON ESPINADO (FEAT. MANA)	ARISTA	SANTANA	1	1	1	120
BAILAMOS	INTERSCOPE	ENRIQUE IGLESIAS	2	2	2	181
COMO LA FLOR	EMI LATIN	SELENA	3	3	6	139
BIDI BIDI BOM BOM	EMI LATIN	SELENA	4	5	3	167
LA BAMBA	WARNER BROS	LOS LOBOS	5	4	*	199
CLAVADO EN UN BAR	WEA LATINA	MANA	6	6	4	121
QUIZAS SI, QUIZAS NO	POLYGRAM	LOS TOROS BAND	7	8	7	103
ME CAI DE LA NUBE	BMG RECORDS	CORNELIO REYNA	8	7	5	71
RAYANDO EL SOL	WEA LATINA	MANA	9	RE-ENTRY		6
LA CUMBIA DEL GARROTE	UNIVERSAL RECORDS	LOS DEL GARROTE	10	9	8	99

**INDIE**

HOW YOU REMIND ME	ROADRUNNER	NICKELBACK	1	1	1	40
TOO BAD	ROADRUNNER	NICKELBACK	2	2	2	38
NEVER AGAIN	ROADRUNNER	NICKELBACK	3	3	3	38
LEADER OF MEN	ROADRUNNER	NICKELBACK	4	4	4	50
FOLSOM PRISON BLUES	SUN ENTERTAINMENT	JOHNNY CASH	5	6	6	133
BREATHE	ROADRUNNER	NICKELBACK	6	5	5	50
THE DEVIL WENT DOWN TO GEORGIA	BLUE HAT	CHARLIE DANIELS BAND	7	8	8	50
BAD MOON RISING	FANTASY	CREEDEENCE CLEARWATER REVIVAL	8	7	7	71
HAVE YOU EVER SEEN THE RAIN?	FANTASY	CREEDEENCE CLEARWATER REVIVAL	9	9	9	76
DOWN ON THE CORNER	FANTASY	CREEDEENCE CLEARWATER REVIVAL	10	10	10	78

**Hit Singles + Hot Artists = Paid Performances**  
 The perfect equation to keep Artists, Labels, and Songwriters played and paid!  
 TouchTunes is the leading provider of music-on-demand commercial jukeboxes.

[www.touchtunes.com](http://www.touchtunes.com)  
 323-653-7660

**TouchTunes**  
 MUSIC CORPORATION

OCTOBER 12 2002 **Billboard** **HOT 100 AIRPLAY**

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	14	<b>Dilemma</b>	NELLY FEAT. KELLY ROWLAND (F0/REEL/UNIVERSAL/UMRG)	25	29	9	<b>Somebody Like You</b>	KEITH URBAN (CAPITOL (NASHVILLE))	5	49	8	<b>Work In Progress</b>	ALAN JACKSON (ARISTA NASHVILLE)
2	2	14	<b>Gangsta Lovin'</b>	EVE FEAT. ALICIA KEYS (IRUFF RYDERS/INTERSCOPE)	27	27	10	<b>Beautiful Mess</b>	DIAMOND RIO (ARISTA NASHVILLE)	3	45	11	<b>Where Are You Going</b>	DAVE MATTHEWS BAND (RCA)
3	3	20	<b>Complicated</b>	AVRIL LAVIGNE (ARISTA)	23	22	13	<b>Good Times</b>	STYLES (RUFF RYDERS/INTERSCOPE)	6	55	5	<b>Oh Yeah!</b>	BIG TYMERS (CASH MONEY/UNIVERSAL/UMRG)
4	7	7	<b>Hey Ma</b>	CAM RON (ROC-A-FELLA/DEF JAM/IDJMG)	27	24	20	<b>No Such Thing</b>	JOHN MAYER (AWARE/COLUMBIA)	5	51	15	<b>Running Away</b>	HOBASITANK (ISLAND/IDJMG)
5	8	5	<b>Work It</b>	MISSY MISDEMEANDR ELLIOTT (THE GOLD MIND/ELEKTRA/VEEG)	30	34	7	<b>Po' Folks</b>	NAPPY ROOTS FEAT. ANTHONY HAMILTON (ATLANTIC)	5	50	4	<b>Dirty</b>	CHRISTINA AGUILERA FEAT. REDMAN (RCA)
6	5	19	<b>One Last Breath</b>	CREED (WIND-UP)	31	33	7	<b>Cry</b>	FAITH HILL (WARNER BROS. (NASHVILLE)/WIRN/WARNER BROS.)	6	56	9	<b>Aerials</b>	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)
7	4	11	<b>Cleanin' Out My Closet</b>	EMINEM (WEB/AFTERMATH/INTERSCOPE)	32	38	11	<b>Stingy</b>	GINUVINE (EPIC)	5	60	3	<b>My Town</b>	MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))
8	6	19	<b>I Need A Girl (Part Two)</b>	P DIDDY & GINUVINE (BAD BOY/ARISTA)	33	43	3	<b>Gimme The Light</b>	SEAN PAUL (BLACK SHADOW/2 HARD/VP)	5	58	4	<b>Landslide</b>	DIXIE CHICKS (MONUMENT/EMN)
9	9	15	<b>Move B***h</b>	LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG)	31	41	7	<b>Goodbye To You</b>	MICHELLE BRANCH (MAVERICK/WARNER BROS.)	5	53	18	<b>By The Way</b>	RED HOT CHILI PEPPERS (WARNER BROS.)
10	16	5	<b>Luv U Better</b>	LL COOL J (DEF JAM/IDJMG)	35	64	2	<b>The Game Of Love</b>	SANTANA FEAT. MICHELLE BRANCH (ARISTA)	5	47	18	<b>I Miss My Friend</b>	DARRYL WORLEY (DREAMWORKS (NASHVILLE))
11	18	6	<b>Like I Love You</b>	JUSTIN TIMBERLAKE (JIVE)	33	42	5	<b>Dontchange</b>	MUSIC (DEF SOUL/IDJMG)	5	63	2	<b>These Days</b>	RASCAL FLATTS (LYRIC STREET)
12	39		<b>Lose Yourself</b>	EMINEM (SHADY/INTERSCOPE)	37	31	13	<b>The Impossible</b>	JOE NICHOLS (UNIVERSAL SOUTH)	5	72	2	<b>Who's Your Daddy?</b>	TOBY KEITH (DREAMWORKS (NASHVILLE))
13	17	9	<b>Trade It All</b>	FABLOUS (EPIC)	33	26	18	<b>Heaven</b>	DJ SAMMY & YANOU FEAT. OO (ROBBINS)	5	69	3	<b>Stole</b>	KELLY ROWLAND (MUSIC WORLD/COLUMBIA)
14	21	7	<b>Underneath It All</b>	NO DOUBT FEAT. LAOY SAW (INTERSCOPE)	37	44	3	<b>Ordinary Day</b>	VANESSA CARLTON (A&M/INTERSCOPE)	5	70	2	<b>She'll Leave You With A Smile</b>	GEORGE STRAIT (MCA NASHVILLE)
15	12	19	<b>Nothin'</b>	N.O.R.E. (DEF JAM/IDJMG)	43	37	27	<b>Soak Up The Sun</b>	SHERYL CROW (A&M/INTERSCOPE)	5	—	1	<b>Jenny From The Block</b>	JENNIFER LOPEZ (EPIC)
16	40	3	<b>A Moment Like This</b>	KELLY CLARKSON (RCA)	41	35	21	<b>The Middle</b>	JIMMY EAT WORLD (DREAMWORKS)	5	68	3	<b>Prayer</b>	DISTURBED (REPRISE)
17	14	12	<b>Gotta Get Thru This</b>	DANIEL BEDINGFIELD (ISLAND/IDJMG)	42	30	15	<b>Ten Rounds With Jose Cuervo</b>	TRACY BYRD (RCA (NASHVILLE))	5	—	1	<b>Red Rag Top</b>	TIM MCGRAW (CURB)
18	15	10	<b>If I Could Go!</b>	ANGIE MARTINEZ (ELEKTRA/VEEG)	43	28	18	<b>Just A Friend 2002</b>	MARIO (J)	5	—	1	<b>She Hates Me</b>	PUDDLE OF MUDD (FLAWLESS/GEFFEN/INTERSCOPE)
19	23	5	<b>Sk8er Boi</b>	AVRIL LAVIGNE (ARISTA)	44	32	7	<b>Down 4 U</b>	IRV GOTTI PRESENTS THE INC. (MURDER INC./DEF JAM/IDJMG)	5	—	1	<b>I Am Mine</b>	PEARL JAM (EPIC)
20	10	15	<b>Just Like A Pill</b>	PINK (ARISTA)	45	36	22	<b>Hero</b>	CHAD KROEGER FEAT. JOSEY SCOTT (COLUMBIA/ROADRUNNER/IDJMG)	7	73	3	<b>Don't Know Why</b>	NORAH JONES (BLUE NOTE/VIRGIN)
21	13	16	<b>Happy</b>	ASHANTI (MURDER INC./A&M/IDJMG)	45	48	3	<b>Somewhere Out There</b>	OUR LADY PEACE (COLUMBIA)	7	67	14	<b>Two Wrongs</b>	WYCLEF JEAN FEAT. CLAUDETTE ORTIZ (COLUMBIA)
22	19	3	<b>I Care 4 U</b>	AALIYAH (BLACKGROUND)	47	52	5	<b>Where Would You Be</b>	MARTINA MCBRIDE (RCA (NASHVILLE))	7	—	1	<b>Braid My Hair</b>	MARIO (GRO STREET/J)
23	11	24	<b>Hot In Herre</b>	NELLY (F0/REEL/UNIVERSAL)	43	46	19	<b>The Good Stuff</b>	KENNY CHESNEY (BNA)	7	—	1	<b>The Ketchup Song (Hey Hah)</b>	LAS KETCHUP (SONY DISCO/COLUMBIA)
24	25	12	<b>Baby</b>	ASHANTI (MURDER INC./A&M/IDJMG)	47	57		<b>When The Last Time</b>	CLIPSE (STAR TRAK/ARISTA)	7	59	6	<b>Objection (Tango)</b>	SHAKIRA (EPIC)
25	20	20	<b>A Thousand Miles</b>	VANESSA CARLTON (A&M/INTERSCOPE)	50	54		<b>American Child</b>	PHIL VASSAR (ARISTA NASHVILLE)	7	66	7	<b>I Do (Wanna Get Close To You)</b>	3LW FEAT. P. DIDDY & LOON (WINE LIVES/EPIC)

