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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT • SEPTEMBER 8, 2001



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SEPTEMBER 8, 2001

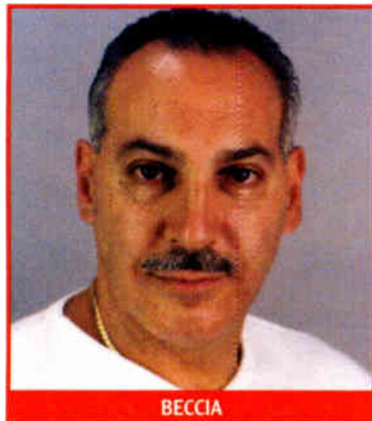
## Touring Industry Faces Turbulent Times

BY RAY WADDELL

NASHVILLE—The dust refuses to settle from the rampant consolidation in the concert-touring industry, as evidenced by a turbulent summer that has seen a spate of lawsuits, major power shifts, seasoned veterans stepping back, and new players emerging.

As independent promoter Bill Reid, president of Rising Tide, puts it, "The live-entertainment business is going through a major internal revolution, and the final chapter hasn't been written yet."

Adding fuel to the flame, concert tickets aren't exactly flying out of the box-office window this summer. Aside from a handful of bullet-proof superstars like U2, Madonna, and



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Dave Matthews Band—and a few pleasant surprises like Sade, Tim McGraw, and James Taylor—it has been a hit-and-miss season, with an

uncertain economy and ever-higher ticket prices converging with often negative results. Worldwide, concert grosses are off 12.5% from a year ago,

and attendance is off an even more disconcerting 17%, according to numbers reported to *Billboard* sister publication *Amusement Business*.

Conversely, "our business is not down those amounts," notes Rodney Eckerman, president/co-CEO of music at Clear Channel Entertainment (CCE). "We've had a pretty healthy summer and a tremendous third quarter."

Even so, in the midst of the industry's busiest weeks, change has been constant. Power shifted dramatically at Northeastern independent promoter Metropolitan Entertainment Group (MEG), as dominant shareholder Covanta forced MEG founder John Scher to curtail his concert-promotion activities and step down as CEO. Pioneering-promoters-turned-CCE-executives Jack Boyle and Louis Messina backed away from their full-time  
(Continued on page 97)

### Classical Labels Endure Clear-Eyed Ideals, New A&R Mix Mandatory

BY STEVE SMITH

NEW YORK—The demise of the classical recording industry remains a subject of much debate throughout the business, in the press, and on the Internet. The market share for classical music continues to drop, from 7% in 1987 to just 2.7%, according to the latest RIAA figures. The volatility of the majors has been a constant in recent years. Less than a month ago, Sony Classical had to reduce its work force, while Warner and BMG



BEGINS ON PAGE 19

continue to restructure following recent upheavals. Independent labels have been rocked by ongoing retail woes. Marketing costs, meanwhile, have skyrocketed, making it harder to recoup investments for even the strongest-selling titles.

Yet someone must have forgotten to tell the classical labels that they were marked for extinction, because each has undergone an evolution in order to adjust to the current market. The majors have  
(Continued on page 98)

### Macy Taps Into Her 'Id' For Epic

BY LARRY FLICK

NEW YORK—Macy Gray admits that she was an irresistible force, if not an immovable object, when it came to weaving the words and music that would evolve into her sophomore album: She just refused to be told what to do in the studio anymore.

"It was time for me to take charge of my music in a way that I hadn't before," she says about the process leading up to *The Id*, due Sept. 18 from Epic. "It was time for me to get over my insecurity and show that I've grown up. This album was not going to happen unless it was a complete reflection of where my head is at right now."

It's not that Gray has qualms with



her hugely successful 1999 debut, *On How Life Is*—which spawned the Grammy-winning worldwide smash "I Try." She is steadfast in her pride in the album's final outcome, but she admits that there are now moments on the recording (which was produced by Andrew Slater) where she can detect an "undeniable nervousness" in her voice. "I don't think anyone else can hear it, but it's definitely there. I was unsure of myself during that time."

Everything changed once the artist hit the road. With each successive gig (booked by Mitch Rose at the Creative Artists Agency in Los Angeles), Gray became increasingly relaxed and confident. She also  
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# Words From A Woman Of Heart And Mind

If you're looking for human weakness, it's easily located anywhere, but if strength is what you're seeking, it can only be found within. It seems it's never too late to learn such lessons. Consider, for instance, a recent impromptu face-off in a Santa Monica, Calif., cafe between an older artist of heart and mind and a young musician in danger of losing such vital faculties.

"There was one table available at the back," the female artist recalls of the encounter in the restaurant, "right next to what looked to be a rock'n'roller and his manager. It turned out to be a rock'n'roller and his A&R man. I had to sit close to them, and here's this kid in punk drag, tattooed, with dog bracelets on his wrists and around his neck, and his hair is spray-netted up. Basically, he's a Midwestern nerd who's become a yuppie. He's talking to the A&R guy, and his band is broken up, and he's trying to come up with something new. He says he didn't like the band 'sonically,' but all his considerations are to the fan bloc. He sounded like an accountant.

"There's barely enough room between us for the waiter to set my coffee down at my table," the woman artist continues, "so I can't help but overhear this kid, who's at a crossroads here, and the other guy was encouraging him to be inspired. I finally had enough."

So she impulsively entered what had previously been a two-man talk by addressing some off-the-cuff remarks to the yuppie punk. "I called him on his lack of originality," she says, also telling him "that he was in this rock'n'roll costume that had nothing to do with who he was, but he didn't have the courage of his own individuality. I said he had disguised himself and didn't really like the music he was making. I said, 'Do you want to be an artist or a star? I can answer that question by just looking at you—you'll do anything to fit. And the considerations that you're making guarantee that you're gonna be feeding the gristmill with more of this crap.'

"He said, 'Well, I don't want to wake up broke at 48. It's good to have some business sense.' I said, 'Yeah, it's good to have some business sense after, but not at the point when you're making your art. Mr. A&R here is more of an artist than you are. Do you know how great it is to be told by your record company to be experimental? And you didn't even respond correctly to that. You go right back into your business head! [She laughs] Are you crazy?'

"He said, 'Look, rock'n'roll is supposed to be dumb.' I said, 'Huh? Chuck Berry wasn't dumb, Bob Dylan's rock wasn't dumb. Hardly anybody else can reach such high standards. But at least try. Otherwise, when you wake up with little money in your pocket at 48 and you look at the dumb work, you'll have spent your whole life making shit while there's been spikes sticking out of you—all of which isn't you at all.'

"He said, 'You hate me!' [She laughs] I said, 'I don't hate you. I hate the music that's on the radio, because there's no muse to it—it's just ick!'

"He said, 'Why are you judging me so harshly? Who are you to judge me?' I said, 'That's what I hear from your generation all the time: 'Who are you to judge me?' The trouble is that nobody judged you, nobody told you how to judge your own work and judge yourself. You don't know how to think for yourself.'

"He said, 'You don't know I am. You don't know my work.' I said, 'I'm sitting next to your table, listening to how your head works. I don't even have to hear your musical work to know that if you're the fountainhead, then it's more of this crap. And you don't know who I am!'

"Then they both went, in unison, [glumly] 'Yes, we do.' And I went, 'Oh.' I thought I was just this anonymous granny, like, attacking [She laughs]."

For the record, the 57-year-old artist on the offensive was and is Joni Mitchell, recounting another afternoon spent as a free woman in Los Angeles. And as she bade goodbye to the two anonymous gentlemen in the restaurant, she realized that she was one more conversation closer to a decision about her own artistic future.

"The willingness to do anything to stay in the news—that's the formula now," Mitchell says. "But no real artist has the stomach for all that commodification. I'm not ambitious to be a bigger star, and we live in a decadent time when people shrug about misogyny or that there are crooks in power. The worst ideas are in first place, and the best are in obscurity. Me, I'm eager for more growth in myself, but I'm willing to wait as it develops. As the I Ching says, 'Inferior people are in power. Hide your light.' An artist will do as much as possible to survive but as little as possible every day to sell oneself. I can't write songs in this climate. I'm basically phasing out; I'm retiring again. I'm a painter, and I got derailed into this other game, and so I'm going back to my paints."

What has Mitchell painted recently? "I did a portrait of my daughter and my grandchildren and me, flying, Peter Pan-like, over Paris," she says, smiling. "That's the last one I did."

An only child, Mitchell was born Roberta Joan Anderson Nov. 7,

1943, in Fort McLeod, Alberta. Mitchell (whose surname stems from a brief first marriage) had a daughter in 1965 and later gave the child up for adoption. In the decades since, Joni made several attempts to relocate her offspring but was hindered by Canada's adoption secrecy laws. Her daughter (alluded to in such Mitchell songs as "Little Green") was simultaneously searching for her mother and obtained enough vital background data to establish their blood links. In a 1997 meeting between Joni and her daughter, a former model named Kilauren Gibb, the family ties were confirmed, and Mitchell learned she had a grandson, the now 8-year-old Marlin. Two years ago her granddaughter, Daisy, was born.

Unfortunately, this reunion has at times been publicly overshadowed by widely circulated misinformation, including facts that were actually about namesakes of Mitchell's. As an example, she says, "There is a Joni Mitchell in California whose surrogate carried the baby for her. People have written about this as if I am that same person, but obviously I'm not. That's been the most dramatic instance of these sorts of reckless assumptions.

"But such things can get repeated forever," Mitchell notes, expressing her disappointment with a media culture she feels is steeped in misunderstandings as often as "poor judgment and bad curation." Pointing to an artist she's admired and referenced in her own work, Mitchell says, "They still say that Van Gogh had painted all wiggly because he was insane. But these things are not true. It's actually a matter of Van Gogh's brush style, coming in on an angle, and the colors that he used, because he was an extraordinary color psychologist.

"If you read Van Gogh's letters," Mitchell continues, "you know that all of this was a purely an artistic consideration. He was epileptic, yes; and he drank too much absinthe; and yes, he ended up in an institution. And certainly, emotional disturbances probably gave his [brush] strokes some power—just like an angry drummer. But all you have to do to understand this is read his letters, his statements on his own behalf."

As Van Gogh wrote during his artistically superlative but personally distressed period (1889-90) in Saint-Rémy-de-Provence, France, "We live in such a disturbed time that there can be no way of having opinions fixed enough to form any judgment of things . . . I have a landscape with olive trees and also a new study of a starry sky [Starry Night, June 1889]. When you have looked at these two studies for some time, it will perhaps give you some idea, better than words could, of the things that Gauguin and I sometimes used to talk about. It is not a return to the romantic or to religious ideas, no. By color and a more spontaneous drawing than delusive precision, one could express the purer nature of a countryside compared with the suburbs and cabarets of Paris."

As for Mitchell's own brilliant oeuvre, it's still undergoing curation and restoration. "My [1982-91] Geffen catalog has been buried for 10 years," she says. "Then they sold it to Sony, and Sony sold it to Seagram's. Some of those albums [Wild Things Run Fast, Dog Eat Dog, Chalk Mark in a Rainstorm, Night Ride Home] have been out of print, and I wasn't sure Universal even knew they had them, so I called them up to tell them! We're working on rereleases with some extra tracks. I didn't leave much behind back then, but there's things I did just for fun during the Geffen years, like a version of 'It's All Over Now, Baby Blue.'"

Mitchell also reveals plans for a major orchestral project as a sequel to her Grammy-winning 2000 *Both Sides Now* set of chanteuse-style interpretations of great jazz and pop songs.

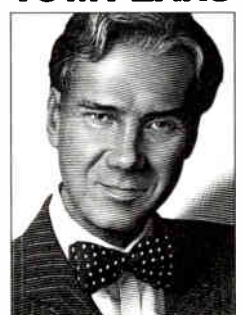
"I'm recording 24 of my songs, with handpicked players from the [London] Philharmonic and some of the BBC's players to make the strongest orchestra we can put together in London. We did the last one that way, and now we're doing a two-record set of new arrangements of my music that we'll record in November for Reprise."

Which songs has she selected for the program? "The ones that have classical compositional aspects," she says, citing "Coyote," "The Sire of Sorrow (Job's Sad Song)," "Judgement of the Moon and Stars (Ludwig's Tune)," "For the Roses," "Just Like This Train," and "The Last Time I Saw Richard."

"Also," she adds, "'Refuge of the Roads,' for instance, translates really beautifully to this approach, as does 'Borderline' and 'Cherokee Louise.' We're also doing 'The Dawntreader' from my first record. I'm just distilling what I think are essential songs in terms of my best writing but bearing in mind what translates to symphonic production."

Does Mitchell know what she's going to name the new album? "Well, I've been quitting since I entered this business—since I wrote 'That Song About the Midway' [from *Clouds*, 1969]," she allows with a chuckle. "So in my current state of mind, I'm thinking of calling it *Swan Song*."

## music TO MY EARS



BY TIMOTHY WHITE

# Chubby Checker

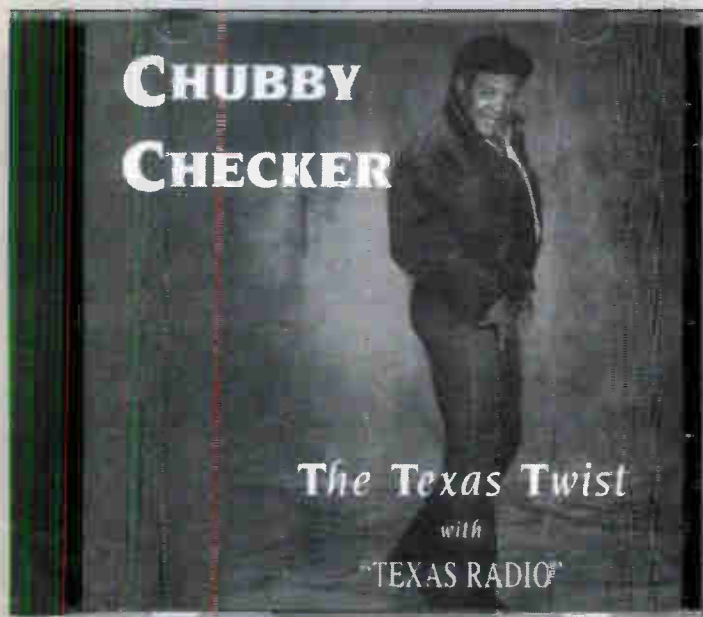
## All New Songs For Everyone To Hear

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- ◆ Honky Tonk Girls
- ◆ Rowdy Country Boys
- ◆ You're Just What I Needed
- ◆ Slide Up Closer
- ◆ From Here 'Til Eternity
- ◆ The Texas Twist
- ◆ The Other Side of Nashville
- ◆ That's What it Takes
- ◆ Run To Me
- ◆ Take Me Back To Oklahoma
- ◆ Slow Twistin

## All New Pure Songs

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- ◆ Something Strenuous
- ◆ A Little Bit of This
- ◆ Take It Up
- ◆ Knocked Down
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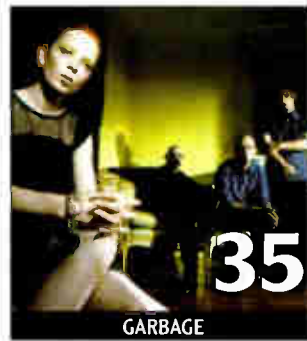
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Chart Beat by Fred Bronson

**THAT WAS 'NOW,' THIS IS 'NOW':** His fourth time at bat proves his most successful, as Maxwell hits a home run with *Now*. That album debuts at No. 1 on The Billboard 200. It knocks out the multi-artist compilation *Now That's What I Call Music! 7*. This is the third time in the rock era that two consecutive chart-topping albums have shared the same first word.

Before *Now* replaced *Now 7*, the last such incident was the one-two punch of Garth Brooks' *In Pieces* and Nirvana's *In Utero*, during September and October of 1993. *In Utero* had a one-week stay at the summit in the middle of the five-week reign of *In Pieces*.

The first time that two albums sharing the same first word in the title occupied pole position consecutively was in June 1964. In fact, both albums sported exactly the same title. After the original cast recording of *Hello, Dolly!* ruled for one week, Louis Armstrong's LP of the same name was No. 1 for six weeks.

As for Maxwell, he has greatly improved on the chart positions of his first three entries on The Billboard 200. *Maxwell's Urban Hang Suite* peaked at No. 37 in April 1997, and his MTV *Unplugged EP* went to No. 53 in August 1997. *Embrya*, which had been his highest-charting album to date, reached No. 3 in July 1998.

With *Now* replacing *Now 7*, the latter becomes the third set in the series to spend three weeks at the top. *Now 4* and *Now 6*, the only other two releases in the series to reach No. 1, also spent three weeks apiece at the zenith.

**AT LAST:** Forty years and two weeks after her first album charted in *Billboard*, the legendary Etta James collects the first No. 1 album of her career on any chart. The scintillating *Blue Gardenia* enters (the unpublished) Top Jazz Albums in pole position.

In 1995, James' *Mystery Lady (Songs of Billie Holiday)* peaked at No. 2 on Top Jazz Albums. James went to No. 2 on the Top Blues Albums chart with *Matriarch of the Blues* last February.

**THE 'REAL' WORLD:** Jennifer Lopez went to No. 1 her very first time out with "If You Had My Love," which spent five weeks atop The Billboard Hot 100 during June and July of 1999. Since, she has returned to the top 10 twice ("Waiting for Tonight" was No. 8 in December 1999 and "Love Don't Cost a Thing" was No. 3 last February), but she hasn't managed another No. 1 hit until now.

"I'm Real," the third chart entry from her *J.Lo* set, takes over the top spot from "Fallin'," which was a three-week chart-topper for Alicia Keys.

"I'm Real" is Lopez's second No. 1 hit but the first for Ja Rule, who is featured on the remix of the single (see Singles Minded, page 85). Previously, his highest chart entry was with "Put It on Me," which peaked at No. 8 last March.

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



# DIGITAL'S THE WAVE OF THE FUTURE.

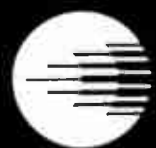
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# Copyright Office Weighs In On DMCA

BY BILL HOLLAND

WASHINGTON, D.C.—The U.S. Copyright Office has sided with Webcasters on several important issues in its long-awaited report to Congress on recommended changes to the 1998 Digital Millennium Copyright Act.

The report, released Aug. 29, follows a hearing last fall on whether to create a "digital" first-sale doctrine, whether to create an exemption for certain temporary incidental copies of creative works, and whether to expand the archival copying exemption now used for computer programs.

In its report, the Copyright Office disagreed with Webcasters and others who had asked for the adoption of a digital first-sale doctrine. The report found that such an extension of the law could hurt the market for the original, because "physical copies degrade with time; digital information does not."

The report, however, agreed with Webcasters about not endorsing demands by music publishers and performing-rights societies to be paid public-performance royalties for the technical "performance" of an underlying musical work that occurs in the course of transmitting it

*The Copyright Office sided with Webcasters on the question of public performance royalties but disagreed about the adoption of a 'digital' first-sale doctrine.*

from a provider's server to a consumer's computer.

The report states, "Although we recognize that it is an unsettled point of law that is subject to debate, we do not endorse the proposition that a digital download constitutes a public performance even when no contemporaneous performance takes place."

The report also sided with Webcasters by recommending that temporary, incidental buffer copies made in RAM in the course of rendering a digital music stream be made legal as fair use, as they have no commercial economic signifi-

cance. It also asked that Congress amend the archive exemption to allow for backups of lawful digital copies of material.

John Potter, president of the Digital Media Assn. (DiMA), says, "We're really, really pleased. The report validates policy and legal points that DiMA has been making since we were formed. It should be noted that the recommendations are parts of the pending Boucher-Cannon Music Online Competition Act [MOCA]."

In a written statement, BMI disagreed with the report's decision that a technical performance requires no copyright royalty: "We believe that all transmissions, including downloads, are clearly public performances and should be compensated."

Representatives from ASCAP, the National Music Publishers' Assn., and the Recording Industry Assn. of America said they were still studying the 166-page report.

When Congress returns next week, the House Judiciary Committee's Subcommittee on Courts, the Internet, and Intellectual Property is expected to schedule a hearing on the Boucher-Cannon MOCA bill.



**Round Midnight.** Legendary songstress Odetta, left, recently joined Rolling Stones bassist Bill Wyman onstage at Town Hall in New York City, where they performed the Leadbelly classic "Midnight Special." The pair have performed together several times in Europe. Odetta's 28th album, *Lookin' for a Home*, has been released recently on MC Records.

## In The News

- Big Idea Productions has signed with EMI Christian Music Group's Chordant Distribution to take the next release from its 3-2-1 Penguins! series to the Christian Booksellers Assn. retail market. The new video, *The Amazing Carnival of Complaining*, is due Nov. 16. Sources say future Penguins releases will likely be through Chordant, while Big Idea's Veggie Tales series—and the first two Penguins installments—will remain with Word Distribution, a division of Gaylord-owned Word Entertainment.

- Top 40 Marketing Services, a division of Nashville-based Lord & Michaels Entertainment, has formed an alliance with Pennell & Associates, a Florida-based advertising agency. Top 40 Marketing was launched in August by Lord & Michaels founder Rob Michaels to target gatekeepers in the top 40 retail markets. The addition of Pennell & Associates will broaden the company's services to include media-buying services, interactive Web site design, and translation and marketing services for the Spanish-speaking consumer base in the U.S. and Latin America.

## Musiq Soulchild Honored At R&B/Hip-Hop Awards

BY GAIL MITCHELL

LOS ANGELES—Musiq Soulchild was the big winner at the first-ever *Billboard* R&B/hip-hop awards show Aug. 30, walking away with four honors at the New York City Hilton-staged event. In addition to top new R&B/hip-hop artist, the Def Soul singer earned kudos as top R&B/hip-hop artist; top R&B/hip-hop artist, male; and top R&B/hip-hop singles artist.

Picking up three awards was Jive Records artist R. Kelly, for top R&B/hip-hop album, top R&B/hip-hop albums artist, and top R&B/hip-hop songwriter.

Presented in association with Heineken, the awards show was hosted by WQHT New York personality and Elektra artist Angie Martinez and comedian/actor Alex Thomas, with performances by Bilal, Jaheim, Mystic, Ruff Endz, Tank, and Tha Liks. Awards presenters included Bootsy Collins, Salt 'N Pepa's Cheryl "Salt" James and Dee Dee "DJ Spinderella" Roper, Michael Franti, Robert "Kool" Bell, Danté, Naughty by Nature, RZA, Rell, and Lil Jon & the East Side Boyz. A special segment also paid tribute to Blackground/Virgin artist Aaliyah, who died Aug. 25 in a plane crash (see story, page 12).

Awards were made in 17 categories. The complete list of winners

appears below:

**Top R&B/hip-hop album:** *TP-2.com*, R. Kelly (Jive/Zomba).

**Top R&B/hip-hop single:** "Stutter," Joe featuring Mystikal (Jive).

**Top R&B/hip-hop artist:** Musiq Soulchild (Def Soul/IDJMG).

**Top R&B/hip-hop artist, male:** Musiq Soulchild.

**Top R&B/hip-hop artist, female:** Jill Scott (Hidden Beach/Epic).

**Top R&B/hip-hop artist, duo or group:** OutKast (LaFace/Arista).

**Top new R&B/hip-hop artist:** Musiq Soulchild.

**Top R&B/hip-hop singles artist:** Musiq Soulchild.

**Top R&B/hip-hop albums artist:** R. Kelly.

**Top rap album:** *Hotshot*, Shaggy (MCA).

**Top R&B/hip-hop single, sales:** "Could It Be," Jaheim (Divine Mill/Warner Bros.).

**Top R&B/hip-hop single, airplay:** "Promise," Jagged Edge (So So Def/Columbia).

**Top rap single, sales:** "What Would You Do?" City High (Booga Basement/Interscope).

**Top songwriter:** R. Kelly.

**Top producer:** the Neptunes.

**Top major label:** Def Jam.

**Top independent label:** Loud.



## Market Watch

A Weekly National Music Sales Report

### YEAR-TO-DATE OVERALL UNIT SALES

	2000	2001	
Total	498,091,000	477,624,000	(↘4.1%)
Albums	460,518,000	453,472,000	(↘1.5%)
Singles	37,573,000	24,152,000	(↘35.7%)

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

	2000	2001	
CD	408,575,000	420,160,000	(↘2.8%)
Cassette	50,855,000	32,417,000	(↘36.3%)
Other	1,088,000	895,000	(↘17.7%)

### OVERALL UNIT SALES

	This Week	This Week 2000	
Total	13,583,000	13,507,000	
Last Week	14,122,000	Change 2000	↘0.6%
Change	↘3.8%		

### ALBUM SALES

	This Week	This Week 2000	
Total	13,121,000	12,460,000	
Last Week	13,597,000	Change 2000	↘5.3%
Change	↘3.5%		

### SINGLES SALES

	This Week	This Week 2000	
Total	462,000	1,047,000	
Last Week	525,000	Change 2000	↘55.9%
Change	↘12.0%		

### YEAR-TO-DATE CASSETTE ALBUM SALES BY STORE TYPE

	2000	2001	
Chain	20,727,000	12,691,000	(↘38.8%)
Independent	10,573,000	6,670,000	(↘36.9%)
Mass Merchant	18,915,000	12,534,000	(↘33.7%)
Nontraditional	641,000	523,000	(↘18.4%)

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

	2000	2001	
Current	29,376,000	15,337,000	(↘47.8%)
Catalog	21,478,000	17,080,000	(↘20.0%)
Deep Catalog	15,523,000	12,447,000	(↘19.8%)

Footnote: In calculating current market share, 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 market share 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 8/25/01

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

TWENTY-FIRST ARTISTS

*congratulates*

# PHIL RAMONE

2001 LATIN GRAMMY NOMINATIONS

Producer of The Year - Rey Sol

Best Rock Solo Vocal Album - Rey Sol / Fito Páez

Best Rock Song - "El Diablo De Tu Corazón" from Rey Sol

Best Music Video - "El Diablo De Tu Corazón" from Rey Sol

*"Phil, el más grande. Te queremos."* - Fito Páez

PHIL RAMONE MEANS EXCELLENCE . . . IN ANY LANGUAGE

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## Dixie Chicks Suit Alleges 'Systematic Thievery'

BY PHYLLIS STARK

NASHVILLE—With a lawsuit recently filed against Sony Music Entertainment, Dixie Chicks join the ongoing efforts of other acts to challenge a system that results in what some artists view as one-sided recording contracts favoring labels.

The dispute began July 13, when the Chicks' attorneys served Sony with a notice that their contract was terminated "by reason of Sony's material misconduct and material breaches."

Sony responded with a July 17 suit seeking to prevent the group from leaving the label and calling the Chicks' charges "trumped up and baseless claims" (*Billboard*, July 28). The label is owed five more albums under the current contract.

The Chicks' countersuit, filed Aug. 27, claims fraud and breach of contract, and it charges that Sony withheld \$4.1 million in royalties, at least \$1.4 million of which is still unpaid. The suit further charges Sony with a practice of

"systematic thievery," fraudulent accounting, and violation of the federal Racketeer Influenced and Corrupt Organization Act.

The suit claims that the Chicks are one of "thousands of recording artists signed to [similar Sony] contracts . . . and Sony intentionally fails to account and pay royalties to them in a fashion substantially similar to the way Sony deals with the Dixie Chicks."

The Chicks seek back royalties and termination of their contract. Specifically cited in the suit are alleged underpayments of royalties from record clubs, foreign sales, and proceeds from Sony's settlement with MP3.com for the dotcom's alleged exploitation of recordings, including those of the Chicks.

According to the suit, the group has "no intention of 'bargaining' with Sony or otherwise continuing their recording careers with Sony."

A Sony representative tells *Billboard* that the company does not comment on pending litigation.

SONY

## Aaliyah's Death Shocks Industry Singer Remembered As Rising R&B Star, Actress

BY RASHAUN HALL

NEW YORK—In light of the tragic death of R&B singer Aaliyah, Gladys Knight—Aaliyah's aunt—recalled the first time she performed onstage with her niece: "She was still quite young," Knight said in a statement, "but she already had it—that spark the world would later see and fall in love with."

The music world lost one of its fastest-rising stars when the 22-year-old Aaliyah and eight others were killed Aug. 25 in a plane crash in Marsh Harbour, Bahamas. The cause of the crash is under investigation. The singer had been in the Bahamas shooting a video for her latest single, "Rock the Boat."

The incident has sent shock waves throughout the music industry. Clive Calder, chairman/CEO of the Zomba Group, tells *Billboard*, "There are no words that can adequately express my personal and our company's feelings about this tragedy. Our prayers and thoughts at this time are for Aaliyah's mother Diane, father Michael, brother Rashad, uncle Barry, grandfather Hankerson, and cousins Jomo and Shanga."

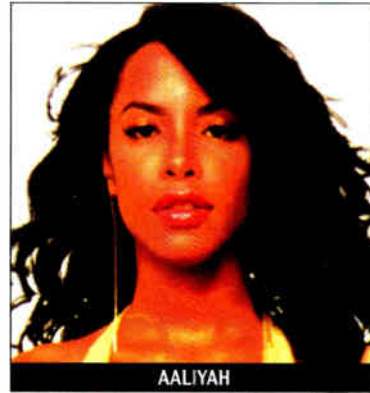
The singer's publicist released a statement reading, "Aaliyah's family is devastated at the loss of their loving daughter and sister. Their hearts go out to those families who also lost their loved ones in this tragic accident."

Virgin Records also posted a statement regarding the tragedy on the singer's Web site, aaliyah2001.com: "Aaliyah, one of the world's brightest and most talented stars, will be mourned by all who loved her and loved her music. Her depth and versatility as an artist was matched by the passion and devotion she had for her craft."

Born in Brooklyn, N.Y., and raised in Detroit, Aaliyah Dana

Haughton made her recording debut in 1994 with *Age Ain't Nothing But a Number* (Blackground/Jive). Her follow-up, 1996's *One in a Million* (Blackground/Atlantic), was certified double-platinum.

Aaliyah made her acting debut in last year's *Romeo Must Die*, in which she co-starred with Jet Li. "Try Again," the lead single off the film's soundtrack, topped The Billboard Hot 100



AALIYAH

and earned her a Grammy nomination this year for best female R&B vocalist.

A consummate professional, Aaliyah did her best to maximize her twin careers. She recorded her latest album, this year's *Aaliyah* (Blackground/Virgin), while in Australia on the set of her latest film, *Queen of the Damned*. "On the days when I had to shoot during the day, I would record at night, and vice versa," Aaliyah told *Billboard* earlier this year. "[But] there were nights when I didn't go into the studio—I was too tired. On the weekends, I always made it."

Aaliyah was looking forward to possibly touring in support of her new album and to her upcoming film roles in *The Matrix* sequels and a remake of 1976's *Sparkle*.

MTV, BET, and VH1 have all aired

tributes. Radio stations nationwide have also organized various tributes to the singer/actress.

Among them is WJLB, in Aaliyah's hometown of Detroit. Assistant PD/music director Kris Kelly says, "It was particularly devastating to the listeners here, because she has family members, friends, former classmates, and teachers all in the area. We started by airing a musical tribute Saturday night into Sunday morning. We've also been airing messages from listeners to Aaliyah's family. We worked with her former high school, Detroit School of the Arts, to get the word out about a candlelight vigil [Aug. 27]."

"Aaliyah had a long history with WJLB over the years, going back to before she was a national star," Kelly continues. "Right now, a great deal of people are still in shock over this tragedy. What we hope to do in the near future is to create a tribute that encompasses all of Aaliyah's true spirit."

The impact of the singer's death was also felt at retail, as stores have seen sales of her material spike (see *Over the Counter*, page 85).

"Sales [of *Aaliyah*] on Sunday [Aug. 26] alone were eight times what we sold the previous week," says Jim Stella, urban music buyer for Albany, N.Y.-based Trans World Entertainment. "The catalog stuff popped as well. The sales of *Aaliyah* this week were 14 times what we sold the previous week."

Aaliyah is survived by her parents and brother. In accordance with her family's wishes, a memorial fund has been established in her name, with proceeds to benefit several breast-cancer charities. Tax-deductible donations can be sent to Aaliyah Memorial Fund, c/o Entertainment Industry Foundation, 11132 Ventura Blvd. Suite 401, Studio City, Calif. 92604.

## Executive Turntable



DUVERNAY



DALTON



GALLIEN

**RECORD COMPANIES:** Stephanie Rae is promoted to partner at Spundae Recordings in Los Angeles. She is also national managing director.

**Fabian "Fade" Duvernay** is named VP of urban marketing for Arista Records in New York. He was executive VP of Qwest Records.

**John Dalton** is named VP of marketing for Universal Classics Group in New York. He was director of market development and new media for Capitol Records Jazz & Classics.

**Yan Autphenne** is promoted to director of new media/technology for Universal/Motown Records Group in New York. He was senior manager of new media/technology.

**Mandy Collinger** is named publicity manager for Essential Records in Franklin, Tenn. She

was a publicist for Pamplin Music.

**PUBLISHERS:** Jason Gallien is named VP of finance, U.S. operations, for Universal Music Publishing in Los Angeles. He was director of finance for Universal Music.

Brentwood-Benson Music Publishing names **Joan Miller** director of Internet development and **Renee Cotter** choral outbound sales representative in Franklin, Tenn. They were, respectively, in the Internet marketing department for Gaylord Digital and in the customer service department for Mardel Christian & Office Supply.

**RELATED FIELDS:** Mike Dyer is promoted to head of marketing and event promotion group for Sony Corporation of America in New York. He was COO of Sony S Media Market.

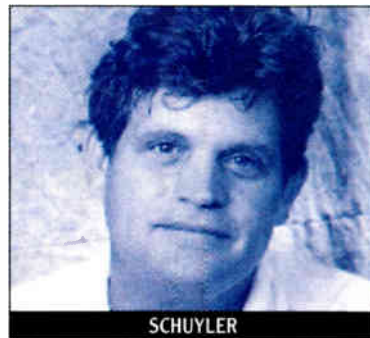
## Schuyler To Oversee BCM In Nashville

BY PHYLLIS STARK

NASHVILLE—Thom Schuyler has been named senior VP at Toronto-based Balmur Corus Music (BCM). Schuyler, a songwriter/artist and former senior executive at the RCA Label Group, will oversee BCM's Nashville operations, including its music publishing and record-label divisions. Schuyler reports to BCM president Tony Baylis.

Schuyler was a member of country trio Schuyler, Knobloch & Overstreet (later known as Schuyler, Knobloch & Bickhardt), which recorded for MTM Records in the 1980s. Their hits include the No. 1 single "Baby's Got a New Baby" in 1986 and two other top 10 titles.

As a songwriter, Schuyler has written hits for Kenny Rogers, Eddie Rabbitt, Randy Travis, Dan Seals, and Lacy J. Dalton. He has received 18 BMI



SCHUYLER

country achievement awards in his career, as well as three BMI pop awards and seven BMI millionaire awards for airplay achievements. Having recently ended a 4½-year association with Almo Irving Music, Schuyler shifts his own music publishing to BCM.

Schuyler says his diverse background makes him well-suited to oversee BCM's various interests. "My

time at RCA allowed me to learn a good deal about the record side of the business." The independent label arm of BCM's business will be enhanced by a new distribution deal with BMG Canada that, according to Schuyler, will create opportunities for some compilation projects.

But Schuyler is particularly relishing the publishing and artist-development aspects of his new job. "I have been around songwriters for 25 years in this business but never had the opportunity to play the role of publisher/nurturer," he says. "I think I know songs well and have the ability to identify talent when I see it."

Schuyler says, "The independent-mindedness of this division here in Nashville is a real strength right now." He notes that while the industry is in "a transitional, confusing time, [BCM] can be very flexible and strike fast."

# ARTISTS & MUSIC

## Cindy Bullens Kicks It Up Again For Artemis

BY JILL PESSLEIN

LOS ANGELES—Cindy Bullens re-recorded the rock'n'roll album that she's always wanted to make with *Neverland*, due Sept. 25 from Artemis Records. "I strapped on the electric, baby, and you couldn't hold me back," she says. "There's a balance of good, meaningful songs and jump-off-the-piano, guitar-between-your-legs rock, which is also very much who I am."

That side of Bullens has not been evident for quite some time, and the singer/songwriter admits that it was difficult at first to return to rock'n'roll following the deeply personal tone of 1999's *Somewhere Between Heaven and Earth*. That album served as a tribute to her daughter, Jessie, who died of cancer at the age of 11 in 1996.

But by the middle of 2000, Bullens, a longtime Maine resident, got the "internal itch" to begin writing again. What emerged was a reflective yet forward-looking project that also includes first-time takes on songs Bullens wrote before her daughter passed away. One highlight is the title track, which features a thought-provoking chorus and background vocals from Steve Earle. That song acts as a bridge between Bullens' last album and this one, as does "Gravity & Grace" and "Send Me an Angel," which includes vocals from Emmylou Harris.

Bullens began work on *Neverland* four years after Jessie's death. "There are times when I see black, when I get so down. [With *Neverland*] I wanted to remind myself to not go there."

A more carefree side to Bullens is captured on such tracks as "Baby I Want Your Love," penned in the mid-'90s. The song's blues lick and growly

vocal style were created one summer night in Bullens' bedroom purely on a whim. It's "a sex song basically," she says. "I didn't think much of it other than an exercise of just writing a fun song. I started playing it live before Jessie died. My band loved it."