Records with the greatest impressions increase. © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 931 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 12 2002 **Billboard** **HOT 100 SINGLES SALES**

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	3	<b>A Moment Like This</b>	KELLY CLARKSON (RCA)	23	22	25	<b>Wherever You Will Go</b>	THE CALLING (RCA)	51	57	28	<b>Song For The Lonely</b>	CHER (WARNER BROS.)
2	2	12	<b>Don't Mess With My Man</b>	NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	27	26	22	<b>Grindin'</b>	CLIPSE (STAR TRAK/ARISTA)	52	39	2	<b>Waitin' For The DJ</b>	TALIB KWELI FEAT. BILAL (RAWKUS/MCA)
3	4	4	<b>All The Things She Said</b>	T.A.T.U. (INTERSCOPE)	23	32	9	<b>When The Last Time</b>	CLIPSE (STAR TRAK/ARISTA)	53	58	23	<b>Soldier's Heart</b>	R. KELLY (JIVE)
4	5	14	<b>A Little Less Conversation</b>	ELVIS PRESLEY VS. JXL (RCA)	27	44	7	<b>Luv U Better</b>	LL COOL J (DEF JAM/IDJMG)	54	55	19	<b>The Impossible</b>	JOE NICHOLS (UNIVERSAL SOUTH)
5	6	8	<b>Long Time Gone</b>	DIXIE CHICKS (MONUMENT/EMN)	30	38	5	<b>Hey Ma</b>	CAM RON (ROC-A-FELLA/DEF JAM/IDJMG)	55	73	5	<b>Love Of My Life (An Ode To Hip Hop)</b>	ERYKAH BADU FEAT. COMMON (FOX/MCA)
6	3	64	<b>The Star Spangled Banner</b>	WHITNEY HOUSTON (ARISTA)	31	28	7	<b>A Different Kind Of Love Song</b>	CHER (WARNER BROS.)	56	—	1	<b>Run 4 U</b>	MARK LANE (INTELLIGENT/EAST CLEVELAND)
7	8	7	<b>Papa Don't Preach</b>	KELLY OSBORNE (EPIC)	32	29	5	<b>Full Moon</b>	BRANDY (ATLANTIC)	57	52	5	<b>Just A Friend 2002 (CD)</b>	MARIO (J)
8	21	4	<b>If You Only Knew</b>	PRYMAR Y COLOR FEAT. RAH DIGGA (BIG3/BEYONDI)	33	31	25	<b>Heaven</b>	DJ SAMMY & YANOU FEAT. OO (ROBBINS)	58	—	1	<b>Reason</b>	IAN VAN DAHL (ROBBINS)
9	9	13	<b>Two Wrongs</b>	WYCLEF JEAN FEAT. CLAUDETTE ORTIZ (COLUMBIA)	34	30	2	<b>Like I Love You</b>	JUSTIN TIMBERLAKE (JIVE)	59	69	44	<b>America The Beautiful</b>	ELVIS PRESLEY (RCA)
10	13	2	<b>Heatseeker</b>	YOUNG MC (STIMULUS)	35	25	55	<b>Us Against The World</b>	PLAY (MUSIC WORLD/COLUMBIA)	60	—	3	<b>Rock The Party</b>	BENZINO (SURRENDER/ELEKTRA/VEEG)
11	10	11	<b>The Rising</b>	BRUCE SPRINGSTEEN (COLUMBIA)	33	—	1	<b>Serve The Ego</b>	JEWEL (ATLANTIC)	61	71	18	<b>A New Day Has Come</b>	CELINE DION (EPIC)
12	7	9	<b>For All Time</b>	SOLUNA (DREAMWORKS)	37	37	7	<b>Give It To Me</b>	MAD LION FEAT. TOTAL (KILLAH PRIDE/DRPHEUS)	62	51	7	<b>Hot In Herre (CD)</b>	NELLY (F0/REEL/UNIVERSAL/UMRG)
13	15	4	<b>Here And Now (Full Circle)</b>	TERRY STEELE (JTS)	33	43	5	<b>Complicated</b>	AVRIL LAVIGNE (ARISTA)	63	67	7	<b>In Da Wind</b>	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
14	11	11	<b>Blue Jeans</b>	YASMEEN (MAGIC JOHNSON/MCA)	37	42	30	<b>Girlfriend</b>	N SYNC FEAT. NELLY (JIVE)	64	62	6	<b>Oh Yeah!</b>	BIG TYMERS (CASH MONEY/UNIVERSAL/UMRG)
15	12	5	<b>Gimme The Light</b>	SEAN PAUL (BLACK SHADOW/2 HARD/VP)	37	40	40	<b>I Don't Want To Miss A Thing</b>	AEROSMITH (COLUMBIA)	65	72	25	<b>U Don't Have To Call</b>	USHER (ARISTA)
16	14	9	<b>I'm Gonna Be Alright</b>	JENNIFER LOPEZ FEAT. NAS (EPIC)	41	56	19	<b>Move B***h</b>	LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG)	66	68	11	<b>Baby's Got A Temper</b>	PRODIGY (XL/MUTE/MAVERICK/REPRISE)
17	24	17	<b>I Don't Really Know</b>	BRANDY MOSS-SCOTT (HEAVENLY TUNES)	42	33	46	<b>God Bless The USA</b>	LEE GREENWOOD (CURB)	67	64	2	<b>Underneath It All</b>	NO DOUBT FEAT. LAOY SAW (INTERSCOPE)
18	19	7	<b>Over The Years</b>	GOOD BAD UGLY (PAPER DOWN)	43	48	20	<b>Hot In Herre (Vinyl)</b>	NELLY (F0/REEL/UNIVERSAL/UMRG)	68	70	67	<b>Big Poppa/Warning</b>	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
19	17	19	<b>Day + Night</b>	ISYSS FEAT. JADAKISS (ARISTA)	43	63	15	<b>Who U Rollin Wit?</b>	LIL TYKES FEAT. DDN WDN (MAMA'S BOY)	69	—	6	<b>Kick'n Ass</b>	SUPA NAT (N'DA HOLE/PYRAMID/DRPHEUS)
20	23	10	<b>Sex, Money, &amp; Music</b>	ABOVE THE LAW (WESTWORLD)	45	49	3	<b>I've Got You</b>	MARC ANTHONY (COLUMBIA)	70	—	1	<b>Alaska</b>	FAIRWEATHER (EQUAL VISION)
21	18	9	<b>Out Of My Heart (Into Your Head)</b>	BBMACK (HOLLYWOOD)	45	61	5	<b>Crew Deep</b>	SKILLZ (RAWKUS/MCA)	71	—	17	<b>Sugarhigh</b>	JADE ANDERSON (COLUMBIA)
22	41	26	<b>Slow Dance</b>	LOU MOSLEY (JENSTAR)	47	53	20	<b>Gots To Be</b>	B2K (EPIC)	72	20	37	<b>It's The Weekend</b>	LIL J (HOLLYWOOD)
23	34	5	<b>Me U</b>											



# Labels, Studios Rethink Soundtracks

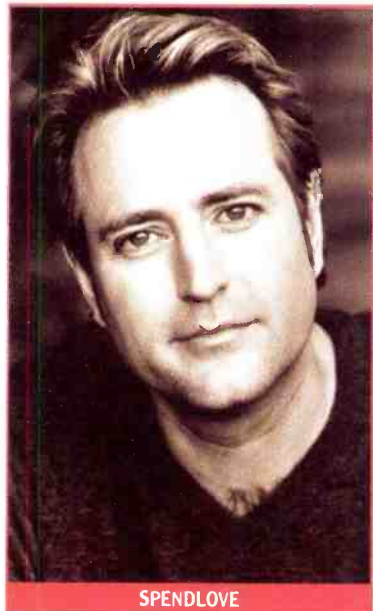
Continued from page 1

difficult sales environment. Just as overall music sales are depressed, movie soundtrack sales are also in a slump. From 1996 to 1999, an average of 25-30 movie soundtracks per year were certified gold or better by the Recording Industry Assn. of America. Since 2000, only 10-15 soundtracks per year have reached that level.

With sales off, those who supervise soundtracks are looking hard at the elements of success. On the rise are "authentic" soundtracks that feature music from the film as opposed to "inspired-by" releases.

"I think there are very few situations when 'inspired by' is appropriate," Sony Pictures executive VP of music/creative affairs Lia Vollack says. "I'm a big believer that it should really be music from the movie and that's what's going to be most successful."

In the midst of the soundtrack boom, conventional wisdom said that hit soundtracks had to be filled with enough popular hit artists to generate blockbuster sales. Then along came such huge successes as *O Brother, Where Art Thou?*—the



SPENDLOVE

2000 release from Lost Highway/Mercury, which Nielsen SoundScan says has sold 5.9 million copies to date—and *Titanic*, which was released in 1997 by Sony Classical and has sold 10 million copies. Both largely constitute anything but radio-friendly pop music. *O Brother, Where Art Thou?* celebrates bluegrass music from relatively unknown artists, while *Titanic* was mostly a classical-music collection.

T Bone Burnett, the Grammy Award-winning producer of the *O Brother, Where Art Thou?* soundtrack, says of the album's surprise success: "We had authentic music. Bluegrass had been in the ghetto,



SOLÉR

and we just thought, 'Let's get this music out on the world stage and forget about the record business.' I can never figure out what's going to sell."

Consumer reaction may be unpredictable, but insiders are saying that the message that music buyers are sending in their current soundtrack choices is that the music they buy must be vital to the movie's identity.

Sony Music Soundtrax president Glen Brunman says, "We've forgotten what the word 'soundtrack' means, and we have to rethink what's important to music buyers. What we've seen time and again is that the soundtracks that sell the most have music that's an essential part of the movie's storytelling."

"With all these soundtracks that came out that were disconnected from the movie, a lot of them didn't do very well," says Kathy Nelson, Universal Pictures/Universal Music Group president of feature-film music and soundtracks. "It thankfully brought us back to the fact that the soundtracks that consistently do the best are the ones where the music and the movies connect."

"There was a time when a lot of artists' [throwaway] songs would be licensed for soundtracks," says Randy Spendlove, Miramax president of motion picture music. "So then you'd have all these soundtracks with 'B' material. But I think we're starting to see people turning away from that a little bit and focusing more on quality. The soundtrack's success is a combination of the music being fabulous and striking an emotional chord."

Often a key to a successful soundtrack is using music by an artist who also stars in the film, such as Whitney Houston in 1992's *The Bodyguard* or Madonna in 1996's *Evita*. Eminem's first feature film, *8 Mile*, is expected to yield a hit soundtrack because the artist is featured on the album, which is due Oct. 29 on Shady/Interscope. The film is due Nov. 8 from Universal Pictures.

Similarly, with score-driven albums, proven brand-name composers are usually the key to commercial success. John Williams, Hans Zimmer, Danny Elfman, Howard Shore, and James Horner are only some of the composers who repeatedly work on big-budget films.



COHEN

In other cases, familiar songs can do the trick. *Disney's Lilo and Stitch*, which features Elvis Presley tunes, is an example of putting a new spin on familiar songs. The album has sold nearly 500,000 copies. This formula also worked for the recent hit soundtracks *I Am Sam* and *Moulin Rouge*.



ROBERTSON

Walt Disney Music president Chris Montan says of the success of *Disney's Lilo and Stitch*: "The music was used really well in the movie. [With animation] we can focus a little bit more on the individual songs because they are more important to our storytelling."

**SOUNDTRACK MATCHMAKING**  
Matching the right artists with the right film soundtrack is hardly an exact science.

"All the artists are different, and they all do [soundtrack music] for different reasons," Spendlove says. "If it's a real Academy Award-based movie, the artist will usually be more willing to do the song."

Music supervisor Dawn Solér, whose recent credits include *The Princess Diaries*, *Moonlight Mile*, and *Sweet Home Alabama*, says, "We used to have really high advances, in the mid-six figures to seven figures. But that's really not the case anymore. You really need to be able to prove the soundtrack fits the demographic of the music perfectly."

Spendlove continues, "With Sting's Oscar-nominated song 'Until...' from *Kate and Leopold*, he was truly inspired by the movie, because he wrote the song after seeing the film. U2 has a new song ['Hands That Built America'] for *Gangs of New York*, and it's a great fit because U2 is an Irish band and the movie is about Irish gangs."

(Continued on page 65)

## 10 Hot Titles For The 4th Quarter

Following are 10 major movie soundtracks to be released in the fourth quarter.

**8 Mile** (Shady/Interscope)  
Soundtrack release: Oct. 29  
Movie opening: Nov. 8

The soundtrack to Eminem's major studio-film debut from Universal Pictures will include new, previously unreleased tracks from the artist. Obie Trice, D12, Jay-Z, Nas, and 50 Cent will also be on the soundtrack. Critics' early praise of the film and Eminem's multi-platinum sales success bode well for the collection's chart performance.

**Chicago** (Epic/Sony Music Soundtrax)  
Soundtrack release (tentative): Nov. 26

Movie opening: Dec. 25  
Move over, *Moulin Rouge*. The next big splashy musical aiming for box-office success is Miramax's film version of *Chicago*. The star power of Renée Zellweger, Catherine Zeta Jones, and Richard Gere (who all sing in the film and will be featured on the soundtrack) will no doubt add to consumer interest.

**Die Another Day** (Warner Bros.)  
Soundtrack release: Nov. 12  
Movie opening: Nov. 22

Madonna fans eager for a new song from the pop icon will find it on this album: She performs the title theme to this latest James Bond film in addition to appearing in the MGM movie. The soundtrack will also feature music from Paul Oakenfold.

**Drumline** (Jive)  
Soundtrack release: Dec. 10  
Movie opening: Jan. 10, 2003  
This collection of mostly hip-hop

artists includes Petey Pablo (who has a guest appearance in the movie), Joe and JadaKiss, Lil' Mo and Nivea, Monica, Sunshine Anderson, Trick Daddy, N\*E\*R\*D, Alicia Keys, Nappy Roots, and Syleena Johnson. Nickelodeon's Nick Cannon stars in this 20th Century Fox film about a college student who joins a marching band as a way to fit in with his surroundings.

**Friday After Next** (Hollywood)  
Soundtrack release: Nov. 12  
Movie opening: Nov. 22

*Friday After Next* (New Line Cinema) is the third film in the *Friday* series, starring Ice Cube. The soundtrack's predecessors—1995's *Friday* and 1999's *Next Friday*—were certified multi-platinum and gold, respectively, by the Recording Industry Assn. of America. Westside Connection's "It's a Holiday" will be the first single.

**Gangs of New York** (a Universal Music Group label TBA)  
Soundtrack release: TBA  
Movie opening: Dec. 25

Martin Scorsese's epic film *Gangs of New York* (Miramax) will boast a soundtrack featuring U2's "Hands That Built America," a song written especially for the album. Music from the film's composer, Robbie Robertson, will also be included.

**Harry Potter and the Chamber of Secrets** (Warner Sunset/None-such/Atlantic)  
Soundtrack release: Nov. 12  
Movie opening: Nov. 15

The first film in the *Harry Potter* series spawned a hit soundtrack, and the sequel should do the same. John Williams returns as the composer to this second film in the *Harry Potter* series, which is due from Warner Bros. Pictures.

**Jackass: The Movie** (American/Island)

Soundtrack release: Oct. 15  
Movie opening: Oct. 25  
MTV's controversial but popular *Jackass* series is the inspiration for this big-screen project from MTV Films/Paramount Pictures. The soundtrack emphasizes rock that is loud, fast, and rude—just like the *Jackass* style. MTV will weigh in with a considerable marketing push for the *Jackass* soundtrack, which includes songs from Andrew W.K. and CKY.

**The Lord of the Rings: The Two Towers** (Reprise/Warner Bros.)  
Soundtrack release: Dec. 3  
Movie opening: Dec. 18

The blockbuster *Lord of the Rings* trilogy from New Line Cinema has a large enough fan base to ensure an impressive run on The Billboard 200 for any *Lord of the Rings*-related soundtracks. The *Two Towers* album will once again feature music composed by Academy Award winner Howard Shore, with contributions from an eclectic group of international artists to be announced. Predecessor soundtrack *The Lord of the Rings: The Fellowship of the Ring* is still on the *Billboard* Top Soundtracks chart almost a year after its release.

**Paid in Full** (Roc-a-Fella/Island Def Jam)  
Soundtrack release: Oct. 22  
Movie opening: Oct. 25

Roc-a-Fella's *State Property* soundtrack was a sleeper hit earlier this year. The label could work its magic once again for this R&B/hip-hop soundtrack, which features songs from Guy, Slick Rick, and Meli'sa Morgan. *Paid in Full* the movie (Miramax Films) stars Wood Harris, Mekhi Phifer, and Cam'Ron. **CARLA HAY**

# Mainstream Warms To A New Reggae Mix

BY RASHAUN HALL

NEW YORK—Reggae is once again on the rise, but it's not the classic roots and riddims of prior hits. Hip-hop and pop-influenced reggae, as well as dancehall—the reggae equivalent of rap—are catching the attention of U.S. music fans.

Six weeks ago, Virgin recording artist Beenie Man's latest set, *Tropical Storm*, debuted at No. 18 on The Billboard 200—the highest chart entry for a reggae act to date. Meanwhile, recording artist Sean Paul—signed to independent label VP Records, based in the New York borough of Queens—is enjoying success with the single “Gimme the Light,” which this issue climbs to No. 11 on the Hot R&B/Hip-Hop Singles & Tracks chart and No. 34 on The Billboard Hot 100.

The success of Paul and Beenie Man can be attributed in part to Shaggy's breakthrough last year. His MCA debut, *Hotshot*, sold more than 6.4 million units, according to Nielsen SoundScan. Two tracks from the album—“It Wasn't Me” and “Angel”—hit No. 1 on the Hot 100.

These achievements are a marked change from recent years. In the 1970s, Bob Marley, Jimmy Cliff, and their contemporaries enjoyed pop adoration. But in the past 10 to 15 years, such reggae acts as Born Jamericans, Shabba Ranks, Diana King, Maxi Priest, and Patra—while gaining R&B chart success and an occasional Hot 100 hit—have been unable to make any real mainstream impact.