Other pre-*Somewhere* songs, such as "Hammer & Nails" (a hit for Radney Foster now featuring backing vocals by John Hiatt), "Driving My Heart Around," and "Sensible Shoes," are published by Mommy's Geetar Music (BMI), while her newer work is published by Second Bridge Music (ASCAP). (Bullens is managed by Nashville-based Dan Gillis.)

Artemis chairman/CEO Danny Goldberg says his label is emotionally connected to Bullens as both an artist and a person, in large part because she was the first act the 3-year-old company signed. (Bullens debuted with 1979's *Desire Wire* on United Artists. Later discs came via Casablanca, MCA, and her own label, Blue Lobster.)

The title track goes to triple-A radio Sept. 10, and Artemis will later aim for the AC format. That strategy should work strongly in Bullens' favor, says Tim Moore, PD/operations manager of WHOM (AC) and WJBQ (top 40) in Portland, Maine. "Her stronghold is triple-A. But AC is always looking for good songs. There are several on this CD that could qualify. Cindy sounds great, and the lyrics are tremendous."

Strong press will be key for the project at retail, adds Craig Burnaugh, a buyer for Tower Records in Nashville. Artemis has hired the New York City-based Karpel Group to organize listening parties and handle lifestyle marketing in 15 cities.



BULLENS

## Andrew Manze: Baroque'n'Roll

English Violinist Makes Early Music Come Alive For Harmonia Mundi

BY BRADLEY BAMBARGER

"Is it not strange that sheeps' guts should hale souls out of men's bodies?" So queried Shakespeare regarding the emotional power a string instrument can wield over its listeners. And so quoted Andrew Manze in his typically erudite, entertaining liner notes to his 1998 disc *Phantasticus* with the chamber group Romanesca. A violinist who plays on the gut strings of Shakespeare's time, Manze himself knows a thing or two about the poetry of music. And he has been exerting its potency over a remarkable series of discs for classical indie Harmonia Mundi.

Just looking at the 36-year-old Englishman or making small talk with him, you wouldn't expect this studious, unassuming Baroque specialist to be able to burst forth into intensely virtuosic flights of fancy. But burst he does, onstage and on record in myriad examples of early music at its most compelling. His discography ranges from such rarely heard figures as Austrians Biber and Schmelzer to the Italian Tartini and Frenchman Rebel, as well as the giants Bach, Vivaldi, and Telemann. But a real specialty has been his exploration of the 17th-century *stylus phantasticus* and those often shadowy composers like Marini, Uccellini, and Pandolfi who sought to dizzy the senses with their "fantastic" concoctions.

One listener who has indeed been dazzled by this music—and, moreover, Manze's ability to translate ancient, often scantily notated manuscripts into sounds that teem with life—is Peter Newman, PD at KING-FM Seattle. "I'm knocked out by that Pandolfi record, especially," he says. "Obviously, Manze is playing the composer's music, but it's the astonishing skill with which he plays it that's so great. He has this fiery precision to his playing and a jazzy flair that

lends the music a modern feel. The market for period violin and harpsichord isn't huge on classical radio, but I think it sounds amazing on the air."

Baroque musicians were expected to improvise, much as jazz players do today. Having contributed commentary to a BBC Radio 3 series on the art of improvisation, Manze obviously has strong feelings on the spontaneous ornamentation necessary for bringing archaic scores alive. He says, "This music may be very old, but the expression of it must be absolutely new."

Due Oct. 9, Manze's latest Harmonia Mundi opus is a songful set of Handel's complete violin sonatas, most of which are rarely heard on disc. "Everyone knows Handel is a great composer from his operas, oratorios, and orchestral works," Manze says, "but these sonatas have been unfairly neglected. I think it's great music. The sonatas are

subtly theatrical, sounding like character sketches for his operas. They're real arias without words."

Manze pursues duo projects like the Handel and Bach sonatas—as well as the Gramophone Award-winning sets of Pandolfi and Biber—with harpsichordist Richard Egarr, a musical partner since they were at college in Cambridge, England. In October and November and again in January and February, the pair tour North America with various recital programs featuring Handel and Pandolfi, along with Corelli sonatas—their next recording. (Manze is represented in North America by the Oakland, Calif.-based David Rowe; in Europe, he is booked by Joh Adriaan Moens, based in Amsterdam.)

Romanesca came to an end in 1998 (with lutenist Nigel North moving to the U.S. and keyboardist John Toll having since passed away). But Manze still doubles as leader of the Academy of Ancient Music, the venerable Baroque orchestra that he has directed on hit recordings of Vivaldi, Handel, and Geminiani concertos, as well as the Bach violin concertos. The Academy has a long-running London concert series and has two tours of North America set for 2002.

In a constricted classical market, Manze's discs have proved best sellers—with worldwide sales of 450,000 for 14 albums, according to Harmonia Mundi USA. Label A&R director and Manze producer Robina Young knows why Manze holds appeal: "Bach fathered 20 kids, and Handel threatened to throw an unruly soprano out the window—these were passionate men. In his way, Andrew himself is a passionate man. He doesn't fit the period-instrumentalist stereotype. All the research and technique are there, of course. But to that, he adds this passionate imagination. He grabs you."



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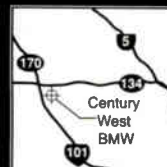
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# Quicksand Spawns Rival Schools

## Island's Support Of Schreifels Weathers Merger, Breakup

BY JONATHAN COHEN

NEW YORK—It has been nearly two years since ex-Quicksand lead singer/guitarist Walter Schreifels began informal jam sessions with ex-Civ drummer Sammy Siegler and bassist Cache Tolman as Rival Schools. Armed with an impressive debut, *United by Fate* (Sept. 4, Island), the band is ready to spread the music beyond an already fervent New York fanbase.

While his major-label peers were being dropped en masse after 1999's Universal merger, Schreifels was not only retained by Island but also given free reign to take his time in assembling a new band, in the wake of Quicksand's 1999 dissolution. That act's final set, *Manic Compression*, reached No. 9 on the *Billboard* Heatseekers chart in 1995.

"It was kind of a strange way to put together a band, because we already had a record deal," admits Schreifels, who was a principal in seminal New York underground groups Youth of Today and Gorilla Biscuits prior to Quicksand. "It's like, 'Your band's really great! I love you!' There was enthusiasm really based on the idea that it would be good. So we had to make it good."

After months of jamming as a trio on new songs and revamped demos, the group gelled with the addition of second guitarist Ian Love. Regular live shows in the New York area introduced an infectious, groove-rooted rock attack that is potently bottled on *United by Fate*, produced

by Luke Ebbin (Bon Jovi) and recorded primarily at Bearsville Studios in upstate New York.

Despite the disparate origins of its 13 songs, *United by Fate* is a remarkably cohesive musical statement. Sure to delight fans of Quick-



sand's intense hardcore sound, such cuts as "Used for Glue," "The Switch," and "Everything Has Its Point" unleash Rival Schools' highly melodic, no-nonsense rock power. Elsewhere, the irony-free declaration of positivity "Good Things" and the slow-burning "Undercovers On" demonstrate Schreifels' continuing evolution as a songwriter.

"I don't know if we'd do it the same way next time, but there's an element of that progression and that era of almost two years of getting our music together encapsulated on this album," says Schreifels, whose songs are published by Universal Music (ASCAP).

Touring is a key component of the label's plan. Rival Schools spent most of June on the road in North

America and kicked off a six-week tour Aug. 16 with Washington, D.C.-based underground rock staples Burning Airlines. After that, Island product manager Paul Resta says he hopes to land the band a support slot with a high-profile rock act. Rival Schools is booked by Beverly Hills, Calif.-based Robbie Frazier at William Morris and managed by Los Angeles-based Ted Gardner at Larrikan Management.

Island street teams have distributed stickers, buttons, and album samplers. The sampler, featuring two album cuts and two non-album B-sides, was given away with the purchase of Weezer's current hit *Interscope/Geffen* release at select retail outlets.

The label's efforts are starting to pay off, as some indie retailers are showing solid interest in the project. Marlon Creaton, manager of the San Francisco-based Record Kitchen, says, "It takes a lot for a [modern rock] band to get some serious word-of-mouth going right now; there are simply too many bands out there. But solid word is travelling about Rival Schools, [and] that's a very good sign."

Meanwhile, Island's electronic marketing team drummed up interest for the band with electronic stickers and postcards that linked back to its Web site (rivalschoolsunite.com).

The label is also offering online music sites a co-branded Rival Schools audio player that streams album tracks and also features live concert videos and photos. MTV.com, RollingStone.com, and CDnow.com are among the sites hosting the player.

As a precursor to *United by Fate*, Rival Schools released a split CD in late July with indie-rock outfit One-linedrawing on New York indie Some Records, which Schreifels co-founded. The six-song album includes some of Rival Schools' earliest recordings, such as "Green Is Good" and "Contraire," and was one of the most-added releases at college radio the week of Aug. 7.

At radio, Island has serviced select commercial stations with music but plans to concentrate its efforts at college radio. Both the split CD and *United by Fate* were shipped to college stations in July, and the full-length album will be rescheduled there in early September. Resta says, "We'll go to commercial radio if there's a real story developing."

With a wealth of new material already appearing in its live sets, Schreifels says he and his bandmates are itching to kick into high gear. "We've been in this kind of cocoon for a while," he says. "We were the only people that knew our music and had any opinion of it. Now, there's a reaching-out. Something is getting through. It's fun to get into that process."

# The Beat

by Melinda Newman



**LET'S GET ROCKED:** For *Third Eye Blind* frontman **Stephan Jenkins**, getting into character for his role as **Mark Wahlberg's** nemesis in the upcoming flick *Rock Star* was simply a matter of channeling. "I'm playing the guy I hated in high school," Jenkins says. "I hated that '80s pop-metal shit. I'm basically playing a wanna-be **Kip Winger**."

The movie, which opens Friday (7), takes place in the mid-'80s and features Wahlberg as the lead singer in *Blood Pollution* (the fictional tribute band

that honors fellow fictional act *Steel Dragon*), who is plucked to replace the frontman of *Steel Dragon*.

With a long, poufy hairdo that would make Winger proud, Jenkins plays Bradley, a singer who succeeds Wahlberg in

*Blood Pollution*. Jenkins filmed his scenes in between tour dates. "Basically, I come in, Mark and I have a fight in the parking lot, I attack and molest his girlfriend—played by **Jennifer Aniston**—I kick him out of his band, and I got back on the plane to go back on tour," Jenkins says. He also relished the chance to sing "very badly" as Bradley.

It was the first acting role for Jenkins, who didn't have any trepidation about taking the part. "I think people are either actors or they aren't," he says. "You have a sense of poetry and animation about you or you don't. There's something musical about listening and reacting, and that's what being in a band is all about." He has since landed the lead in the indie film *Angelic Tuesday*.

Among the other real-life musicians in the movie are the *Verve Pipe's* **Brian Vander Ark**, guitarist **Zakk Wylde**, drummer **Jason Bonham**, **Dokken** bassist **Jeff Pilson**, and *Slaughter* drummer **Blas Elias**.

The soundtrack to *Rock Star* was released Aug. 28 on Priority Records-distributed Posthuman Records. If the soundtrack and movie don't provide enough bad mall hairdos, ear-bleed-inducing vocals, and screeching guitars, Sony Legacy comes to the rescue with its new "Metal Masters" series. The first batch of titles arrived in stores Aug. 28, led by *Quiet Riot's* *Metal Health* and *Accept's* *Balls to the Wall*.

**COMING SOON:** Two albums that have been logging time in our CD player will be hitting stores soon: the *Verve Pipe's* *Underneath* (RCA), out Sept. 11,

and *John Mayer's* *Room for Squares* (Aware/Columbia), out Sept. 18.

"Never Let You Down," the first single from *Underneath*, is slowly chugging up the AC charts; and there's more for radio to dive into, including "Only Words" or "Happiness Is." After slipping with its self-titled 1999 release, the *Verve Pipe* veers sharply into power-pop territory with the help of producer **Adam Schlesinger** (from *Fountains of Wayne* and *Ivy*). Lead singer **Brian Vander Ark** has never sounded more like **Peter Gabriel**, and

we mean that in a good way.

Mayer's album first came out quietly in June through *Aware Records*. Now, Columbia, which markets and distributes *Aware's* releases, is putting out a new-and-improved re-mixed version with

one new song. Singer/songwriter *Mayer*, who manages to sound a little weatherbeaten yet smooth at the same time, has a little **Dave Matthews** and **Ben Folds** in him, yet he is still his own creation.

**STUFF:** After six years with *Nasty Little Man* public relations, **Shelby Meade** has opened her own shop, *Venice, Calif.-based Fresh and Clean Media*. Clients include **Robbie Williams** and **Moby**... **Live** and **Mos Def** have been tapped as support on *Jane's Addiction's* tour, which opens Oct. 2 in Worcester, Mass.... *Jive* will release *Chapter 1*, a *Backstreet Boys* greatest-hits set, Oct. 23. There will be eight different versions of the album, in order to serve territories with the appropriate track listings...

*Rounder Records* has signed **Bruce Cockburn**. The artist, who was formerly on *Columbia* and *Rykodisc*, will release his first album for the label next year. The deal also includes a distribution agreement with *Cockburn's* *True North Records*. In addition to his album of new material, *Rounder* will also reissue 18 of *Cockburn's* albums, as well as package a U.S. greatest-hits collection... **Moby**, **Stone Temple Pilots**, **Alanis Morissette**, **Cyndi Lauper**, **Lou Reed**, **Seal**, **Beck**, **Marc Anthony**, **Nelly Furtado**, and **Shelby Lynne** are among the acts that will perform at *TNT's Come Together: A Night for John Lennon* concert. The show, which tapes Sept. 20 at *New York's Radio City Music Hall*, will be hosted by **Kevin Spacey**. The event will air Oct. 9 and is being co-executive-produced by *Lennon's* widow, **Yoko Ono**.

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## Macy Gray

Continued from page 5

she'd ever been.

"If you're paying attention, you can pick up a lot while you're on the road," she notes, adding that absorbing the "sounds and vibes" of such European cities as London and Berlin, in particular, began to shape the direction of her new songs (which are published by Zomba Enterprises, ASCAP).

"I started getting into a lot of garage and electronic music—music that we consider obscure here, but music that's completely mainstream there," Macy says. "After a while, I started to imagine how these sounds could factor into my music."

In the end, *The Id* remains largely steeped in the vintage soul sounds that have become Gray's signature, but it has a decidedly, if subtle, Euro-pop undertow. "One of the first lessons I learned in production is that you don't have to—and you probably shouldn't—stick to one idea or concept. You can stir the pot with different ingredients. I prefer for there to not be one dominating idea in music."

The creative philosophy carried Gray through the final leg of her tour supporting *On How Life Is*, during which she started drafting lyrics and recording sound snippets for new songs. The flow of ideas was so strong that she was itchy to get cracking on the new set within

days of wrapping up the tour.

"We unpacked and just got down to jamming," says Gray, who eventually enlisted respected gospel musician Daryle Swann to share production duties. She executive-produced the project with Rick Rubin, who, she says, became a "mentor" in the studio.

"I was flattered that he wanted to be a part of this record. Everybody respects him. He's a cool guy to have on your side. He was also a lot of fun to hang with. It made for the most encouraging, exciting environment to make music in."

Contributing to that environment was a revolving door of such high-profile guests as Erykah Badu, Red Hot Chili Pepper John Frusciante, Sunshine Anderson, Angie Stone, Slick Rick, Billy Preston, and Mos Def, all of whom stopped by the studio to add their two cents to various tracks. The result is a collection that Gray accurately describes as "funkier and freer" than her debut, adding that "every day felt like the sky was the limit. It was beautiful."

### NEW STORIES TO TELL

Every day was also a chance for Gray to purge the many thoughts and stories that had long been swirling around her brain.

"I'd accumulated a lot of things that I really wanted to talk about. After finishing the first album, I thought, 'What will I say next?' I was empty. Of course, I could've done what a lot of artists do and written an album about being on



*'The interest in Macy is extraordinary. There's a lot of curiosity to see what she's come up with next. They know that if it's Macy, it has to be fresh and different.'*

—POLLY ANTHONY, EPIC

the road and being famous, but how boring would that be?"

Instead, *The Id* comprises earthy, often empathetic explorations of love, sex, family, pain, and forgiveness. Gray's talent for dousing deep thoughts with her now-familiar

growl and raucous, funk-fortified instrumentation is stronger than ever—as is her ability to occasionally bring the roar of her music down to an intimate purr. This is best exemplified during "Sweet Baby," the set's first single.

"That's a cool little song," Gray says of the tune, which features harmonies by Badu. "It's about my first true, true love. It's about being in that unique space where it's only about you and him. The rest of the world is secondary. I wanted to capture the essence of that special time in a relationship."

On the polar opposite of the emotional and musical spectrum of "Sweet Baby" is "Sexual Revolution," a jam that the artist says is about physical awakening. Swathed in classic disco rhythms, the song is about "finally letting go of all your hang-ups and inhibitions."

Gray continues, "You build up all kinds of repressions and fear from childhood. You grow up and you find that you have all of these limits on sex. But then you wake up one day and you realize that it's OK to get naked and get wild. That's where 'Sexual Revolution' comes from—and doesn't it just make sense that it takes place in the middle of a hip-bumpin' groove? It just feels like sex is going on right there in the middle of the chorus."

### TOURING, TV, AND . . . SODA?

"Sexual Revolution" is among the new songs that Gray is itchy to start performing. "Actually, the whole record feels like a gig, right from 'Relating to a Psychopath'—which has a wild rock/hip-hop techno beat—to 'Forgiveness,' a ballad that has some of the best lyrics I think I've ever written. These songs are going to slam onstage."

But don't expect a simple concert from the Canton, Ohio, native. "It's going to be huge this time," she says. "I've got a million ideas in my head. I can't reveal anything specific, but it's going to be a Superwoman/Spiderman type of show. Your eyes are going to fall outta your head when you see the shit I've got planned."

Gray, who is managed by Michael "Blue" Williams of the Los Angeles-based Family Tree Entertainment, got to preview her new material in a more subdued setting when she played a showcase at London's halloved Old Vic Theatre Aug. 22.

Before hitting the road for a lengthy trek of the U.S. and Europe at the start of 2002, Gray will spend the fall season performing on a string of concert events and TV programs, both home and abroad. Among the early spots confirmed is a Sept. 14 slot on NBC-TV's *Today* show's Summer Concert Series.

"The interest in Macy is extraordinary," Epic president Polly Anthony says. "There's a lot of curiosity to see what she's come up with next. They know that if it's Macy, it

has to be fresh and different."

Previewed by the single release of "Sweet Baby" in mid-August, the project has developed positive word-of-mouth that has some retailers in happy anticipation.

"This is easily going to be one of the major releases of the fourth quarter," says James Lonten, manager of a Borders Books & Music in New York City. "First, there will be curiosity in what a second Macy Gray album will sound like. Once they hear that it's actually quite good, it's going to fly off the shelves. This record is a great way to start the fall music season."

Lonten predicts that *The Id* will have no trouble surpassing the 3.2 million SoundScan sales of *On How Life Is*. "It has at least three very strong singles on it. Plus, Macy's become a beloved figure in a pretty short period of time."

Epic is supplementing its standard marketing procedures for *The Id* with several unique opportunities. For starters, the label has linked with VH1.com to pre-sell the CD. Upon pre-ordering the album on the site, customers can listen to the entire album via streaming audio.

Also, Gray has been tapped by Mountain Dew to appear in a Paul Hunter-directed commercial for the soda company's new product, Code Red. The ad, which began airing Aug. 19, prominently features the artist singing "Sweet Baby." It's slated to run through the end of 2001.

### MACY THE CARTOON

All of this activity suits Gray fine, but she admits that she's currently "a little preoccupied" with another project that she hopes to have launched by the end of the year.

"I'm developing a Saturday-morning cartoon about me as a kid," she says with a squealing laugh. "It's going to be a Bill Cosby/Fat Albert thing. It's going to be so cute. I can't wait to see how it turns out."

Although it's still in its early stages (network affiliation is still pending), Gray is planning to lend her voice to her animated counterpart, as well as compose songs specifically for the program.

In the meantime, Gray is pleased that *The Id* is complete and ready to hit the street—if only because she's "so ready to talk about something other than 'I Try'" and the rest of *On How Life Is*. She's also happy to relinquish her crown as the proverbial next big thing.

"I've traveled around that block so many times in the past two years, my feet hurt," she says. "Let someone else deal with that. I'm also ready to kick it as the seasoned veteran that people respect and know is going to be around for a while."

Search tour itineraries at [billboard.com](http://billboard.com).

SEPTEMBER 8 2001 **amusement** business

## Boxscore Top 10 Concert Grosses

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
'N SYNC, DEBORAH GIBSON, CHRISTINA MILIAN, LIL' JOHNNY	Heinz Field, Pittsburgh Aug. 18	\$2,558,856 \$65.50/\$29.50	48,118 56,275	Clear Channel Entertainment
JANET JACKSON, 112	MCI Center, Washington, D.C. Aug. 16-18	\$2,546,837 \$80.75/\$37.75	39,010 43,557 three shows	Clear Channel Entertainment
ERIC CLAPTON, DOYLE BRAMHALL II & SMOKESTACK	Staples Center, Los Angeles Aug. 17-18	\$2,178,129 \$85/\$57/\$40	28,559 two sellouts	Concerts West, Nederlander Organization
SADE, INDIA.ARIE	Madison Square Garden, New York Aug. 13-15	\$1,917,500 \$92.25/\$32.25	27,396 28,664 two shows	Clear Channel Entertainment
DEPECHE MODE, POE	Staples Center, Los Angeles Aug. 14-15	\$1,537,788 \$77.75/\$57/\$41.50	29,516 two sellouts	Nederlander Organization, Clear Channel Entertainment, Concerts West
RADIOHEAD, BETA BAND, KID KOALA	Liberty State Park, Jersey City, N.J. Aug. 16-17	\$1,261,215 \$45	28,027 two sellouts	Metropolitan Entertainment Group
ERIC CLAPTON, DOYLE BRAMHALL II & SMOKESTACK	Pepsi Center, Denver July 30	\$1,079,050 \$75/\$50	15,651 sellout	Concerts West
DEPECHE MODE, POE	Arrowhead Pond, Anaheim, Calif. Aug. 18-19	\$1,076,535 \$77/\$57/\$42	21,491 two sellouts	Nederlander Organization, Clear Channel Entertainment
AEROSMITH, FUEL	MGM Grand Garden, Las Vegas Aug. 18	\$921,155 \$100/\$45	13,235 sellout	Clear Channel Entertainment, House of Blues Concerts, Andrew Hewitt, Bill Silva Presents
SADE, INDIA.ARIE	Jones Beach Theater, Wantagh, N.Y. Aug. 16	\$912,919 \$94.25/\$41.75	14,063 14,108	Clear Channel Entertainment

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# Continental Drift™



by Larry Flick

**BADLEE GONE SOLO:** We're usually not fond of singers who leave their bands to go solo. In truth, they typically don't match that intangible creative spark achieved while in a band unit. To that end, we're happily stunned by the potency of *Sweet Siren of the Reconnected*, the first solo recording by **Pete Palladino**.

For more than a decade, Palladino has been cranking out



PALLADINO

solid, pop-inflected tunes as the frontman of the critically praised acoustic-rock band **the Badlees**. Although they're best-known as perpetual road animals, mainstream listeners will remember the band for its triple-A radio hits "Fear of Falling" and "Angeline Is Coming Home."

After sharing creative control with the band, the self-issued *Sweet Siren of the Reconnected* shows Palladino fully in charge of his creative destiny. The result is an album that is often lyrically lighter and more unabashedly pop in style. The artist penned much of the set with **Mike Naddock**, and Palladino co-produced with **Bret Alexander**.

"When I sat down and started to write for this record there was a great sense of freedom," Palladino says. "It was a joy to be able to create outside the box, if you will. Since there were no preconceived notions of what my solo career was, I took great comfort in knowing that the songs would dictate all. I'm a big fan of **Matthew Sweet**, **Del Amitri**, and **Michael Penn**, and that's pretty evident on the record."

"Home at Last" opens the album with a catchy-yet-crunchy punch. The power-pop parade continues with the lush harmonies of the toe-tapping, single-worthy "Elena on the Wall," complete with a playful vocal break that owes as much to **Jellyfish** as it does to **Brian Wilson**.

If "Home at Last" is a solid introduction to the project, then "If I Ever Come to Mind" is an appropriate set-closer, with its delicate acoustic guitars and storyteller words and performance. It's a wonderfully intimate tune, like much of *Sweet Siren of the Reconnected*.

"Almost everything I've been involved with in the past was from the third person, but this record is very much written from the first," Palladino says. "I've come to a point where I'm a little more comfortable letting people in on that level."

While the future of the Badlees remains unclear, Palladino concedes that he's a little more focused on his solo venture right now.

"It's a great thing to be excited again about music," he says. "I truly believe that I've found my voice again, both figuratively and literally, so to be able to let people in on that is a gift."

For more information, visit the artist's Web site ([petepalladino.com](http://petepalladino.com)).

**SHANE SINGS:** It's always a pleasant surprise when a new and developing artist can match the quality of a strong first recording. Even though, it doesn't happen very often, but we got a lovely treat when we saw jazz stylist **Shane Kelly** in action during a recent trip to San Francisco.

The singer performed at the grand Fort Mason auditorium in promotion of her gorgeous debut, *Shane Kelly* (*Billboard*, June 23), supported by a tight seven-piece band and easily besting every note on the CD. Boasting a glamorous, old-school image that borrows from **Veronica Lake**, Kelly cruised through a challenging set of material that included the deliciously torchy **Johnny Burke/James Van Heusen** ballad "But Beautiful" and the timeless **Bill Carey/Carl Fischer** gem "It Never Entered My Mind." Both tunes showed her potential to give platinum-level jazz singers like **Diana Krall** a serious run for their money. All Kelly needs is one or two solid, original signature tunes to complement her savvy selection of pop standards. Join us in keeping a close eye on this woman. She has got energy and talent to spare.

For further details, contact **Kurt Burgess** at Burgess Entertainment, 510-704-1551. Also, take a few minutes to investigate Kelly's Web site ([shaneKellysings.com](http://shaneKellysings.com)).

## In The Works

- Robbie Williams is currently recording *Swing When You're Winning*, an album of big-band covers for November release on Chrysalis in Europe. The set's title is a variation on the name of his international hit, *Sing When You're Winning*, released last year. Among the new project's tentative guests are Britney Spears and actress Nicole Kidman. No word yet on whether Williams' U.S. label, Capitol, will issue the recording.

- Club icon Armand Van Helden offers his third set, *Gandhi Khan*, in October. The Armed Records release is preceded Sept.

25 by the single, "Why Can't You Free Some Time for Me." Van Helden recently started a DJ tour of the U.S. that runs through mid-October.

- On Oct. 23, Bush offers *Golden State*, the first album in its new deal with Atlantic. The set will be previewed Sept. 18 with the single "Speed Kills."

- Former Fine Young Cannibals singer Roland Gift has completed his first solo release for MCA. *Roland Gift* is slated for an early-2002 release and was produced by Gift with David Z. and Ben Barson.



**Mothering Music.** Natalie Merchant, right, is pictured in the studio with bassist Graham Maby, working on tracks for her forthcoming Elektra collection, *Motherland*. The set, Merchant's first studio effort since 1998's *Ophelia*, is being produced by the artist with T-Bone Burnett.

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## 'Gigi' Shibabaw's Heart Takes Her To Palm Pictures

BY MAGGIE STEIN

NEW YORK—Ethiopian singer Eji-gayehu "Gigi" Shibabaw could be bitter toward her homeland's male-dominated culture, but she would rather concentrate on bringing her country's music to the U.S.

"Ethiopian music was always very influenced by American music, particularly the big-band sound of Duke Ellington," she says. "Working with



GIGI

American jazz musicians along with Ethiopian, Indian, and Moroccan musicians seemed like the perfect direction to go in."

*Gigi*, due Tuesday (4) on Palm Pictures, was produced by world-fusion master Bill Laswell, and features jazz stars Herbie Hancock, Wayne Shorter, and Pharoah Sanders. Shibabaw's lyrics are in the Ethiopian language of Amharic, but her messages of love, faith, and peace are universal. (Her songs are published by Rykodisc, ASCAP.)

Shibabaw left Ethiopia when her father forbade her to pursue a singing career. Although music is a powerful part of church life in Ethiopia, women and girls are not permitted to enter churches, nor can they sing there. When she was a young girl, her parents hired a priest to come to the house and teach her brother Ethiopian doctrine and songs in hopes that he would become a priest. She spent many hours hiding behind the couch learning the words and melodies herself and following her passion for singing.

"Ethiopian priests would train for seven years and totally dedicate themselves," Shibabaw says. "They do it for God. They are singing for life, and that's what I felt I had to do."

Shibabaw moved around Africa and released her first album, *Stehay*, in 1997. She then relocated to Oakland, Calif., finding her first of several Ethiopian communities in the U.S. Her search for a band led her to Washington, D.C., home of America's largest Ethiopian enclave. After gathering musicians, she made *One Ethiopia*, an album issued on the independent Barkans Records.

Shibabaw then worked on the soundtrack to the Disney film *Endurance*, about Ethiopian Olympic runner Haile Gebrselasse. She attracted attention after penning the theme tune for *Adwa*, a documentary that chronicled Ethiopia's Battle of Adwa.

"She's an extraordinary artist, with the potential to transcend her roots," notes Ian Secop, manager of Shelter, an indie shop in Seattle. "Her early work was a solid indicator of that."

Shortly after performing the song at the documentary's premiere in Washington, D.C., Shibabaw's New York-based manager, Addis Gessesse, sent a demo to Palm Pictures founder Chris Blackwell, who signed Shibabaw and sequestered her in Laswell's Orange Music Studio in New Jersey.

To promote *Gigi*, Palm Pictures is employing street marketing; a two-song sampler has been distributed this summer at African festivals and at concerts by such artists as Femi Kuti and Baaba Maal. Radio-wise, the label will focus on college stations, as well as on jazz- and world-music-oriented non-commercial outlets.

Chris Blackwell has high hopes for this record: "I think the collaboration between Shibabaw and Bill Laswell has produced a musical masterpiece that shows the direction that world music and jazz are headed in."

## The Classical Score™

by Steve Smith

**RCA REDUX:** After a year of uncertainty and backroom planning, BMG has announced the formation of the RCA Victor Group, a new department dedicated to classical music, jazz, world music, Broadway, soundtracks, and crossover genres. The new group, headed by executive VP/GM David Weyner, assumes the role and many of the artists and projects left after BMG Classics was dissolved last June.

Weyner, a recording industry veteran who previously held senior positions at PolyGram and Sony Classical, oversees a department that includes the

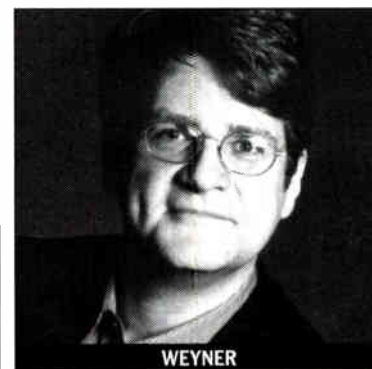
year. Tilson Thomas will follow that release with a new recording of **Charles Ives'** Symphony No. 4 and other works, recorded with the **San Francisco Symphony Orchestra and Chorus** and guest artist **Thomas Hampson**. The Ives disc is due in February 2002, to coincide with the orchestra's appearances at Carnegie Hall that month.

Weyner's mandate for the label will ultimately push the limits of offbeat fare further still. "I think new repertoire is a very broad basket," he says, "and into that basket falls projects that are born of collaborations with non-classical artists. Obviously, you also have classical new music. We have fascinating repertoire from some of our international companies that I'm looking at as the basis for compositionally oriented releases. And neglected pieces from the past—from early-music performances to contemporary performers—represent still more new opportunities. And I think at least a percentage of every artist's release schedule must be new music."

Many familiar artists remain part of the RCA Red Seal roster, including piano superstar **Evgeny Kissin**, who is set to release two new recordings in 2002: one a program of **Bach-Busoni, Glinka-Balakirev, and Mussorgsky**, and the other a **Schumann** recital. Octogenarian German conductor **Gunter Wand** (whose latest revisiting of the first two **Beethoven** symphonies was released in late August) and veteran Spanish pianist **Alicia de Larrocha** will also continue to record for the label.

RCA Red Seal continues to offer an outstanding roster of vocal talent, including **Denyce Graves, Vesselina Kasarova, and Ramon Vargas**, all of whom have significant releases coming in 2002. High-profile crossover projects, to be issued under the RCA Victor imprint, include new projects by **James Galway, Canadian Brass, Keith Lockhart & the Boston Pops, and Three Mo' Tenors**.

Beyond this impressive relaunch, the label has quietly begun to sign new artists. First up is the young Danish violinist **Nikolaj Znaider** (signed before Weyner came on board), who will record **Glazunov's** Violin Concerto and **Prokofiev's** Violin Concerto No. 2 with **Mariss Jansons** and the **Bavarian Radio Symphony** in October, for release next year. "I think you'll see a few more artists joining the roster," Weyner says, "but I don't foresee a rampant buildup. My interests are focused, and I don't think we need another 50 artists on the roster. We'll grow as the market indicates we should, and as artists and composers who feel irresistible present themselves to us."




WEYNER

RCA Red Seal label for classical music, the RCA Victor imprint for Broadway, soundtracks, and crossover, as well as a revitalized Bluebird label for jazz and two additional imprints, Windham Hill and Private Music, for world music, blues, folk, and new age, among other genres. Among those reporting to Weyner are former Buddah label chief **Alex Miller**, now in charge of worldwide marketing, and former BMG Classics U.K. branch head **Richard Dinnadge**, who will coordinate international marketing from London.

According to Weyner, even if the labels seem to be clearly delineated, the distinctions may not always be so clear-cut. "The days of every violinist performing every piece of the standard repertoire are behind us," Weyner says, "which is not to say that in the mix of an artist's release schedule you won't find some gems from the standard repertoire. But it had better be well-leavened with some adventurous fare—and adventure can be defined in a lot of different ways now."


Red Seal unleashes a taste of that adventurous spirit Sept. 11, when the label releases *Tuck and Roll*, a new recording of orchestral music by eclectic young composer **Steven Mackey**, performed by the **New World Symphony** under the direction of RCA mainstay **Michael Tilson Thomas**. (The project was initiated before the BMG Classics shakeup.) The title work, featuring the composer as electric-guitar soloist, was premiered at the San Francisco Symphony's much-feted "American Mavericks" festival last




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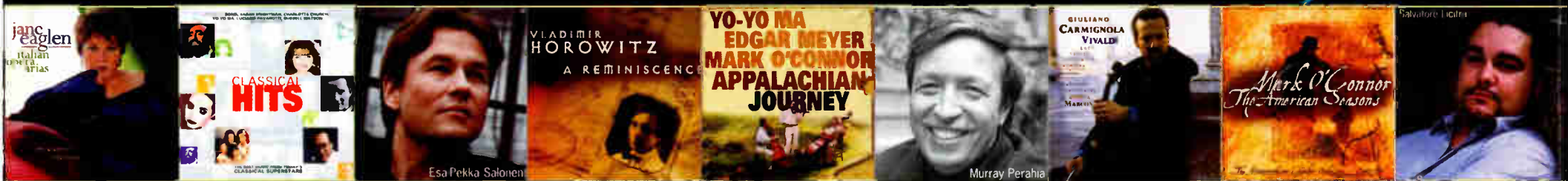
**CATALOG CONUNDRUM: A Title Wave Hits Retail**

**SVIATOSLAV RICHTER: The Pianist Rediscovered**

**YEAR-TO-DATE CHARTS**

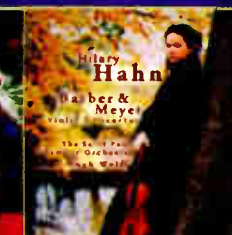
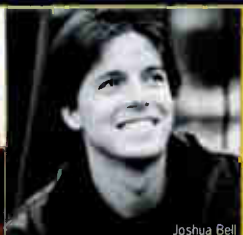
**CLASSICAL NEWS FROM AROUND THE WORLD**

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# CATALOG CONUNDRUM:

## Fall Brings Still More Titles To An Overloaded Market

BY BRADLEY BAMBARGER

The number of annual releases more than doubled from 1992 to 1999, according to the RIAA, with 38,900 albums in all genres issued in the U.S. in '99 versus 18,400 seven years before. As it gets tougher for core classical to compete for the media spotlight, the music's share of the cultural pie gets smaller; with 2.7% of the market last year, classical fell behind its equally beleaguered sister genre, jazz.

It's apparent to Tom Deacon—director of catalog for Universal Classics and its hallowed trio of imprints, Deutsche Grammophon, Decca and Philips—that the easy days of classical catalog are very much past. “The catalog end of our business is quite unstable,” he says. “Gone are the days of the mid-'80s, where sales resulted from any midpriced lines of basic repertoire. Today, the market is saturated with product at all price levels, from superbudget up to top-price first releases. There may be 70 individual performances of Beethoven's *Fifth Symphony* in the Schwann [U.S.] catalog alone. Add in the Japanese, British, French and German catalogs, that figure could go up to 100.”

Still, classical record companies are showing resilience as they continue to mine their catalogs for reissue series to satisfy every conceivable type of customer, with deluxe collectors' items, bargain double-disc sets and—aiming to compete with worldwide market leader Naxos—budget lines.

### RECONNECTING WITH COLLECTING

The best reissues attempt to connect the present-day consumer not only with the music but the culture of record-making and record-collecting. With superlative sound, alluring packaging and wonderfully contextual notes, EMI Classics' “Great Recordings of the Century” series deserves its name like few such lines do, with products so thoughtfully produced that they would seem bound to yield life-long fans of the music. In September, “Great Recordings” continues, with a remastered, repackaged version of a long legendary title—Wagner's *Tristan und Isolde* as led by Wilhelm Furtwängler in 1952.

Name-checking such lauded lines as RCA's “Living Stereo” and Sony Classical's “Masterworks Heritage,” Dea-

Now more than ever, the situation is saturation. When it comes to classical music, there is simply too much of a good thing: Retail racks groan with the weight of nearly a century of recording, with a disappointing number of consumers moved to make these cultural products a regular part of their lives. With the continued downturn in the economy, what was bad a year or two ago is now worse, particularly as a stalwart catalog outlet like Tower Records struggles—and those troubles double-back on labels.



series, which still offers some of the best value for the money—in terms of repertoire, sound, packaging, notes—of any classical product on the market. In the past couple of seasons, Universal has rolled out two new lines whose appeal lies in being drawn from across the catalogs of Deutsche Grammophon, Decca and Philips: the double-disc “Panorama” (with indifferent packaging but front-line performances) and the super-budget-priced “Eloquence” (bargain-basement all-around).

### MULTIMEDIA VOCALISTS

This fall, Universal touts a new series, “The Singers,” which taps the rich vocal resources of the company's three labels. With deluxe packaging, the full-priced sets showcase individual artists in their signature repertoire, remastered at 24-bit/96K. “The Singers” titles also include multimedia features that enable computer-oriented listeners to view and print new essays on the artist and gain access to a gallery of rare photos and sung texts in various languages. In September and October, “The Singers” spotlights such artists as Nicolai Ghiaurov, Franco Corelli, Beverly Sills, Birgit Nilsson and Renata Tebaldi. The new year will bring titles for Gundula Janowitz and Luciano Pavarotti, among others.

### RCA RENEWAL?

In the past year or so, RCA/BMG has been rudderless, catalog-wise.

The only RCA product to make a consistent showing in the racks has been the dozens of midpriced breakout volumes from the label's deluxe boxed set devoted to pianist Arthur Schnabel (with more due this fall). This season, though, the company is reactivating. In September, RCA brings out one of the fall's key titles, a previously unreleased performance by piano icon Sviatoslav Richter—the two-disc *Richter Rediscovered: Dec. 26, 1960 Carnegie Hall Recital*. BMG also celebrates the history of RCA Red Seal with a pair of two-disc compilations; each includes material new to CD, with one set devoted to star vocalists and the other to soloists and conductors.

For several seasons, Warner's Teldec, Erato and Finlandia labels have con-

tributed to the firm's “Ultima” two-fers; if hampered by mediocre design and not always readily available in the U.S., the reissue line is blessed by the sort of cliché-averse A&R that is manna to real classical fans. This fall, the company's catalog efforts are focused on breaking out individual

### INDIES' OUTPUT

In the indie world, the most enterprising catalog development comes from Harmonia Mundi and the Naïve stable of labels, as well as the British mainstay Chandos (distributed by Koch in the U.S.). Following the wave, Chandos has introduced budget-priced discs and two-fers in recent years, along with bargain boxed sets. One connoisseur's set for this season is Richard Hickox's cycle of Edmund Rubbra symphonies, with five discs for the price of four. For the fall, Harmonia Mundi has a new line of midpriced highlights from its back catalog dubbed “Selection,” as well as an edition of repackaged discs by flagship conductor Philippe Herreweghe. The label continues its budget line, “Classical Express,” as well as its history of distinctive boxed sets; a new 15-disc anthology of Baroque music is due in time for Christmas.

Distributed by Harmonia Mundi in the U.S. and U.K., the Paris-based Naïve continues to reconfigure its line of Astrée early-music recordings—which, in the case of the back catalog of conductor and viola da gamba maestro Jordi Savall, has proved to be a hit worldwide. New to the line are three eye-catching repackaged digipacks of the Quatuor Mosaïques' recordings of the Mozart “dedicated to Haydn” quartets, which match the look of the group's new Mozart release.

Naïve has also refashioned the modernist output of its Montaigne imprint into a series devoted to the 20th century, with this fall's 10 titles bringing the total to 35. Sharply designed, the Montaigne series goes some way toward making even the most challenging music enticing to consumers. ■



tributed to the firm's “Ultima” two-fers; if hampered by mediocre design and not always readily available in the U.S., the reissue line is blessed by the sort of cliché-averse A&R that is manna to real classical fans. This fall, the company's catalog efforts are focused on breaking out individual

con notes that such “special” lines can be a way to reach key customers in an overloaded market. Universal has a trio of quality midpriced lines that takes advantage of its European labels' great histories, with vintage recordings being turned into viable products once again through such series as “Decca Legends,” the new “Philips 50” and—long the industry standard—Deutsche Grammophon's “The Originals.” Now, the company has begun reissuing the catalog of an innovative American label via the “The Westminster Legacy,” which includes long-unheard recordings by artists from golden-age pianist Clara Haskil and conductor Hermann Scherchen to the young Daniel Barenboim.

Universal has scored some of the biggest catalog sales successes of any classical major, not only with “The Originals” but with the Philips' “Duo” line (the latter of which has sold some 12 million discs worldwide, according to the label). And, artistically and media-wise at least, the company succeeded with the bold “Great Pianists of the 20th Century”

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Sviatoslav Richter, who died in 1997 at age 82, first became known in the West through a series of solo and concerto recordings made in the Soviet Union. Most famous of these was a version of Mussorgsky's *Pictures at an Exhibition* taped in 1958 at a Sofia, Bulgaria, recital—now reissued as part of the new "Philips 50" series celebrating the label's history. Even through the dim sound (now remastered as well as can be), one can immediately sense how the power and the delicacy, the gradations of tone and touch, and the sheer musicality of Richter's art go far beyond mere virtuosity.

In 1960, Richter debuted on record in the West with an recording of the Brahms *Second Concerto* with Erich Leinsdorf and the Boston Symphony Orchestra. The pianist was in the U.S. to give a series of five legendary concerts at New York's Carnegie Hall of Haydn, Beethoven, Schubert, Chopin, Debussy and Prokofiev. Although these composers would long form the core of Richter's vast repertoire, the pianist's association with Prokofiev was special; the pianist premiered several of his works, and the composer dedicated some of his final music to him.

Although he loathed the recording studio, Richter has long been one of the most ubiquitous of all classical artists on disc, with his scores of recordings, most live, spread across the catalogs of RCA, EMI, Deutsche Grammophon, Teldec, Decca and Philips, not to mention those of such indies as Praga, Olympia, Stradivarius and Music & Arts, among others. Richter's main repertoire stretched from Bach and Handel to Chopin and Liszt, from Haydn, Mozart and Beethoven to Schubert, Schumann and Brahms. And, of course, he was a prime interpreter of the full range of Russian greats—Tchaikovsky, Mussorgsky, Scriabin, Rachmaninoff, Shostakovich, Prokofiev.

Prokofiev's *Sixth Sonata* is included in one of the fall's key historic releases: *Richter Rediscovered: The Dec. 26, 1960 Carnegie Hall Recital*, due Sept. 25 from RCA/BMG. Remastered in 24-bit/96K, the two-disc set features the pianist's entire Carnegie recital on record for the first time, along with several encore items recorded a few days later in Newark's Mosque Theatre. Touted as the only live stereo recordings from Richter's historic American debut tour, this set includes—beyond the Prokofiev sonata and selections from his *Visions Fugitives*—Chopin's *Scherzo No. 4*, Haydn's *Sonata No. 60* in C major, four Rachmaninoff preludes and other items by Prokofiev, Chopin, Ravel and Debussy.

#### VAST CATALOG

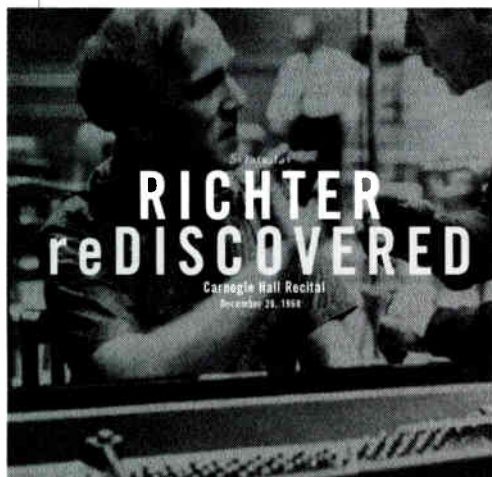
Filmmaker Bruno Monsiegeon—director of the documentary *Richter: The Enigma* (on NVC Arts/Warner video)—has compiled a fascinating new book, *Sviatoslav Richter: Notebooks and Conversations*. In it, he esti-

# SVIATOSLAV RICHTER:

## Pianist of the Century

BY JOE GOLDBERG

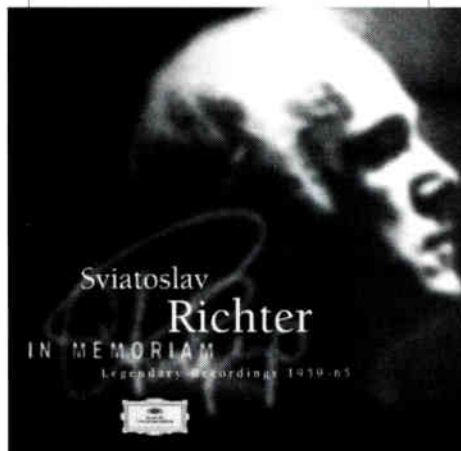
The story is often repeated of how, when the Soviet piano virtuoso Emil Gilels first came to the West in the 1950s, under the aegis of Khrushchev's cultural thaw, he was told wherever he went how wonderfully he played. To the many who complimented him so, he would reply, "Wait until you hear Richter."



cache of radio recordings comes with a remarkable boxed set on the Czech Praga label (distributed in most territories by Harmonia Mundi). Tracing Richter's broadcast concerts in Prague from the '50s to the '80s, the Beethoven-heavy, 15-disc Praga set will be reissued in repackaged form in October in Europe and in November in the U.S.

Another large edition of Richter's works appeared on Philips in the mid-'90s as the 21-disc *Richter: The Authorized Recordings*. Now mostly unavailable, this set was controversial, as Richter disparaged the collection in his *Notebooks* as underserving of his signature reprinted on the CD covers since he hadn't actually heard most of these latter-day recordings. Yet some fans and critics rate these items highly. Still in print, though, are the three thoughtfully chosen two-disc volumes devoted to Richter in Philips' "Great Pianists of the 20th Century" edition (with the Russian one of the few to merit three

Alongside the Sofia 1958 recital disc, the "Philips 50" series features a disc with Richter's classic recordings of the two Liszt concertos, with some Beethoven sonatas for extra measure. EMI's "Great Recordings of the 20th Century" series includes Richter's take on the Dvorak concerto and a Schubert *Wanderer Fantasy*. Deutsche Grammophon has many of Richter's best-known concerto recordings, including a famed pairing of the Rachmaninoff *Second* and the Tchaikovsky *First* and one of the Prokofiev *Fifth Concerto* with his *Eighth Sonata*, both in the label's series "The Originals." Just after the pianist's death, DG issued a well-selected two-disc compilation of various solo works titled *In Memoriam*. Still unissued in the U.S., though, is Richter's recording of Bach's *Well-Tempered Clavier*.



volumes). And, in addition to its new Carnegie Hall recital set, BMG has in its catalog a 10-disc set of Richter's early Melodiya recordings, including much Russian music.

"Unofficial" live Richter recordings continue to proliferate, particularly in Europe and Asia, where copyright laws are murkier and piracy is rampant. But these releases of the pianist's work are collected and compared much like bootlegs of such improvisation-minded rock artists as Bob Dylan and the Grateful Dead, helping to further the cult of Richter's artistry.

#### MOODY, MERCURIAL

The idea of completeness, beloved of record companies, was mostly foreign to the pianist (who also refused to be allied to any one record company for any length of his career). He did not perform some well-known works either because he did not like them or, with rare humility for a

star performer, because he felt that some other pianist had left him with nothing to say. He never performed two of the most popular concertos in the world: Beethoven's *Emperor* and Rachmaninoff's *Third*. Always noted for his Beethoven, Richter played only 22 of the 32 sonatas, and he didn't even record all of Prokofiev's sonatas. (It would also be wonderful to hear him in the Debussy *Etudes*, but he only performed seven of the set of 12, with none recorded commercially.)

Later on in his career, Richter stopped playing large halls because he did not want to commit himself years in advance to a particular date and program. And he hated to fly. Instead, he undertook such ventures as driving all the way from Moscow to Asia, performing in small towns that appealed to him, booked one or two days in advance. For his last years of concerts, he had all the house lights extinguished, except for a single lamp on the piano, so that he could see the keyboard and his sheet music (unlike most players of his caliber, he openly avoided playing from memory). He said the dark focused the audience's attention—and his—where it should be, on the music. In 1964, with his manager Jacques Leiser, Richter started a musical festival near Tours, France, where great musicians came to play with him—from Pierre Boulez, with whom he performed Stravinsky, to the French-Algerian jazz pianist Martial Solal, who Richter said left him "literally stunned."

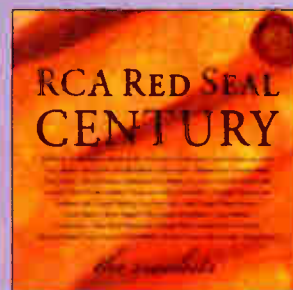
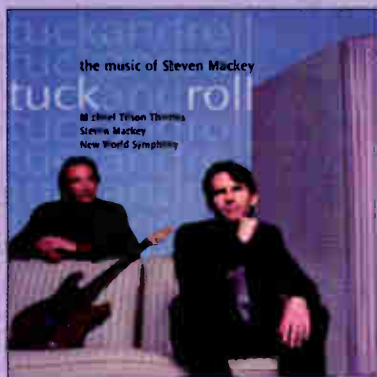
Unlike most virtuosos, Richter was in his early 20s before he turned to the piano to any great degree. He studied with the world-famous piano pedagogue Heinrich Neuhaus, eventually going on to win the All-Union Contest of Performers of 1945, with the jury headed by Shostakovich. Throughout the vicissitudes of Cold War politics and music-business hype, Richter retained his dignity and remained clear-eyed as to his worth vis-a-vis the composers who were his idols. Later in life, he was an informal mentor to such younger pianists as Zoltan Kocsis and Andrei Gavrilov, with the latter of whom he recorded the Handel keyboard suites for EMI. But he refused to teach formally, saying, "Give lessons? Good heavens, no! If anything, I should take a few myself."

Yet, in considering his great pupil, Neuhaus once offered a poetic assessment of one of the most awesome characteristics of Richter's playing: "One clearly feels that the whole work, be it of gigantic proportions, extends before him like a vast landscape, seen from the vantage point of an eagle: as a whole and in every detail, from a great height and with incredible clarity."

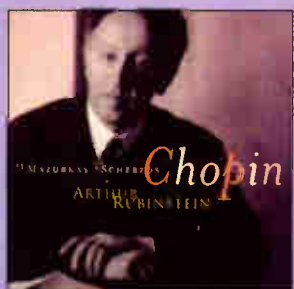
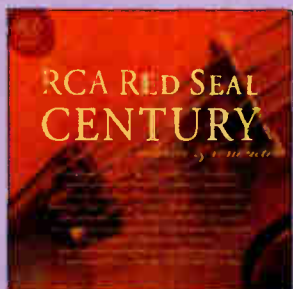
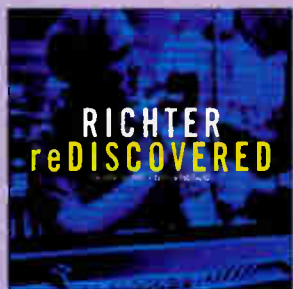
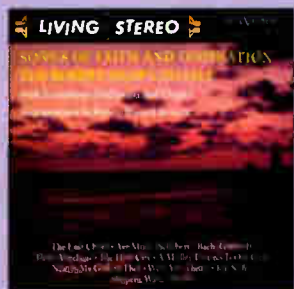
"I play for myself and the composer," Richter said. And, for us, forever, on these recordings. ■



# From timeless traditions to a bold future



## Coming this Fall



# Septuagenarian Encores, Peru's Pavarotti, Sydney's String King: CLASSICAL MUSIC NEWS FROM AROUND THE WORLD

Billboard correspondents offer a sample of noteworthy developments in classical music from key international markets

**London**—"Has Peru produced the next Pavarotti?" So asked a headline in the U.K.'s *Guardian* newspaper after a January recital here by Juan Diego Florez, the young Peruvian tenor who will release his debut album in January via Decca Records. "It would seem that the 21st century has found the first of its great tenors," raved *Guardian* critic Tim Ashley about Florez's solo performance at St. John's Smith Square. Costa Pilavachi, president of the Decca Music Group in London (which includes the Decca and Phillips imprints), notes that Florez's signing to Decca is "a very simple story but the way it should happen. He was already known to our A&R people, so we had a couple of projects where he fit in nicely." Among those were the set of Mozart's early opera *Mitridate* released by Decca in April 1999 and the second volume of Rossini cantatas issued this past May, both of which starred Cecilia Bartoli with Florez in a supporting role. The son of a Peruvian pop singer, Florez trained under one of that country's most famous tenors, Ernesto Palacio, and has followed in the light, lyric tradition of another great Peruvian tenor, Luigi Alva. "His diary began filling up with the best possible engagements," Pilavachi notes of Florez's recent performances on Rossini's *La Cenerentola* and Verdi's *Otello* at London's Royal Opera House-Covent Garden. Decca has enjoyed a buoyant sales year, thanks to the crossover success of two British acts—female pop-instrumental outfit Bond and soccer-arena tenor Russell Watson (whose sophomore album is due this fall in the U.K. and early next year in the U.S.). Florez, meanwhile, recently completed recording his debut album of Rossini arias for release in January, when he is due to make his American debut in Rossini's *The Barber of Seville* at New York's Metropolitan Opera.

**Milan**—At age 76, pianist Aldo Ciccolini is "an institution," declares Giovanni Bettin, head of Phoenix Classics, a small independent label based in the northeastern Italian town of Montebelluno. Bettin

**Hamburg**—This summer's Bayreuth Festival has provided a unique European showcase for American tenor Robert Dean Smith, who has pulled the hat trick of performing in lead roles in three Wagner operas during a single season—as Sigmund in *Die Walküre*, as Walther von Stolzing in *Die Meistersinger* and the title role in *Lohengrin*. The performances coincided with the release in Germany by Arte Nova/BMG of *Wagner Portrait*, which features Smith. Born in Kansas, the singer studied at Pittsburg State University and at the Juilliard School in New York before pursuing his career in Europe. He made his Bayreuth debut in 1997 and has since performed at the Vienna State Opera, the Munich State Opera, London's Royal Opera House-Covent Garden and the Teatro Real in Madrid, as well as at Carnegie Hall, where he sang on Beethoven's *Missa Solemnis* earlier this year with the Philadelphia Orchestra. He is due to return to his home in October to perform in *Die Meistersinger* at the San Francisco Opera House. Dieter Oehms, managing director of Arte Nova, describes Smith as "the most important heroic tenor discovery of the past few decades, capable of handling even the most demanding Wagner roles with ease." Launching *Wagner Portrait* Aug. 1 in Germany, Arte Nova backed the release with an extensive marketing campaign, including ads in all of the country's major classical magazines and posters in retail outlets. At Die Schallplatte record store in the town of Bayreuth itself, owner Regina Wentscher says the album has sold briskly, noting that "Robert Dean Smith is the star of Bayreuth."



has produced and released Ciccolini's latest, titled *Bis e Encores*. Says Bettin, "He's a man who, in spite of his 76 years, has a vitality that's almost frightening. He's played with everyone from Shostakovich and Furtwängler to Zubin Mehta. He's had a glorious career, and we thought an album of his concert encores would be fun; I don't think it would make sense for a younger pianist to release something like this." Neapolitan by birth, Ciccolini has spent much of his life in France, and he is a recognized authority on such French composers as Debussy and Satie, with a large catalog of EMI recordings. But his latest disc features concert-closing performances of works by Schubert, Mozart, Beethoven and Chopin, as well as 20th-century Italian composer Mario Castelnuovo-Tedesco. Phoenix issued the album earlier this summer, with distribution in Italy by the Ducale group. "The effective launch date for an album is [normally] September," notes Ducale's Marco Matalon. "But

things move slowly in the classical market, and we released it ahead of time to get the specialty press talking about it. That's our main form of promotion, along with ads in that type of publication." Matalon admits that the classical market, like Italian music in general, is going through a rough patch. "Basically, shops have been saturated with titles in the past, and, as record companies have tried to [cut] their output, sales have fallen off," he says. "We've put this album out at a catalog price of 13,000 lire (\$6.50), about a third of the normal price of 39,000 lire (\$18.50). Indeed, the big classical sellers in Italy tend to be either crossover artists like Andrea Bocelli or more traditional albums with either a cut-price or a special distribution arrangement. For example, Musicom, in league with La Scala, has released a set of Riccardo Muti's recordings of the Beethoven symphonies. The set has been sold through newsstands, together with the daily newspaper, *La Repubblica*, rather than at record shops. It sold

400,000 units. In Italy, sales of 1,000 copies is considered an acceptable result for a classical album."

**London**—Star opera couple Angela Gheorghiu and Roberto Alagna perform the lead roles in a new £1.5 million (\$2.25 million) television presentation of Gounod's *Romeo et Juliette*, filmed in the U.K. this summer by Iambic Productions—one of three divisions of the rapidly growing media company Digital Classics. Under CEO Chris Hunt, Digital Classics also consists of Online Classics, an Internet broadcaster of classical repertoire, and Digital Classics TV, a digital-TV channel in the U.K. A fourth division, Digital Classics Distribution, is due to be launched this autumn at the MIPcom television market in Cannes. It will have the global TV-distribution rights to programming

**Sydney**—Although classical music accounts for only 1.5% of the Australian music market, the country has produced a line of internationally recognized guitarists, including John Williams, Slava Grigoryan and Gareth Koch. Colours of Fire is Koch's noteworthy current release, a two-CD set on the Artworks label ([artworksmusic.com](http://artworksmusic.com)). The guitarist performs two hours of works from Bach and Vivaldi that he learned at the Sydney Conservatorium of Music and during post-graduate studies in Madrid and Vienna. But the album also features Celtic influences, popular songs and contemporary instrumentals that hint at a teen flirtation with Jimi Hendrix, as well as flamenco represented in seven dances written by Koch. "Most albums are a freeze frame of a certain point of your life," says the 38-year-old Koch. "But this record reflects where I've been the past 20 years. It opens up my life after I turn 40 to face the challenge of tapping the guitar for more different expressions."

Born in Milan, the son of the award-winning author Christopher J. Koch (*The Year of Living Dangerously*, *Out of Ireland*), Gareth Koch learned flamenco guitar from gypsies as a 12-year-old living in southern Spain. He also plays piano and learned clarinet at the Mozarteum in Salzburg as a teenager. Koch teaches at the University of Newcastle and oversees a graduate and post-graduate flamenco studies program. "Gareth is unique," says Artworks managing director Andrew McKeich. "The sad thing is that, while he has his supporters in Australia, he is destined to make a larger impact abroad." Koch previously toured Europe in 1997 and returns to perform live in that market early next year.



Gareth Koch

from the NVC Arts/Warner catalog and from Paris-based Bel Air Media, as well as new programs from Iambic Productions. In addition to *Romeo et Juliette*, Iambic is creating programs for Online Classics and Digital Classics TV, including a concert series from London's Wigmore Hall that features such vocal artists as Emma Kirkby, Felicity Lott and Thomas Allen. Online Classics in June relaunched its Web site at [onlineclassics.com](http://onlineclassics.com) and introduced a pay-per-view service for high-speed Internet connections. Digital Classics TV has been available in the U.K. since July as a fully encrypted digital-TV service after launching with the program *Midsummer Classics* from Royal Albert Hall. The channel's fall lineup of programs will include *Pavarotti and Friends*, a performance of Johann Strauss's *Die Fledermaus* from this summer's Salzburg Festival, Verdi's *Rigoletto* from Arena di Verona and a series of classical master classes. The channel now supplies classical programming through ITV Select, the digital service of one of Britain's leading commercial, terrestrial broadcasters. It aims to expand its digital service into other European markets in the year ahead.

Contributors to this report: Wolfgang Spahr in Hamburg, Mark Worden in Milan, Christie Eliezer in Sydney and Thom Duffy in New York.

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DEATH AND MAIDEN

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HAYDN STRING QUARTETS  
OP. 1 Nos. 1-6

10 786



# PETERSEN QUARTETT

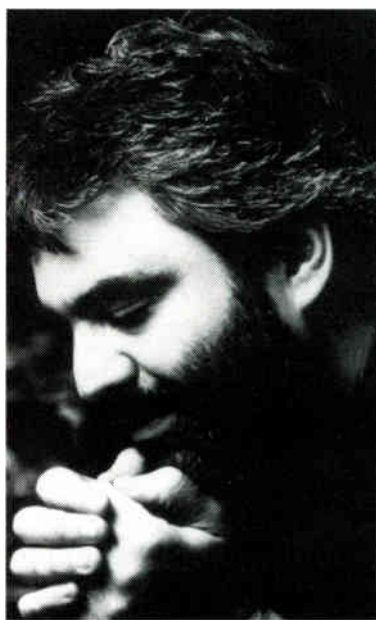
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# CHARTING THE COURSE: Year-To-Date Recaps

The chart recaps in the Classical Spotlight offer a year-to-date view of how the classical categories are shaping up for Billboard's Year In Music issue. The rankings reflect sales from the Dec. 2, 2000, issue—the start of the chart year—through the Aug. 11 issue.

Rankings are determined using point-of-sale data compiled by SoundScan, with units accumulated for each week titles appear on the chart. Although the classical charts appear in Billboard every other week, they are compiled weekly and are available each week to subscribers of SoundScan and the Billboard Information Network.

The recaps were compiled by Anthony Colombo with assistance from classical charts manager Marc Zubatkin.



Andrea Bocelli



Charlotte Church

## Top Classical Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- ANDREA BOCELLI** (2) Philips/Universal Classics Group (1) Decca/Universal Classics Group
- LUCIANO PAVAROTTI** (2) Decca/Universal Classics Group (1) Sony Classical
- PLACIDO DOMINGO** (1) Sony Classical
- JOSE CARRERAS** (1) Sony Classical
- STEVEN MERCURIO** (1) Sony Classical
- RENEE FLEMING** (2) Decca/Universal Classics Group
- YO-YO MA** (4) Sony Classical
- MURRAY PERAHIA** (2) Sony Classical
- CHICAGO SYMPHONY ORCHESTRA** (1) Walt Disney/Universal Classics Group
- MARIA CALLAS** (1) EMI Classics/Angel

## Top Classical Titles

Pos. TITLE—Artist—Imprint/Label

- VERDI**—Andrea Bocelli—Philips/Universal Classics Group
- THE THREE TENORS CHRISTMAS**—Carreras-Domingo-Pavarotti (Mercurio)—Sony Classical
- SACRED ARIAS**—Andrea Bocelli—Philips/Universal Classics Group
- APPALACHIAN JOURNEY**—Yo-Yo Ma/Edgar Meyer/Mark O'Connor—Sony Classical
- RENEE FLEMING**—Renee Fleming—Decca/Universal Classics Group
- FANTASIA 2000**—Chicago Symphony Orchestra (Levine)—Walt Disney/Universal Classics Group

- PUCCINI: LA BOHEME**—Andrea Bocelli—Decca/Universal Classics Group
- LEGEND**—Maria Callas—EMI Classics/Angel
- BACH: GOLDBERG VARIATIONS**—Murray Perahia—Sony Classical
- SIMPLY BAROQUE II**—Yo-Yo Ma—Sony Classical
- MUSIC OF HOPE**—Various Artists—Tim Janis Ensemble
- PLAYS BACH—THREE CONCERTOS**—Murray Perahia—Sony Classical
- MORMON TABERNACLE CHRISTMAS**—The Mormon Tabernacle Choir—Telarc
- VERDI'S REQUIEM**—Various Artists—Philips/Universal Classics Group
- NIGHT SONGS**—Renee Fleming/Jean-Yves Thibaudet—Decca/Universal Classics Group

## UNIVERSAL CLASSICS

## Top Classical Labels

Pos. LABEL (No. of Charted Titles)

- UNIVERSAL CLASSICS GROUP** (20)
- SONY CLASSICAL** (11)
- ANGEL** (9)
- TELARC** (5)
- ATLANTIC GROUP** (11)

## Top Classical Imprints

Pos. IMPRINT (No. of Charted Titles)

- PHILIPS** (3)
- SONY CLASSICAL** (11)
- DECCA** (13)
- EMI CLASSICS** (6)
- WALT DISNEY** (1)

## PHILIPS

## Top Classical Crossover Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- CHARLOTTE CHURCH** (3) Sony Classical
- SARAH BRIGHTMAN** (2) Really Useful/Decca/Universal Classics Group (1) Nemo Studio/Angel (2) Nemo Studio/Angel/Angel
- RUSSELL WATSON** (1) Decca/Universal Classics Group
- BOND** (1) MBO/Decca/Universal Classics Group
- JOHN WILLIAMS** (4) Sony Classical
- LONDON SYMPHONY ORCHESTRA** (2) Sony Classical
- JOSHUA BELL** (2) Sony Classical
- ELVIS COSTELLO** (1) DG/Universal Classics Group
- ANNE SOFIE VON OTTER** (1) DG/Universal Classics Group
- JAZ COLEMAN** (1) Decca/Universal Classics Group

## Top Classical Crossover Titles

Pos. TITLE—Artist—Imprint/Label

- DREAM A DREAM**—Charlotte Church—Sony Classical
- LA LUNA**—Sarah Brightman—Nemo Studio/Angel/Angel
- CROUCHING TIGER, HIDDEN DRAGON**—Soundtrack—Sony Classical
- VOICE OF AN ANGEL**—Charlotte Church—Sony Classical
- CHARLOTTE CHURCH**—Charlotte Church—Sony Classical
- THE VOICE**—Russell Watson—Decca/Universal Classics Group
- BORN**—Bond—MBO/Decca/Universal Classics Group
- THE ANDREW LLOYD WEBBER COLLECTION**—Sarah Brightman—Really Useful/Decca/Universal Classics Group

- HANNIBAL**—Soundtrack—Decca/Universal Classics Group
- EDEN**—Sarah Brightman—Nemo Studio/Angel/Angel
- FOR THE STARS**—Anne Sofie von Otter/Elvis Costello—DG/Universal Classics Group
- STAR WARS: THE PHANTOM MENACE ULTIMATE EDITION**—London Symphony Orchestra (Williams)—Sony Classical
- PURE TENORS: 18 ROMANTIC CLASSICS**—Various Artists—UTV/Decca/Universal Classics Group
- TWO WORLDS**—Lee Ritenour/Dave Grusin—Decca/Universal Classics Group
- THE SONGS THAT GOT AWAY**—Sarah Brightman—Really Useful/Decca/Universal Classics Group

## Top Classical Crossover Labels

Pos. LABEL (No. of Charted Titles)

- SONY CLASSICAL** (12)
- UNIVERSAL CLASSICS GROUP** (11)
- ANGEL** (4)
- RCA** (2)
- SILVA AMERICA** (2)



## Top Classical Crossover Imprints

Pos. IMPRINT (No. of Charted Titles)

- SONY CLASSICAL** (12)
- DECCA** (8)
- ANGEL** (3)
- NEMO STUDIO** (2)
- MBO** (1)

## Top Classical Budget Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

- AMORARTIS CHAMBER CHOIR** (1) Universal Special Products
- BERLIN SYMPHONY ORCHESTRA** (1) Laserlight
- PETER WOHLERT** (1) Laserlight
- LUCIANO PAVAROTTI** (1) Laserlight
- JOHN WILLIAMS** (1) Sony Classical
- THE BOSTON POPS ORCHESTRA** (1) RCA Special Products
- JOHN RUTTER** (1) Collegium
- CAMBRIDGE SINGERS** (1) Collegium
- ARTHUR FIEDLER** (1) RCA Special Products
- NARCISO YEPES** (1) Decca/Universal Classics Group

Continued on page 30

FALL RELEASES



7243 5 57158 2 1

**Anne Dudley** *A Different Light*

September 2001

The Oscar-winning composer reinvents her musical past with stunning new interpretations of music from her film scores, including *The Crying Game* and *American History X*, as well as the hit "Moments in Love" from her seminal group Art of Noise.



7243 5 57025 2 4

**Alexander Sitkovetsky**  
*Sasha Plays Romantic Russian Rarities*

September 2001

Eighteen-year-old protégé of the late Yehudi Menuhin, Sasha Sitkovetsky makes his stunning debut on Angel Records with a delightful violin program, accompanied by his mother, Olga Sitkovetsky, on piano.



7243 5 34922 2 9

**Anoushka Shankar**  
*Live at Carnegie Hall*

October 2001

Daughter of legendary sitar master Sir Ravi Shankar, Anoushka presents her third recording for Angel Records, which showcases her extraordinary skills at a live concert from Carnegie Hall.



7243 5 67734 2 4

**Classical Dreams** Various Artists

September 2001

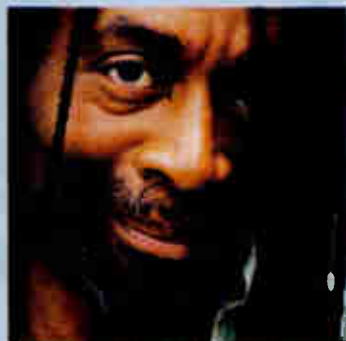
An exquisite collection of inspiring classical music for introspection and dreaming, which will be introduced through an extensive Direct TV campaign.

COMING IN 2002



7243 5 33257 2 5

**Sarah Brightman** *Angelica*  
Multi-Platinum artist Sarah Brightman returns with her next guaranteed crossover hit.



7243 5 32088 2 9

**Bobby McFerrin** choral album  
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7243 5 34969 2 0

**Bernadette Peters**  
*Rodgers & Hammerstein*  
The diva returns with an all-Rodgers & Hammerstein album in celebration of the Richard Rodgers Centennial.



7243 5 57227 2 0

**Awadagin Pratt with the St. Lawrence String Quartet**  
Pianist Awadagin Pratt invites the St. Lawrence String Quartet to accompany him on some favorite pieces by J.S. Bach.



7243 5 57199 2 8

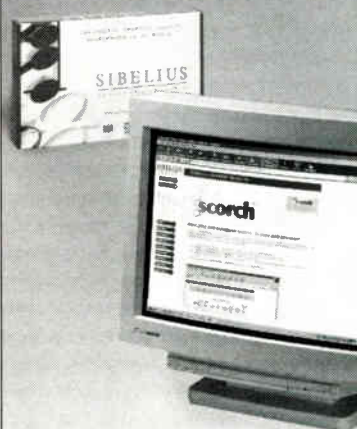
**Eroica Trio** *Brahms Trios*  
One of the finest piano trios performing today, the Eroica Trio returns with their fifth album for Angel Records, featuring two Brahms Trios and his famous Lullaby.