Beenie Man, Paul, and Shaggy each



CHIN

has his own recipe for satisfying mainstream tastes, from Shaggy's pop-influenced remixes to Beenie Man's all-star collaborations and Paul's hip-hop-inspired lyrics. But each understands the importance of reaching a broader audience.

## GETTING RADIO LOVE IN AMERICA

“Breaking in America gives you the leverage to say that you can carry it here and carry it in Jamaica,” says Beenie Man, who—like Shaggy and Paul—has a base of support in his native Jamaica. “So it's very important to us, as artists, to get radio love in America and receive international success,

because that's spreading our music.”

For Paul, the goal was to cross over into hip-hop by writing for that community. According to him, “Dancehall is a cousin to hip-hop, which is where I want to cross over to, so I started to write songs with words that hip-hop heads are familiar with.”

Paul has already had limited success with singles “Deport Them” and “Haffi Get De Ga Ya (Hot Gal Today)” from his *Stage One* debut. But his current single, “Gimme the Light,” has brought him national attention at R&B radio and video outlets. It continues to gather momentum and has generated anticipation for his forthcoming sophomore set, *Dutty Rock*, due Oct. 29.

VP credits some of the success of “Gimme the Light” to New York-based promotion company Don't Think Twice. Headed by president John Junior, this multi-faceted, DJ-focused entity handles all radio promotion for VP.

“It takes credibility in the streets and patience to break a dancehall record at radio,” Junior says. “For example, ‘Gimme the Light’ was very strong in the clubs. VP had built Sean Paul up over the last two [Reggae Gold] compilations, and we made good inroads with ‘Deport Them’ and ‘Haffi Get De Ga Ya [Hot Gal Today].’ Then this single really started to bubble in our key cities: Miami and New York. Those cities started to have some success with it, and then we started again with the streets.”

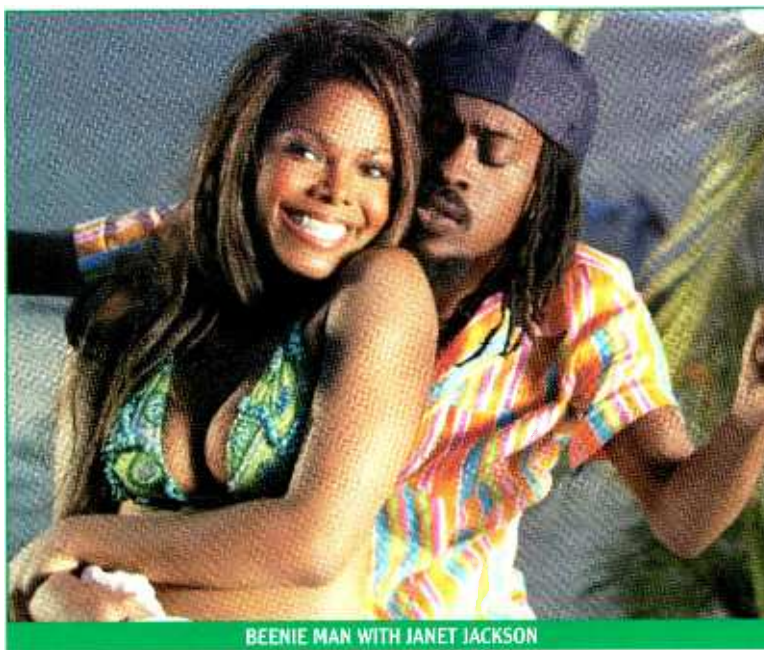
Paul, like Beenie Man, has achieved this success without losing his core reggae fans. “I'm getting love because before, dancehall artists were just doing their thing for that community, and all of a sudden they get a deal and start doing hip-hop tracks,” he says. “That was the flavor back in the day, but now people don't want to always hear dancehall artists over hip-hop tracks. So when they hear these songs that are authentic dancehall hits, they—the crossover audience—accept that as real dancehall.”

That balance is something Beenie Man used to his advantage on lead single “Feel It Boy,” featuring Janet Jackson. It peaked at No. 28 on The Billboard Hot 100.

“The pop stations are the stations that broke reggae in America,” Beenie Man says. “The pop stations played Bob Marley. They love the genre of music, and if they get one [song] that they love, they play it. This time, we're just going forward, because you have Janet Jackson, who is already pop, and I'm a dancehall superstar.”

Apparently, Beenie Man is right. The success of “Feel It Boy” has translated into sales for *Tropical Storm*, which moved more than 51,000 units in its opening week—the biggest first-week sales so far for a reggae artist.

Trans World urban music buyer Jim Stella predicted that *Tropical Storm* would be a successful project, introducing Beenie Man to a wider market. “As a dancehall project, I think this album will follow in the footsteps of Shaggy's *Hotshot* in terms of its pop crossover appeal, thereby bringing more fans into [dancehall] music.”



BEENIE MAN WITH JANET JACKSON

Even with these recent successes, Shaggy understands that reggae artists still have to fight for airplay. “This fight has been going way before our time,” he says. “This goes back as far as Bob Marley and Jimmy Cliff. When you look at a Bob Marley, his success always happened at pop radio. It never really happened on an urban level. Very few reggae mainstream hits have been urban. It's good that this is finally happening, and I certainly think that the numbers that *Hotshot* sold made the industry realize that this could be a force to be reckoned with. We can move numbers, if it's done correctly.”

“I never visited a major pop station until [I signed to] MCA Records,” adds Shaggy, who first released two albums



PAUL

on Virgin—1993's *Pure Pleasure* and 1995's *Boombastic*. “Despite the fact that both ‘Oh Carolina’ and ‘Boombastic’ were top 40 hits, they never sent me to top 40 radio, because I'm black and they think that I should be urban radio. You have this huge fan base of reggae that is a mainstream fan base because reggae has no real format—there is no category to put it in. It goes across the board. So when MCA released ‘Love Me, Love Me,’ I visited pop stations and realized I had a whole new audience.”

Shaggy is pleased that fellow artists have benefited from his success. “I'm happy, but I'm also amazed that Virgin is spending that kind of money on Bee-

nie. Normally, they wouldn't do that on a reggae act. You have a \$1 million video for Beenie Man. What record company does that for a reggae act? None. They're doing it now. Why? Because I sold 10 million records [worldwide].

“It feels absolutely wonderful to see that happen,” he adds, “because you look at a cat like Beenie Man who would have never had a chance, and he is mad talented.”

## TAPPING INTO A MOOD

Why has reggae become more popular lately? Virgin Records president/CEO Matt Serletic believes its recent success is tied into the mood of the country.

“It has something to do with getting back to reality and feeling real but also feeling good,” Serletic says. “People aren't necessarily looking purely for the escapism in music, but they still want that energy and that feeling of being able to dance your troubles away. With all the events of last year, that has become more prominent in the psyche of Americans and the world over.”

Whatever the reason, VP Records has also benefited from reggae's recent upswing. In addition to Paul, VP acts Tanto Metro & Devonte and the label's Reggae Gold compilation series have been gaining interest.

“It's brought a lot of attention to the label. Especially since we're in New York, this is kind of the ground zero for the music industry, so everyone is hearing it and seeing it,” VP of marketing Randy Chin says. “If you look at [WQHT New York] Hot 97's playlist, we're the only independent on there, and on top of that we have two records on there. The attention and notoriety has certainly been a positive thing. Also, in the context of the costs of marketing and radio, our success has been even more impressive.”

VP began its Reggae Gold series in 1992. Two recent titles, *Reggae Gold 2000* and *Reggae Gold 2001*, have each sold more than 100,000 copies, according to Nielsen SoundScan. Chin says the latest edition, *Reggae Gold 2002*, featuring “Gimme the Light” and Tanto Metro & Devonte's “Give It to Her,” is on pace to top those two sets.

“In the radio markets that we have records playing in, we've seen anywhere from a 50%-100% increase in our sales,” Chin says of *Reggae Gold 2002*. “You can definitely draw that

line back to the fact that radio is impacting. Then, layer on top of that the fact that once the [“Gimme the Light”] video was added into rotation, you definitely saw a huge lift in our sales. It's very clear in terms of where the impact is coming from. Yes, there is a core fan base for the *Reggae Gold* compilation, but we're now reaching way beyond our core and definitely getting into the ears of different and new consumers.”

While VP has reaped the benefits, Chin is quick to note that the genre's success did not occur overnight. “For us, it's slowly been building through the years,” he says. “It's to the point now that, in addition to the success that we've had with Sean and Tanto Metro & Devonte, you layer in there the success of Shaggy. That definitely bolstered things and put reggae in a lot of peoples' ears that probably weren't hearing that type of music before. We've just brought a different spin to it. Shaggy was more on the pop-reggae side, while we've brought in a more authentic feel to it.”

Shaggy agrees. “What's unique about a Sean Paul—and this is what I think [is] happening—you see more of authentic dancehall coming back around. At one time, to have a hit, you'd have to do a hip-hop remix [of your song]. And I'm not saying that they probably won't do that, because I'm sure as soon as a major picks him up they're going to get a Neptunes remix or whatever. They're scared of this culture and this style of music. I'm probably the only one cocky enough to do it anyway, but at some point I had restrictions as well.”

He notes that in order to get radio stations to play his singles, he had to remix them to fit certain formats. “I had to use all these little things just to get onto radio, so my sound wasn't as



SERLETIC

authentic as I would want it to be, but that's what I had to do to get on. Beenie Man is doing the same thing with Janet Jackson. That's why the Sean Paul thing is unique and good. He's coming in straight up as dancehall. So if he gets on, then you see a couple of more artists come in.”