The origins of Angel Records go back over 100 years ago to 1898 and the founding of The Gramophone Co. with the trademark of "The Recording Angel." In 1931, The Gramophone Co. was renamed Electrical and Musical Industries, or EMI, and in 1953, EMI founded Angel Records as the new separate American entity for distributing EMI's classical music. Today, Angel Records continues to market classical music for EMI Classics and Virgin Classics, and also signs, develops and markets a select roster of directly-signed classical, Broadway and adult pop artists. Angel Records is a division of EMI Recorded Music



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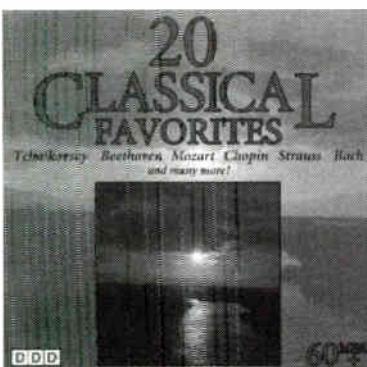
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**SIBELIUS**  
THE MUSIC NOTATION SOFTWARE

## CHARTS

Continued from page 28



### Top Classical Budget Titles

Pos. TITLE—Artist—Imprint/Label

- 20 CLASSICAL FAVORITES**—Various Artists—Madacy
- RELAXING CLASSICS**—Various Artists—St. Clair
- PIANO CLASSICS**—Various Artists—St. Clair
- GUITAR CLASSICS**—Various Artists—St. Clair
- TRANQUIL CLASSICS**—Various Artists—St. Clair
- PORTRAIT OF BACH**—Various Artists—Sony Classical
- ROMANTIC CLASSICS**—Various Artists—St. Clair
- BEST OF BEETHOVEN: VOL. 1**—Various Artists—St. Clair
- BABY'S FIRST CLASSICS**—Various Artists—St. Clair
- BEST OF MOZART: VOL. 1**—Various Artists—St. Clair
- NUTCRACKER HIGHLIGHTS**—Peter Wohler/Berlin Symphony Orchestra—Laserlight
- GENTLE CLASSICS**—Various Artists—St. Clair
- TRADITIONAL CHRISTMAS CAROLS**—Amorartis Chamber Choir—Universal Special Products
- POWER CLASSICS**—Various Artists—St. Clair
- GERSHWIN: AN AMERICAN IN PARIS**—Various Artists—Madacy

### Top Classical Budget Labels

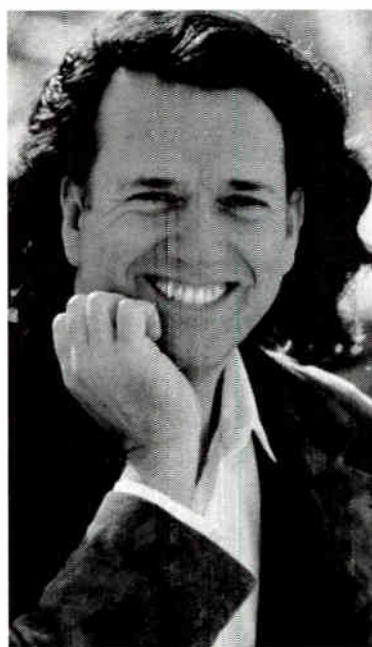
Pos. LABEL (No. of Charted Titles)

- ST. CLAIR** (21)
- MADACY** (6)
- SONY CLASSICAL** (2)
- LASERLIGHT** (3)
- DIRECT SOURCE SPECIAL PRODUCTS** (9)

### Top Classical Budget Imprints

Pos. IMPRINT (No. of Charted Titles)

- ST. CLAIR** (17)
- MADACY** (6)
- SONY CLASSICAL** (2)
- LASERLIGHT** (3)
- DIRECT SOURCE SPECIAL PRODUCTS** (9)



Andrea Rieu

### Top Mid-Line Classical Artists

Pos. ARTIST (No. of Charted Titles) Imprint/Label

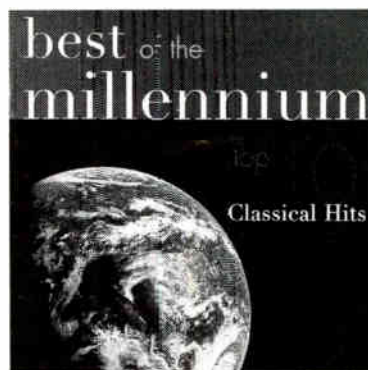
- ANDRE RIEU** (1) Rampage
- THE BOSTON POPS ORCHESTRA** (3) RCA Victor/RCA
- LUCIANO PAVAROTTI** (4) Sony Classical
- PLACIDO DOMINGO** (4) Sony Classical
- JOSE CARRERAS** (4) Sony Classical
- ARTHUR FIEDLER** (3) RCA Victor/RCA
- NEW YORK PHILHARMONIC** (3) Sony Classical
- MICHAEL AMANTE** (1) Medalist
- ANTAL DORATI** (1) Philips/Universal Classics Group
- PHILADELPHIA ORCHESTRA** (2) Sony Classical

### Top Mid-Line Classical Titles

Pos. TITLE—Artist—Imprint/Label

- BEST OF THE MILLENNIUM**—Various Artists—DG/Universal Classics Group
- A TENOR'S CHRISTMAS**—Carreras-Domingo-Pavarotti—Sony Classical
- ONLY CLASSICAL CD YOU NEED**—Various Artists—RCA Victor/RCA
- MOZART FOR YOUR MIND**—Various Artists—Philips/Universal Classics Group
- THE #1 OPERA ALBUM**—Various Artists—Decca/Universal Classics Group
- PACHELBEL CANON**—Various Artists—RCA Victor/RCA
- MERRY CHRISTMAS**—Andre Rieu—Rampage

**St. CLAIR**  
Entertainment Group Inc.



- CHRISTMAS FESTIVAL**—Boston Pops Orchestra (Fiedler)—RCA Victor/RCA
- ROMANTIC ADAGIOS**—Various Artists—Decca/Universal Classics Group
- VIOLIN ADAGIOS**—Various Artists—Decca/Universal Classics Group
- MOST FABULOUS CLASSICAL CHRISTMAS**—Various Artists—RCA Victor/RCA
- ESSENTIAL MOZART**—Various Artists—Decca/Universal Classics Group
- BEETHOVEN FOR RELAXATION**—Various Artists—RCA Victor/RCA
- CHRISTMAS FAVORITES...**—Carreras-Domingo-Pavarotti—Sony Classical
- MASS**—Various Artists—Erato/AG

### Top Mid-Line Classical Labels

Pos. LABEL (No. of Charted Titles)

- UNIVERSAL CLASSICS GROUP** (19)
- RCA** (21)
- SONY CLASSICAL** (15)
- ATLANTIC GROUP** (4)
- RAMPAGE** (1)

### Top Mid-Line Classical Imprints

Pos. IMPRINT (No. of Charted Titles)

- RCA VICTOR** (16)
- DECCA** (11)
- SONY CLASSICAL** (15)



Sarah Brightman

- DG** (2)
- PHILIPS** (5)

### Top Classical Catalog Titles

Pos. TITLE—Artist—Imprint/Label

- TIME TO SAY GOODBYE**—Sarah Brightman & The London Symphony Orchestra—Nemo Studio/Angel/Angel
- ARIA — THE OPERA ALBUM**—Andrea Bocelli—Philips/Universal Classics Group
- VIAGGIO ITALIANO**—Andrea Bocelli—Philips/Universal Classics Group
- VOICE OF AN ANGEL**—Charlotte Church—Sony Classical
- EDEN**—Sarah Brightman—Nemo Studio/Angel/Angel
- APPALACHIA WALTZ**—Yo-Yo Ma/Edgar Meyer/Mark O'Connor—Sony Classical
- HOLIDAY POPS**—Boston Pops Orchestra (Lockhart)—RCA Victor/RCA
- IN CONCERT**—Carreras-Domingo-Pavarotti—Decca/Universal Classics Group
- THE ANDREW LLOYD WEBBER COLLECTION**—Sarah Brightman—Really Useful/Decca/Universal Classics Group
- THE 3 TENORS: PARIS 1998**—Carreras-Domingo-Pavarotti (Levine)—Atlantic/AG
- US AND THEM: SYMPHONIC PINK FLOYD**—London Philharmonic (Scholes)—Point Music/Universal Classics Group
- THE MOST RELAXING CLASSICAL ALBUM IN THE WORLD...EVER!**—Various Artists—Circa/Virgin/Angel
- PIAZZOLLA: THE SOUL OF THE TANGO**—Yo-Yo Ma—Sony Classical
- STEPMOM**—John Williams/Christopher Parkening—Sony Classical
- A GALA CHRISTMAS IN VIENNA**—Domingo/Brightman/ Lotti—Sony Classical

**RCA VICTOR**

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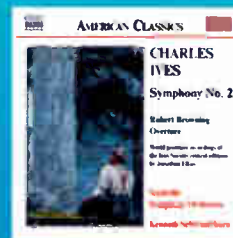
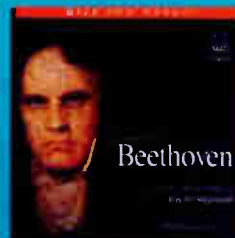
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-THE NEW YORK TIMES

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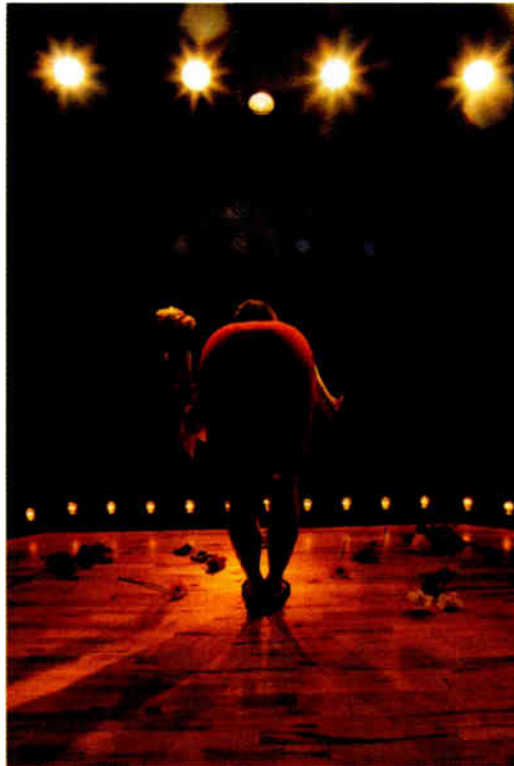
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ALBUMS

Edited by Michael Paoletta

POP

★ GLENN TILBROOK

**The Incomplete Glenn Tilbrook**  
PRODUCERS: Glenn Tilbrook and Andy Metcalfe

**Quixotic London/What Are Records? 007**  
After 24 years and 13 albums as the musical director of that classic British pop band Squeeze, Glenn Tilbrook has ventured solo. Without Chris Difford—Squeeze's lyricist extraordinaire, the Ira Gershwin to Tilbrook's George—one might fear that *The Incomplete Glenn Tilbrook* might be a too-accurate title. But it isn't. The best songs here—"This Is Where You Ain't," "G.S.O.H. Essential," "One Dark Moment," and "Up the Creek" among them—are solo Tilbrook compositions, with witty, often touching words to match the songwriter's characteristically heart-melting melodies. The collaborations include songs with Aimee Mann, Ron Sexsmith, and Chris Braide, the latter of whom co-wrote the initial U.S. single, "Parallel World," an engaging singalong borne along by Tilbrook's forever-young tenor. The album's U.S. edition features a trio of bonus tracks, with the acoustic version of "One Dark Moment" serving as a calling card for Tilbrook's fun, fluent solo shows.—**BB**

THE CALLING

**Camino Palmero**  
PRODUCER: Marc Tanner  
RCA 07863

Let's face it, it's not easy to be a new major-label rock band in search of an audience right now. The demand to adhere to one of several narrow niches is intense. The trick is discerning which niche is overcrowded at any given moment. Given the current glut of Blink-182 and Limp Bizkit clones, the Calling has opted to plow through ground cultivated by Creed. While much of *Camino Palmero* has a familiar ring to it, the act has undeniable chops. Frontman Alex Band is an engaging presence,

S P O T L I G H T S



GIGI

**Gigi**  
PRODUCER: Bill Laswell  
Palm Pictures P2A 2068

Ejigayehu "Gigi" Shibabaw sings in the Amharic language of her native Ethiopia, with her keening voice negotiating richly ornamented melodies. With help from producer Bill Laswell, Gigi's eponymous debut for Palm Pictures assimilates a wealth of influences (Indian and Arabian music, funk, jazz) to create distinctively pan-global pop music. Loping rhythms interlock with Gigi's call-and-response vocals as synthesizers and saxes (the latter provided by jazz titans Wayne Shorter and Pharoah Sanders) float above the knotted melodies. Although every track bears Laswell's high-tech imprint, the electronic elements are deployed with a subtlety not often heard on his recent productions. Gigi's vocals are never less than intense, even in the comparatively romantic setting of "Abet Wubet." Not since Mahmoud Ahmed's "Ere Mela Mela" in the '70s has Ethiopian music had such an engaging musical ambassador.—**RBH**

breathing sincerity into his every syllable, while the rest of the band sounds like it will kick butt on its forthcoming fall tour. There are even a handful of infectious tunes that seem destined for radio airwaves, starting with the acoustic-rooted

**KAIJA SAARIAHO: Graal Théâtre, Château De l'Âme, Amers**  
Gidon Kremer, violin; Dawn Upshaw, soprano; Anssi Karttunen, cello; BBC Symphony, Avanti Chamber Orchestra, Finnish Radio Symphony and Chamber Choir/ Esa-Pekka Salonen  
PRODUCERS: David Mottley, Ann Mckay  
Sony Classical 60817

Kaija Saariaho—a Finnish composer living in Paris, born in 1952—possesses one of the most distinctive, and most contemporary, voices on the classical scene. And this collection finds her at a peak, as it brims not only with all the textural impressionism of before but with a newly dramatic sen-



sibility. The violin concerto *Graal Théâtre* is indeed highly theatrical, played to the expressive hilt by Gidon Kremer; the cello concerto *Amers* alternately chimes and churns; and the luminous orchestral song cycle *Château de l'Âme*, with the pure-toned Dawn Upshaw, beguiles like little else from Saariaho's pen. In our anti-intellectual times—and from the major label least-disposed to a modern European aesthetic—we should be thankful to have such imaginative music-making. This is undoubtedly the contemporary classical disc of the year.—**BB**

"Wherever You Will Go." The hitch is that the listener is eventually left wondering where the Calling will go once the Creed niche disappears or overflows. The talent is there. Time will tell if they're given a chance to put it to proper use.—**LF**



MARY J. BLIGE

**No More Drama**  
PRODUCERS: various  
MCA 112616

With *No More Drama*, Mary J. Blige bids farewell to the blues and embraces a better tomorrow. "Cuz we're celebrating no more drama/In our lives," she sings on the winning lead single—the Dr. Dre-produced "Family Affair," a top 10 hit on the *Billboard* Hot R&B/Hip-Hop Singles & Tracks chart. Other stellar moments include "Steal Away" (featuring Pharrell Williams of the Neptunes, who produced the track), the soap opera-fueled title track (which cleverly references the theme from *The Young & the Restless*), and "Destiny." The ridiculously titled "PMS," a wicked soul jam, could very well become this set's sister-girlfriend anthem. Unfortunately, *No More Drama* loses steam midway through, with the inclusion of perfunctory tracks like "Flying Away," "2 U," "In the Meantime," and the embarrassing "Forever No More (Poem)." But faith is completely restored on closing track "Testimony," an everyman/woman's tale based on Blige's drama-filled life.—**MP**

PUDDLE OF MUDD

**Come Clean**  
PRODUCERS: John Kurzweg, Puddle of Mudd

**Flawless/Geffen 0694930742**  
What happens when a band serves up hard rock with an attitude but with-

out annoying pretension or self-pity? In two words, *Come Clean*, the striking Puddle of Mudd debut and the first album to arrive via Fred Durst's Geffen-distributed Flawless Records. Combining infectious guitar riffs with melodic choruses is hardly a new musical concept, but Puddle of Mudd proves to have a genuine talent for it, particularly on songs like "Control," "Blurry," and "Said." And "She Hates Me" has all the makings of a classic relationship-breakup anthem. With a nod to the not-so-distant past ('90s grunge), Puddle of Mudd seems solidly rooted in the present.—**CH**

COUNTRY

CHRIS KNIGHT

**A Pretty Good Guy**  
PRODUCER: Dan Baird  
Dualtone Music Group 803020

Dark as midnight and mean as a rattlesnake, *A Pretty Good Guy* perfectly captures the undercurrent of menace in rural America and its hair-trigger nobodies. For example, the title-cut character tries to persuade himself that he isn't so bad, as does the redneck loser-turned-murderer of "Becky's Bible." A fistfight is as good a diversion as any in "Oil Patch Town," and a brother's vengeance is skillfully delivered in the ominous "Down the River." Singer/songwriter Chris Knight recalls John Prine in the beautifully written, desperate "Send a Boat"; "Hard Candy" is a vivid characterization of a resourceful hillbilly girl, and "North Dakota" is regretful and claustrophobic. Dan Baird's production and guitar contributions lend a nice edge, placing emphasis right where it belongs—on these stark, gritty songs, and this gifted artist.—**RW**

CONFEDERATE RAILROAD

**Unleashed**  
PRODUCERS: Barry Beckett, Danny Shirley  
Audium 8137

Confederate Railroad has found a likely label home in Audium, and it certainly has the right producer in Barry Beckett. The group stays close to its raucous roots with cuts like the downright ornery Southern rocker "Still

(Continued on next page)

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

**SIMON & GARFUNKEL**  
The Columbia Studio Recordings, 1964-1970

REISSUE PRODUCER: Bob Irwin  
ORIGINAL PRODUCERS: various  
Columbia/Legacy C5K 63815

In five era-defining albums for Columbia—*Wednesday Morning, 3 A.M.*; *Sounds of Silence*; *Parsley, Sage, Rosemary & Thyme*; *Bookends*; and *Bridge Over Troubled Water*—Paul Simon and Art Garfunkel personified the folk-rock ethos of the '60s. Boxed together (the reissues, each with bonus tracks, are also available individually), the discs show a fascinating progression: *Wednesday Morning, 3 A.M.*, the duo's overlooked debut, preceded their pop breakthrough, "The Sound of Silence," and includes an acoustic version of the hit, along with

such traditional folk songs as "Peggy-O." The lead track on the duo's sophomore set (*Sounds of Silence*)—an intensified "remake" of "The Sound of Silence"—brings the then-fresh term "folk rock" into full focus. The set also propels Simon's songwriting (consider the hit "I Am a Rock") into high gear. Vocally, the pair proved itself to be more than sweet harmonizers, wailing away on the street-gospel "Blessed." *Parsley, Sage, Rosemary & Thyme* continued in the folk-rock vein (albeit with the decidedly anti-war bent of the lead track, "Scarborough Fair/Canticle," and closer "7 O'Clock News/Silent Night"). But *Bookends*, which included "Mrs. Robinson" (from the film *The Graduate*) and anthropomorphic hit "At the Zoo," was more heavily produced and conceptually bril-



liant. Garfunkel's ethereal vocal on "Bridge Over Troubled Water," the title track of the pair's final album, was a fitting swan song, while the set's other hits,

particularly "Cecilia" and "El Condor Pasa (If I Could)," signalled the beginning of the world-music direction that Simon would eventually take. Despite his equally spectacular success as a solo artist, there will always be those baby boomers who look back to Simon & Garfunkel as the songwriter's greatest achievement. This set could be further testimony.—**JB**

THE YARDBIRDS

**Ultimate!**  
REISSUE PRODUCER: Gary Stewart  
ORIGINAL PRODUCERS: Giorgio Gomelsky, Paul Samwell-Smith, Simon Napier-Bell, and Mickie Most

**Rhino R2 79825**  
The key selling point of this two-disc, 52-track set is major: It's the first Yardbirds collection to include all three of the im-

mensely influential, ever-experimental English group's long-since beatified lead guitarists, in chronological order—Eric Clapton, Jeff Beck, and Jimmy Page. Spanning 1963-'68 and broken down into "eras" according to producers and management, the compilation also traces the Yardbirds' progression from their beginnings as a blues-based garage-rock group into one of the most memorable singles bands of the '60s. Highlights include the Graham Gouldman-penned "For Your Love," "Heart Full of Soul," such psychedelic-styled compositions as "Shapes of Things" and "Over Under Sideways Down," and the rave-up cover of Bo Diddley's "I'm a Man." The second disc ends with three cuts from the solo recordings of lead singer/harmonica player Keith Relf, who died tragically in 1976.—**JB**

**CONTRIBUTORS:** Bradley Bambarger, Jim Bessman, Lella Cobo, Larry Flick, Carla Hay, Richard B. Henderson, Bill Holland, Michael Paoletta, Deborah Evans Price, Phillip van Vleck, Ray Waddell. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. 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)

One Outlaw Left" and the pounding "Borrowed Time," but the group is capable of softening up considerably with the oddly touching "What Brothers Do" and soothing "Between the Rainbows and the Rain." Perhaps Railroad's best quality is not taking itself too seriously: "She Treats Her Body Like a Temple," "White Trash With Money," and "The 'R' Word" are, like it or not, new redneck anthems. And vocalist Danny Shirley and some snappy production from Beckett are enough to make the goofy "I'm Diggin' It" work deftly.—**RW**

## LATIN

### ► ALEXANDRE PIRES

**Alexandre Pires**  
**PRODUCERS:** Julio Reyes, Rey Negro, Donato Poveda, Raul del Sol  
**BMG U.S. Latin 7431-87883**

After achieving superstardom with Brazilian band So Pra Contrariar, Alexandre Pires hopes to do the same in Spanish, beginning with this, his first full-length disc in that language (although he has included Spanish tracks on previous albums). *Alexandre Pires* is a collection of mostly ballads in the classic tradition of the great Latin balladeers of the '70s. Accompaniments are streamlined, with pared-down choruses and strings fully showing off singularly well-crafted melodies (most were written by Estéfano expressly for the artist) and Pires' trademark baritone, understated yet compelling. There's the slightest of Portuguese inflections in the vocals that reminds one of Roberto Carlos (most of the album is stylistically reminiscent of Carlos), but beyond that, Pires' singing is heartfelt, disarmingly real, effortlessly seductive ("Necesidad" and "Usted se me Llevó la Vida" are stand-outs). The overall effect is that of a lover whispering sweet nothings into your ear.—**LC**

### VARIOUS ARTISTS

**Watcha**  
**PRODUCERS:** various  
**Surco/Universal 314 585 198**

This compilation of past and present artists on the Latin alternative Watcha tour is, like the tour itself, a mix of melodic rock, rap, funk, punk, and heavy metal. It's also, like the tour, spotty. Most of the gems are at the top, beginning with Aterciopelados' "El Album" (whose inclusion, like Café Tacuba's, is misleading, considering that this is the act's much-touted current single and that the duo toured on its own this year instead of going with Watcha) and continuing with Bersuit's "El Gordo Motoneta," Molotov's "Karmara," and Juanes' "Fijate Bien." As a sampler of the current alternative scene, *Watcha* is effective, and it's hard to imagine such a mix of styles any other place but here. Let's hope, though, that *Watcha*, the album, will become as yearly an event as Watcha the tour, giving due space only to those artists featured on that given year.—**LC**

## JAZZ

### BROTHER JACK MCDUFF

**Brotherly Love**  
**PRODUCER:** John Burk  
**Concord 4893**

Sadly, these are among the last tracks that Hammond B-3 preacher Brother

Jack McDuff cut before his death last year. To his credit, the album's as exciting as anything he ever recorded, including the landmark LPs he cut in the early- and mid-'60s that brewed up a potent mix of bluesy bop, R&B groove, and black church fervor. Because of such musical marriages, he was one of the kingpins of "soul jazz." Initially sniffed at by jazz purists, McDuff's magic eventually won out, with his concoctions always hip, crisp, sprightly arranged, and wailing. His best-known tune, the driving "Rock Candy," is reprised here in a live duet with his successor to the B-3 crown, Joey DeFrancesco. The studio tracks spotlight McDuff's excellent working band, as well as former stablemates Red Holloway on tenor sax and Pat Martino on guitar. This is a wonderful, kick-ass album for old and new fans alike. And, of course, every Hammond player on the planet should own it.—**BH**

## BLUES

★ **POPA CHUBBY**  
**How'd a White Boy Get the Blues?**  
**PRODUCER:** Popa Chubby  
**Blind Pig 5071**

Make no mistake, New York City guitarist Popa Chubby isn't your standard-issue blues guy. "Daddy Played the Guitar and Mama Was a Disco Queen" opens in a dobro-inspired acoustic groove, but Chubby breaks that down to a rap, simultaneously evoking the talking blues of yore and today's hip-hop. With Chubby, blues is a distinctly urban, free-association groove that stays in touch with everything from tape loops to Leon Russell, soul to Southern blues-rock. If Muddy Waters was a modern blues artist, then Chubby is a post-modern bluesman. He writes tunes amid a blizzard of influences, but the gut feeling of his material is anchored in the blues. He resolves that tension in a fresh take on the genre, paying his respects as he breaks trail.—**PVV**

★ **ROSIE LEDET**  
**Show Me Something**  
**PRODUCER:** Morris Ledet  
**Maison de Soul 1077**

This is Rosie Ledet's sixth album—and her definitive project to date—for Louisiana label Maison de Soul. Over time, Ledet has handcrafted her special sound, which unites soul and zydeco to create provocative, spirited dance grooves. A serviceable accordionist at best, Ledet's strengths lie in her prolific songwriting and her distinctive, sultry vocal style. With her rich vocal timbre, she can sell anything she sings. The tune-craft and voice come together powerfully throughout this disc, but make particular note of the slow tune "Days Gone By," the rockin' two-stepper "All Part of the Game," and the full-tilt blues of "The Next Thing." Except for "Lady Marmalade," Ledet wrote everything here, solidifying her position as one of today's top zydeco songwriters.—**PVV**

## CLASSICAL

★ **SCHUMANN: Complete Symphonies North German Radio Symphony Orchestra/Christoph Eschenbach**  
**PRODUCERS:** Gerald Götze, Hans-Michael Kissing  
**RCA Red Seal/BMG 74321-61820**

The four symphonies of Robert Schumann (1810-1856) have endured more than their fair share of criticism, neg-

lect, and mishandling over the years, particularly compared with the hallowed treatment accorded the symphonies of his younger peer Brahms. They may not have the iconic, world-beating qualities of that master's symphonic works, but Schumann's more modest essays in the form do feature some of the most transcendent passages in 19th century music. Leonard Bernstein and Herbert von Karajan have been among the few to maximize the expression in these symphonies, but Christoph Eschenbach and his North German Radio band do them wonderful justice here, imparting a classical restraint and poise to the composer's High Romanticism. In particular, the Second Symphony's sublime slow movement and the "Rhenish" Symphony's grand "Cologne cathedral" movement have the power to move anyone who has the great fortune to hear them. As a bonus rarity, the two-disc set includes Schumann's dramatic overture *Die Braut von Messina*.—**BB**

**THE ESSENTIAL RAUTAVAARA**  
**PRODUCERS:** various  
**Ondine 989**

This thoughtful anthology surveys Finnish composer Einjuhani Rautavaara's rich Ondine discography, mostly avoiding excerpts in favor of whole works. The 73-year-old Rautavaara's very personal brand of mystical neo-Romanticism has made him one of the most popular of contemporary European composers, even as it has retained him respect among the cognescenti. The highlights here show why: *Isle of Bliss*, a luminous pearl of a tone poem; the pungently rhapsodic Piano Concerto No. 1; and *The Fiddlers*, a folk-tinged suite for string orchestra. Also here are two of Rautavaara's most famous pieces, *A Requiem in Our Time* for brass and (the rather overrated) *Canticus Arcticus* for taped bird song and orchestra, as well as the songful slow movement from the Seventh Symphony, "Angel of Light." The Finnish performances and recordings are top-flight, and the package includes a full catalog of Ondine's Rautavaara line. Distributed in the U.S. by Koch and in the U.K. by Complete.—**BB**

## CHRISTIAN

### ► OUT OF THE GREY

**6.1**  
**PRODUCER:** Monroe Jones  
**Rocketown 080688612627**

This gifted husband/wife duo, Christine and Scott Dente, became one of the contemporary Christian market's core acts in the '90s, with a string of critically acclaimed albums on Sparrow. After lying low the past couple years, the pair emerge with this stunning collection on Rocketown. Out of the Grey's signature sound has always been marked by Christine's pristine, compelling vocals, Scott's inventive musicianship, and the talent they both have for penning insightful, substantive songs. Among this set's highlights are "Shine Like Crazy," "Grace, Mercy, and Peace," and "I Want Everything." Scott's expressive voice takes center stage on the verses of "Out of the Ordinary," with Christine handling the chorus. Monroe Jones' skilled production combined with the Dente's evocative songs makes for a potent combination, and one of the best Christian-market releases this year.—**DEP**

# I N P R I N T

**BUBBLEGUM MUSIC IS THE NAKED TRUTH**  
**Edited by Kim Cooper and David Smay**  
**Feral House**  
**326 pages; \$19.95**

Bubblegum music has enjoyed a massive rejuvenation in the past five years, with the proliferation of easily digested, chart-topping fare by Britney Spears, 'N Sync, O-Town, and seemingly ad infinitum. But a decade before these artists were even embryonic, pop culture bore the youth generation of the late '60s an even greater array of guilty pleasures.

The challenge of *Bubblegum Music Is the Naked Truth*—a collection of nearly 100 essays that chew on numerous facets of the genre—is defining exactly what the "bubblegum" comprises. Of course, there are such obvious contenders as the Archies, the Partridge Family, and the Banana Splits, but editors Kim Cooper and David Smay explore less apparent sides of assembly-line kitsch that will catapult baby boomers back to a time when Bobby Sherman's latest single could be found on the back of a cereal box, "Schoolhouse Rock" was ubiquitous with Saturday mornings, and Clive Davis—as president of Bell Records, later to be renamed Arista—was promoting Robbie Benson, not Whitney Houston.

The exhaustive, 326-page volume goes beyond the obvious to explore how teeny-bopper sounds have affected such seemingly disparate musical forms as new wave (the Cars, Cyndi Lauper, Toni Basil), punk (the Ramones, New York Dolls), and "black music" (Jackson Five, the Sylvers); it also surveys a who's who of the genre's taskmasters—songwriters Boyce & Hart (who wrote most of the Monkees' hits), TV producers Sid & Marty Krofft (*H.R. Pufnstuf*, *Sigmund & the Sea Monsters*), and Hanna-Barbera (*The Impossibles*, *Cattanooga Cats*). The tome also takes care to delve into the '90s with a chapter called "Dextrose Rides Again," giving proper notice to such modern-day confections as Aqua, Hanson, Spice Girls, Swedish pop producer Max Martin, and the *Now* compilation series.

As is mandatory for this kind of manual, there are numerous lists, including a campy, broad-minded Bubblegum Top 100. The Beatles cartoon series lands at No. 87, the clas-

sic *Brady Bunch* line "Marcia, Marcia, Marcia" is No. 67, and the Go-Go's stand at No. 60. Villains on the *Batman* TV series are No. 46, while AM radio jocks are No. 38. At No. 25 is *Josie and the Pussycats in Outer Space*. And No. 1, by unanimous agreement, is faux group the Archies.

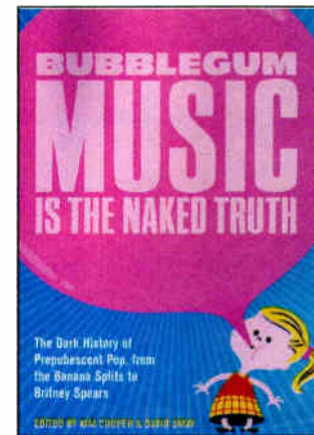
Cooper traces the origins of bubblegum to the late '60s, a time when "the American economy was in great shape, and for the first time a whole generation knew nothing of the deprivation" of World War II and the Depression. "In direct response emerged a startling variety of kid-die-driven commodities: comic books and skateboards, goofy plastic paraphernalia, Sea Monkeys—and a whole new kind of rock'n'roll."

Early contenders included such kid-targeted fare as "Snoopy vs. the Red Baron" from the Royal Guardsman—which reached No. 2 in 1966—not to mention the Fifth Estate's obscure No. 11 hit in 1967, "Ding, Dong! The Witch Is Dead," a pop/novelty take with Renaissance peppering on the *Wizard of Oz* staple.

Author Carl Cafarelli theorizes that the genre saw its authoritative launch with the Lemon Pipers' "Green Tambourine" on Neil Bogart's Buddah Records, which topped the Hot 100 in February 1967. "The Lemon Pipers themselves had little interest in becoming bubblegum's favorite sons," Cafarelli writes, "but they knew they'd be dropped by Buddah if they didn't record the tune, which Bogart saw as a surefire hit."

Buddah fostered similarly giddy radio favorites from 1910 Fruitgum Company ("Simon Says") and the Ohio Express ("Yummy, Yummy, Yummy"), and Bogart found himself in need of a catch phrase to define his company's unabashed signature sound. He found it via A&R gurus Jerry Kasenetz and Jeff Katz, who signed the two acts. "We would gear (songs) to the teenagers, the young kids," the duo tells Cafarelli. "At the time, we used to be chewing bubblegum and [we would] laugh and say, 'Ah, this is like bubblegum music.'"

While the editors claim the initial bubblegum boom popped in 1972, the species has obviously endured, cultivating its most fertile latter-day period in the past half-decade—corresponding to another economic boom time. With the times no longer so flush, let's see if bubblegum's flavor lasts.