Shaggy cites Terror Fabulous' “Action” and Tanto Metro & Devonte's “Everyone Falls in Love” as examples of previous “authentic dancehall” singles that have broken through on mainstream radio.

Trans World's Stella believes reggae's diversity will continue to help it  
(Continued on next page)

# Amid Global Stardom, MCA's Shaggy Still Sees Obstacles

BY RASHAUN HALL

NEW YORK—Despite multi-platinum sales for his previous album and a Grammy Award victory, reggae star Shaggy expects an uphill battle for his upcoming MCA release, *Lucky Day*, due worldwide Oct. 29.

"Any success is great—especially of that magnitude—but I didn't feel like I was on cloud nine because there were still obstacles there," says Shaggy, who scored two No. 1 hits last year on The Billboard Hot 100—"It Wasn't Me" and "Angel." Both are tracks from his 2000 release, *Hotshot*, which sold more than 6.4 million units in the U.S., according to Nielsen SoundScan. Worldwide sales totaled more than 10 million, according to MCA.

"I thought life was supposed to be easier when I got to that level, but I was still having issues with sponsorship and merchandising," he says. "Why is it that difficult for me, when everyone else is on milk cartons?"

With reggae music once again on the rise (see story, page 64), Shaggy still has high hopes for *Lucky Day*, his second album on MCA after two releases for Virgin, including the Grammy-winning, platinum-certified *Boombastic*.

*Hotshot* marked Shaggy's emergence as an international star. The album was a particularly strong seller in the U.K., Canada, France, Germany, Australia, and Japan.

## WORLDWIDE ARTIST

"Shaggy proved himself to be a worldwide artist on the last album," MCA Records president Jay Boberg says. "It's not just about selling albums in America but selling albums around the world. The challenge for us is to be able to replicate the momentum and really get him into all the right places around the world. We want to maxi-



mize all the opportunities that we have in all the biggest markets."

Despite Shaggy's recent success and MCA's support, lead single "Hey Sexy Lady," which went to radio in late August, has been slow to receive attention among programmers. As of last week's data from Nielsen Broadcast Data Systems, the single was in rotation at 91 mainstream top 40 stations, gaining 39 stations from the previous week—but none of the stations were playing it in heavy rotation.

"MCA received a rude awakening when they put 'Hey Sexy Lady' out and programmers didn't put it in their A-list rotation," Shaggy says. "It doesn't go like that with a Shaggy [record]. They're going to put it on the C-list, because a Shaggy record is designed to confuse programmers. They're designed like that because I don't want to be pigeonholed. So they're not going to just grab the record and put it on. However, what is

now plays less reggae because of market pressure. "When I started in 1998, we didn't have a direct competitor like we do now, so we used to play a much broader type of music," Tyler says, "and now we focus more on just the rhythmic top 40. But of what we have played, it's been strong reactions. As far as research is concerned, some of the Beenie Man tracks had very high passion scores." He also cites Tanto Metro & Devonte as scoring well with listeners.

That said, the outlook seems bright for reggae. But fans may need to be patient. "Everyone is paying attention to what has happened this year, and that is very important," Chin notes, "but we've seen a slow increase over the years of people becoming more accepting. It's just gelling now. Despite the overall industry being down 10% or 15%, our numbers are up for this year, and that says something about reggae and what's happening in this genre."

Additional reporting by Margo Whitmire in Los Angeles.

happening now is that every week the label is seeing growth. Why? Because the audience speaks. That's how every Shaggy record happens."

MCA still believes in "Hey Sexy Lady." It understands that Shaggy's success depends on high visibility at all relevant formats. MCA Records VP of marketing Jeremy Hammond says, "A multi-format hit is a key goal for this campaign. That, coupled with a very sizeable street campaign and a mainstream consumer campaign driven primarily through advertising. It's really soup to nuts with Shaggy. You have to be able to market to the Caribbean communities in the U.S. as well as [to] the girl that reads *Seventeen*."

Retailers like Wherehouse Entertainment director of urban music Violet Brown believe that *Lucky Day* will attract a diverse group of consumers, just as *Hotshot* did. "This will be another strong record for Shaggy," Brown says. "It sounds like it has some real radio records on it. I think it will pick up the way the last album did, building slowly with radio play."

## ROLLING WITH THE STONES

Shaggy's media campaign started with an appearance Sept. 6 on *The Tonight Show With Jay Leno*. Next, *Access Hollywood* premiered the video for "Hey Sexy Lady" the weekend of Sept. 27. Among the cross-promotions planned for *Lucky Day* are a fly-away with Air Jamaica and a possible arrangement with Nokia. The reggae star will also open two Florida shows in late October on the Rolling Stones' current tour.

According to Boberg, the label has also mapped out an international plan, which began Oct. 1 with a trek to Japan and the U.K. "Shaggy will be traveling to Asia, as well as making several trips to Europe. We recently had all the different affiliates from around the world at Shaggy's studio in Long Island [N.Y.], where he played the album for them and discussed where he was going to go [and] when. It's a very integrated worldwide campaign. We'll be shipping, worldwide, in excess of [1.5] million albums just out of the box."

Managed by Robert Livingston for Valley Stream, N.Y.-based Livingston Management, Shaggy has high expectations for *Lucky Day* and what it will mean to his career.

"I want to sell more than 10 million, and I think I've just written the album to do it," says Shaggy, who is booked by Justin Hirschman for New York-based Artist Group International. "My propelling single will be 'Strength of a Woman'—that will be my pension record. That's what will move numbers. My overall goal, in terms of my career, is to play stadiums. That's the only thing I have yet to do. That's been my dream from day one—to have the marquee say 'Shaggy' and 60,000 people come to see me. I'm opening now for the Rolling Stones. That's giving me a taste of what is supposed to happen. The day that I pack a stadium is the day that I can retire."

Continued from page 63

Sometimes the right artist for a soundtrack comes at a very high price. Perhaps the largest single-song deal for a soundtrack is the \$1 million price tag for Metallica's original song "I Disappear" for the *Mission: Impossible 2* soundtrack. According to Buena Vista Music Group label Hollywood Records, which released the soundtrack in the U.S., the album sold 4 million copies worldwide and turned a profit of \$15 million.

Buena Vista senior VP of A&R and soundtracks Mitchell Leib says: "My justification in doing the [Metallica] deal was that this was an artist that had never done a soundtrack song. This was an artist that was an immediate add at MTV and radio. In that respect [the deal] was

cheap, because everything that it bought far exceeded multiples of that million-dollar investment for both the film company and for Hollywood Records. Did it set the bar high? Yes. It acknowledged that artists who bring true event stature to music-marketing campaigns for motion pictures can command a high price."

Warner Music Group president of soundtracks Danny Bramson says, "The only negative effect of the soundtrack boom of the '90s is the plethora of soundtracks being released. Suddenly it became about the prices to get

songs, and there was a feeding frenzy. We saw that the studios got used to the frenzy, and there was a drumming-up of artist fees.

"If anything," Bramson continues, "there will be absolute sobriety toward this and less big, expensive song collections. What's exciting to me is that this is a creative opportunity to get back to having those really delectable collections that are pure soundtracks."

Island Def Jam Music Group chairman/CEO Lyor Cohen says, "Over the last two years, the film studios have started to really emphasize the music and the impact of an artist doing a video, being associated with their film, and leading their movies in a very organic way."

To explore the advantages of partnering with a film studio, Cohen launched an Island Def Jam soundtrack division last year. "A record company doesn't have nearly the reach of a film's marketing and promotion budget," he says. "So if it's properly timed, you can really get great results."

But Cohen cautions that soundtrack projects need to be chosen with extreme care. "A lot of people rush into the soundtracks and get totally burnt. We don't really get into the soundtrack business to primarily sell records; we do it to realign an artist, to bridge albums, to introduce new artists, and to go into the third or fourth single of an album."

"So much of the soundtrack is about cross-marketing between the film company and record label," Solér adds. "They're being very careful because there's less money to spend. That's the reason you don't see a lot of soundtracks with nothing but multi-platinum artists—because the costs are so high.

"The biggest change I would want for the soundtrack business is that there be a longer window of

time for record companies and film companies to get together to find priorities," Solér continues. "Because movie trailers are so important in promoting a movie's music, the ideal would be for the soundtrack single to be decided four months before the soundtrack and movie are released."

When it comes to choosing songs, Solér says, "it's about the artist's availability and whether the label is interested. There's also politics with the director and film studio."

Politics play a role in the work of soundtrack composers as well. For Robbie Robertson,

the composer of scores for several films (including Martin Scorsese's *Gangs of New York*), writing film music is an especially challenging task if a director wants other elements of the film to take budget precedence. "I've heard from so many composers that there's a war going on between music and sound effects. But working with Martin Scorsese has been a totally different animal, because he's a huge fan of music and the music is always a priority for him."

Spendlove adds, "There are some musically minded directors who spend a lot of time thinking about what music will go in what scenes. And then there are directors who aren't like that."

Bramson concludes, "Showbiz is a capitalist business, and you pay the market price. Each movie soundtrack has its own compass point. What it really comes down to is the consumers wanting to buy the music that enchanted them while they were watching the movie."

## TOP SOUNDTRACKS OF 2002

Following are the 10 top-selling U.S. soundtracks of the year to date. The sales numbers listed are sales accumulated during 2002 only. (Source: Nielsen SoundScan)

1. *O Brother, Where Art Thou?* (Lost Highway/Mercury), 2.46 million.
2. *Spider-Man* (Roadrunner/Columbia), 800,000.
3. *I Am Sam* (V2), 732,000.
4. *Shrek* (DreamWorks/Interscope), 627,000.
5. *The Scorpion King* (Universal), 617,000.
6. *Moulin Rouge* (Interscope), 555,000.
7. *Disney's Lilo & Stitch* (Walt Disney), 479,000.
8. *A Walk to Remember* (Epic), 471,000.
9. *Coyote Ugly* (Curb), 456,000.
10. *The Lord of the Rings: The Fellowship of the Ring* (Reprise/Warner Bros.), 391,000.

Continued from preceding page

grow at retail. "Whether it was Beenie Man leading the charge 3½ years ago more on the hip-hop side or Shaggy coming in on the pop side, the interest in reggae continues to grow. The buzz is huge on the Sean Paul record. So between that and Beenie and Tanto Metro & Devonte getting the play that they've been getting too, it's really opening the eyes of a lot of people that reggae music is not just Bob Marley—or Shaggy, for that matter.

Despite the growing appetite for reggae, some programmers still seem hesitant about committing to it. "Every once in a while, there's a song that's a hit for our station," WJMN Boston music director Chris Tyler says. "Tanto Metro & Devonte was big for us last year, [and there are] a couple of Beenie Man tracks now, but it's not a genre that we count on to do well for us. Our station is mass-appeal hip-hop, so it's all about uptempo R&B with the occasional ballad or reggae song thrown in for spice."

In fact, Tyler notes that the station

# In Down Year, Indie Distributions See Upside

Continued from page 1

firms; the continuing arrival at indie labels of former major-label artists with established fan bases; and the comparative imperviousness of indie artists to such industry bugaboos as file sharing, piracy, and CD burning.

Many indies view their healthy—if not robust—state as the product of widely divergent economies of scale between the indies and the majors.

Ken Antonelli, president of RED Distribution in New York, says, "It's not as difficult for me to make money with less business, because the overhead isn't the same. If I have to deal with the economics of the record business being down 10%, I guess it's not as straining as it is for some of the other companies."

Joe Micallef, CEO of Allegro Corp. in Portland, Ore., believes the indies are ahead of the game because most firms have successfully weathered harsh conditions recently.

"The indies sailed into the hurricane long before the majors did," Micallef says. "They made the hard decisions they needed to make. At this point, if we're not out of the storm, we're at least getting to the end of it . . . We can see the shoreline. We're not sure if we're going to bust up on the rocks yet, but we can see the shoreline. Whereas I think the majors are still smack in the middle of the storm."

Still, executives say that as they move into the fourth quarter, they are approaching the marketplace with care.

"It is the most confusing time I've ever experienced, personally, in this business," Navarre Entertainment Media senior VP/GM Steve Pritchitt says. "I think the name of the game right now is to be cautiously optimistic, with an emphasis on the word 'caution.'"

## SALES ON THE UPSWING

Across the board, indie distributors are seeing upward movement on the sales front.

"[For the] year overall, we're ahead of the figures that we projected, even anticipating a downturn," Cuomo says. "Overall, compared to the same period last year, we're ahead of last year's figures also. So, knock wood."

Rick Williams, GM of Caroline Distribution in New York, echoes that sentiment. "Touch wood, so far it's been OK. Year-on-year, we're up . . . Obviously, a lot of it is luck."

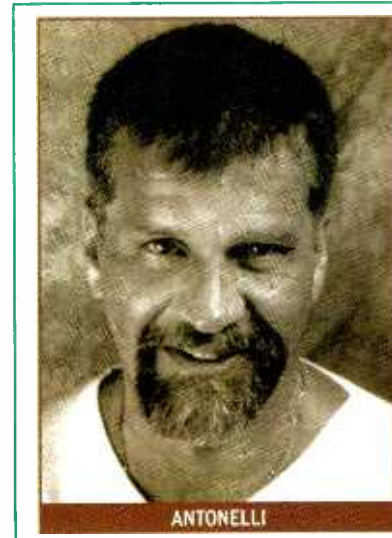
Williams says that the strong performance of new labels like Coup D'Etat and Def Jux, plus strong releases from such estab-

lished Caroline-distributed imprints as Ultra, Century Media, and Nuclear Blast, have contributed to the increase.

Andy Allen, president of Alternative Distribution Alliance (ADA) in New York, says his firm has seen a huge year-to-year increase of 28%, with releases from such new ADA arrivals as Palm Pictures and Kill Rock Stars stoking sales.

Allen says, "The interesting thing about our increase is that we don't have any one big record that's generating a great deal of that volume. It's actually coming from a variety of different labels and a variety of different artists and projects. It can probably best be summed up [this way]: We've had at least 20 records every week that are scanning in excess of 1,000 records a week. In some cases, we've had 25 or 30 records that are scanning 1,000 records a week or better."

Michael Rosenberg, president of Koch Entertainment Distribution in Port Washington, N.Y., says year-to-year sales have exploded by 23%, owing largely to the arrival of such labels as Epi-



ANTONELLI



ROSENBERG



CUOMO

taph and Death Row.

Rosenberg says, "All of that's pretty good, given that we didn't have a [World Wrestling Entertainment] album yet, and we haven't had an Ani DiFranco album yet . . . By the end of the year, we may be up even considerably more than we are now." (The DiFranco album was released Sept. 11.)

Bayside Entertainment Distribution COO Mark Viducich reports that his company's sales are up "just a tick."

That news may surprise some, because Bayside is the sister company of Tower Records, a chain whose woes have been widely reported this year. But Viducich notes, "Bayside's business with Tower Records is up almost 50% from the year before . . . I attribute it to our ability to do auto-replenishment and to keep a broader selection of catalog in smaller numbers in front of the public at all times."

Even some smaller, more regionally focused distributors—like Duluth, Ga.-based Rock Bottom—have enjoyed a good sales bump.

*'We haven't had any gold records this year, but we're still up. We're structured to make money on those kinds of numbers.'*

—MICHAEL ROSENBERG,  
KOCH ENTERTAINMENT DISTRIBUTION

"We're up a nice percentage, maybe almost 20%," Rock Bottom head Jeff Scheible says. He points to the ongoing health of Southeastern "beach music," long a staple for the distributor, and to the performance of labels like Altissima!, whose patriotic repertoire saw enormous post-Sept. 11 sales gains.

## SHAKEOUTS AND STAR POWER

The collapse last November of Valley Media and its distribution companies DNA and Emerge has produced positive results for sur-

Evidence. We picked up some labels that fit very well with us, and I'm sure that had a lot to do with [our sales boost]."

Burt Goldstein, president of Big Daddy Music Distribution in Kenilworth, N.J., picked up ex-Emerge label Gearhead Records—and scored a surprise hit when the Hives, whose first American releases were issued by Gearhead, took off nationally with their first major-distributed album, *Veni Vidi Vicious*.

The Hives' Gearhead set *Barely Legal* has been "a good record for us, and it's steady, and it has been for many months," says Goldstein, who reports a 10% year-to-year sales increase. He adds, "This has all been skewed by one big record. And we're hardly a reflection of what's going on in the whole industry, but we may be a reflection of what's going on in the small independent sector."

Many of the indies have also seen an upsurge in their star wattage.

Allen points out, "This could actually be a fairly productive time for the indies, because I believe that we're at a time that

*Space* as a similar boon.

"We just debuted [at] No. 35 [on The Billboard 200] and No. 1 on the indie chart," he says of RED's success with the Mann album. "Once again, we have another gold act that RED has secured. It's another record for RED to build our business on."

## DON'T UNCORK THE CHAMPAGNE

Most indies assert that the widely held perception that the record business is crashing has been fostered by the imponderable difficulties faced by their major-label brethren.

Viducich says, "In general, independent music I don't think is taking that same kind of a hit . . . Downloading and piracy seems to be that horrible Big Bad Wolf that the majors are complaining about."

"The big drop-off is in the top 200 albums," Rosenberg notes. "[The majors are] not selling X millions, they're selling X-divided-by-two millions. People forget that when you talk about the industry, the huge majority of the dollar volume comes from a very few albums. So if you're selling significantly fewer millions of those few albums, the whole industry is down a lot, because that almost is the whole industry . . . We haven't had any gold records this year, but we're still up. We're structured to make money on those kinds of numbers."

For the indies, IDN president Todd Van Gorp says, "it isn't about the million-seller. It's about a record that I shipped 3,000 units on that now I'm up to 120,000 on."

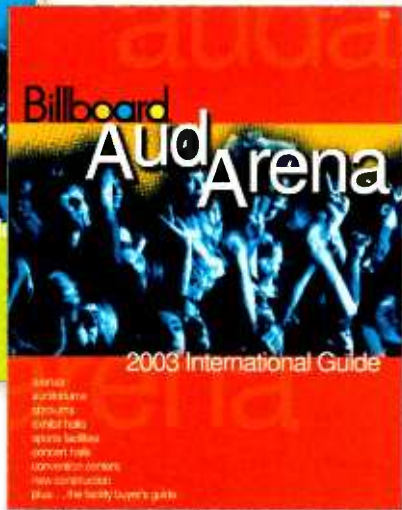
Still, the indies are proceeding into the fourth quarter tenderly and are cautioning their labels to follow suit—especially considering the softness of some large retail accounts.

Allen says, "We're very concerned, as a distributor that's trying to collect money, that one of the greatest risks going forward is [the instability of retail]. We're unfortunately looking at an increase in our business but also facing the possibility of not being able to collect the money if our retail partners aren't healthy. So we're staying alert."