SINGLES

Edited by Chuck Taylor

POP

► **U2 Stuck in a Moment You Can't Get out Of (3:42)**  
**PRODUCERS:** Daniel Lanois and Brian Eno  
**WRITERS:** Bono and The Edge  
**PUBLISHER:** PolyGram International Music Interscope 10500 (CD promo)  
 Bono turns spiritual in this reflective, downright pretty track from the current double-platinum *All That You Can't Leave Behind*. In concert, the lead singer has dedicated "Standing in a Moment" to his late friend Michael Hutchence, and in it, Bono offers a lyric (penned with guitarist The Edge) filled with both personal tenacity and observation on the fragility of life: "I will not forsake/The colors that you bring/The nights you filled with fireworks/They left you with nothing." His delivery is melancholy and effectively tender, while the band keeps it all turned down a notch in the background. A prize moment from a band that continues to surprise even as it continues to succeed on so many fronts.—**CT**

**AARON CARTER FEATURING NICK CARTER & NO SECRETS Oh Aaron (3:17)**  
**PRODUCERS:** Brian Kierulf and Josh Schwartz  
**WRITERS:** A. Goldmark and J. Schwartz  
**PUBLISHERS:** Zomba Songs/Danianne Music/Mugsy Boy/Kierulf Songs, BMI  
**Jive Records 42924 (CD promo)**  
 Without a speck of top 40 radio airplay, Aaron Carter moved 2 million copies of his top five hit *Aaron's Party*, while charming the kids with one sellout concert tour after another. Jive aims to raise the youngster's profile with the first single from the new *Oh Aaron* with a trade-off rap with his Backstreet Boy brother, Nick. As with past efforts, young Carter blends elements of bubble-pop with jump-rope raps. Tweens love it, parents buy it, but it's not likely that many over 12—including top 40's target—will take to this sing-song, mildly grating effort. Of course, with the way things are going for Backstreet Boys, it can only boost the elder Carter's profile.—**CT**

ROCK

★ **NICK CAVE & THE BAD SEEDS Fifteen Feet of Pure White Snow (4:07)**  
**PRODUCERS:** Nick Cave & the Bad Seeds and Tony Cohen  
**WRITER:** N. Cave  
**PUBLISHERS:** Windswept Pacific, BMI; Mute Song, PRS  
**Mute/Reprise 100703 (CD promo)**  
 "Fifteen Feet of Pure White Snow," the second single from Nick Cave & the Bad Seeds' deep *No More Shall We Part*, once again showcases Cave's distinct poetic gift—as well as the beautiful sounds the very good Bad Seeds can conjure. A gothic, gospel-inflected tale of natural disaster—with its "Oh, my Lord" refrain ringing like a plea from the very edge—"Fifteen Feet of Pure White Snow" manages to evoke a dramatic, detail-rich world, even within the constraints of a radio edit. Of course, nothing on American radio sounds quite like this, and bolder stations will surely benefit from the color that the song and Cave's voice would bring to the airwaves. A calling card for Cave's

SPOTLIGHTS



**GARBAGE Androgyny (3:09)**  
**PRODUCERS:** Garbage  
**WRITERS:** Garbage  
**PUBLISHERS:** Deadarm Music/Almo Music, ASCAP; Vibecrusher/Irving Music, BMI; Rondor Music  
**Interscope 10515 (CD promo)**  
 Presaging the upcoming album *beautifulgarbage*, the first Garbage single in years doesn't start out sounding like the platinum electro-rock act at all, with the intro verses serving as a sharp-witted, affectionately ironic gloss on the J-Lo-era pop/R&B production aesthetic—all shuttling beats, subtly swooshing hooks, and cooing melismas from flame-haired frontwoman Shirley Manson. But then the guitar-inflected chorus kicks in, and Garbage's characteristic techno-glitter bursts in like a familiar—perhaps too familiar—friend. "Androgyny" is hardly a fresh topic either, and the girl/boy dichotomies running through the lyrics can end up seeming like just so much running in place. The starry-eyed bridge, though, with its high-flying sighs from Manson, offers grand relief. All-around, "Androgyny" is a highly radio-friendly return—many listeners will obviously fall hard at first hearing. Let's hope the upcoming album shows that Garbage has more forward-minded tricks in store.—**BB**

September/October tour of the States with the Bad Seeds.—**BB**

**NEW FOUND GLORY Dressed To Kill (3:28)**  
**PRODUCER:** Neal Avron  
**WRITERS:** New Found Glory  
**PUBLISHER:** not listed  
**Drive-Thru/MCA 25474 (CD promo)**  
 Following the group's top 20 modern

**TRUE VIBE You Found Me (4:02)**  
**PRODUCERS:** Dan Muckala, Glenn Rosenstein, and Joe P.  
**WRITERS:** M. Pennells and Z. Porter  
**PUBLISHERS:** Movation Music, ASCAP  
**Essential 24054 (CD promo)**  
 The debut single from contemporary Christian boy band True Vibe picks up where Plus One, its breakthrough comrades from 2000, left off: with a successful blend of harmonies, a super-sticky melody that applies the signature production tics of the genre, and a highly styled teen-centric image to draw in young fans from all sides. As boy pop goes, "You Found Me" heralds

**ANGIE STONE Brotha (4:01)**  
**PRODUCERS:** Raphael Saadiq and Jake & the Phatman  
**WRITERS:** A. Stone, R. Saadiq, H. Lilly, G. Standridge, and R. Ozuna  
**PUBLISHERS:** Ugmoe Music/Universal Music/Jake & the Phatman Music, ASCAP; Alegna Music/J Songs/Uncle Bobby Music/EMI Blackwood, BMI  
**J Records 21059 (CD promo)**  
 Rack up another hit for J Records as R&B innovator Angie Stone makes her debut with the sumptuous "Brotha." Stone, one of the acts that defected from Arista with Clive Davis' launch of J Records, serves up a tribute to strong men of color, paying homage to the everyday men who make life easier for



their female counterparts: "Black brotha, strong brotha/There is no one above ya/I want ya to know that I'm here forever true." In a time when many of R&B's chart-topping girl groups and divas take turns bashing their men—and how tiresome is that trend?—it's a pleasure to see Stone take the high road. Producer Raphael Saadiq crafts a bare-bones, guitar-driven midtempo track that acts as the perfect sidecar for Stone's breathy vocals. This elegant lady of soul, who scored her first hit with "No More Rain (In This Cloud)," should have R&B radio and fans alike eating out of the palm of her hand with this one.—**RH**

rock single "Hit or Miss (Waited Too Long)," Florida emo/punk act New Found Glory brings another sad love story to a rapid pace. "Dressed to Kill" explores the world of post-breakup angst, exposing a certain male vulnerability—the pain that everybody has known yet rock music often denies, typically portraying anger over sensitivity in rock tracks. On first listen,



**'N SYNC Gone (4:22)**  
**PRODUCERS:** Justin Timberlake and Wade J. Robson  
**WRITERS:** J. Timberlake and W.J. Robson  
**PUBLISHERS:** Tenman Tunes/Zomba Enterprises, ASCAP; WadeRo Sound/South Hudson, BMI  
**Jive 42936 (CD promo)**  
 'N Sync continues to set itself apart from the teen-pop pack. It can be said that Backstreet Boys and the like have strived to be more adult. But "Gone," rife as it is with elements of old-school soul, has a decidedly mature sound—and it doesn't sound like 'N Sync is just playing dress-up in Dad's gear. Justin Timberlake (who takes the songwriting lead here) has developed a warm, soulful vocal tone, as evidenced by his performance over this track's lean blend of beat-box rhythms, strings, and acoustic guitars. While "Gone" is a showcase for Timberlake's creativity, his comrades are more than window-dressing, as they surround his vamps with harmonies so distinctive and integral that the song would falter without them. With "Gone" having far more mass appeal than the hyper-aggressive "Pop," expect this single to be the fuel to keep *Celebrity* in the upper regions of The Billboard 200, while providing a firm bridge for 'N Sync's transition from boys to men.—**LF**

the peppy track sounds pretty happy, but the emotional message comes through in the lyrics. "I can't dream anymore since you left/I miss you singing me to sleep," Jordan Pundik sings. The quintet continues a busy touring schedule through the summer—having performed dates on the Warped tour and opening for Blink-182—and well into the fall.—**EA**

COUNTRY

**JAMESON CLARK Don't Play Any Love Songs (3:18)**  
**PRODUCERS:** Jameson Clark and Ron Stuve  
**WRITERS:** J. Clark, D. Poythress, and D. Skaggs  
**PUBLISHERS:** BMG Songs/Liolamb Music, ASCAP  
**Capitol 14472 (CD promo)**  
 At a time when many are complaining that everything sounds alike on country radio, Jameson Clark's "Don't Play Any Love Songs" is certainly a standout. It features an uncharacteristically crunchy guitar intro, matched with Clark's unique vocal style, both of which fit the quirky mood of the song. Lyrically, it's a classic country theme: a broken-hearted guy in a bar not wanting to hear anything on the jukebox that's going to rub salt in his wounds. So we've got a classic honky-tonk number performed by a beachside bar band with punk tendencies. Needless to say, it will be a polarizing record at country radio, but given a fair shot, it will likely win listeners over.—**DEP**

DANCE

**DEPECHE MODE I Feel Loved (3:39)**  
**PRODUCER:** Mark Bell  
**WRITER:** M. Gore  
**PUBLISHER:** EMI Blackwood Music Inc., BMI, obo EMI Music Publishing Ltd./Grabbing Hands Music Ltd.  
**Mute/Reprise 42398 (CD promo)**  
 More than 20 years since its birth—and still very much alive—Depeche Mode hasn't lost a step when it comes to writing soul-stirring dance cuts. On its latest single, "I Feel Loved," the group flawlessly captures the spirit of clubland. Singer Dave Gahan's harsh vocals stalk the thumping bass line, growling like a disturbed soul awash in darkness. Striking a balance between heavier and airy themes, "I Feel Loved" is a love song that lingers on the morose, flirting with darker imagery before conceding to exuberance. The band synthesizes an eerie milieu without resorting to cheap effects; instead, it mixes echoed chords, buzzsaw distortion effects, and ghostly synth wails. The track is accompanied by multiple remixes, including Danny Tenaglia's lush Labor of Love Radio Edit and the otherworldly Chamber's Remix. All will undoubtedly make club rotations.—**SB**

AC

**EDWIN MCCAIN Write Me a Song (4:20)**  
**PRODUCERS:** Greg Archilla and the Edwin McCain Band  
**WRITER:** E. McCain  
**PUBLISHER:** EMI April Music, ASCAP  
**Atlantic 300519 (CD promo)**  
 Edwin McCain has carved a secure niche as a storytelling rock balladeer in recent seasons, and this second single from his *Far From Over* is another solid, reflective outing. McCain manages to blend the elements typical of AC compositions with just enough of an edge to separate him from the softies. Still, radio hasn't supported his recent singles with the same fervor as breakthrough "I'll Be," and his meandering style works its charms in a subtle fashion that may not offer the immediacy that radio calls for. That's not to say that McCain shouldn't keep on just as he is. Here's hoping that Atlantic stands by this consistent talent, even if the airwaves don't always oblige.—**CT**

NEW & NOTEWORTHY



break-out quality; it's truly one of the best among the recent bunch. As it is, this particular track isn't likely to get much further than religious FMs, with its focal lyric, "You are my God." But the group has "hit" written all over it as soon as its backers come up with a secular tune of similar quality, which may be just around the corner. True Vibe has been signed to sing the title cut to the upcoming high-profile *On the Line*, starring 'N Sync's Joey Fatone and Lance Bass. They're also touring this summer with Aaron Carter. These guys are likely to be blessed with a smash in the near future.—**CT**

**CONTRIBUTORS:** Eric Aiese, Bradley Bambarger, Scott Brooks, Deborah Evans, Price, Rashaun Hall, Larry Flick, 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.

## Desert Storm Launches Fabolous

BY RASHAUN HALL

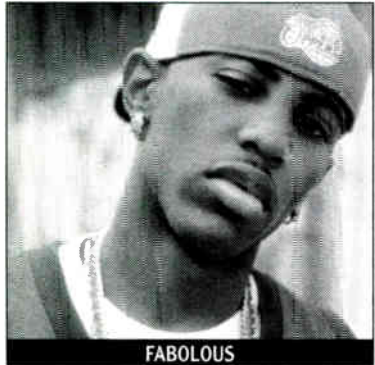
NEW YORK—This season could easily be deemed the summer of Fabolous. In the past few months, the Brooklyn, N.Y.-based rapper has popped up on remixes for such artists as Lil' Mo and Jimmy Cozier, not to mention his guest appearances on Philly's Most Wanted's album and the latest Violator compilation. And with his Sept. 18 Elektra debut, *Ghetto Fabolous*, the marquee act for DJ Clue's Desert Storm imprint will likely become a hip-hop staple.

The 21-year-old rapper got his break after freestyling on DJ Clue's *Monday Night Mixtape* show on WQHT New York in 1998. He impressed not only Clue and station listeners, but also Def Jam recording artist Noreaga. Not bad for someone who didn't take the "audition" seriously.

"I thought it was a joke," Fabolous says. "If I had really believed it, I would

have been better prepared. Once I got there, I knew this was my opportunity."

That opportunity led Clue to take the rapper under his wing and sign



FABOLOUS

him to the fledgling Desert Storm.

"I started doing freestyle for his tapes, which gave me some street buzz," Fabolous says of his early days

with Clue. "Lil' Mo heard me on one of Clue's mix tapes. She came to do the 'Superwoman' remix with him, and she asked about getting me on."

Lil' Mo returned the favor by guesting on the album cut "Take You Home." Fabolous also worked with Rockwilder, the Neptunes, and Just Blaze, among others.

While known for his laid-back style, Fabolous does get serious on his debut. "You can't make every song a party song," he says. "You may feel like partying all week, but by the end of the week, you're exhausted. So you have to have a little diversity. We have some East Coast joints, West Coast joints like 'Can't Deny It,' and some down South joints. We also have two deep songs like 'One Day.' You can't do all of anything—you have to mix it up. That's what makes a good album."

Although the rapper has built his name on guest appearances, *Ghetto Fabolous'* featured artists are few and far between. "I wanted some other artists on there, but time fell short," the rapper says. "We were just banging songs out, and if something isn't broke, there is no need to fix it."

That was obviously the case with the album's first single, "Can't Deny It," which features Nate Dogg. The single currently rests at No. 19 on R&B/Hip-Hop Singles & Tracks.

"It just had an automatic feel to it," Fabolous says. "Either coast can get a feel for it, and that's what I was trying to do. I just wanted a feel that either coast could enjoy."

According to Al Branch, senior director of marketing for Elektra, "The time is right for an artist like this. We're looking to take what Clue and [Desert Storm co-CEO] Duro have done and take it to a larger scale. They've done a great job on set-up via the streets and the industry. Clue's tapes have saturated the country in the last three years, and Fabolous has been a part of every tape."

According to Branch, Fabolous particularly appeals to teenage females 10-16. The label launched a 30-city promo tour that began July 12, and there are also plans for a back-to-school campaign and a school tour.

From a retail standpoint, Fabolous' recent visibility has bolstered interest in his debut. "They're checking for him in the streets," says Tony Rome, co-owner of Vision Quest Music in Yonkers, N.Y. "Every day we get requests. He hasn't done anything that hasn't been hot. I think he's going to hold his own. There's no reason for him not to—the quality is there."

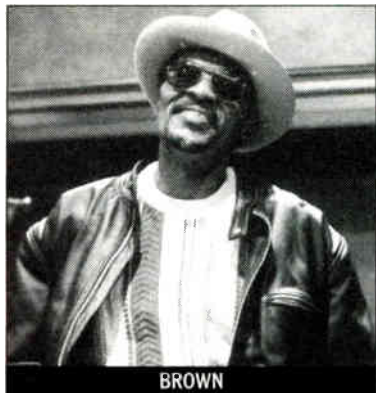
Others might feel the pressure of being the debut act for a new imprint, but not Fabolous. "Being the first artist doesn't put any pressure on me," he says. "You have to have the same expectations of yourself, whether you're the first, second, or last artist. I'm just trying to win by making good music, period."

## Chuck Brown Is At The Top Of His 'Game' On Raw Venture

BY GAIL MITCHELL

LOS ANGELES—It's been a busy year for the recognized godfather of go-go music, Chuck Brown.

Still busy promoting the early summer release of his funk-pulsating CD, *Your Game . . . Live at the 9:30 Club*, on his Liaison Records-distributed



BROWN

Raw Venture label, he was among the musical guests invited to the White House to commemorate Black Music Month. Then on Aug. 31, Brown returns to Washington, D.C.'s popular 9:30 Club to headline his own birthday concert. He's also a prominent figure in the July-published Watson-Guptill/BPI book *The Beat: Go-Go's Fusion of Funk and Hip-Hop* by Kip Lornell and Charles Stephenson Jr.

Now Brown is gearing up for the Sept. 4 national release of that book's musical companion, a two-CD Liaison compilation called *The Beat*. The collection of hits and unreleased tracks throws a well-deserved spotlight on such key go-go acts as Trouble Funk, Back Yard, E.U., Little Benny, Rare Essence, 911 . . . and the man himself.

"I never dreamed it would get to this point," the seemingly ageless D.C.

mainstay (who learned to play guitar while an inmate at a correctional institution) says with a laugh. "After getting out, I just wanted to play my guitar at house parties for some barbecue and beer. Then I went completely past that point." That's when Brown began cooking up his own musical specialty, fusing funk with disco's non-stop cadence and spicing it with Latin percussion, soul, jazz, and traditional African call-and-response chants.

Best-known for his signature No. 1 R&B hit with his group the Soul Searchers, 1978's "Bustin' Loose Part 1," Brown has made go-go a D.C. trademark. His future slate includes gospel and jazz projects and a live recording of Grover Washington Jr.'s classic "Mr. Magic." "My roots are blues, jazz, and gospel," Brown says. "I grew up in the church, which is where that go-go beat came from, and it's stayed with me. Grover was also a great inspiration to me."

Further evidence of Brown's ongoing musical experimentation lies in his collaborations with late singer Eva Cassidy (*Billboard*, Jan. 20). These include the duet "Blues in the Night," featured on Cassidy's 1997 album *Eva by Heart*. "Working with her was a dream come true for me," says Brown, who dedicated his 1998 jazz- and blues-oriented album *Timeless* to Cassidy. "I could feel everything she sang. She could take any tune and make it hers. I really miss her."

While go-go is still primarily associated with Brown's D.C. stamping grounds, he hopes other bands will carry on the torch: "I've been around the world with go-go. I can't do it by myself. I pray for the day to come when more bands incorporate horns and other real music ingredients again."

## Rhythm, Rap, and The Blues™

by Gail Mitchell



**A SHINING STAR:** It was late at night on Saturday, Aug. 25, when I received a call from a friend with the news that singer Aaliyah had died in a plane crash. As I switched on the TV, the news flashed across the screen.

"Did they say Aaliyah died?" asked my 7-year-old daughter, whose burgeoning musical tastes hopscotch from *Destiny's Child* and the Lil' contingent (Lil' Bow Wow, Lil' Romeo) to Stevie Wonder and Earth, Wind & Fire. Aaliyah is also on that list, thanks to "Try Again." As my sad-faced daughter climbed onto my lap, she said, "She was one of my favorites. How can she be gone?"

That's the same question I was asking myself as I tried to explain that perhaps God needed Aaliyah to share her music and talent in heaven. Now for us grown-ups, that doesn't begin to explain this tragic accident and the loss of nine people, one of whom was poised for even greater career triumphs. But I like to think that Aaliyah and the others are indeed in heaven, helping everyone get down with her brand of hip-hop/pop.

In the meantime, my thoughts and prayers go to Aaliyah's family and friends, as well those of the other eight passengers: Virgin Records America director of video production Douglas Kratz, Blackground Entertainment manager Keith Wallace, Blackground product manager Gina Smith, makeup artist Christopher Maldonado, stylists Eric Foreman and Anthony Dodd, bodyguard Scott Gallin, and pilot Luis Morales III.

As do others. A Virgin Records statement notes, "Doug [Kratz] was an extremely dedicated and talented professional whose enthusiasm, energy, and spirit will be missed by everyone who worked alongside him every day."

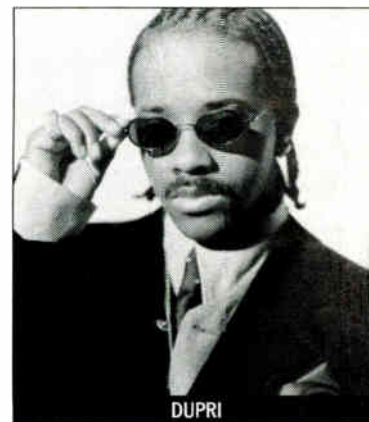
The Blackground Records staff is "distracted by the passing of our family members Gina Smith and Keith Wallace. Their hard work and dedication were an invaluable contribution to the success of Aaliyah and Blackground."

"Aaliyah touched the lives of hairstylists Eric Foreman and Anthony Dodd and makeup artist Christopher Maldonado in ways that no one will ever know," says Dion Peronneau, owner of the Dion Peronneau Agency, which repped the stylists. "We are devastated by the loss of these truly gifted young people. Our heartfelt prayers go out to all the family and friends who have been touched by this tragedy."

**INDUSTRY BRIEFS:** According to sources, Natalie Cole is now a member of the Verve artist roster. She was formerly with Elektra . . . The one and

only Chaka Khan is reuniting with Rufus for a tour, a new album, and a documentary. Kevin Murphy (keyboards), Tony Maiden (lead vocals, guitar), Bobby Watson (bass), David "Hawk" Wolinski (keyboards), and John "JR" Robinson (drums) were the lineup responsible for the 1983 Grammy-winning "Ain't Nobody." They'll join Khan on a seven-week national U.S. tour with Earth, Wind & Fire beginning Sept. 1 in Fort Lauderdale, Fla., and wrapping Oct. 7 in Phoenix. That tour will also provide background fodder for a forthcoming DVD documentary. While a label will be announced in the near future, the album will either feature at least three new songs and revisits of past hits or all new cuts, according to a spokesman.

**PLAYING HARDBALL:** *Music From the Motion Picture Hardball* marks Jermaine Dupri's second time at bat as executive producer of a major film soundtrack. His first was last year's *Big Momma's House*. Featuring tracks by Jagged Edge, the Notorious B.I.G., R. Kelly, Mobb Deep, Xscape,



DUPRI

Da Brat, R.L. of Next, R.O.C., Big Tymers, and Fundisha, *Hardball* hits stores Sept. 11. The title track and first single is performed by the Lil' Rascals (Lil' Bow Wow, Lil' Wayne, Lil' Zane, and Sammie).


Dupri says the Lil' Rascals was inspired by the success and abundance of today's "lil'" rappers. "I look at the magazines all the time and I was thinking about all the people on those covers—like Lil' Bow Wow, Lil' Zane, Lil' Wayne, Sammie, and Romeo now. This should be a perfect record for the kids."



**CLOTHES LINE:** Rapper Nelly is the latest artist who has designs on the fashion world. Specializing in hip-hop fashions for young men, Nelly's line is called Vokal. Described as clothing that "speaks for itself," Vokal is associated with the clothing firm ALM International.

SEPTEMBER 8  
2001

Billboard®

# Top R&B/Hip-Hop Albums

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

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION				ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION	
							THIS WEEK	LAST WEEK	2 WKS AGO				WEEKS ON
1	90	—	2	<b>MAXWELL</b> Columbia 67136*/CRG (12.98 EQ/18.98)	<b>NUMBER 1/GREATEST GAINER</b> 	1	51	60	78	4	<b>MYSTIC</b> GoodVibe/JCDR 860936/Interscope (8.98/12.98)	Cuts For Luck And Scars For Freedom	51
2	NEW	1	1	<b>JUVENILE</b> Cash Money 860913/Universal (12.98/18.98)	<b>HOT SHOT DEBUT</b> 	2	52	52	52	14	<b>TYRESE</b> RCA 67984* (11.98/17.98)	2000 Watts	4
3	4	9	3	<b>THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS</b> DreamWorks 45029/Interscope (12.98/18.98)	Eternal	1	53	46	43	14	<b>REDMAN</b> Del Jam 546381*/IDJMG (12.98/18.98)	Malpractice	1
4	3	3	3	<b>JADAKISS</b> Ruff Ryders 493011*/Interscope (12.98/18.98)	Kiss Tha Game Goodbye	2	54	58	76	23	<b>PUBLIC ANNOUNCEMENT</b> RCA 69310 (10.98/16.98)	Don't Hold Back	30
5	2	2	4	<b>USHER</b> Arista 14715* (12.98/18.98)	8701	3	55	53	49	25	<b>EVE</b> Ruff Ryders 490845*/Interscope (12.98/18.98)	Scorpion	1
6	4	3	3	<b>AALIYAH</b> Background 10087* (12.98/18.98)	Aaliyah	2	56	48	41	11	<b>SILK</b> Elektra 62642/EEG (12.98/18.98)	Love Sessions	2
7	5	5	4	<b>SNOOP DOGG PRESENTS THA EASTSIDAZ</b> TVT 2230* (10.98/17.98)	Duces 'N Trayz--The Old Fashioned Way	2	57	54	55	46	<b>JA RULE</b> Murder Inc./Def Jam 542934*/IDJMG (12.98/18.98)	Rule 3:36	1
8	10	10	4	<b>BLU CANTRELL</b> RedZone 14703*/Arista (11.98/17.98)	So Blu	5	58	50	40	12	<b>SOUNDTRACK</b> Murder Inc./Def Jam 548832*/IDJMG (12.98/18.98)	The Fast And The Furious	5
9	11	17	31	<b>JENNIFER LOPEZ</b> Epic 85965 (12.98 EQ/18.98)	J.Lo	1	59	55	56	22	<b>2PAC</b> Amaru/Death Row 490840*/Interscope (19.98/24.98)	Until The End Of Time	1
10	6	6	8	<b>P. DIDDY &amp; THE BAD BOY FAMILY</b> Bad Boy 73045*/Arista (12.98/18.98)	The Saga Continues...	2	60	56	58	45	<b>LUDACRIS</b> Disturbing The Peace/Def Jam South 548138*/IDJMG (12.98/18.98)	Back For The First Time	2
11	8	7	6	<b>FOXY BROWN</b> Def Jam 548834*/IDJMG (12.98/18.98)	Broken Silence	3	61	59	74	41	<b>SADE</b> Epic 85185 (12.98 EQ/18.98)	Lovers Rock	2
12	15	28	21	<b>GINUWINE</b> Epic 69627* (12.98 EQ/18.98)	The Life	2	62	51	46	10	<b>SISQO</b> Dragon/Del Soul 548836*/IDJMG (12.98/18.98)	Return Of Dragon	3
13	16	14	10	<b>LUTHER VANDROSS</b> J 20007 (12.98/18.98)	Luther Vandross	2	63	61	53	18	<b>CASE</b> Del Soul 548626/IDJMG (12.98/18.98)	Open Letter	2
14	9	9	4	<b>VARIOUS ARTISTS</b> EMI/Universal/Sony/Zomba 10749/Virgin (12.98/18.98)	Now 7	3	64	91	72	5	<b>MR. SPITFLAME</b> Spitflame 70810/Stoney Burke (11.98/17.98)	Tangle Wit Me Vol. 1	64
15	13	12	9	<b>JAGGED EDGE</b> So So Def/Columbia 85646*/CRG (12.98 EQ/18.98)	Jagged Little Thrill	2	65	57	61	14	<b>PASTOR TROY</b> MADD Society 014173/Universal (12.98/18.98)	Face Off	13
16	12	11	10	<b>D12</b> Shady 490897*/Interscope (12.98/18.98)	Devil's Night	1	66	67	68	19	<b>SUNSHINE ANDERSON</b> Soulife/Atlantic 93011*/AG (11.98/17.98)	Your Woman	2
17	14	15	4	<b>BILAL</b> Moyo 493009/Interscope (12.98/18.98)	1st Born Second	10	67	71	57	12	<b>THE LOVE DOCTOR</b> Mardi Gras 1055 (10.98/16.98)	Doctor Of Love	47
18	18	22	23	<b>TRICK DADDY</b> Slip N Slide/Atlantic 83432*/AG (11.98/17.98)	Thugs Are Us	2	68	63	62	26	<b>PROJECT PAT</b> Hypnotize Minds/Loud 1950/CRG (12.98 EQ/17.98)	Mista Don't Play Everythings Workin	2
19	20	21	24	<b>JAHEIM</b> Divine Mill 47452*/Warner Bros (11.98/17.98)	[Ghetto Love]	2	69	66	69	15	<b>SHAGGY</b> MCA 112096* (11.98/17.98)	Hotshot	1
20	28	34	22	<b>INDIA.ARIE</b> Motown 013770/Universal (12.98/18.98)	Acoustic Soul	3	70	70	65	55	<b>CRIMINALZ</b> RealSide 0028/Bayside (10.98/16.98)	Criminal Activity	70
21	17	19	12	<b>ST. LUNATICS</b> Fo' Real 014119/Universal (12.98/18.98)	Free City	1	71	78	64	10	<b>RAY J</b> Atlantic 83439*/AG (11.98/17.98)	This Ain't A Game	9
22	24	27	58	<b>JILL SCOTT</b> Hidden Beach 62137*/Epic (11.98 EQ/17.98)	Who Is Jill Scott? Words And Sounds Vol. 1	2	72	66	69	15	<b>SYLEENA JOHNSON</b> Jive 41700/Zomba (11.98/17.98)	Chapter 1: Love, Pain & Forgiveness	16
23	21	23	16	<b>MISSY "MISDEMEANOR" ELLIOTT</b> The Gold Mind/Elektra 62639*/EEG (12.98/18.98)	Miss E...So Addictive	1	73	65	—	2	<b>DJ SCREW</b> Big Tymie 2001 (15.98/20.98)	The Legend	65
24	22	18	5	<b>VARIOUS ARTISTS</b> Violator/Loud/Columbia 85790*/CRG (12.98 EQ/18.98)	Violator The Album V2.0	5	74	NEW	NEW	1	<b>VARIOUS ARTISTS</b> JCDR 860946/Interscope (11.98/17.98)	Screw Heads — Forever & A Day	74
25	19	13	4	<b>SOUNDTRACK</b> Def Jam 586216*/IDJMG (12.98/18.98)	Rush Hour 2	11	75	64	54	10	<b>SOUNDTRACK</b> Universal 014276 (12.98/18.98)	Baby Boy	12
26	30	31	6	<b>GANGSTA BOO</b> Hypnotize Minds/Loud 1925/CRG (12.98 EQ/17.98)	Both Worlds, *69	8	76	88	70	9	<b>RES</b> MCA 112310* (8.98/12.98)	How I Do	54
27	26	24	9	<b>BAD AZZ</b> Doggy Style 50079/Priority (11.98/17.98)	Personal Business	16	77	69	67	7	<b>DEZ</b> Destiny 7702 (10.98/16.98)	Sing For Me	57
28	27	30	5	<b>BEANIE SIGEL</b> Roc-A-Fella Def Jam 548838*/IDJMG (12.98/18.98)	The Reason	2	78	73	75	30	<b>SOUNDTRACK</b> Hollywood 162288 (18.98 CD)	Save The Last Dance	2
29	29	36	5	<b>JIMMY COZIER</b> J 20004 (11.98/17.98)	Jimmy Cozier	15	79	76	84	36	<b>SNOOP DOGG</b> No Limit 23225*/Priority (12.98/18.98)	Tha Last Meal	1
30	25	25	8	<b>CORMEGA</b> Legal Hustle 9203*/Landspeed (11.98/18.98)	The Realness	24	80	80	79	48	<b>LIL BOW WOW</b> So So Def/Columbia 69981*/CRG (11.98 EQ/17.98)	Beware Of Dog	3
31	31	33	14	<b>LIL' ROMEO</b> Souja 50198*/Priority (11.98/17.98)	Lil' Romeo	5	81	79	66	13	<b>SOUNDTRACK</b> NYLA 450069*/Interscope (12.98/18.98)	What's The Worst That Could Happen?	6
32	33	32	6	<b>LIL JON &amp; THE EAST SIDE BOYZ</b> BME 2220*/TVT (10.98/16.98)	Put Yo Hood Up	6	82	84	83	14	<b>CITY HIGH</b> Booga Basement 490890/Interscope (11.98/17.98)	City High	23
33	33	32	6	<b>CRAIG DAVID</b> Wildstar/Atlantic 88091*/AG (11.98/17.98)	Born To Do It	12	83	77	60	3	<b>TOYA</b> Arista 14697 (11.98/17.98)	Toya	60
34	32	35	17	<b>DESTINY'S CHILD</b> Columbia 81063*/CRG (12.98 EQ/18.98)	Survivor	1	84	68	63	4	<b>CAMOFLAUGE</b> Pure Pain 014426/Universal (12.98/18.98)	Strictly 4 Da Streets	53
35	34	—	2	<b>VARIOUS ARTISTS</b> Def Jam 586239/IDJMG (12.98/18.98)	The Source Hip-Hop Music Awards 2001	34	85	82	94	29	<b>LIL' WAYNE</b> Cash Money 860911/Universal (12.98/18.98)	Lights Out	2
36	36	26	6	<b>KURUPT</b> Antra 751083/Artemis (12.98/18.98)	Space Boogie: Smoke Oddessey	5	86	75	80	4	<b>PRINCE</b> Warner Bros 74272 (18.98 CD)	The Very Best Of Prince	72
37	38	37	19	<b>JANET</b> Virgin 10144* (12.98/18.98)	All For You	1	87	85	—	66	<b>SCREWBALL</b> Hydra 9201*/Landspeed (17.98 CD)	Loyalty	44
38	40	47	42	<b>R. KELLY</b> Jive 41705*/Zomba (12.98/18.98)	tp-2.com	1	88	85	—	66	<b>MARY MARY</b> C2/Columbia 63740/CRG (10.98 EQ/16.98)	Thankful	22
39	39	39	23	<b>112</b> Bad Boy 73039*/Arista (12.98/18.98)	Part III	1	89	100	88	21	<b>JESSE POWELL</b> Silas 112401/MCA (12.98/18.98)	JP	18
40	37	29	4	<b>THA DOGG POUND</b> Death Row 33353/D3 (12.98/18.98)	Death Row Presents: Tha Dogg Pound 2002	15	90	93	93	14	<b>BOB MARLEY AND THE WAILERS</b> Tuff Gong/Island 846210*/IDJMG (12.98/18.98)	One Love: The Very Best Of Bob Marley And The Wailers	45
41	35	20	3	<b>PHILLY'S MOST WANTED</b> Atlantic 83358*/AG (11.98/17.98)	Get Down Or Lay Down	20	91	NEW	NEW	1	<b>KRAZY</b> Souja Army 2001 (11.98/17.98)	Breather Life	91
42	42	51	3	<b>SOULJA SLIM</b> No Limit South 2001/No Limit (11.98/17.98)	The Streets Made Me	42	92	72	59	7	<b>THA LIKS</b> Loud/Columbia 85782*/CRG (11.98 EQ/17.98)	X.O. Experience	14
43	41	45	61	<b>NELLY</b> Fo' Real 157743*/Universal (12.98/18.98)	Country Grammar	1	93	87	81	11	<b>AZ</b> Motown 013786*/Universal (12.98/18.98)	9 Lives	4
44	45	50	51	<b>DONNIE MCCLURKIN</b> Varsity 43150/Zomba (10.98/16.98)	Live In London And More...	22	94	92	90	26	<b>DIRTY</b> Ntmy 013557/Universal (12.98/18.98)	The Pimp & Da Gangsta	19
45	44	38	9	<b>LIL' MO</b> Elektra 62374*/EEG (12.98/18.98)	Based On A True Story	6	95	RE-ENTRY	RE-ENTRY	7	<b>CECE WINANS</b> Wellspring Gospel 51826/Sparrow (12.98/17.98)	CeCe Winans	48
46	47	44	24	<b>TANK</b> Background 50404* (12.98/16.98)	Force Of Nature	1	96	94	91	46	<b>MR. C THE SLIDE MAN</b> Universal 159807 (12.98/18.98)	Cha-Cha Slide	20
47	49	48	41	<b>MUSIQ SOULCHILD</b> Def Soul 548289*/IDJMG (11.98/17.98)	Aijuswanaseing (I Just Want To Sing)	4	97	89	95	10	<b>NUWINE</b> Real Deal 70629/Dorpeus (9.98/15.98)	Ghetto Mission	58
48	43	42	4	<b>DA BEATMINERZ</b> Rawkus 26168*/Priority (10.98/16.98)	Brace 4 Impak	38	98	98	99	9	<b>LIL' FLIP</b> Suckafree 5080 (11.98/16.98)	The Leprechann	67
49	62	—	2	<b>METHRONE</b> Claytown 2010 (11.98/17.98)	Picture Me	50	99	86	87	16	<b>HI-TEK</b> Rawkus 50171*/Priority (16.98 CD)	Hi-Teknology	12
50	62	—	2	<b>METHRONE</b> Claytown 2010 (11.98/17.98)	Picture Me	50	100	NEW	NEW	5	<b>G'FELLAS</b> Hit A Lick 51282/Triple XXX (16.98 CD)	Gangster 4 Life	68

SEPTEMBER 8  
2001

Billboard®

# Top R&B/Hip-Hop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST Imprint & Number/Distributing Label	TITLE	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST Imprint & Number/Distributing Label	TITLE	TOTAL CHART WKS
1	3	<b>JUVENILE</b> Cash Money 153162/Universal (11.98/17.98)	<b>400 Degreez</b>	146	13	11	<b>THE NOTORIOUS B.I.G.</b> Bad Boy 73006*/Arista (9.98/16.98)	Ready To Die	313
2	1	<b>MAXWELL</b> Columbia 68519/CRG (7.98 EQ/11.98)	MTV Unplugged EP	105	14	10	<b>THE NOTORIOUS B.I.G.</b> Bad Boy 73011*/Arista (19.98/24.98)	Life After Death	208
3	7	<b>SADE</b> Epic 85287 (12.98 EQ/18.98)	The Best Of Sade	351	15	8	<b>JAY-Z</b> Roc-A-Fella 50592*/Priority (10.98/16.98)	Reasonable Doubt	194
4	2	<b>BOB MARLEY AND THE WAILERS</b> Tuff Gong/Island 846210*/IDJMG (12.98/18.98)	Legend	258	16	8	<b>MARY J. BLIGE</b> MCA 111929* (12.98/18.98)	Mary	70
5	4	<b>2PAC</b> Death Row 63008* (18.98/24.98)	All Eyez On Me	282	17	12	<b>DR. DRE</b> Death Row 63000* (11.98/17.98)	The Chronic	260
6	5	<b>2PAC</b> Amaru/Death Row 490301*/Interscope (19.98/24.98)	Greatest Hits	140	18	16	<b>PARTNERS-N-CRIME</b> Full Pack 0012/South Coast (11.98/16.98)	We Be Hound'n	3
7	17	<b>MAXWELL</b> Columbia 66434*/CRG (11.98 EQ/17.98)	Maxwell's Urban Hang Suite	176	19	16	<b>2PAC</b> Amaru 41636/Jive (10.98/16.98)	Me Against The World	267
8	6	<b>MAKAVELI</b> Death Row 63012* (11.98/17.98)	The Don Killuminati: The 7 Day Theory	170	20	23	<b>JA RULE</b> Murder Inc./Def Jam 538920*/IDJMG (12.98/18.98)	Venni Vetti Vecci	43
9	14	<b>AL GREEN</b> Hi/The Right Stuff 30800/Capitol (10.98/16.98)	Greatest Hits	339	21	18	<b>MARVIN GAYE</b> Motown 549517/Universal (12.98/18.98)	Every Great Motown Hit	140
10	20	<b>MAXWELL</b> Columbia 68968*/CRG (7.98 EQ/11.98)	Embrya	72	22	18	<b>DMX</b> Ruff Ryders/Def Jam 558227*/IDJMG (12.98/18.98)	It's Dark And Hell Is Hot	166
11	15	<b>LOST SOULS</b> Worldwide 54030 (11.98/16.98)	Let It Ride	3	23	19	<b>R. KELLY</b> Jive 41527 (10.98/15.98)	12 Play	169
12	9	<b>SNOOP DOGG DOGG</b> Death Row 63002* (11.98/17.98)	Dogg Style	246	24	13	<b>MARVIN GAYE</b> Motown 530883/Universal (6.98/11.98)	What's Going On	56
					25	13	<b>BONE THUGS-N-HARMONY</b> Ruthless 69443*/Epic (10.98 EQ/15.98)	E. 1999 Eternal	215

Albums with the greatest sales gains this week. Catalog albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. Recording industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double and CD prices for BMG and VEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. \* indicates past Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

# Coo Coo Cal Calls Out Milwaukee

## Tommy Boy Rapper Gives Midwestern Perspective On 'Disturbed' Debut

BY COLIN FINAN

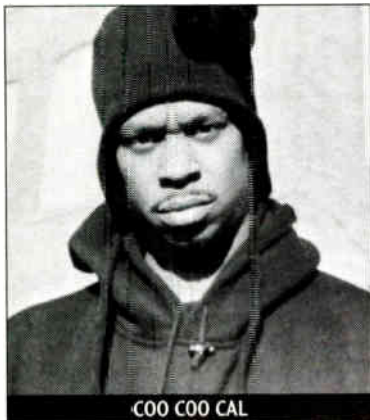
NEW YORK—There was a time when only two places mattered on the hip-hop map—New York and Los Angeles—making it nearly impossible for artists from other regions to gain national prominence. Eventually such cities as Atlanta, New Orleans, and Houston broke down those barriers. Along the way, Bone Thugs-N-Harmony put Cleveland on the map, while Nelly represented St. Louis. But Milwaukee, the city that “feeds and supplies the world,” had yet to tempt the hip-hop nation’s palate.

“There’s a lot of talent in Milwaukee, and we’ve been overlooked for a long time,” Tommy Boy’s Coo Coo Cal says. “We thought because Speech from Arrested Development was from here, he would open doors for us. But he just left, and nobody has heard from him since.”

It was this lack of recognition that pushed the Wisconsinite to pull himself up by his bootstraps, launch the In the Trunk label, and literally release records out of his trunk—all in search of a major label-deal for

him and local compatriots.