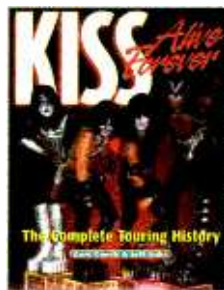
Cuomo says, "We advised all of our labels to pare down their release schedules and to not waste any time, effort, energy, or money on anything [where] you didn't have an absolute lock on what the outcome's going to be."

Phillips says, "You have to be careful with the accounts you're selling, although I think that's beginning to stabilize a little bit. But there are still rumors of certain accounts, so you have to be real careful about 'em . . . We are asking [all our labels], 'If you're going to put something out, you've got to make sure it's the best that you can do.'"

He concludes, "It's extremely dicey. It's quicksand. You've got to be real careful. You don't know if you're stepping on solid ground or you're gonna sink."



## THIS WEEK@



COMING THIS WEEK: A KISS show is always a spectacle, a fact documented in **Curt Gooch's** new book *KISS Alive Forever: The Complete Touring History*. The volume, published by Watson-Guipill, offers overviews of the band's tours, including notes on nearly 2,000 performances, an index of 233 songs, and 200 photos. The first of four excerpts from the book will appear exclusively on Billboard.com.

Billboard.com will also feature reviews of late **Widespread Panic** guitarist **Michael Houser's** *Door Harp* (Widespread/Sanctuary); beloved underground rock trio **Low's** *Trust* (Kranky); New York rock combo **the Exit's** *New Beat* (Some); and a report from a rare live appearance by former **Smiths** frontman **Morrissey** in Dublin.

Also this week, Billboard.com recaps the Music to My Ears concerts in Boston (Oct. 7) and New York (Oct. 8) to benefit the family of the late **Billboard** editor in chief **Timothy White**.

News contact: Jonathan Cohen • [jacohen@billboard.com](mailto:jacohen@billboard.com)

## New Directory Duo Offers All-Access Pass To Touring World

With tighter playlists, music piracy, and CD burning, touring is more important than ever to success in the music industry. *Billboard*, the world's predominant publication covering the concert business, makes the road easier with the *2003 International Talent & Touring Guide* and a new member of its directory lineup, the *2003 International AudArena Guide*. Together they comprise the most complete information available on the touring industry and are a must for anyone who promotes, books, or manages talent or venues.

The most comprehensive venue directory available, *Billboard's AudArena Guide*, formerly published by *Amusement Business*, lists more than 4,100 arenas, concert halls, amphitheaters, sports facilities, stadiums, exhibit halls, and other sites worldwide. Detailed listings include contact information, capacity, rental fees, and staging configurations. There also are detailed listings of facilities under construction. In addition, *AudArena* contains a complete *Facility Buyer's Guide*, which lists essential services and vendors to the arena industry, including suppliers of facility equipment, food and drink, sound and lighting, special effects, promotional products, and more.

*The International Talent & Touring Guide* is a one-stop reference for anyone who buys talent and for talent representatives who require touring services. With more than 22,000 listings, it's the ideal companion to the *AudArena Guide*. For talent buyers, the *International Talent & Touring Guide* has contact information for thousands of artists, agents, managers, and concert promoters. For those who oversee tours, the Guide lists sound and lighting services, instrument rental operations, security services, and more.

Both guides will be published Oct. 16. *The AudArena Guide* is available for \$99 per copy and the *International Talent & Touring Guide* costs \$135 per copy. The Guides can be purchased together for \$179, a 25% discount off the list price. To order, call 800-745-8922; outside the U.S., call 815-734-1216 or visit [www.billboard.com](http://www.billboard.com).



## Zingy Provides Ring Tones For Billboard.com



Music fans visiting [Billboard.com](http://Billboard.com) are now able to purchase ring tones of hit songs from many of their favorite artists offered by Zingy, a mobile entertainment provider.

By visiting [Billboard.com](http://Billboard.com), fans can download ring tones, voicemail greetings, and graphics of many top artists. The Zingy logo on the [Billboard.com](http://Billboard.com) charts takes users to a full menu of available music. Users can search for ring tones by artist or song title; there are also pre-selected lists of available ring tones organized by genre, decade, and other categories. A fee of \$1.99 is charged for each ring tone sent to one's phone.

New York-based Zingy handles production of the ring tones and is responsible for all clearances and royalty payments. For more information visit the charts section of [www.billboard.com](http://www.billboard.com).

### u p c o m i n g e v e n t s

**Hollywood Reporter/Billboard Film & TV Music Conference**  
Renaissance Hollywood Hotel • Los Angeles • Oct. 10-11

**Billboard Music & Money Symposium**  
The St. Regis • New York City • Nov. 12

**Billboard/Airplay Monitor Seminar & Awards**  
The Eden Roc Resort • Miami Beach • Feb. 6-8

for more info: Michele Jacangelo 646.654.4660  
[bbevents@billboard.com](mailto:bbevents@billboard.com)

visit [www.billboard.com](http://www.billboard.com)

■ VNU BUSINESS PUBLICATIONS USA: • President & CEO: Michael Marchesano; Chief Operating Officer: Howard Lander; Executive Vice Presidents: Mark Dacey (Marketing, Media & Retail), Richard O'Connor (Travel, Performance, Real Estate/Design and Food Service); Senior Vice President: Toni Nevitt (Marketing Information); Vice Presidents: Joellen Sommer (Business Management), Joanne Wheatley (Circulation)  
■ VNU BUSINESS MEDIA: • President & CEO: Michael Marchesano; Chief Operating Officer: Howard Lander; Vice President/Business Development: John van der Valk; Vice President/Human Resources: Sharon Sheer; Chief Financial Officer: Joe Furey; President - VNU Expositions: Greg Farrar; President - VNU eMedia: Jeremy Grayzel ©Copyright 2002 by VNU Business Media, Inc. All rights reserved. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly except for the first week in January, by VNU Business Publications USA, 770 Broadway, New York, N.Y. 10003-9595. Subscription rate: annual rate, Continental U.S. \$299.00. Continental Europe 229 pounds. *Billboard*, Tower House, Sovereign Park, Market Harborough, Leicestershire, England LE16 9EF. Registered as a newspaper at the British Post Office. Japan 109,000 yen. Music Labo Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Periodicals postage paid at New York, N.Y. and at additional mailing offices. Postmaster: please send changes of address to *Billboard*, P. O. Box 2011, Marion, OH 43306-8111. Current and back copies of *Billboard* are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, P. O. Box 1346, Ann Arbor, Mich. 48106. For Group Subscription information call 646-654-5861. For Subscription Information call 1-800-745-8922 (Outside U.S.: 740-382-3322) or email: [blbd@mail.kable.com](mailto:blbd@mail.kable.com). For any other information call 646-654-4400. Canada Post Corp. International Publications Mail Agreement #0921920. Vol. 114 Issue 41. Printed in the U.S.A.

# The Billboard BackBeat

EDITED BY CHUCK TAYLOR

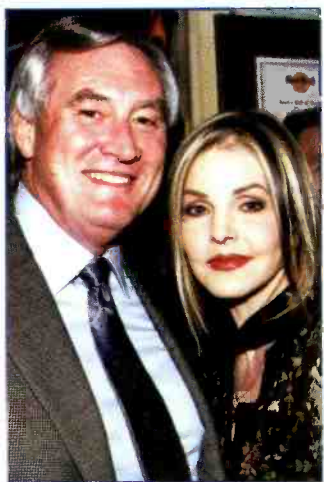


## Crowing For Kids

Sheryl Crow and her bass player, Tim Smith, performed her hit single "Soak Up the Sun" during a recent visit to H. Byron Masterson Elementary School in her hometown of Kennett, Mo. She was there to acknowledge the school's second graders for writing an award-winning book, *September 12th: We Knew Everything Would Be All Right*, recently published by Scholastic.

## Oh Yes, He Does Live

RCA threw one hound dog of a party to celebrate the Sept. 24 release of *Elvis 30 #1 Hits*. Among those in attendance at the Hard Rock Café in New York were artists Heather Headley and Travis Tritt and *American Idol* finalists Justin Guarini and Tamyra Gray. Pictured are Bob Jamieson, chairman of the RCA Music Group, with Priscilla Presley.



## Viva Glam

MAC Cosmetics Viva Glam spokespersons Elton John and Mary J. Blige recently taped a 30-second public service announcement for the MAC

AIDS Fund and the Elton John AIDS Foundation. The PSA will air nationally, leading up to World AIDS Day Dec. 1.



## Sen. Orrin Hatch: 'I Write The Songs'

Sen. Orrin Hatch, R-Utah, is probably best-known to *Billboard* readers as the man who facilitated the repeal of the 1999 work-for-hire law and helped craft the most significant copyright legislation in the past several decades. But the senator—who recently paid tribute in the Senate to late *Billboard* editor in chief Timothy White for his passion for artists' rights—is not only concerned about songwriters: He's a songwriter himself.

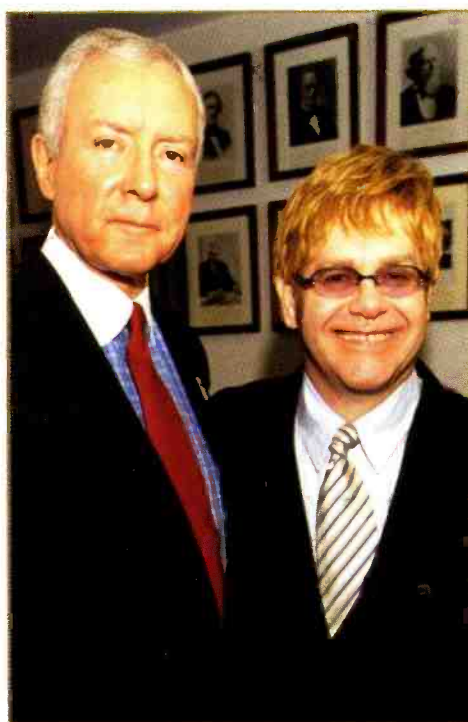
"I do it at night. On the airplanes. I get a lot of ideas in church," Hatch says of finding the time to compose. "I get a lot of ideas of inspirational songs from the Scriptures. Gradually, I find that I can't help but write. It's just so compelling to me."