“All these little [record] companies [in Milwaukee] were feuding because of years and years of trying to get into the business,” he says.



COO COO CAL

“There was a lot of frustration. Now it seems that after I got this record deal, people are coming together and collaborating on projects.”

With the release of the 19-track *Disturbed* (Sept. 18) and the recent success of the album’s first single, “My Projects” (No. 1 on the Hot Rap

Singles Chart), Tommy Boy is looking to build off Coo Coo Cal’s signature flow and distinctive voice and transcend hip-hop’s often debilitating boundaries.

Ian Steaman, Tommy Boy GM of urban music, says that after signing Coo Coo Cal earlier this year, the label felt it could expand on his regional success. “A single like ‘My Projects’ is the kind of record that could go beyond having Midwest appeal and be a national record,” Steaman says. “That is what attracted us to the project and showed us that he had a lot of potential.”

In an effort to give the single even broader appeal, Tommy Boy enlisted the services of rappers Trick Daddy and Kurupt to appear on a remix to help penetrate their respective areas, the Southeast and West Coast.

“We have been doing great with the single, but we think a remix will help us go to the next level in rotation,” Steaman says. “Where we are getting played is spreading, but it isn’t national.”

### PROMOTION IN GEAR

In addition to servicing the remix, Tommy Boy is doing standard radio and video marketing, as well as using an extensive street team that will be pushing an album-snippets sampler. Coo Coo Cal—who is managed and booked by Jonte “Black” Marshall for Blackout Entertainment in Milwaukee and Rick Robinson for R&J Entertainment in Madison, Wis.—has been appearing on live radio shows and embarking on a promotional tour that has included radio-sponsored summer live shows.

Steaman reports that there have been talks about an as-yet-unconfirmed fall college tour with Nelly.

In keeping with what he calls the “gumbo” sound of Milwaukee, Coo Coo Cal worked with local producer Big Hank for most of *Disturbed*, as well as another local producer, 88 Keys, and KayGee of Naughty by Nature fame. Chicago native Twista adds more Midwestern flavor to the album on “Still Ride ‘Til We Die.”

As for the *Disturbed* title, Coo Coo Cal explains that it comes from the dark nature of many of the album’s songs, which are published by From the Pit (ASCAP): “I came up with the title because I rap out of frustration. That is where I get my hits from—when I am pissed.”

Many retailers are anticipating good sales for *Disturbed*, mostly based on the single’s popularity. “Everybody from young kids to older people have been coming in and requesting the album,” says Vernice Johnson, manager of Audio Vibe in Milwaukee. “Every time customers come in for the new album, they end up buying a copy of one of Coo Coo’s older releases, because they always want his stuff.”



# Words & Deeds

by Rhonda Baraka

**REUNITED:** Nearly a decade after they first joined forces, MIC Media—producers of the Lyricist Lounge—and Ecco Unltd. have reunited for the revival of *Underground Airplay*, a series of beat-mixed CDs featuring new and established hip-hop acts.

Due Oct. 16, *Underground Airplay, Version 1.0* features performances by Mos Def (his cover of the '80s hit “Jam on It” is the first single, due Sept. 11), the X-ecutioners Featuring Pharoahe Monch, Xzibit, Inspectah Deck & Skillz, Young Zee Featuring Rah Digga, Killah Priest, Bahamadia Featuring Planet Asia & Rasco, Kardinal Offishall, Lord Have Mercy, San Quinn, Mystic Featuring DJ Revolution, Casual, Masta Ace, Punch & Words, Zion I, Boogie Man, Hemisphere, Phil Da Agony, Jane Doe, Obie Trice, Unspoken Heard, Tahir, HOM, Invincible Featuring Helixx, Rise & Shine, the Bad Seed, D-Story, Richie Balance & Rack-Lo, Skeme Team, Self Scientific, and Maspyke.

**UP IN SMOKE:** Hip-hop, rock, and electronica fans in New York City, San Francisco, and Honolulu will get a taste of what Los Angelenos have been digging for the past few years—the day-long music festival Smoke Out.

Starting Sept. 29, the festival will venture outside its L.A. turf; it may expand to five or 10 additional markets next year, according to Smoke Out co-founder B-Real of Cypress Hill. This year’s festival will feature performances by Cypress Hill, Deftones, Busta Rhymes, Redman, Method Man, Erick Sermon & Keith Murray, Suicidal Tendencies, Fear Factory, Afroman, Long Beach Dub Allstars, Kottonmouth Kings, NOFX (Los Angeles and San Francisco only), Armand Van Helden, and DJ Sneak.

**IN CAHOOTS:** L.A.-based Fosh Records and Cahoots Productions are preparing for the spring 2002 release of the soundtrack and film *Blue Hill Avenue*, a story that Fosh president Tyrone Johnson calls “a new-millennium *New Jack City*.” Cahoots president/CEO J. Max Kirishima says the film, which stars Allen Payne, Clarence Williams III, and William Forsyth, is “a story of a boy’s life coming full circle in the setting of a Boston ghetto.”

The soundtrack, co-executive-produced by Johnson and Shirlene Head (formerly an executive at Virgin, Restless, and Atlantic), will feature tracks by a host of new acts signed to the Fosh label. Among them is Spacehog the Boss, whose debut, *Vegas Hog Livin’*, is due early next year. Johnson says the label is also in negotiations with Jay-Z, DMX, and DJ Quik.

**COMING SOON:** J-COR Entertainment has announced its slate of releases for the remainder of the year, among them reissues by Lord Finesse (*Funky Technician*) and Ultramagnetic MCs (*The Four Horsemen*), both released Aug. 21. Also on the schedule are Tech N9ne’s *Anghellic* (Aug. 28), 8 Ball & MJG’s *Space Age 4 Eva—The Swisha House Screwed Up Version* (Sept. 18), Masta Ace’s *Disposable Arts* (Oct. 30), and 8 Ball’s *Almost Famous* (Nov. 20).

**INDEPENDENCE DAY:** On the heels of its departure from Mack 10’s Hoo’ Bangin’ Records, Woodland Hills, Calif.-based indie Dedal Records is preparing the release of *Black Republicans*, a solo project by label president/CEO Binky Mack—slated for the end of the year—as well as a compilation titled *Inglewood Young Guns*, due in September. Mack, who has produced songs for Ice Cube, Mack 10, and MC



Dedal Records founders Binky Mack and Drue 86. (Photo: GSI)

Eiht, says the compilation contains “all the stuff from when we first started back in 1996,” including songs by Tha Dogg Pound, Mack 10, Ice Cube, Road Dogs, and AllFrumTha I.

The upcoming projects follow the July 10 release of *Uncut*, the sophomore project by AllFrumTha I, a hip-hop duo comprising Binky Mack and Squeak Ru.

**BIG BANG:** Producer Battlecat is supervising the soundtrack for *Banged Out*, an independent film by actor/producer/director Richie Mac. The soundtrack will feature Tha Liks, King T, DJ Pooh, Bobcat, Kam, Rhythm D, and Terror Society.

Billed as “the realest story ever told” and shot in South Central L.A., *Banged Out* depicts the lives of three young men caught up in gang lifestyles. The film stars actors Clifton Powell and Shaun Baker, as well as actual members of the Bloods and Crips.

Rhonda Baraka may be reached at baraka3@mindspring.com.

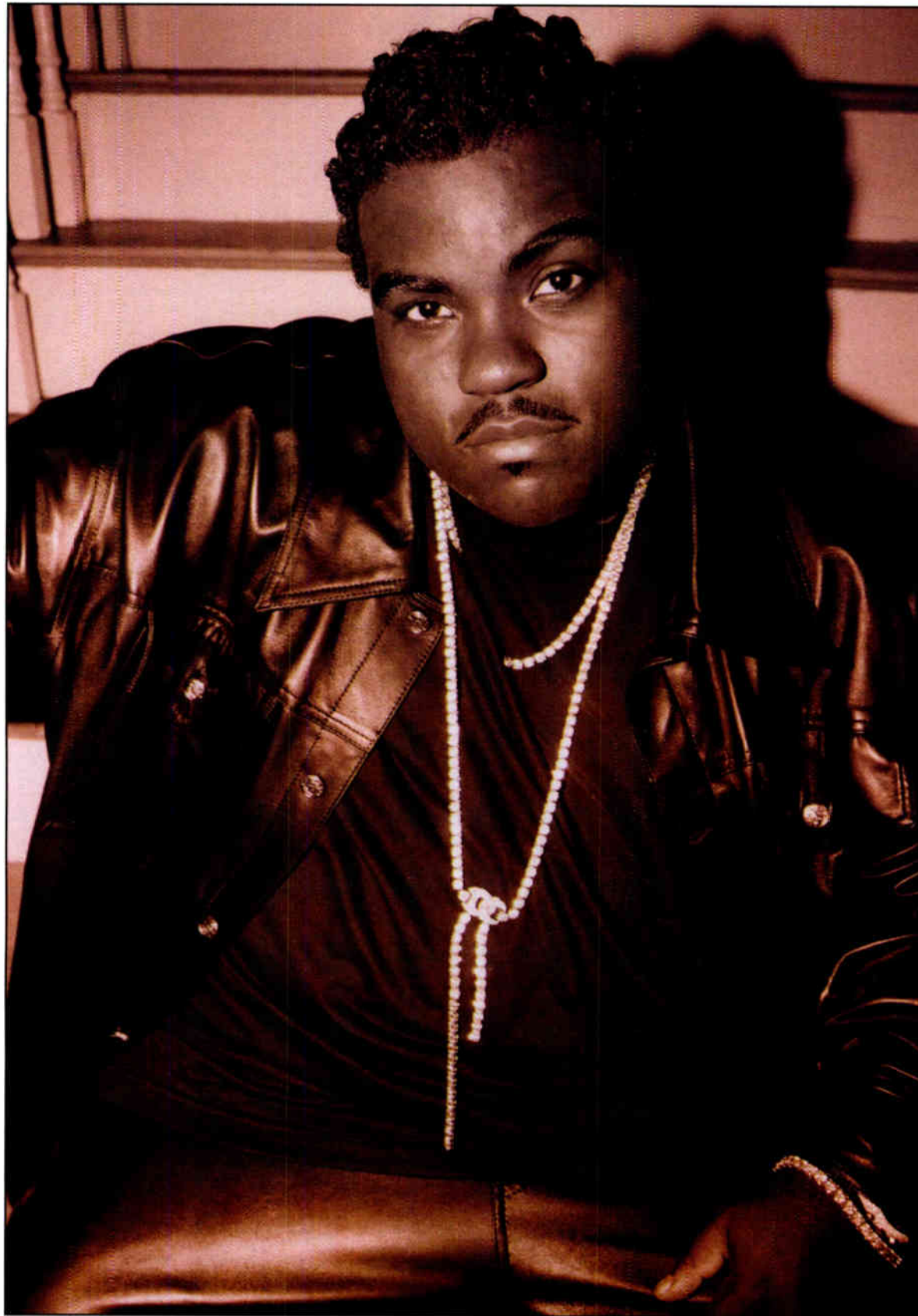
## Billboard Hot Rap Singles

THIS WEEK	LAST WEEK	WKS. ON	TITLE Imprint & Number/Distributing Label	ARTIST
1	1	13	<b>MY PROJECTS</b> Infinite 2229/Tommy Boy	Coo Coo Cal
2	2	5	<b>RAISE UP</b> Jive 42937	Petey Pablo
3	9	2	<b>PO' PUNCH</b> Pocket Change 2121	Po' White Trash And The Trailer Park Symphony
4	3	12	<b>PURPLE HILLS</b> Shady 497583/Interscope	D12
5	7	5	<b>LET'S BE FRIENDS</b> Heartless 12726	TaTa + Brando Featuring Larry Poteat Of The Donz
6	21	12	<b>Y'ALL DON'T WANNA</b> Eastern Conference 325/Ravus	Skillz
7	NEW		<b>GRIPPIN GRAIN</b> Urban Spears 0002/Urban Dreams	The Young Millionaires
8	8	5	<b>ALL MY THUGS</b> Heartless 17426	Young Phantom
9	13	8	<b>MAKE IT VIBRATE</b> Darkside 003	Rising Son
10	NEW		<b>CANDY</b> Def Jam 588739/JDJMG	Foxy Brown Featuring Kelis
11	15	7	<b>50 PLAYAZ DEEP</b> FB 01511/Universal	Drunken Master Featuring Lola Damone
12	RE-ENTRY		<b>SUPERB</b> FY Station 5690	Superb
13	5	3	<b>WE GONNA MAKE IT</b> Ruff Ryders 497598/Interscope	Jadakiss Featuring Styles Of The Lox
14	NEW		<b>GHETTO GIRLS</b> So So Def 79612/Columbia	Lil Bow Wow
15	RE-ENTRY		<b>AREA CODES</b> Disturbing The Peace/Def Jam 588671/JDJMG	Ludacris Featuring Nate Dogg
16	4	17	<b>MY BABY</b> Soulja 50202/Priority	Lil' Romeo
17	16	3	<b>I'M A THUG</b> Slip-N-Slide 85141/Atlantic	Trick Daddy
18	19	13	<b>NONE TONIGHT</b> Worldwide 50200/Priority	Lil' Zane
19	20	3	<b>SET IT OFF</b> Cash Money 800958/Universal	Juvenile
20	22	6	<b>CAN'T DENY IT</b> Desert Storm/Elektra 67231/EEG	Fabulous Featuring Nate Dogg
21	18	7	<b>BAD BOY FOR LIFE</b> Bad Boy 79400/Arista	P. Diddy, Black Rob & Mark Curry
22	17	11	<b>WHAT IT IS</b> Violator/Loud/Columbia 79600/CRG	Violator Featuring Busta Rhymes
23	RE-ENTRY		<b>ANGEL</b> MCA 155811	Shaggy Featuring Rayvon
24	RE-ENTRY		<b>MUSIC</b> NY LA/Def Squad 497578/Interscope	Erick Sermon Featuring Marvin Gaye
25	RE-ENTRY		<b>MIND THROBBIN</b> LLD 8548	Low Life Organization

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

**THEY SAID HE COULDN'T DO IT AGAIN BUT HE DID**

**GRAMMY AWARD WINNER RODNEY "DARKCHILD" JERKINS  
THE PRINCE OF R&B AND  
POP MUSIC, IS DOING IT OVER AND OVER AGAIN.**



**The new single song by Michael Jackson "YOU ROCK MY WORLD", Was produced and Co-written by Rodney Jerkins and his Darkchild Team. The song was written by Rodney, Michael, Fred Jerkins 111, LaShawn Daniels and Nora Payne.**

**Rodney recently produced one song for the Back Street Boys, the title track "Celebrity" for N'Sync, one song for Mary Mary, and four songs for Britney Spears upcoming album. He's currently working on Brandy's new album. He has also produced and co-wrote songs for the "Rush Hour 2" Soundtrack. This fall Rodney and the Darkchild team will be working with Whitney Houston, Monica, Christina Aguilera and others.**

Main chart table with columns: Rank, Last Week, 2 Wks. Ago, Weeks On, Title, Artist, Peak Position, Last Week, 2 Wks. Ago, Weeks On, Title, Artist, Peak Position. Includes sections for Greatest Gainer/Sales, Greatest Gainer/Airplay, and Hot Shot Debut.

Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. ... SoundScan logo



SEPTEMBER 8 2001

Billboard®

Hot R&B/Hip-Hop Airplay™

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	19	<b>Fallin'</b>	Alicia Keys (J) <b>NUMBER 1</b>	26	30	17	<b>John Doe</b>	Public Announcement Feat. LeLe (RCA)	51	53	6	<b>Gangsta (Love 4 The Streets)</b>	Lil' Mo (Elektra/EEG)
2	2	12	<b>I'm Real</b>	Jennifer Lopez Feat. Ja Rule (Epic)	27	26	7	<b>Girl Next Door</b>	MusiQ Soulchild Feat. Ayana (Def Soul/IDJMG)	52	—	1	<b>U Got It Bad</b>	Usher (Arista)
3	4	12	<b>Contagious</b>	The Isley Brothers (DreamWorks)	28	28	10	<b>Dance With Me</b>	112 (Bad Boy/Arista)	53	61	3	<b>Candy</b>	Foxy Brown Feat. Kelly (Def Jam/IDJMG)
4	5	8	<b>Izzo (H.O.V.A.)</b>	Jay-Z (Roc-A-Fella/Def Jam/IDJMG)	29	20	20	<b>She's All I Got</b>	Jimmy Cooper (J)	54	54	8	<b>ILuvIt</b>	Snoop Dogg Presents The Eaststarz (Doggy Style/TVT)
5	7	11	<b>Differences</b>	Ginuwine (Epic)	30	25	24	<b>Can't Believe</b>	Faith Evans Feat. Carl Thomas (Bad Boy/Arista)	55	49	11	<b>My Projects</b>	Coo Coo Cal (Infinite/Tommy Boy)
6	3	17	<b>Where The Party At</b>	Jagged Edge With Neely (So So Def/Columbia)	31	35	4	<b>What Am I Gonna Do</b>	Tyrese (RCA)	56	58	3	<b>The Girlies</b>	Lil' Romeo (Souja/Priority)
7	9	8	<b>Family Affair</b>	Mary J. Blige (MCA)	32	34	18	<b>Take You Out</b>	Luther Vandross (J)	57	70	4	<b>More Than What I Wanted</b>	CaCo Winans (Wellspring Gospel/Sparrow/Capitol)
8	8	14	<b>One Minute Man</b>	Melissa "Misdemeanor" Elliott (The Gold Mind/Elektra/EEG)	33	40	4	<b>Because I Got High</b>	Abraman (Universal)	58	75	2	<b>You Can't Touch Me</b>	Royce Da 5'9" (Game/Columbia)
9	6	16	<b>U Remind Me</b>	Usher (Arista)	34	29	33	<b>Fiesta</b>	R. Kelly Feat. Jay-Z (Jive)	59	48	14	<b>Fill Me In</b>	Craig David (Wildstar/Atlantic)
10	10	10	<b>I'm A Thug</b>	Trick Daddy (Slip-N-Slide/Atlantic)	35	46	3	<b>Ugly</b>	Bubba Sparxxx (Beat Club/Interscope)	60	59	5	<b>Made To Love Ya</b>	Gerald Levert (Elektra/EEG)
11	11	11	<b>Area Codes</b>	Ludacris Feat. Nate Dogg (Disturbing The Peace/Def Jam/IDJMG)	36	39	5	<b>Fast Lane</b>	Bilal Featuring Jadakiss (Moyo/Interscope)	61	—	1	<b>Let's Ride</b>	The U Jays (MCA)
12	12	11	<b>Bad Boy For Life</b>	P. Diddy, Black Rob & Mark Curry (Bad Boy/Arista)	37	31	26	<b>Let Me Blow Ya Mind</b>	Eve Feat. Gwen Stefani (Ruff Ryders/Interscope)	62	62	11	<b>Please Don't Mind</b>	Philly's Most Wanted (Atlantic)
13	16	26	<b>Feel'n' On Yo Booty</b>	R. Kelly (Jive)	38	32	20	<b>Wait A Minute</b>	Ray J Feat. Lil' Kim (Atlantic)	63	63	4	<b>Something In The Past</b>	Jesse Powell (Slas/MCA)
14	27	5	<b>Rock The Boat</b>	Aaliyah (Blackground)	39	36	30	<b>Get Ur Freak On</b>	Missy "Misdemeanor" Elliott (The Gold Mind/EastWest/EEG)	64	71	2	<b>Lights, Camera, Action!</b>	Mr. Cheeks (Universal)
15	14	18	<b>The Way</b>	Jill Scott (Hidden Beach/Epic)	40	41	6	<b>Knock Yourself Out</b>	Jadakiss (Ruff Ryders/Interscope)	65	50	15	<b>Just A Baby Boy</b>	Snoop Dogg Feat. Tyrese & Mr. Tan (Universal)
16	15	18	<b>Just In Case</b>	Jahann (Divine Mill/Warner Bros.)	41	51	19	<b>We Need A Revolution</b>	Aaliyah Feat. Timbaland (Blackground)	66	47	6	<b>Lunch Or Dinner</b>	Sunshine Anderson (Southe/Atlantic)
17	13	17	<b>Music</b>	Enck Sermon (NYLA/Def Squad/Interscope)	42	42	9	<b>Slowly</b>	Tank (Blackground)	67	60	2	<b>Do U Wanna Roll (Dolittle Theme)</b>	R.L. Snoop Dogg And Lil' Kim (J)
18	23	8	<b>Lifetime</b>	Mamwell (Columbia)	43	37	13	<b>Brown Skin</b>	India Arie (Motown)	68	55	14	<b>Purple Hills</b>	D12 (Shady/Interscope)
19	17	12	<b>Can't Deny It</b>	Fabulous Feat. Nate Dogg (Desert Storm/Elektra/EEG)	44	44	8	<b>Raise Up</b>	Pete Dinklage (Jive)	69	66	2	<b>Ballin' Out Of Control</b>	Jermame Dupri Feat. Nate Dogg (So So Def/Columbia)
20	22	5	<b>Living It Up</b>	Ja Rule Feat. Case (Murder Inc./Def Jam/IDJMG)	45	33	26	<b>Superwoman Pt. II</b>	Lil' Mo Feat. Fabolous (EastWest/EEG)	70	72	2	<b>Enjoy Yourself</b>	Allure (MCA)
21	24	7	<b>Love Of My Life</b>	Brian McKnight (Motown)	46	38	37	<b>Love</b>	MusiQ Soulchild (Def Soul/IDJMG)	71	64	5	<b>I'm Lookin'</b>	Nicole (The Gold Mind/Elektra/EEG)
22	18	13	<b>Set It Off</b>	Juvenile (Cash Money/Universal)	47	45	9	<b>Ghetto Girls</b>	Lil' Bow Wow (So So Def/Columbia)	72	74	3	<b>Batter Up</b>	Nelly (Fo Real/Universal)
23	21	17	<b>What It Is</b>	Violator Feat. Busta Rhymes (Violator/Loud/Columbia)	48	56	3	<b>We Right Here</b>	DMX (Ruff Ryders/Def Jam/IDJMG)	73	65	2	<b>Shine</b>	Lil' Wayne (Cash Money/Universal)
24	—	1	<b>You Rock My World</b>	Michael Jackson (Epic)	49	52	12	<b>Round &amp; Round</b>	Hi-Tek Feat. Jonell (Revkuts)	74	73	20	<b>I Cry</b>	Ja Rule Feat. Lil' Mo (Murder Inc./Def Jam/IDJMG)
25	19	25	<b>Peaches &amp; Cream</b>	112 (Bad Boy/Arista)	50	57	3	<b>What If</b>	Billy Ice (Arista)	75	—	1	<b>You Gets No Love</b>	Faith Evans (Bad Boy/Arista)

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In The Spirit™



by Lisa Collins

'SING FOR ME': Successful debuts in gospel don't come easy. When they do happen, it is most often the result of an experienced marketing team combined with a talented artist benefiting from advance buzz and keen positioning. Of course, for every formula, there is a wild card—one for whom the rules don't seem to apply.

One such exception is Desiree "Dez" Coleman, whose June 26 debut, *Sing for Me*, was spawned from an unknown label. In spite of that, and even though Coleman forsook the keen positioning route, the

ing so many different kinds of people. My whole life I have been shy, and now it's about a ministry. I realize I have something to sing about."

The album—which features the Wyclef Jean-produced "I'm Calling You," rapper BBJ on "Diamond Rings," and a spoken-word performance by Coleman's husband, New York Knick Mark Jackson, on "Anything"—spans traditional and urban gospel to pop.

"This album definitely shows my versatility," Coleman says. "You have the urban feel, then there's the traditional gospel, and then you go to this pop thing, where it sounds like maybe I'm not a sister."

Coleman's success speaks well not only of her but of Destiny Music Group, distributed by Innovative Distribution Network and Pamplin. The Charlotte, N.C.-based label has a roster of five acts, including James Hall & Worship & Praise.

Garner says, "We've done exceptionally well out of the gate, and we're expecting better things to come for next year."



COLEMAN

**IN BRIEF:** EMI Gospel/ Dexterity recently announced the signing of Shirley Murdock to an exclusive recording pact. The former R&B diva will begin work this fall on an album slated for release early next year. Murdock—along with Beverly Crawford and Judith McAlister—is also featured on a live recording taped at Bishop T.D. Jakes' renowned Woman, Thou Art Loosed Conference, for release in November.

Now in stores is the Aug. 21 release of the Bolton Brothers' *Revival in Atlanta* from Blackberry Records and from Verity Records comes *The Gospel Greats, Volume 7*, which features such hit tracks as Fred Hammond's "I Will Bless the Lord" and the Canton Spirituals "Glad I've Got Jesus."

In other chart news, the recent top 10 chart debut of Pastor Woodrow Hayden & Shiloh's *I Know It Was the Blood* (*Billboard*, Aug. 25) is boosting the profile of Los Angeles-based JDI Records and underscoring CEO James Roberson's success in breaking relatively unknown choirs.

On tap for release this month from Verity is *Virtuosity*, the much-anticipated new release from Virtue (Karima Kibble, Ebony Trotter, and Heather Trotter). The group, minus founding member Negelle Sumpter, is sporting a more urban flavor under the direction of Mahogany Entertainment and its co-owner Yolanda Adams.

The company, managed by Shiba Haley, hopes to establish more clearly the personalities of Virgin's members and to present something "a little more universal." To that end, Haley adds, "the album is a little more urban—a little more pop."

album has landed on four *Billboard* charts—including the gospel and contemporary Christian albums charts and Top R&B/Hip-Hop Albums. It has also led a string of appearances on such high-profile TV programs as *The 700 Club*.

Lamont Garner—a spokesman for Coleman's 11-month-old label, Destiny Music Group—credits the record's success and top 10 gospel charting to the muscle CEO Mark Moore put behind it. Garner says, "We had street teams hitting radio real hard to make sure the market knew about the project to make way for Coleman's exceptional showing. Kiss FM broke the record mid-July, and secular programmers down the eastern seaboard starting picking up on it and from that came calls from people requesting her for bookings. We're now getting spins on 210 gospel stations. Of course, her past accomplishments and her beauty didn't hurt any."

For Coleman, the warm reception, from gospel radio to retail, is a matter of obedience. She says, "God said, 'Sing for me,' and I knew that being obedient to the Lord meant that God had a plan."

Coleman—who made her solo debut on Motown Records as a teen and toured for nearly a decade with the gospel play *Mama, I Want to Sing*—says *Sing for Me* was a personal testimony: "I wrote at least half of the songs, and the music has been touch-

SEPTEMBER 8 2001

Billboard®

Hot R&B/Hip-Hop Singles Sales™

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	3	<b>Someone To Call My Lover</b>	Janet (Virgin) <b>NUMBER 1</b>	26	36	9	<b>Make It Vibrate</b>	Rising Son (Darkside)	51	44	12	<b>What It Is</b>	Violator Feat. Busta Rhymes (Violator/Loud/Columbia)
2	2	7	<b>Loverboy</b>	Mariah Carey Feat. Da Brat & Ludacris (Virgin)	27	18	23	<b>Stranger In My House</b>	Tome (Elektra/EEG)	52	—	1	<b>Ballin'</b>	Richard Burton Feat. Ruff Endz (MCA)
3	4	13	<b>My Projects</b>	Coo Coo Cal (Infinite/Tommy Boy)	28	17	20	<b>Hit 'Em Up Style (Oops!)</b>	Blu Cantrell (RedZone/Arista)	53	—	21	<b>All For You</b>	Janet (Virgin)
4	3	8	<b>Bootylicious</b>	Destiny's Child (Columbia)	29	34	9	<b>Hey Hey</b>	Athena Cage (Priority)	54	—	15	<b>Angel</b>	Shaggy Feat. Rayvon (MCA)
5	6	5	<b>Raise Up</b>	Pete Dinklage (Jive)	30	—	1	<b>Candy</b>	Foxy Brown Feat. Kelly (Def Jam/IDJMG)	55	—	24	<b>Superwoman Pt. II</b>	Lil' Mo Feat. Fabolous (EastWest/EEG)
6	5	8	<b>Take You Out</b>	Luther Vandross (J)	31	38	3	<b>50 Playaz Deep</b>	Drunken Master Feat. Lola Dabone (FB/Universal)	56	63	39	<b>Could It Be</b>	Jahann (Divine Mill/Warner Bros.)
7	7	17	<b>There She Goes</b>	Babyface (Arista)	32	25	15	<b>Fallin'</b>	Alicia Keys (J)	57	49	16	<b>Survivor</b>	Destiny's Child (Columbia)
8	14	4	<b>Give</b>	The Donz (Heartless)	33	45	9	<b>Cluck Cluck</b>	The Product G&B Feat. Wyclef (YellowJ)	58	—	11	<b>Music</b>	Enck Sermon (NYLA/Def Squad/Interscope)
9	8	14	<b>Fill Me In</b>	Craig David (Wildstar/Atlantic)	34	—	3	<b>Everyday's A Party</b>	Damozel (MCA)	59	71	42	<b>Soul Sista</b>	Bilal (Moyo/Interscope)
10	11	13	<b>She's All I Got</b>	Jimmy Cooper (J)	35	43	24	<b>Missing You</b>	Case (Def Soul/IDJMG)	60	70	2	<b>There It Is</b>	Ginuwine (Epic)
11	29	2	<b>Po' Punch</b>	Po' White Trash & The Trailer Park Symphony (Pocket Change)	36	55	25	<b>Bizouance</b>	Omia (J)	61	—	6	<b>Mind Throbbin'</b>	Low Life Organization (LLD)
12	21	16	<b>Keep It Real</b>	Kelly Mack (Rising Hi)	37	—	17	<b>Superb</b>	Superb (FY Station)	62	—	1	<b>Lights, Camera, Action!</b>	Mr. Cheeks (Universal)
13	15	8	<b>This Is Me</b>	Dream (Bad Boy/Arista)	38	42	9	<b>Love It</b>	Bilal (Moyo/Interscope)	63	61	14	<b>B.K. Anthem/Oh Yeah</b>	Foxy Brown (Def Jam/IDJMG)
14	10	25	<b>Fiesta</b>	R. Kelly Feat. Jay-Z (Jive)	39	24	3	<b>We Gonna Make It</b>	Jadakiss Featuring Styles Of The Loz (Ruff Ryders/Interscope)	64	—	1	<b>Shine</b>	Lil' Wayne (Cash Money/Universal)
15	9	10	<b>Purple Hills</b>	D12 (Shady/Interscope)	40	69	3	<b>Feel'n' On Yo Booty</b>	R. Kelly (Jive)	65	—	2	<b>Superstar</b>	Supervision (ABB/Capitol)
16	31	3	<b>Enjoy Yourself</b>	Allure (MCA)	41	—	1	<b>Ghetto Girls</b>	Lil' Bow Wow (So So Def/Columbia)	66	—	2	<b>Can't Take It No More</b>	Pocyster (Long Term South)
17	20	8	<b>Don't Mess With The Radio</b>	Nine (Jive)	42	59	9	<b>Area Codes</b>	Ludacris Feat. Nate Dogg (Disturbing The Peace/Def Jam/IDJMG)	67	—	15	<b>No More (Baby I'ma Do Right)</b>	3W (Nine Lives/Epic)
18	13	15	<b>I Do!!</b>	Toys (Arista)	43	—	9	<b>Where The Party At</b>	Jagged Edge With Neely (So So Def/Columbia)	68	—	41	<b>Cross The Border</b>	Philly's Most Wanted (Atlantic)
19	27	5	<b>Let's Be Friends</b>	TaTe - Brando (Heartless)	44	67	8	<b>Just In Case</b>	Jahann (Divine Mill/Warner Bros.)	69	—	16	<b>Miss California</b>	Dante Thomas Feat. Pras (Rat Pack/Elektra/EEG)
20	19	6	<b>Used To Love</b>	Kake Wyatt (MCA)	45	23	17	<b>My Baby</b>	Lil' Romeo (Souja/Priority)	70	—	1	<b>Ugly</b>	Bubba Sparxxx (Beat Club/Interscope)
21	12	11	<b>U Remind Me</b>	Usher (Arista)	46	41	5	<b>I'm A Thug</b>	Trick Daddy (Slip-N-Slide/Atlantic)	71	—	13	<b>Torture</b>	Screwball Feat. M.D.P. (Hydra/LandSpeed)
22	16	5	<b>Family Affair</b>	Mary J. Blige (MCA)	47	48	13	<b>None Tonight</b>	Lil' Zane (Worldwide/Priority)	72	—	12	<b>U Know U Ghetto</b>	Bishop (Tony Mercedes/Bucket Head/Ede)
23	51	12	<b>Y'all Don't Wanna</b>	Skiz (Eastern Conference/Rawkus)	48	50	3	<b>Set It Off</b>	Juvenile (Cash Money/Universal)	73	—	26	<b>Bow Wow (That's My Name)</b>	Lil' Bow Wow (So So Def/Columbia)
24	—	1	<b>Gripping Grain</b>	The Young Millionaires (Urban Spears/Urban Dreams)	49	52	6	<b>Can't Deny It</b>	Fabulous Feat. Nate Dogg (Desert Storm/Elektra/EEG)	74	—	18	<b>By Your Side</b>	Sade (Epic)
25	28	5	<b>All My Thugs</b>	Young Phantom (Heartless)	50	46	8	<b>Bad Boy For Life</b>	P. Diddy, Black Rob & Mark Curry (Bad Boy/Arista)	75	30	51	<b>One More Chance/Stay With Me</b>	The Notorious B.I.G. (Bad Boy/Arista)

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

## 'Supa Sista' Ursula Rucker Makes Poetic Debut On K7

BY CRAIG ROSEBERRY

NEW YORK—Gifted poet, performance artist, and recording artist Ursula Rucker exorcises ghosts, summons up the spirits, and delivers socially relevant commentary on her alluring debut, *Supa Sista*, due Sept. 18 worldwide via K7 Records.

A regular on the Philadelphia theater and poetry/jazz cafe circuits, Rucker possesses a sharp-witted and provocative lyrical sensibility that has been embraced by numerous nu-soul heavyweights, including the Roots, King Britt, 4 Hero, the Silent Poets, and Bahamadia—all of which have enlisted Rucker to lend her poetic touch to their soundscapes.

On *Supa Sista*, Rucker (whose songs are published by U-Sun Publishing, ASCAP) creates a jarring aural rhapsody that implores her audience to tune in, be involved, be informed, think independently, and question everything.

It's an intimate work that not only offers an uncanny glimpse into the mind of the artist, but also presents a transcendent discourse intended to widen consciousness through an undeterred quest for truth.

"Conditioning has created a certain level of desensitization and numbness in people," Rucker says. "I use my work, my poems, as a platform to address the many issues that affect me, my black brothers and sisters, and my universal human family. I hope my words and music will inspire people and encourage them to think."

Rucker says that *Supa Sista* was an "intriguing undertaking and a labor of love." The set features enchanting collaborations with a diverse roster of producers, from 4 Hero, Alexkid, and Jonah Sharp (aka Spacetime Continuum) to King Britt, musician/

producer Phillip Charles, and long-time collaborator Robert Yancey III.

Highlights include "Black Boy" (featuring Ovasoul7), which, with its silky neo-soul vibe, examines the oppressive state of black men in today's society; the lush meditational "Spring"; and "Womansong," an intoxicating exaltation of female



RUCKER

resilience that recalls the powerful work of writer Erica Jong.

Rucker says she was heavily influenced by such artists as Prince and Marvin Gaye, as well as by the beat and movement of hip-hop. But Rucker says she was most influenced by the riveting works of such poets as Zora Neale Hurston, Amiri Baraka, and her idol, activist/professor Sonia Sanchez, whom she befriended while attending Temple University in Philadelphia.

The album will be followed by the release of the first single, the title track—with remixes by the Roots' Amhir "uestlove" Thompson, Modaji, and Danish nu-jazz group the Society—in October.

The single will be accompanied by an animated video directed by Kevin Lofton (creator/ animator of MTV's

*Downtown*), who has also lensed clips by the Red Hot Chili Peppers ("Love Rollercoaster") and Adam Sandler (the spoken-word "Buddy").

### INTERNET, INDIE INITIATIVES

In addition to utilizing traditional marketing outlets, K7 U.S. label manager Eddie Bezalel says the label will employ the Roots' multimedia Web site, okayplayer.com, to educate and inform consumers about Rucker's album: "The site will place Ursula on its artist spotlight page, complete with a bio, press clippings, and audio samples. This is a key destination channel for people interested in artists associated with the Roots, D'Angelo, and Common."

K7 is working with New York City-based Giant Step Records and Promotions. In addition to raising awareness with an extensive viral Internet marketing strategy, Giant Step has devoted a page to the artist on its Web site, Giantstep.net—which has extensive reach to international tastemakers—and it is holding a contest with various Rucker-related prizes.

Bezalel says that the label will sell 1,500 limited-edition album packages directly to "independent mom-and-pop accounts for ground-level support."

Rucker, who is managed and booked by Kelly Sloane of Philadelphia-based Toffee Artist Management, will spend much of September on a tour of performance spaces and lounges. On select dates, the artist will share the bill with labelmate Matthew Herbert. Confirmed venues include the Knitting Factory in Los Angeles, the Great American Hall in San Francisco, the Painted Bride in Philadelphia, and P.S. 1 in Queens, N.Y.

## The Beat Box Hot Plate

der" and **Double Exposure's** "Ten Percent," the set includes the tasty nugget **Charo's** "Love Boat Theme." Also showcased are special Dimitri re-edits of **Loleatta Holloway's** "Love Sensation" and **Love Committee's** "Law & Order."

• **Bobby D'Ambrosio With CJ**, "Reach Out" (Definity single). DJ/producer D'Ambrosio's much-anticipated album *Here I Am* (*Billboard*, Oct. 23, 1999) finally streets in October. The soulful set is preceded by this ebullient house jam, featuring D'Ambrosio's uplifting, gospel-inflected original vocal version, as

well as remixer **Eric Kupper's** deeper and darker excursions.

• **Green Velvet**, "La La Land" (Relief single). Sounding like a cross between songs by **Kraftwerk** and **Talking Heads**, "La La Land" finds the wickedly unique and clever Green Velvet delivering one truly hypnotic electro-funk jam.

• **Jody Watley**, "Saturday Night Experience" (Giant Step single). House music purists will find much to admire here, particularly Watley's sultry vocals. **Blaze's** Shelter Vocal and Dub mixes are steeped in buoyant, live instrumentation (love those vibes), while **Ron Trent's** Vocal mix is all atmosphere (à la **Larry Heard**).

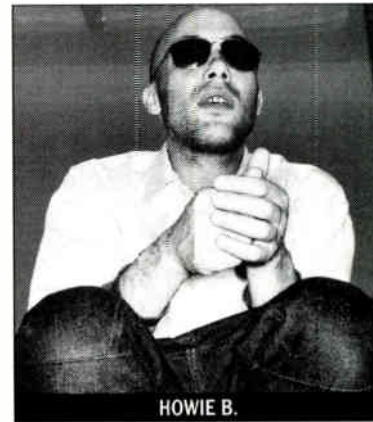
MICHAEL PAOLETTA

## Beat Box™



by Michael Paoletta

**HOOKED ON HOWIE B.:** Ever since London-based Scottish DJ/producer/remixer **Howie B.** made his presence known in the early '90s via associations with two very influential British collectives (**Soul II Soul** and **Massive Attack**), we've been hooked. His collaborations (**Nomad Soul**, **Dobie**, **Sky-lab**), productions (**Björk**, **U2**, **Tricky**), and solo projects (1996's *Music for Babies*, 1997's *Turn the Dark Off*, 1999's *Snatch*)—all fine displays of electronic mastery—are the stuff sonic sensations are made of.



HOWIE B.

Well, the sensations continue with the arrival Monday (3) of Howie B.'s fourth album, the self-produced *Folk* (Polydor U.K.).

"My previous albums were created primarily in dark places of my life," acknowledges Howie B., who, since the release of *Snatch*, has worked with **Les Negresses Vertes** and theater/performance group **De la Guarda**, as well as issued such compilations as *Suck It & See* via his own Pussyfoot imprint (distributed by 3MV in the U.K. and Palm Pictures in North America). "That wasn't the case with the new one.

"I'm certainly not dissing darkness, because a lot of great emotions come out of it," he adds. "But I wanted the music on *Folk* to jump out of this. If I was tap-dancing on earlier albums, I'm now homing in on my songwriting and storytelling."

According to Howie B., *Folk* represents the first time he's made an album that's a complete journey. He credits this to the album's collaborators—"I made the album with good, close friends"—and a newly discovered "more mature attitude."

Howie B. explains, "I've become more social, more socially confident, and much less precious. I'm able to better express myself to me and to those around me. I've done a lot of growing since *Snatch*."

While certainly not a folk album in

the traditional sense, *Folk* is as folk as Howie B.'s ever going to get. It's an album of cultural exploration and acceptance as seen through the eyes of a visionary producer who's wickedly adept at rewiring the electronica landscape as he sees fit.

The track "Making Love on Your Side," for instance, showcases the artistry of blues guitarist **Robbie Macintosh**, flamenco guitarist **Ramundo**, and Spanish Gypsy vocalist **Marina Heredia**; the atmospheric and hypnotic "All This Means This to Me" features Glasgow-born writer **Mike Benson** and former **Band** member **Robbie Robertson**; "Duet" finds Howie B. at his turntable-mixing best, fusing elements of **David Essex's** "Rock On" and **Babs & Ernie's** lost classic "Satisfied" (with chanteuse **Karmen Wijnberg** and **Gavin Friday** providing the psychedelic vocals).

One of the biggest surprises of *Folk* is the singing debut of Howie B. himself. "This was a big move for me," he admits. "I finally wasn't frightened of not knowing what to sing or say. It was like I was giving the big finger to myself. As for producing myself, well, that was a complete mind-fuck."

Ultimately, *Folk* is sexy, unsettling, and poignant. It's the type of album that deserves a U.S. label to call home. Perhaps an aware A&R exec thinks the same.

Until then, Howie B., who's handled by **Debbie Hanks** of New York City-based Native Management, will keep busy as a DJ around the world, as well as work on his solo project (**Skelf**—Scottish for splinter) and collaboration (**Mix for Pleasure** with **Pete Herbert**).

Skelf is "all banging electro-house stuff," while *Mix for Pleasure* is "original music encouraging people to mix socially and musically," explains Howie B., who adds that both acts will have albums out next year.

As if this weren't enough, Howie B. also compiled the latest volume in the chill-out series *Another Late Night*. "I pretended that I was making my own mix tape," he says. "I kept thinking, 'If I brought someone back to my house to win them over, what music would I play?' Of course, there's also the humor aspect. I mean, who else but me would go from **Undisputed Truth** ["What It Is?"] right into **Love Unlimited Orchestra** ["Love's Theme"]?"

Azuli/Treacle U.K. released Howie B.'s *Another Late Night* in July; Kinetic Records is scheduled to issue the set in the U.S. later this year.

Club Play				Maxi-Singles Sales							
LAST WEEK	2 WKS. AGO	WKS. ON	TITLE Imprint & Number/Promotion Label	ARTIST	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE Imprint & Number/Distributing Label	ARTIST		
<b>NUMBER 1</b>				<b>NUMBER 1</b>							
1	2	5	6	I FEEL LOVED Muro 42338/Reprise	Depeche Mode	1	1	8	ALL OR NOTHING J 21056	O-Town	
2	3	6	8	RUNNING (REMIXES) Tommy Boy Silver Label 2208/Tommy Boy	Information Society	2	2	9	BOOTYLICIOUS Columbia 79622/CRG	Destiny's Child	
3	6	9	7	TELL ME WHO Elektra PROMO/EEG	Tamia	3	—	2	CRYSTAL Reprise 42397/Warner Bros.	New Order	
4	11	19	4	ABSOLUTELY NOT J 21100	Deborah Cox	4	5	—	2	I WANNA BE BAD Lava/Atlantic 85146/AG	Willa Ford
5	1	4	8	THANK YOU Arista 13996	Dido	5	6	6	9	THIS IS ME Bad Boy 79403/Arista	Dream
6	12	16	6	STAND STILL Groovellicious 253/Strictly Rhythm	Aubrey	6	4	3	6	LOVERBOY Virgin 38733	Mariah Carey Featuring Cameo
7	9	12	9	NAME OF THE GAME Outpost/Geffen 497599/Interscope	The Crystal Method	7	7	4	18	WHAT IT FEELS LIKE FOR A GIRL Maverick 42372/Warner Bros.	Madonna
8	14	20	8	KEEP IT COMING King Street 1124	7 Featuring Mona Monet	8	9	7	15	FILL ME IN Wildstar/Atlantic 88098/AG	Craig David
9	5	7	10	ROMEO XL 38783/Astralwerks	Basement Jaxx	9	11	10	3	WITHOUT YOU Xtreme B31	Digital Allies Featuring Richard Luzzi
10	8	2	10	SOMEONE TO CALL MY LOVER Virgin PROMO	Janet	10	8	5	4	I FEEL LOVED Mute/Reprise 42398/Warner Bros.	Depeche Mode
11	10	3	12	WE COME 1 Cheeky PROMO/Arista	Faithless	11	10	8	28	STRANGER IN MY HOUSE Elektra 67173/EEG	Tamia
12	4	1	10	YOU SET ME FREE Groovellicious 248/Strictly Rhythm	Abigail	12	12	9	17	SURVIVOR Columbia 79566/CRG	Destiny's Child
13	23	39	3	FEEL THIS 2001 Strictly Rhythm 12611	Robbie Rivera	13	13	15	12	A WHITER SHADE OF PALE/A QUESTION OF HONOUR Nemo Studio 79374/Arget	Sarah Brightman
14	22	38	3	LITTLE L Epic PROMO	Jamiroquai	14	14	11	27	BY YOUR SIDE Epic 79544	Sade
15	17	26	5	DIGITAL LOVE Virgin PROMO	Daft Punk	15	16	13	54	MUSIC Maverick 44909/Warner Bros.	Madonna
16	21	30	5	BOOTYLICIOUS Columbia 79622	Destiny's Child	16	17	12	14	I DO!! Arista 13973	Toya
17	32	—	2	CRYSTAL Reprise 42397	New Order	17	15	19	33	CASTLES IN THE SKY Robbins 72046	Ian Van Dahl Featuring Marsha
18	7	8	11	INSIDE YOUR SECRET Java PROMO/Capitol	Celeste Prince	18	19	14	8	PLANETS OF THE UNIVERSE Reprise 42385/Warner Bros.	Stevie Nicks
19	15	10	11	I GOT MY PRIDE Tommy Boy Silver Label 2267/Tommy Boy	Barry Harris Featuring Pepper Mashay	19	18	16	43	SANDSTORM Groovellicious 227/Strictly Rhythm	Darude
20	28	35	5	LET U GO Radikal 99080	ATB Featuring The Wild Strawberries	20	22	21	70	DESERT ROSE A&M 497321/Interscope	Sting Featuring Cheb Mami
21	25	32	4	SALSOU NUGGET (IF U WANNA) Big Beat PROMO/Atlantic	M&S Presents The Girl Next Door	21	21	17	11	WHERE THE PARTY AT So So Def/Columbia 79605/CRG	Jagged Edge With Nelly
22	13	11	10	PLANETS OF THE UNIVERSE Reprise 42385	Stevie Nicks	22	23	18	18	DREAM ON Mute/Reprise 44982/Warner Bros.	Depeche Mode
23	16	13	12	THE UNDERGROUND Tommy Boy Silver Label 2247/Tommy Boy	Rhythm Masters	23	NEW	15	STAR 69 (WHAT THE F**K) Skint/Astralwerks 38777/Virgin	Fatboy Slim Featuring Roland Clark	
24	34	37	4	LOVE'S ON TIME Junior Vasquez 009	Barbara Tucker	24	NEW	32	DON'T TELL ME Maverick 44910/Warner Bros.	Madonna	
25	29	31	6	ALEGRIA Phearce Musica 02	Soul'amour	25	NEW	1	U REMIND ME Arista 15024	Usher	
26	24	24	6	EVERYTHING YOU NEED Vicious Grooves/C2 PROMO/Columbia	Madison Avenue						
<b>POWER PICK</b>											
27	40	45	3	KNOW YOU CAN Strictly Rhythm 12607	Whatever, Girl						
28	39	41	4	AM TO PM Def Soul 572972/DJMG	Christina Milian						
29	18	14	10	HEARD IT ALL BEFORE Soulife 95523/Atlantic	Sunshine Anderson						
30	42	—	2	OFFICIAL CHEMICAL Geffen PROMO/Interscope	Dub Pistols						
31	19	17	9	YOU ARE ALIVE Groovellicious 255/Strictly Rhythm	Fragma						
32	31	34	5	TWISTING MY BRAIN G2 023/Strictly Rhythm	Chris Soul & Rob Mirage						
33	27	22	8	IT'S ALRIGHT Razor & Tie 80784	Chili Hi Fly						
34	36	36	5	BALMES (A BETTER LIFE) V2 PROMO	Ian Pooley Featuring Esthero						
35	20	18	8	OOH LA LA The DAS Label PROMO/Interscope	Valeria						
36	49	—	2	KEEP ON MOVIN' Definity 012	Frankie Knuckles Featuring Nicki Richards						
<b>HOT SHOT DEBUT</b>											
37	NEW	1	1	YES Tommy Boy 2286	Amber						
38	35	29	8	ALONE Nervous 20486	Sai & Sandy B						
39	33	33	7	ELEVATION Interscope PROMO	U2						
40	47	—	2	LA BOMBA Sony Discos PROMO	Azul Azul						
41	46	—	2	LET'S GET TOGETHER Big Beat PROMO/Atlantic	Soul Logic						
42	45	47	3	JUNGLE G2 025/Strictly Rhythm	That Kid Chris						
43	38	28	8	REMEMBER ME Decca PROMO/Universal Classics Group	Jorio						
44	30	23	10	ELECTRIC AVENUE (REMIXES) Strictly Rhythm 12610	Eddy Grant						
45	NEW	1	1	NEVER GET ME Kult 103	Dynamix Presents Nina Eve						
46	NEW	1	1	THE PLAYER (REMIXES) Philly Groove PROMO/The Right Stuff	First Choice						
47	44	42	4	RESURRECT ME (LIFT ME UP) West End 1005	Marty Thomas						
48	26	15	14	KEEP CONTROL Groovellicious 250/Strictly Rhythm	Sono						
49	NEW	1	1	LOVERBOY Virgin 38793	Mariah Carey Featuring Cameo						
50	48	48	3	FLIGHT 643 Network PROMO	DJ Tiesto						

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25	29	31	6	ALEGRIA Phearce Musica 02	Soul'amour	25	NEW	1	U REMIND ME Arista 15024	Usher	

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

LAST WEEK	WEEKS ON	ARTIST	TITLE
<b>NUMBER 1</b>			
1	1	4	THE CRYSTAL METHOD Outpost/Geffen 430063/Interscope
2	2	9	VARIOUS ARTISTS Warner/Elektra/Atlantic 14720/Arista
3	3	10	THE WISEGUYS Ideal/Mammoth 810015*/Hollywood
4	4	11	VARIOUS ARTISTS Robbins 75022
5	6	11	DAFT PUNK Virgin 49606*
6	7	5	DARUDE Groovellicious 106/Strictly Rhythm
7	8	3	ATB/GEORGE ACOSTA Ultra 1081
8	5	11	SOUNDTRACK Elektra 67665/EEG
9	NEW	1	GIGI D'AGOSTINO Media 14710/Arista
10	9	11	PAUL OAKENFOLD Warner Sunset/FFRR 31189/London-Sire
11	NEW	1	DJ DAN Kinetic 54683
12	10	9	TRICKY Hollywood 162285
13	12	11	LOUIE DEVITO E-Lastik 5002
14	13	4	VARIOUS ARTISTS Robbins 75021
15	15	7	FAITHLESS Cheeky 14713*/Arista

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 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). △<sup>2</sup> 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. Heatseeker Impact shows albums removed from Heatseekers this week. # indicates past or present Heatseeker title. ©2001, Billboard/BPI Communications and SoundScan, Inc.

Club Play		Maxi-Singles Sales	
LAST WEEK	WEEKS ON	LAST WEEK	WEEKS ON
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5

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

# Hank Williams Jr. Pays Tribute To Dad On Curb's 'Almeria Club'

BY RAY WADDELL

NASHVILLE—With an unmatched pedigree and his own place in country music history secure, Hank Williams Jr. is set to deliver an album that taps into both legacies.

*Almeria Club* (Curb, due Jan. 2) is a rootsy, diverse project that examines Williams' musical loves, with a reverent nod to his legendary father. "I've made a lot of albums in my life and won a few awards, and I wanted to do something that had some substance to it this time around," Williams says. "The time was right."

The bulk of the project was recorded at the Almeria Club, a 100-year-old schoolhouse-turned-social-club in South Alabama that, in the mid-'40s, hosted performances by Hank and Audrey Williams, Hank Jr.'s parents. On one such night, gunplay broke out in the crowd, sending Miss Audrey out the window and Hank Williams seeking refuge behind a stand-up bass.

Decades later, when told of the incident at an Almeria Club fish fry, the younger Williams, who still has many relatives in the area, was struck with the idea of recording in the building.

"When I heard that story, that just did it for me," Williams says. "I said, 'I'm gonna record my album right here, even though you can see the dirt through the cracks and there's poisonous snakes living under the floor.'"

Chuck Howard co-produced with Williams and engineer Bob Campbell Smith. They used mostly non-Nashville musicians, such as James "Hutch" Hutchinson on bass, Reese Wynans on keys, Rick Vito and James Burton on guitar, Ricky Fataar on drums, and Bonepony multi-instrumentalist Tramp on fiddle and mandolin.

Guest musicians include Jimmy Hall, "Cowboy" Eddie Long, Nickel Creek, and Kid Rock, whom Williams describes as his "rebel son." In addition to the Alabama sessions, songs were recorded at the site of the original Louisiana Hayride in Shreveport, La., and at the Greater Pentecostal Temple Church in Kansas City, Mo., with its choir.

The result is an exuberant, live-sounding album that owes nearly as much to blues as to country. Williams is quick to acknowledge his love for blues music, apparent on such raucous *Almeria Club* cuts as the down-and-dirty, insinuating "Last Pork Chop."

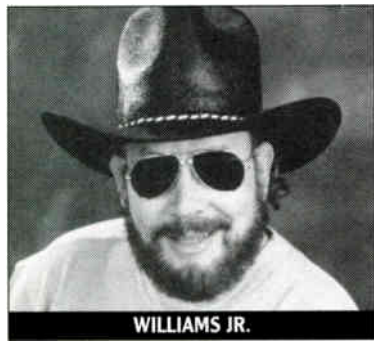
"This is my neighborhood," he says. "When I was a little boy out in that big house on Franklin Road [in Nashville], I wasn't listening to Ernest Tubb and Roy Acuff. I love those guys, but back then it was Fats Domino, Lightning Hopkins, and Jimmy Reed. Besides, all pickers want to play the blues."

Other bases touched on *Almeria Club* include rockabilly ("Go Girl Go,"

the debut single out Sept. 11), swing ("If the Good Lord's Willin'," "X-treme Country"), acoustic folk/blues ("Tee Tot Song"), and stone country ("The Cheatin' Hotel," "The 'F' Word").

"The 'F' Word," which features guitar and a soulful harmony vocal from Kid Rock, notes in drawing a comparison to hip-hop that "in country music, you just can't say the 'f' word."

Williams admits his friendship with Rock might come as a surprise to some. "Bobby, bless his heart, wants to be a country singer," Williams says, referring to Rock by his given name. "I think he's a very talented young man, and he's been a good friend."



"Tee Tot Song," an authentic-sounding ballad with skillful finger-picking from Williams, pays homage to Rufus Payne, the man credited with teaching a young Hank Williams how to play guitar in Montgomery, Ala., back in the 1930s.

"I've been trying to write a song for that man a long time, and I've thrown a lot of them in the trash," Williams says. "I decided I'd been going about it all wrong. I needed to put my mind in the frame of Hiram 'Hank' Williams, a 10- or 11-year-old boy listening, dancing, and selling peanuts. Rufus Payne was all the education he ever needed."

## STRONG STUFF

Musicians and producer alike found the project gratifying. "This was a wild experience to cut things like they did 40 years ago, with the drummer and musicians all in the same room as the singer. Miking it was the hardest part," Howard says, adding that cost-wise the record was comparable to cutting in a Nashville recording studio. Howard says that making the record was its own reward, above and beyond any commercial success it may bring.

"People that love music will love this album, but if you're worried about your job, this album is not for you," Howard says. "I got the opportunity to make one of Hank Williams Jr.'s greatest albums ever, and if no one on the planet plays it, I don't give a shit."

Egrier country radio stations continue to play Williams' catalog, even as his top hit-making days are in the past. "We're all over his whole gold

library, and I'm 115% interested in anything new he's got coming," says Eddie Foxx, music director at WKDF Nashville. "We'll be all over it, too."

## FILLING BIG SHOES

Hank Williams Jr. has charted in *Billboard* in five consecutive decades, beginning with the Hank Sr.-penned "Long Gone Lonesome Blues" in 1964. He has notched several entertainer of the year awards, sold 8.5 million records since SoundScan started keeping track in 1991, and released more than 70 albums. He began touring when he was 8 years old and remains a potent live act.

"I guess you could get one of those license plates that says 'classic' and hang it around my neck," Williams says. It appears he carries no chip on his shoulder, and the rebellious attitude so front and center for years is no longer as apparent; he seems content with his place in country music.

"When your last name is Williams and you put that 'Hank' on the front of it, think about carrying that weight for a while," he says. "Famous offspring are kind of doomed from the beginning. As a songwriter, I don't think the Hank Williams Jr. catalog will be regarded the same as the Hank Williams catalog for the next two centuries. But I feel pretty blessed that I have a real base of hardcore fans out there. How many people born in 1949 can hop on a jet and get paid six figures to go play somewhere?"

Williams' commercial success in the past decade has not reached his 1980s heights. His last album, 1999's *Stormy*, has sold 98,000 units, according to SoundScan. Still, Curb is high on his continuing clout at retail.

"The guy's amazing," says Jeff Tuerff, VP of marketing at Curb. "With little or no airplay, last year he scanned over 830,000 units. His *Greatest Hits Vol. 1* still sells about 4,000 copies a week."

Curb targets secondary markets with a Hank Jr. release, hoping to "build a story" that spreads to majors. The Southeast and Southwest are his strongest regions. A retail promotion with 1,700 Wal-Mart stores is on tap.

For his part, Williams is happy to still be in the game, albeit on his terms. "Look, I should've passed away in 1975, by all rights," he says, referring to his near-fatal tumble from Ajax Mountain in Montana. "When you fall 500 feet and survive, I believe you're left here to do something, and this album is part of that."

Williams is booked by Greg Oswald at the William Morris Agency, and managed by longtime associate Merle Kilgore, Williams' opening act for 22 years. Williams' publishing is through his own Bocephus Music.

## Nashville Scene



by Phyllis Stark

**GOING FAR:** RCA artist Sara Evans was the top vote-getter in the nominations for the Country Music Assn. (CMA) Awards, announced Aug. 28 in Nashville. Evans landed five nominations: female vocalist, single, album, song, and music video of the year.

Garnering four nominations apiece were **Brooks & Dunn**, **Alan Jackson**, and the Mercury/Lost Highway soundtrack to *O Brother, Where Art Thou?*

Brooks & Dunn were named in the categories of entertainer, vocal duo, single, and album. Jackson was nominated for entertainer, male vocalist, album, and music video.

*O Brother* was cited for album of the year, as well as single of the year for the **Soggy Bottom Boys** "I Am a Man of Constant Sorrow." The soundtrack also netted two vocal event nominations, one featuring **Emmylou Harris, Alison Krauss, and Gillian Welch** and the other featuring Krauss and Welch.

**Tim McGraw** and **Brad Paisley** earned three CMA nominations apiece. Newcomers **Jamie O'Neal** and **Nickel Creek** scored two each, as did **Dixie Chicks**, **Lonestar**, **George Strait**, **Toby Keith**, **Lee Ann Womack**, **Trisha Yearwood**, and **Diamond Rio**.

The 35th annual CMA Awards will be broadcast live in the U.S. on CBS-TV Nov. 7 from Nashville's Grand Ole Opry House. Nominees and winners are voted on by the nearly 6,000 professional members of the CMA.

Following are the nominees:

**Entertainer:** Brooks & Dunn, Dixie Chicks, Alan Jackson, Tim McGraw, George Strait

**Male vocalist:** Alan Jackson, Toby Keith, Tim McGraw, Brad Paisley, George Strait

**Female vocalist:** Sara Evans, **Faith Hill**, **Martina McBride**, Lee Ann Womack, Trisha Yearwood

**Horizon Award:** **Jessica Andrews**, Nickel Creek, Jamie O'Neal, **Keith Urban**, **Phil Vassar**

**Vocal group:** **Alabama**, **Diamond Rio**, **Dixie Chicks**, **Lonestar**, **Nickel Creek**

**Vocal duo:** **the Bellamy Brothers**, Brooks & Dunn, **Montgomery Gentry**, **the Kinleys**, **the Warren Brothers**

**Album:** Sara Evans, *Born to Fly* (produced by Evans, **Paul Worley**); various artists, *O Brother, Where Art Thou?* (**T-Bone Burnett**); Tim McGraw, *Set This Circus Down* (**Byron Gallimore**, **James Stroud**, McGraw);

Brooks & Dunn, *Steers & Stripes* (**Kix Brooks**, **Ronnie Dunn**, **Mark Wright**); Alan Jackson, *When Somebody Loves You* (**Keith Stegall**).

**Song:** "Born to Fly" (written by Sara Evans, **Marcus Hummon**, **Darryl Scott**); "How Do You Like Me Now?!" (**Chuck Cannon**, **Toby Keith**); "I'm Already There" (**Richie McDonald**, **Gary Baker**, **Frank Myers**); "Murder on Music Row" (**Larry Cordle**, **Larry Shell**); "One More Day" (**Steven Dale Jones**, **Bobby Tomberlin**).

**Single:** Brooks & Dunn, "Ain't Nothing 'Bout You" (produced by Kix Brooks, Ronnie Dunn, Mark Wright); Sara Evans, "Born to Fly" (Evans, **Paul Worley**); the Soggy Bottom Boys, "I Am a Man of Constant Sorrow" (**T-Bone Burnett**); Lonestar, "I'm Already There" (**Dann Huff**); **Diamond Rio**, "One More Day" (**Michael D. Clute**, **Diamond Rio**).

**Vocal event:** **Dwight Yoakam** with **Buck Owens**, "Alright, I'm Wrong"; **Emmylou Harris**, **Alison Krauss**, and **Gillian Welch**, "Didn't Leave Nobody But the Baby"; **Brad**

**Paisley** and **Chely Wright**, "Hard to Be a Husband, Hard to Be a Wife"; **Alison Krauss** and **Gillian Welch**, "I'll Fly Away"; **Brad Paisley** with **George Jones**, **Bill Anderson**, and **Buck Owens**, "Too Country."

**Musician:** **Stuart Duncan**, **Paul Franklin**, **John Hobbs**, **Dann Huff**, **Brent Mason**.

**Music video:** Lee Ann Womack, "Ashes by Now" (directed by **Gregg Horne**); Sara Evans, "Born to Fly" (**Peter Zavadil**); Trisha Yearwood, "I Would've Loved You Anyway" (**Chris Rogers**); Jamie O'Neal, "There Is No Arizona" (**Lawrence Carroll**); Alan Jackson, "www.memory" (**Morgan Lawley**).

**ON THE ROW:** **Jack Lameier**, Sony Music Nashville senior VP of national country promotion, has announced plans to retire. He has been with Sony and predecessor CBS Records for 40 years.

**Bill Macky** is promoted from VP of field promotion to VP of national promotion at MCA Nashville.

**Jeff Tuerff** has been promoted to VP of marketing at Curb Records. Tuerff joined Curb in 1993 and had been the label's director of marketing prior to his promotion.

Former Columbia Records act **Ricochet** is in the process of signing with Nashville-based Radio Records, whose roster includes **Kevin Sharp**.

SEPTEMBER 8  
2001

Billboard

# Top Country Albums

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

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION
1	1	1	38	<b>NUMBER 1</b> SOUNDTRACK Mercury 170069 (11.98/18.98)	<b>19 Weeks At Number 1</b> O Brother, Where Art Thou?	1	38	35	31	5	TRACY BYRD RCA 67009/RLG (11.98/17.98)	Ten Rounds	12
2	2	2	56	<b>GREATEST GAINER</b> SOUNDTRACK Curb 78703 (11.98/17.98)	Coyote Ugly	1	39	38	37	16	BILLY GILMAN Epic 62087/Sony (11.98 EQ/17.98)	Dare To Dream	6
3	4	5	18	TIM MCGRAW Curb 78711 (12.98/18.98)	Set This Circus Down	1	40	39	38	79	PHIL VASSAR Arista Nashville 18851/RLG (10.98/16.98)	Phil Vassar	23
4	3	—	2	ALISON KRAUSS & UNION STATION Rounder 610495/IDJMG (11.98/17.98)	New Favorite	3	41	41	40	62	BILLY GILMAN Epic 62088/Sony (11.98 EQ/17.98)	One Voice	2
5	5	3	66	LEE ANN WOMACK MCA Nashville 170059 (11.98/17.98)	I Hope You Dance	1	42	42	42	77	GEORGE STRAIT MCA Nashville 170100 (11.98/17.98)	Latest Greatest Straitest Hits	1
6	6	4	9	LONESTAR BNA 67011/RLG (12.98/18.98)	I'm Already There	1	43	40	39	45	DARRYL WORLEY DreamWorks 450042/Interscope (10.98/16.98)	Hard Rain Don't Last	33
7	7	7	48	KENNY CHESNEY BNA 67976/RLG (11.98/17.98)	Greatest Hits	1	44	48	44	57	AARON TIPPIN Lyric Street 165014/Hollywood (10.98/16.98)	People Like Us	5
8	8	9	40	TIM MCGRAW Curb 77976 (12.98/18.98)	Greatest Hits	1	45	43	46	54	RODNEY CARRINGTON Capitol 24827 (10.98/17.98)	Morning Wood	18
9	6	4	4	BLAKE SHELTON Warner Bros 24731/WRN (11.98/17.98)	Blake Shelton	3	46	44	41	16	MARK MCGUINN VFR 734757 (10.98/16.98)	Mark McGuinn	18
10	NEW	1	1	<b>HOT SHOT DEBUT</b> MARK WILLS Mercury 170209 (11.98/17.98)	Loving Every Minute	10	47	47	45	14	ROY D. MERCER Capitol 32515 (10.98/16.98)	Roy D. Mercer Vs. Yankees	24
11	12	12	104	DIXIE CHICKS Monument 69670/Sony (12.98 EQ/18.98)	Fly	1	48	45	43	35	VARIOUS ARTISTS UTV 170137 (11.98/17.98)	Everlasting Love Songs	19
12	13	11	4	CYNDI THOMSON Capitol 26010 (10.98/17.98)	My World	7	49	46	47	10	SOUNDTRACK Vanguard 79586 (16.98 CD)	Songcatcher	42
13	10	10	46	SARA EVANS RCA 67964/RLG (11.98/17.98)	Born To Fly	6	50	46	47	10	<b>PACESETTER</b> THE DEL MCCOURY BAND Curb/Lyric Street 902006/Hollywood (18.98/16.98)	Del And The Boys	50
14	11	15	5	SOUNDTRACK Lost Highway 170221/Mercury (12.98/18.98)	Down From The Mountain	10	51	51	50	97	ANNE MURRAY StraightWay 20231 (19.98/19.98)	What A Wonderful World	4
15	15	14	26	JESSICA ANDREWS DreamWorks 450248/Interscope (10.98/16.98)	Who I Am	2	52	50	49	96	ALAN JACKSON Arista Nashville 18852/RLG (10.98/17.98)	Under The Influence	2
16	14	8	3	CAROLYN DAWN JOHNSON Arista Nashville 69336 (10.98/16.98)	Room With A View	8	53	49	48	9	LILA MCCANN Warner Bros 49002/WRN (11.98/17.98)	Complete	18
17	16	13	19	BROOKS & DUNN Arista Nashville 67003/RLG (12.98/18.98)	Steers & Stripes	1	54	55	51	70	ROY D. MERCER Virgin 44881/Capitol (11.98/16.98)	Greatest Fits: The Best Of How Big'a Boy Are Ya?	26
18	19	17	47	TRAVIS TRITT Columbia 62165/Sony (11.98 EQ/17.98)	Down The Road I Go	8	55	57	57	31	DOLLY PARTON Sugar Hill 3927 (10.98/16.98)	Little Sparrow	12
19	20	20	42	ALAN JACKSON Arista Nashville 69335/RLG (11.98/17.98)	When Somebody Loves You	1	56	53	55	43	RANDY TRAVIS Warner Bros 47653/WRN (11.98/17.98)	Insprational Journey	34
20	17	16	94	FAITH HILL Warner Bros 47373/WRN (12.98/18.98)	Breathe	1	57	59	56	91	JEFF FOXWORTHY Warner Bros 47427/WRN (10.98/16.98)	Greatest Bits	17
21	18	18	12	TRISHA YEARWOOD MCA Nashville 170200 (11.98/17.98)	Inside Out	1	58	63	59	19	HAYSEED DIXIE Dualtone 1104/Razor & Tie (16.98 CD)	A Hillbilly Tribute To AC/DC	47
22	21	21	24	TRICK PONY Warner Bros 47927/WRN (11.98/17.98)	Trick Pony	12	59	62	54	5	3 OF HEARTS RCA 67916/RLG (10.98/16.98)	3 Of Hearts	45
23	22	19	95	TOBY KEITH DreamWorks 450209/Interscope (10.98/16.98)	How Do You Like Me Now?!	9	60	56	52	4	JUNIOR BROWN Curb 78719 (11.98/17.98)	Mixed Bag	52
24	23	24	38	NICKEL CREEK Sugar Hill 3905 (16.98 CD)	Nickel Creek	17	61	54	53	24	DELBERT MCCLINTON New West 6024 (17.98 CD)	Nothing Personal	20
25	24	22	64	RASCAL FLATTS Lyric Street 165011/Hollywood (11.98/17.98)	Rascal Flatts	14	62	60	61	19	LORRIE MORGAN & SAMMY KERSHAW RCA 67004/RLG (11.98/17.98)	I Finally Found Someone	13
26	25	23	17	MONTGOMERY GENTRY Columbia 62167/Sony (11.98 EQ/17.98)	Carrying On	6	63	69	—	21	TRAVIS TRITT Warner Bros 47565/WRN (9.98 CD)	Super Hits Series Volume 2: Travis Tritt	50
27	30	29	30	LEANN RIMES Curb 77979 (11.98/17.98)	I Need You	1	64	71	72	60	RONNIE MILSAP Virgin 48871/Capitol (17.98/24.98)	40 #1 Hits	19
28	28	26	9	PATTY LOVELESS Epic 65551/Sony (11.98 EQ/17.98)	Mountain Soul	19	65	65	66	5	SONS OF THE DESERT MCA Nashville 170131 (8.98/12.98)	Change	65
29	27	25	43	JAMIE O'NEAL Mercury 170102 (11.98/17.98)	Shiver	14	66	66	71	15	CLAY WALKER Giant 24759/WRN (11.98/17.98)	Say No More	14
30	29	27	39	CHRIS CAGLE Capitol 34170 (10.98/17.98)	Play It Loud	20	67	75	—	84	LEANN RIMES Curb 77947 (11.98/17.98)	LeAnn Rimes	1
31	31	28	96	GARY ALLAN MCA Nashville 170101 (11.98/17.98)	Smoke Rings In The Dark	9	68	64	70	12	MEREDITH EDWARDS Mercury 170188 (8.98/12.98)	Reach	24
32	32	32	13	BRAD PAISLEY Arista Nashville 67006/RLG (11.98/17.98)	Part II	3	69	58	60	50	EMMYLOU HARRIS New Line 79618/AG (11.98/17.98)	Red Dirt Girl	5
33	26	30	13	MARY CHAPIN CARPENTER Columbia 65176/Sony (12.98 EQ/18.98)	Time* Sex* Love*	6	70	52	58	98	MARTINA MCBRIDE RCA 67824/RLG (10.98/16.98)	Emotion	3
34	37	36	17	TAMMY COCHRAN Epic 69736/Sony (7.98 EQ/11.98)	Tammy Cochran	34	71	61	63	87	REBA MCBENTIRE MCA Nashville 170119 (11.98/17.98)	So Good Together	5
35	36	35	29	DIAMOND RIO Arista Nashville 67993/RLG (11.98/17.98)	One More Day	5	72	70	69	47	ROY D. MERCER Virgin 50203/Capitol (10.98/16.98)	How Big'A Boy Are Ya? Volume Seven/Hangin' It Up	32
36	34	33	82	KEITH URBAN Capitol 97591 (10.98/16.98)	Keith Urban	17	73	74	65	49	GEORGE STRAIT MCA Nashville 170143 (11.98/17.98)	George Strait	1
37	33	34	56	JO DEE MESSINA Curb 77977 (11.98/17.98)	Burn	1	74	68	62	40	SAWYER BROWN Curb 77976 (11.98/17.98)	The Hits Live	35
							75	67	67	41	CLEDUS T. JUDD Monument 85106/Sony (11.98 EQ/17.98)	Just Another Day In Parodies	25

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 net shipment of 200,000 units (Platino). Certification for net shipment of 400,000 units (Multi-Platino). \* Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates largest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. # indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

SEPTEMBER 8  
2001

Billboard

# Top Country Catalog Albums

THIS WEEK	LAST WEEK	ARTIST Imprint & Number/Distributing Label	TITLE	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST Imprint & Number/Distributing Label	TITLE	TOTAL CHART WKS
1	1	SHANIA TWAIN Mercury 536003 (12.98/18.98)	<b>NUMBER 1</b> Come On Over	199	13	12	ALAN JACKSON Arista Nashville 18801/RLG (10.98/16.98)	The Greatest Hits Collection	305
2	2	DIXIE CHICKS Monument 68195/Sony (10.98 EQ/17.98)	Wide Open Spaces	187	14	13	WILLIE NELSON Legacy/Columbia 69322/Sony (7.98 EQ/11.98)	16 Biggest Hits	155
3	3	TOBY KEITH Mercury 558962 (11.98/17.98)	Greatest Hits Volume One	143	15	15	FAITH HILL Warner Bros 46790/WRN (11.98/17.98)	Faith	175
4	4	BROOKS & DUNN Arista Nashville 18852/RLG (10.98/17.98)	The Greatest Hits Collection	206	16	17	GARTH BROOKS Capitol 97424 (19.98/26.98)	Double Live	145
5	5	LONESTAR BNA 67762/RLG (10.98/17.98)	Lonefly Grill	117	17	16	THE CHARLIE DANIELS BAND Epic 95694/Sony (7.98 EQ/11.98)	A Decade Of Hits	576
6	6	SHEDAISSY Lyric Street 165002/Hollywood (12.98/18.98)	The Whole Shebang	120	18	18	GEORGE STRAIT MCA Nashville 110651 (10.98/17.98)	Pure Country (Soundtrack)	399
7	7	JOHNNY CASH Legacy/Columbia 69739/Sony (7.98 EQ/11.98)	16 Biggest Hits	125	19	21	VARIOUS ARTISTS Madacy 1326 (15.98 CD)	The Best Of Country	40
8	7	TRISHA YEARWOOD MCA Nashville 170011 (11.98/17.98)	(Songbook) A Collection Of Hits	174	20	20	ALISON KRAUSS Rounder 610325*/IDJMG (11.98/17.98)	Now That I've Found You: A Collection	242
9	9	PATSY CLINE MCA Special Products 420265/MCA (3.98/6.98)	Heartaches	141	21	19	THE JUDDS Curb 77965 (7.98/11.98)	Number One Hits	67
10	11	JOHN DENVER Madacy 4750 (15.98/9.98)	The Best Of John Denver	166	22	22	GEORGE JONES Legacy/Epic 69319/Sony (7.98 EQ/11.98)	16 Biggest Hits	81
11	14	PATSY CLINE MCA Nashville 320012 (6.98/11.98)	12 Greatest Hits	746	23	23	TRAVIS TRITT Warner Bros 46001/WRN (10.98/16.98)	Greatest Hits - From The Beginning	274
12	10	HANK WILLIAMS JR. Curb 77638 (5.98/9.98)	Greatest Hits, Vol. 1	377	24	—	VINCE GILL MCA Nashville 111047 (10.98/17.98)	When Love Finds You	289
					25	25	MONTGOMERY GENTRY Columbia 69156/Sony (10.98 EQ/16.98)	Tattoos & Scars	124

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

SEPTEMBER 8 2001

Billboard®

# Hot Country Singles & Tracks

Compiled from a national sample of airplay supplied by Broadcast Data Systems' radio track service. 152 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.