Hatch's parents encouraged their children to pursue music while growing up in Pittsburgh. Although they struggled financially, they always bought tickets for their kids to attend concerts by the Pittsburgh Symphony Orchestra. Taking piano lessons at age 6, Hatch played pump organ during church services. He was also a violinist and concert master for his high-school orchestra and a member of the Pennsylvania All-State Orchestra.

"I never thought about writing music until about six or seven years ago, when one of Utah's top composers, [inspirational artist] Janice Kapp Perry, came to me and said, 'I hear you write poetry,'" recalls Hatch, who began working with that art form while attending Brigham Young University. "I said, 'Well, for my own consumption, but I don't think anyone would want to hear it.'"

That meeting has led to several collections of inspirational/Christian music (*My God Is Love* and *Jesus' Love Is Like a River*) and patriotic music (*Heal Our Land*, *Freedom's Light*), with Hatch contributing lyrics. The records are sold through Perry's company, Prime Recordings, and Ameritech.

ASCAP president/chairman Marilyn Bergman, a friend of Hatch's, sent some of his inspirational tunes to Donna Hilley, president/CEO of Sony/ATV Music Publishing in Nashville, who invited Hatch to town to watch two of them be made into demos. "It was thrilling for me," he says. "I got tears in my eyes, and I just can't tell you how much it meant to be in that studio with those great musicians and to have them do songs



Sen. Orrin Hatch with Elton John

that I'd written."

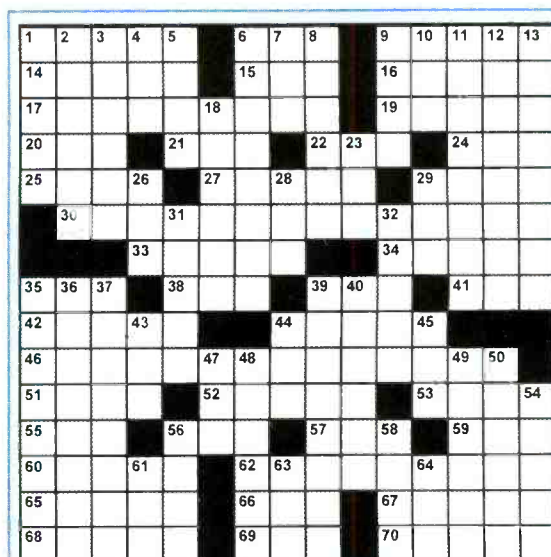
Since then, Hatch has written a song for Muhammad Ali ("The Difference Makes the Difference") and Massachusetts Democratic Sen. Ted Kennedy and his wife, Victoria ("Souls Along the Way"). "David Foster loves the song," Hatch says enthusiastically. "At least, he told me he did."

He has also collaborated with such veteran tunesmiths as Peter McCann, Billy Hinche, and Lowell Alexander and is published by Hal Leonard and Word. Brooks & Dunn performed his "Everyday Heroes" for the 2002 commemorative Olympics CD, Latin icon Jaci Velazquez has picked one of his tunes to record, and "I Am Not Alone" appears on John Tesh's current *Deeper Faith*.

Hatch's music has also appeared on TV and in movies: Oprah Winfrey used "Heal Our Land" as a music bed while showing photos from the Sept. 11, 2001, tragedies during her program, the song "America Rocks!" was featured in the comedy flick *Rat Race*, and Brooks & Dunn performed a song for the movie *Joshua*.

He also has a cut, "Little Angel of Mine," on the *Stuart Little 2* soundtrack. "We wrote that for Celine Dion," he says. "Tommy Mottola told me he'd play it for her, but I don't think he ever did. But the *Stuart Little* people really fell in love with it."

CHRISTA L. TITUS



## 'BACK IT UP' by Matt Gaffney

### Across

- 1 Houses in Mexico
- 6 Warrant hit "I \_\_\_ Red"
- 9 Chocolate substitute
- 14 Give in to, as an impulse
- 15 The \_\_\_-Lites ("Oh Girl" group)
- 16 "Jack Sprat \_\_\_ fat"
- 17 She sang backup for Steve Winwood on "Higher Love"
- 19 Not exactly a happy camper
- 20 America No. 4 hit "\_\_\_ Man"
- 21 Creature that doesn't sound old
- 22 Booker T.'s band
- 24 Mr. Zombie
- 25 Part of NIN
- 27 "A Doll's House" playwright
- 29 No. 6 tune for Johnny Mathis
- 30 He sang backup for Tom Petty on "I Won't Back Down"
- 33 India's first prime minister
- 34 Upright
- 35 Compass dir.
- 38 Big letters in long-distance
- 39 The Velvet \_\_\_ (Mel Torme)
- 41 "Tommy" producer McAnuff
- 42 "Rudolph the Red-\_\_\_ Reindeer"
- 44 Tom Jones' country
- 46 He sang backup for David Bowie on "Young Americans"
- 51 Enterprise rival
- 52 "Aida" composer
- 53 Part of a wine glass
- 55 Bill Berry left them (1989 album)
- 56 Big letters online for Bill Gates
- 57 Wishbone \_\_\_
- 59 "Sweet Home" of song: abbr.
- 60 Serious look
- 62 He sang backup for Aerosmith on "Amazing"
- 65 He's done duets with Kiki and Aretha
- 66 It may follow "dot" in web addresses
- 67 French river mentioned in "The Ballad of John and Yoko"
- 68 Tears for Fears hit "Sowing the \_\_\_ of Love"
- 69 \_\_\_ Speedwagon
- 70 It finds submarines
- 18 Gladys or Suge
- 23 "\_\_\_ Lies" (1989 album)
- 26 Sweetie
- 28 Moo \_\_\_ pork (Chinese menu item)
- 29 \_\_\_ Blossoms
- 31 Drugstore Duane \_\_\_
- 32 Waters or Daltrey
- 35 Blows up a picture
- 36 Kind of cuisine that may leave you hungry
- 37 Take a guess
- 39 Lively Spanish music, or its dance
- 40 On the ancient side, like the Rolling Stones
- 43 Canadian sentence-enders
- 44 Springsteen song featured in a "Seinfeld" episode
- 45 Palindromic ABBA hit
- 47 They're often parked at campgrounds: abbr.
- 48 T-shirt seller at a concert, e.g.
- 49 Infamous Soviet
- 50 Singer whose surname was Quintanilla
- 54 John who released "Room for Squares"
- 56 Department store section
- 58 Big name in gasoline
- 61 Stewart of "Da Ya Think I'm Sexy?"
- 63 Calif. neighbor
- 64 "The Matrix" role for Keanu

### Down

- 1 Arizona plants
- 2 "Oh, my heart is \_\_\_" ("Let the River Run" line)
- 3 Neneh Cherry hit "Buffalo \_\_\_"
- 4 Just fine and dandy
- 5 Unanticipated problem
- 6 Mozart's successor, many say
- 7 Oslo pop stars
- 8 "This beat could \_\_\_ Grammy" (repeated Tomahawk line)
- 9 Engine parts
- 10 From \_\_\_ Z (totally)
- 11 Did the song again
- 12 No. 6 tune for Hall & Oates
- 13 LFO and \*NSYNC

The solution to this week's puzzle can be found on page 42.

## RIM SHOTS

by Mark Parisi





*Room for all of you*

THE PENINSULA  
CHICAGO

To experience how **The Peninsula Chicago** provides 'Room for all of you', contact your travel professional or visit [www.peninsula.com](http://www.peninsula.com).

108 East Superior Street at North Michigan Avenue, Chicago, IL 60611, tel: (1-866) 288 8889, email: [pch@peninsula.com](mailto:pch@peninsula.com).



HONG KONG MANILA BANGKOK BEIJING\* NEW YORK BEVERLY HILLS CHICAGO \* The Palace Hotel Beijing

Members of  
*The Leading Hotels of the World*



Phil Collins

TESTIFY

His first new solo album in six years

Includes the hit single "CAN'T STOP LOVING YOU"  
As featured in the new  TOYOTA Avalon commercial

## History-making add week

- Over 200 radio stations out of the box!
- Highest debuting record of the year on BDS Mainstream A/C and R&R A/C charts
- Debuted #1 in Rate The Music
- Top 10 A/C BDS and R&R in two weeks
- Big phones at: WLTW-NY, KOST-LA, KIMN-Denver, KOSI-Denver, K101-SF, WTPI-Indianapolis, KSRC-Kansas City, KEZK-St. Louis, WSNE-Providence and more.

See Phil Collins on:

The Late Show With David Letterman - *Tuesday, 11/12*

The Today Show Concert Series - *Friday, 11/15*

Weekend Today - *Saturday, 11/16*

The View - *mid-November airing*

The CBS Early Show - *mid-November airing*

The CBS Saturday Early Show - *mid-November airing*

IN STORES NOVEMBER 12

Produced by Rob Cavallo  
Management: Tony Smith for Hit And Run Management

WWW.ATLANTIC-RECORDS.COM

© 2002 ATLANTIC RECORDING CORPORATION, WARNER MUSIC GROUP,  
AN AOL TIME WARNER COMPANY.