#	WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	TITLE PRODUCER (SONGWRITER)	ARTIST	IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	TITLE PRODUCER (SONGWRITER)	ARTIST	IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
1	1	1	1	20	<b>AUSTIN</b> B. Braddock (D. Kent, K. Manna)	<b>Blake Shelton</b> Giant 16767/WRN		1	31	33	34	12	<b>THAT'S A PLAN</b> M. McGuinn, S. Decker (B. E. Boyd, D. Leone)	<b>Mark McGuinn</b> VFR 734758		31
2	2	2	16		<b>I'M JUST TALKIN' ABOUT TONIGHT</b> J. Stroud, T. Keith (T. Keith, S. Emerick)	<b>Toby Keith</b> DreamWorks ALBUM CUT		2	33	36	37	14	<b>MAN OF ME</b> T. Brown, M. Wright (R. Rutherford, G. Teren)	<b>Gary Allan</b> MCA Nashville 172213		32
3	3	3	22		<b>WHERE THE BLACKTOP ENDS</b> M. Rollings, K. Urban (S. Warner, A. Shamblin)	<b>Keith Urban</b> Capitol 58992		3	34	38	40	9	<b>HELPLESSLY, HOPELESSLY</b> B. Gallimore (B. James, T. Verges)	<b>Jessica Andrews</b> DreamWorks 450918		33
4	4	5	24		<b>WHAT I REALLY MEANT TO SAY</b> P. Worley, I. James (C. Thomson, C. Waters, T. L. James)	<b>Cyndi Thomson</b> Capitol 58987		4	35	40	39	7	<b>IF YOU EVER FEEL LIKE LOVIN' ME AGAIN</b> B. Gallimore, C. Walker (J. Stevens, S. Bogard, J. Kilcore)	<b>Clay Walker</b> Warner Bros. 16738/WRN		34
5	6	10	12		<b>ONLY IN AMERICA</b> K. Brooks, R. Dunn, M. Wright (K. Brooks, D. Cook, R. Rogers)	<b>Brooks &amp; Dunn</b> Arista Nashville ALBUM CUT		5	36	41	42	6	<b>IN ANOTHER WORLD</b> D. Cook, L. Wilson (I. Shapiro, W. Wilson, J. Yearly)	<b>Joe Diffie</b> Monument ALBUM CUT		35
6	8	11	23		<b>I WOULD'VE LOVED YOU ANYWAY</b> M. Wright, T. Yearwood (M. Danna, T. Verges)	<b>Trisha Yearwood</b> MCA Nashville 172201		6	37	46	51	3	<b>GOOD MORNING BEAUTIFUL</b> W. C. Rimes (Z. Lyle, T. Carney)	<b>Steve Holy</b> Curb ALBUM & SOUNDTRACK CUT		36
7	12	13	7		<b>ANGRY ALL THE TIME</b> B. Gallimore, J. Stroud, T. McGraw (B. Robinson)	<b>Tim McGraw</b> Curb ALBUM CUT		7	38	49	—	2	<b>I WANNA TALK ABOUT ME</b> J. Stroud, T. Keith (B. Braddock)	<b>Toby Keith</b> DreamWorks ALBUM CUT		37
8	5	6	22		<b>DOWNTIME</b> B. Gallimore, T. McGraw (P. Coleman, C. D. Johnson)	<b>Jo Dee Messina</b> Curb ALBUM CUT		5	39	39	38	16	<b>WRAPPED AROUND</b> F. Rogers (B. Paisley, C. DuBois, K. Lovelace)	<b>Brad Paisley</b> Arista Nashville ALBUM CUT		38
9	13	16	11		<b>WHERE I COME FROM</b> K. Stegall (A. Jackson)	<b>Alan Jackson</b> Arista Nashville ALBUM CUT		9	40	47	49	3	<b>THERE YOU'LL BE</b> T. Horn, B. Gallimore (D. Warren)	<b>Faith Hill</b> Warner Bros. 16739/WRN		11
10	7	4	24		<b>WHEN I THINK ABOUT ANGELS</b> K. Stegall (J. D. Neal, R. Dean, S. Tillis)	<b>Jamie O'Neal</b> Mercury 172202		1	41	43	45	5	<b>JUST LET ME BE IN LOVE</b> B. J. Walker, Jr. (T. Martin, M. Nesler, T. Shapiro)	<b>Tracy Byrd</b> HCA ALBUM CUT		40
11	15	14	15		<b>SIX-PACK SUMMER</b> B. Gallimore, P. Vassar (P. Vassar, C. Black, T. Rocca)	<b>Phil Vassar</b> Arista Nashville 69084		11	42	35	33	15	<b>ALWAYS WAS</b> A. Tippin, B. Watson, M. Bradley (T. Colton, B. R. Wood)	<b>Aaron Tippin</b> Lyric Street ALBUM CUT		41
12	9	7	24		<b>WHILE YOU LOVED ME</b> M. Bright, M. Williams (M. Dodson, K. Williams, D. Wells)	<b>Rascal Flatts</b> Lyric Street ALBUM CUT		7	43	44	47	8	<b>WHERE DOES IT HURT</b> B. Warren, B. Warren, C. Farren (B. Warren, B. Warren, T. Douglas)	<b>The Warren Brothers</b> BNA 69086		33
13	10	9	30		<b>LAREDO</b> R. Wright, C. Cagle (C. Cagle)	<b>Chris Cagle</b> Virgin 58979/Capitol		8	44	42	41	10	<b>CRAZY LIFE</b> D. Malloy (K. Fisher)	<b>Tim Rushlow</b> Scream ALBUM CUT		43
14	11	8	22		<b>I'M ALREADY THERE</b> D. Huff (R. McDonald, G. Baker, F. Myers)	<b>Lonestar</b> BNA 69083		1	45	45	50	5	<b>GETTING THERE</b> S. Smith, T. Clark (T. Clark, G. Burr)	<b>Terri Clark</b> Mercury ALBUM CUT		41
15	16	17	21		<b>COMPLICATED</b> P. Worley, C. D. Johnson (C. D. Johnson, S. Smith)	<b>Carolyn Dawn Johnson</b> Arista Nashville 69050		15	46	51	—	2	<b>AIN'T NOBODY GONNA TAKE THAT FROM ME</b> J. Stroud (R. Rutherford, S. Tate, A. Tate)	<b>Collin Raye</b> Epic ALBUM CUT		45
16	17	21	11		<b>WHEN GOD-FEARIN' WOMEN GET THE BLUES</b> M. McBride, P. Worley (I. Satcher)	<b>Martina McBride</b> RCA ALBUM CUT		16	47	56	56	3	<b>SOMETHIN' IN THE WATER</b> J. Steele, S. Baggett (J. Steele, A. Anderson, B. DiPiero)	<b>Jeffrey Steele</b> Monument 79625		46
17	14	12	31		<b>SHE COULDN'T CHANGE ME</b> J. Scarife (C. Knight, G. Nicholson)	<b>Montgomery Gentry</b> Columbia 79540		2	48	—	—	—	<b>COLD ONE COMIN' ON</b> J. Scarife (M. Geiger, W. Mullis, M. Huffman)	<b>Montgomery Gentry</b> Columbia ALBUM CUT		47
18	22	23	24		<b>ANGELS IN WAITING</b> B. Chancey (T. Cochran, J. McBride, S. Harris)	<b>Tammy Cochran</b> Epic ALBUM CUT		18	48	—	—	1	<b>HOT SHOT DEBUT</b>			
19	21	24	19		<b>ON A NIGHT LIKE THIS</b> C. Howard (K. Staley, D. Kahan)	<b>Trick Pony</b> Warner Bros. 16751/WRN	<b>AIRPOWER</b>	19	49	55	53	3	<b>SHIVER</b> K. Stegall (J. O'Neal, L. Drew, S. Smith)	<b>Jamie O'Neal</b> Mercury ALBUM CUT		48
20	23	25	13		<b>LOVE OF A WOMAN</b> B. J. Walker, Jr., T. Tritt (K. Brandt)	<b>Travis Tritt</b> Columbia ALBUM CUT	<b>AIRPOWER</b>	20	50	58	58	4	<b>NIGHT DISAPPEAR WITH YOU</b> L. Medina (B. McComas)	<b>Brian McComas</b> Lyric Street ALBUM CUT		49
21	25	27	7		<b>I'M A SURVIVOR</b> T. Brown, R. McEntire (S. Kennedy, P. White)	<b>Reba</b> MCA Nashville 172212		21	51	53	52	6	<b>TELL ME HOW</b> N. Wilson, B. Cannon (J. Deere, J. Betts, L. Stewart)	<b>Chad Brock</b> Warner Bros. ALBUM CUT/WRN		50
22	18	18	18		<b>SWEET SUMMER</b> M. D. Clute, Diamond Rio (M. Dulaney, N. Thrasher)	<b>Diamond Rio</b> Arista Nashville 69085		18	52	48	44	9	<b>THE MAN HE WAS</b> E. Gordy, Jr. (J. W. Wiggins, H. Allen)	<b>George Jones</b> Bands ALBUM CUT/BNA		47
23	26	26	11		<b>HEARTBREAK TOWN</b> B. Chancey, P. Worley (D. Scott)	<b>Dixie Chicks</b> Monument ALBUM CUT		23	53	57	59	4	<b>SHE AIN'T GONNA CRY</b> C. Farren (C. Farren, J. Feeney)	<b>Marshall Dillon</b> Dreamcatcher PROMO SINGLE		44
24	28	30	16		<b>REAL LIFE (I NEVER WAS THE SAME AGAIN)</b> J. Niebank (N. Thrasher, J. Janosky)	<b>Jeff Carson</b> Curb ALBUM CUT		24	54	50	48	11	<b>BEAUTIFUL (ALL THAT YOU COULD BE)</b> B. Maher, J. McKel (R. M. Bourke, M. Reid)	<b>Kenny Rogers</b> Dreamcatcher ALBUM CUT		53
25	30	31	10		<b>I'M TRYIN'</b> D. Huff (C. Wallin, J. Steele, A. Smith)	<b>Trace Adkins</b> Capitol 77667		25	55	NEW	—	1	<b>WHEN YOU COME BACK DOWN</b> A. Krauss (T. D. Brien, D. D. Keeffe)	<b>Nickel Creek</b> Sugar Hill ALBUM CUT		48
26	27	28	17		<b>HOW COOL IS THAT</b> D. Malloy (A. Griggs, N. Thrasher, W. Mobley)	<b>Andy Griggs</b> RCA 69082		26	56	52	—	2	<b>RIDING WITH PRIVATE MALONE</b> W. Newton (T. Shepherd, W. Newton)	<b>David Ball</b> Dualtone ALBUM CUT		55
27	29	29	20		<b>LOVING EVERY MINUTE</b> C. Chamberlain (I. Shapiro, M. Criswell, M. White)	<b>Mark Wills</b> Mercury 172204		27	57	RE-ENTRY	—	13	<b>LIFE DON'T HAVE TO BE SO HARD</b> T. Lawrence, F. Anderson (C. Besthard, K. D. West)	<b>Tracy Lawrence</b> Atlantic ALBUM CUT/WRN		52
28	31	32	15		<b>NEVER LOVE YOU ENOUGH</b> D. Huff (B. James, Angelo)	<b>Chely Wright</b> MCA Nashville 172208		28	58	NEW	—	1	<b>I AM A MAN OF CONSTANT SORROW</b> T. Bone Burnett (Traditional)	<b>The Soggy Bottom Boys</b> Mercury SOUNDTRACK CUT		48
29	32	35	7		<b>THE TIN MAN</b> B. Beckett (K. Chesney, D. Lowe, S. Slate)	<b>Kenny Chesney</b> BNA ALBUM CUT		29	59	NEW	—	1	<b>DON'T PLAY ANY LOVE SONGS</b> J. Clark, R. Stove (J. Clark, D. Poythress, D. S. Aggs)	<b>Jameson Clark</b> Capitol ALBUM CUT		58
30	37	43	4		<b>WITH ME</b> D. Huff (B. James, T. Verges)	<b>Lonestar</b> BNA ALBUM CUT		30	60	NEW	59	15	<b>THAT'S WHAT BROTHERS DO</b> B. Beckett, D. Shirley (A. Smith, C. Wallin)	<b>Confederate Railroad</b> Audiom ALBUM CUT		59
													<b>TELLURIDE</b> B. Gallimore, J. Stroud, T. McGraw (T. Verges, B. James)	<b>Tim McGraw</b> Curb ALBUM CUT		52

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. 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. ©2001, Billboard/BPI Communications.

SEPTEMBER 8 2001

Billboard®

# Top Country Singles Sales

#	THIS WEEK	LAST WEEK	WKS. ON	TITLE Imprint & Number/Distributing Label	ARTIST	THIS WEEK	LAST WEEK	WKS. ON	TITLE Imprint & Number/Distributing Label	ARTIST
1	1	1	17	<b>AUSTIN</b> Giant 16767/WRN	<b>Blake Shelton</b>	13	12	10	<b>DIDN'T WE LOVE</b> Curb 73126	<b>Tamara Walker</b>
2	3	54		<b>BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT</b> Curb 73116	<b>LeAnn Rimes</b>	14	14	7	<b>UNBROKEN BY YOU</b> Lyric Street 164048/Hollywood	<b>Kortney Kayle</b>
3	2	16		<b>WHAT I REALLY MEANT TO SAY</b> Capitol 58987	<b>Cyndi Thomson</b>	15	13	29	<b>SHE COULDN'T CHANGE ME</b> Columbia 79540/Sony	<b>Montgomery Gentry</b>
4	4	15		<b>ON A NIGHT LIKE THIS</b> Warner Bros. 16751/WRN	<b>Trick Pony</b>	16	16	46	<b>OKLAHOMA/WARM &amp; FUZZY</b> Epic 79503/Sony	<b>Billy Gilman</b>
5	6	4		<b>SOMETHIN' IN THE WATER</b> Monument 79625/Sony	<b>Jeffrey Steele</b>	17	19	21	<b>SIMPLE LIFE</b> Columbia 79541/Sony	<b>Mary Chapin Carpenter</b>
6	5	38		<b>POUR ME</b> Warner Bros. 16816/WRN	<b>Trick Pony</b>	18	18	29	<b>THE MOST BEAUTIFUL GIRL</b> Atlantic 85051/AG	<b>South 65</b>
7	7	21		<b>COME A LITTLE CLOSER</b> Warner Bros. 16762/WRN	<b>Lila McCann</b>	19	15	24	<b>I WANT YOU BAD</b> Lucky Dog/Columbia 79542/Sony	<b>Charlie Robison</b>
8	8	49		<b>THE WAY YOU LOVE ME</b> Warner Bros. 16818/WRN	<b>Faith Hill</b>	20	21	21	<b>MATTHEW, MARK, LUKE &amp; EARNHARDT</b> DreamWorks 450327/Interscope	<b>Shane Sellers</b>
9	9	25		<b>LOVE IS ENOUGH</b> RCA 69034/RLG	<b>3 Of Hearts</b>	21	17	12	<b>TOO LAZY TO WORK, TOO NERVOUS TO STEAL</b> Monument 79611/Sony	<b>BR549</b>
10	10	28		<b>MRS. STEVEN RUDY/THAT'S A PLAN</b> VFR 734758	<b>Mark McGuinn</b>	22	23	44	<b>HOW DO YOU LIKE ME NOW?!</b> DreamWorks 450932/Interscope	<b>Toby Keith</b>
11	11	220		<b>HOW DO I LIVE</b> Curb 73022	<b>LeAnn Rimes</b>	23	25	17	<b>I KNOW HOW THE RIVER FEELS</b> MCA Nashville 172186	<b>Mcalyster</b>
12	20	76		<b>ROCKY TOP '96</b> Decca 155274/MCA Nashville	<b>The Osborne Brothers</b>	24	24	67	<b>IT DON'T MATTER TO THE SUN/LOST IN YOU</b> Capitol 58788	<b>Garth Brooks as Chris Gaines</b>
						25	—	1	<b>A ROSE IS A ROSE</b> Mercury 172193	<b>Meredith Edwards</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 multi-. Top selling albums compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan. ©2001, Billboard/BPI Communications, and SoundScan, Inc.

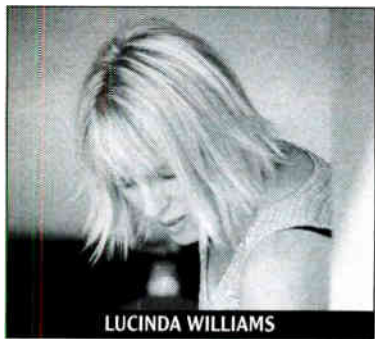
# Lost Highway Honors Hank Sr.

BY PHYLLIS STARK

NASHVILLE—There's a certain reverence that accompanies the task of rerecording a Hank Williams song. So when Lost Highway Records began compiling a full album's worth of material as a tribute to Williams, that reverence turned to veneration among those involved.

That's not to say that the artists who cut Williams' songs for *Timeless* felt the need to adhere to strictly faithful versions. Each artist put a unique stamp on the song he or she chose, from Bob Dylan's almost peppy "I Can't Get You Off of My Mind" to Beck's "Your Cheatin' Heart," on which he sounds like a surprisingly effective cross between a lounge act and the Beach Boys.

The only commonalities among the artists on the project are that they are singer/songwriters and that



LUCINDA WILLIAMS

none would be considered mainstream country artists by today's standards. And while a previously expressed appreciation for Williams was not a prerequisite for participation in the project, it turned out that all of the artists who agreed to it were fans of his music.

In addition to Dylan and Beck, the project features Sheryl Crow (who yodels like a pro on "Long Gone Lonesome Blues"), Keb' Mo' ("I'm So Lonesome I Could Cry"), Mark Knopfler with Emmylou Harris ("Lost on the River"), Tom Petty ("You're Gonna Change [Or I'm Gonna Leave]"), Keith Richards ("You Win Again"), Harris with Knopfler ("Alone and Forsaken"), Williams' grandson Hank Williams

III ("I'm A Long Gone Daddy," which he previously recorded as a duet with his father, Hank Williams Jr., on a 1996 Curb Records album), Ryan Adams ("Lovesick Blues"), Lucinda Williams (who has never sounded better than she does on "Cold, Cold Heart"), and Johnny Cash (on the half-spoken, half-sung "I Dreamed About Mama Last Night").

The album, produced by Bonnie Garner, Mary Martin, and Mercury and Lost Highway Records chairman Luke Lewis, is due Sept. 25.

Martin worked on the project as an independent producer but was hired as VP of A&R at Mercury after it was completed. The idea for the album, she says, was initiated by Lewis, who previously was involved with a Grammy-winning boxed set of Williams' music.

Martin says her job was to "honor Hank's legacy by requesting some of today's incomparable artists to each contribute a side." Each participant, she says, "was chosen for their unique artistry."

The artists were allowed to pick the song they wanted to cut and were then sent off to arrange and record the songs on their own. Each chose a different path. Keb' Mo' put a recording session together. Petty retreated to his basement studio and played all the instruments on his track with the exception of steel guitar (added later by veteran Nashville session player J.D. Manus).

Lewis says, "We really wanted [the artists] to interpret it on their own and record it with their own producer and players. We thought it would all turn out better that way." The end result, he says, has "exceeded my expectations. These are brilliant performances on here. My sense is these artists have so much reverence for Hank's work, they weren't going to let him down."

## KINSHIP WITH HANK

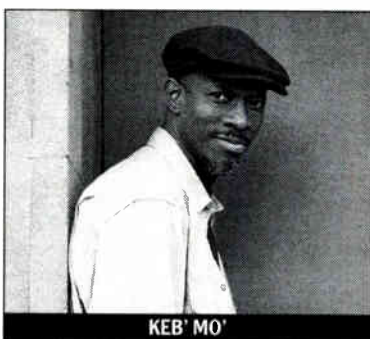
For Keb' Mo', "Hank has been kind of an influence." That became particularly true after Keb' Mo' performed in the theatrical production *Lost Highway*, a musical about Williams' life, at a theater in San Diego some years ago. He says, "I have kind of a

kinship with Hank Williams and with country writing in general."

In addition to sharing his last name, "I've always been a big fan of Hank," Lucinda Williams says. "I remember listening to his stuff when I was a kid. My dad was a big fan of his, so I go way back as far as being familiar with his material. I used to sing a lot of his songs when I first started playing." Singing Hank Williams' songs, she says, "is how I first learned to crack my voice."

So recording "Cold, Cold Heart" for the album, Williams says, "felt pretty natural for me. Plus, it was a real honor, because I had always looked up to him and admired him so much. Everybody loves Hank Williams. He's like an American icon."

Lucinda Williams adds, "It's interesting that it took a bunch of rock musicians to interpret Hank Wil-



KEB' MO'

liams' songs." She thinks contemporary country artists would have approached the tracks differently. "Hank is bona fide, dyed-in-the-wool country. Contemporary country music is not about that."

Lewis self-effacingly notes that the idea for the project is "hardly an original thought," given that Mercury has an extensive Williams catalog. Still, he says, "I've been wanting to do this for five years, and I'm not generally a fan of tribute records. After we got the Grammy for the boxed set, I became determined to get it done."

Many artists who asked to participate in the project had to be turned down for lack of space. Lewis explains, "From the interest we had it would have been easy to do three volumes."

Lewis says the album will be serviced to "all the sensible formats of radio. We didn't ask for singles from anyone, [but] there are a couple of potential ones on here."

The major thrust of the marketing plan, according to Lewis, is just to "give this thing to all the press and retail, anyone who is a gatekeeper and may help us expose it. We plan to be working it for a long time."

## FOR THE RECORD

Contrary to what was reported in "Bluegrass Great Earl Scruggs Calls on *Friends* for All-Star MCA Album" (*Billboard*, Sept. 1), Scruggs is booked by D.J. McLachlan of McLachlan-Scruggs.

# Higher Ground™

by Deborah Evans Price



**LET IT 'BE':** One of the things that has always made *dc Talk* such a successful act is that its three members have different creative personalities. Each of those personalities has the opportunity to shine this year, as **Michael Tait**, **Kevin Max**, and **Toby McKeehan** release solo albums on their longtime label, ForeFront.

Tait led the way earlier this summer with *Empty*, and now it's Max's turn with the highly inventive *Stereotype Be*. McKeehan's *Momentum* is due in November.

Max has long had a reputation for being on the cutting edge, with a distinctive artistic vision that sometimes pushed the envelope in the Christian music community. Needless to say, fans and industry folks alike were curious to see just what he'd unleash when left to his own devices. Instead of opting for the extreme, however, Max has delivered an amazing album that balances his sometimes eccentric persona with highly accessible musical fare.

"As an artist, I like to challenge people," Max says. "I do have an extremely eclectic mind, and I'm a voracious reader. I read a whole lot, so my ideas and inspiration run really deep."

His previously issued book of poems, *At the Foot of Heaven*, reflected his eclectic tastes. Max admits that many people "expect my music to be just like my poetry," but he says his songs are in a decidedly more pop vein: "When I created this music, I knew I'd have to perform it live. I couldn't create a record to go on the road and push [music] that was just too complex and way too eccentric for people to understand."

"In the beginning," Max continues, "I think 'Return of the Singer' and 'Existence' kind of went over people's head, because there were a lot of chord progressions going on, there were a lot of Eastern influences in the music. People were like, 'What is this?' But I think now they've been able to listen to it a few times, and it's grown on them, and they understand it. That's the kind of record I wanted to create—one that was accessible but not immediately so."

Consequently, Max has created a deeply textured album. Co-produced with **Adrian Belew**, it features drummer **Matt Chamberlain**, bassist **Tony Levin** (recently on the road with **Peter Gabriel**), and guitarist **William Owsley**.

The songs are musically inventive and lyrically thought-provoking. "I wanted to draw people in by asking questions, not giving answers every time," he explains. "It was more about the parable or the riddle or story than it was about 'This is the answer.' It's a

record about human beings, about how we travel through this life on a journey, trying to find out who we are, why we are made the way we've been made, and what the truth is to our existence."

Max is not afraid to bare his soul in sharing his observations and experiences. He wrote or co-wrote each cut, and the songs are compelling. "At the end of each song, I wanted to come full circle, and for people to realize this is what I found in life," he says. "This is what gives me peace. One of the best examples on the record is the song 'Existence,' because it's talking about somebody running from the problems that are driving them down



MAX

and trying to figure out why they are on this planet. What is the meaning to my life, my relevance? At the end, it's basically a call to God saying, 'Just take it all, make it work, and make some sense.'

Max, whose solo career is being managed by industry vet **Charlie Lico**, plans to promote *Stereotype Be* in Europe as well as the U.S. He has also written a new book, *Unfinished Work*, due in October via Thomas Nelson Publishing. "It talks about what Christian rock artists go through, being relevant to the world and then also keeping their faith intact," Max says. "It's a book about the music that I made on this record and why I made it—and the struggles that I'm going through."

"MTV will push all sorts of different religions, but they constantly shut the door on Christianity," Max adds. *Unfinished Work* "really talks not from a whining perspective. It's more about me just telling the world how it is—how it's a struggle sometimes to be an entertainer and to have a deep religious faith."

Now that his solo album is behind him, Max is pleased with the result. "I feel like I've been very true to myself with this project," he says. "It's not like I, in any way, thought about changing who I am to fit a certain demographic. It was me just being who I am and making the best record I possibly could but also making a record that everyone could enjoy. That's what pop music is."



**IBMA Awards Set.** Steve Wariner and Rhonda Vincent will host the 12th annual International Bluegrass Music Assn. Awards Oct. 4 at the Kentucky Center for the Arts in Louisville, Ky. Wariner and Vincent recently announced the nominees during a press conference at Nashville's new Country Music Hall of Fame and Museum. Pictured, from left, are Dan Tyminski, Jim Hurst, Vincent, Tim O'Brien, Tom T. Hall, and Dixie Hall.

# Pop Art Makes Splash In Argentina

BY MARCELO FERNANDEZ BITAR

**BUENOS AIRES**—In only three years, concert promoter Roberto Costa's Pop Art agency has evolved from a promising new name to a major force in the Argentine entertainment business. His company now includes artistic management, a concert-promotion division, and two indie record labels.

Costa—the former president of the international division of Daniel Gribank's leader-of-the-pack Rock & Pop entertainment company—decided to go solo in late-1997. He debuted with Pop Art in January 1998, when he booked Backstreet Boys for their widely acclaimed first

performance in Buenos Aires.

His small outfit grew in the years following, with successful shows by more teen-pop acts (Aaron Carter, Five, Howie B), plus a series of local



and international rock concerts in arenas and soccer stadiums by such acts as the Cult, Morrissey, La Renga, and Ratonés Paranoicos.

Last year, with the backing of powerful telephone company Telecom,

Pop Art organized a series of 100 free concerts nationwide, featuring rock, pop, jazz, tango, and folklore artists. The highlights were three season-linked festivals in Buenos Aires—aptly named Pop Autumn, Rock Winter, and Alternative Spring—that drew 25,000 fans of local and international cult bands.

Last January, these concerts evolved into the landmark first edition of Hot Festival, which drew 65,000 people to three days of concerts featuring R.E.M., Beck, Oasis, and Neil Young, among others. A second edition is slated for March 2002, once again coordinated by Miami-based Water Brothers' Phil Rodríguez (who coordinated Rock in Rio).

"The first challenge was to find a venue for our idea of organizing a rock festival near the Rock in Rio dates," Costa says. When a deal with the 45,000-seat Velez stadium fell through, he says, "we soon discovered the untapped potential of the downtown polo fields [in Buenos Aires], with a beautiful green turf and the capacity of five soccer fields."

The result was a success, garnering rave reviews through the perfect coordination of three stages and themed tents. Gross revenue reached \$1.5 million, including \$600,000 from sponsors Telecom, Sky, Volkswagen, Levi's, Coca Cola, Marlboro, Adidas, record-store chain Musimundo, and advertising agency Agulla & Bacetti.

In addition to the concert division, Pop Art has done well with Tocka Discos, a small record company that is distributed by Universal Music Argentina. It has managed to strike gold with two live albums by highly popular Argentine rock bands from the late-'80s.

Classic-metal band Rata Blanca's *Grandes Canciones* compilation has sold 45,000 copies, and Rolling Stones-influenced group Ratonés Paranoicos has a certified gold album (30,000 units) with *Vivo Paranoico*.

This month, Costa plans to repeat Tocka Discos' success, with the debut of Pop Art Discos. First releases were alternative rock band Babasónicos' 10th album, *Jessico*, and a new recording by Fito Páez's former guitar player, Gabriel Carámbula. Releases from August to September include those by DJ Diego Ro-k, funkmaster Nico Cota, folk/blues singer Celeste Carballo, Brit-pop band Turf, and alternative rocker María Gabriel Epumer.

Costa says that the impact of the deep Argentine recession and new taxes on concerts made him decide to put more emphasis on the record division: "Due to these difficult economic times, I chose to work with projects that demand smaller investments, and there is an excellent synergy between the agency and the record company. Large festivals are now better as mid- and long-term plans."

## América Latina...

**In Argentina:** Sum Records announced that the Aug. 27 release of new albums priced at \$18.99 by Slipknot (*Iowa*) and Megadeth (*The World Needs a Hero*) will include distribution in newsstands with a bonus poster. This strategy is consistent with that of other Argentine record companies hoping to find new revenue channels beyond retail giant Musimundo and its recent problems with unreliable payments.

MARCELO FERNÁNDEZ BITAR

**In Panama:** Salsa singer Gilberto Santa Rosa played a benefit concert Aug. 30 in Panama City. Funds will go to the Patronato de Nutrición Infantil... Seven-time Latin Grammy nominee Juanes will play his first Panama show Oct. 4. The concert is organized by Producciones Voluen Brutal and sponsored by Diario el Universal and Radio 10, 88.1 FM Rock... Kiwi Records owner Sergio Cambafort is set to rerelease the debut CDs by Son Miserables (*Son Miserables*) and Los Rabanes (*Por Qué Te Fuiste Benito?*). Both are remastered versions of the original studio tracks. Los Rabanes are also at work on a live album.

ANASTACIO PUERTAS CAICEDO

**In Mexico:** Although Paulina Rubio and Thalía have the lead in developing solo careers, other former members of Timbiriche are also working on their own solo efforts. Benny Ibarra (now known simply as Benny) released his first solo album, *Todo o Nada* (Warner), this year, and it did well in the charts, thanks to the single "Uno," which Benny co-wrote with former band member Alix Bauer, who is dedicated to writing. Mariana Garza launched her solo debut with an eponymous album for children last month. Erik Rubins, who is still playing the part of Judas in the musical *Jesus Christ Superstar* in Mexico City, has released a pop-rock-electronic album titled *Quadrosónico* (Universal).

TERESA AGUILERA

**In Puerto Rico:** Angel López, former member of vocal group Son by Four, has recorded "Fly," the theme song to the VH1 movie *The Way She Moves*. While recording songs for an upcoming solo album, he is negotiating a recording contract with Sony Discos. Of the 10 songs expected on the album, López has already recorded eight, including tracks penned by Diane Warren, Omar Alfanno, and Alejandro Jaen. One of these, "Mi Corazón Muere por Ti," will be featured on the soundtrack of the next James Bond movie, slated to begin filming in the Dominican Republic soon... Tropical station Cadena SalSoul has the highest listening rating in Puerto Rico, according to radio-industry research firm Asesores. According to Asesores' mid-year survey—which tallies 4,000 interviews with listeners 12-plus for the hours of 6 a.m. to midnight—SalSoul has a rating of 3.3, followed by another tropical station, Z-93, with 2.1, and top 40 (English and Spanish) La X, with 1.5. Following them, with the same rating of 1.4, are La Mega (top 40 English), Radio Reloj (news), KQ105 (top 40 English and Spanish), and Fidelity (AC English). They are followed by Latin rock station Cosmos 94 (1.1) and balladeers Estereotempo (1.0) and Sistema 102 (0.9.) The results of the next survey will be published in January.

RANDY LUNA



by Leila Cobo

### TELEMUNDO AT THE GRAMMYS:

Although at press time many things remain undetermined about the Latin Grammys—including the final list of performers—this much is known: Sources say that Spanish network Telemundo is negotiating the rights to the exclusive Spanish-language TV pre-show. Telemundo reporters will be on hand to interview nominees and celebrities as they arrive at the venue.

Once inside, CBS takes over the show. What happens next will be the big test for the Grammys. When the show aired last year, it initially garnered a 6.1 rating, with some 6.2 million homes tuned in. By the end of the two-hour show, the ratings had dipped by roughly one third, to an audience of 4 million homes. By comparison, the general-market Grammys last February had 17 million homes.

Presenters include **Jon Secada, Nelly Furtado, Jennifer Lopez, Celia Cruz, and Lou Diamond Phillips**. Performing acts at the Latin Grammys that have been confirmed so far include **Luis Miguel, Alejandro Sanz, Thalía, and Juanes**. The regional Mexican slot has been filled by father/son duo **Vicente and Alejandro Fernández**.

Last week, **Michael Greene**—president/CEO of the National Academy of Recording Arts and Sciences (NARAS) and the Latin Academy of Recording Arts and Sciences (LARAS)—told *Billboard* that the Latin Grammys weren't the Mexican Grammys. This led to speculation that other regional Mexican acts would be scarce, despite last year's disappointment over the same issue and the confirmation this year that regional Mexican music accounts for more than half of all Latin music sold in the U.S.

**HALL OF FAME:** In other Latin Grammy news, LARAS has announced the names of the 17 honorees whose work will inaugurate its new Latin Grammy Hall of Fame.

Included are albums and singles released more than 25 years ago that have been voted upon by a panel of recording-arts professionals. Inductees include **Javier Solís'** version of "Sabor a Mí," **Santana's** version of **Tito Puente's** "Oye Como Va," and albums by **Caetano Veloso, Joao Gilberto, and Antonio Carlos Jobim**, as well as a 1948 performance by **Regino Sainz de la Maza y Orquesta Nacional de España** of **Joaquín Rodríguez's** *Concierto de Aranjuez*.

**BILLBOARD LIVE:** The relocation of the Latin Grammys to Los Angeles has not affected many of the Grammy and

non-Grammy related events that had been planned around the show in Miami. One of the main events is the Sept. 8 opening of the Billboard Live venue in Miami Beach. Musical guests are in the process of being booked, but names are being kept secret.

**SOMEXFON IS OFFICIAL:** Somexfon has been recognized as the official record companies' performance-rights association in Mexico. From mid-August, Somexfon will be responsible for monitoring and collecting performance rights for all the country's record labels—both major and independent—from various distribution channels.



The creation of Somexfon came about after a three-year joint effort between Amprofon (representing the majors) and Pronafon (representing independents). It also has the blessing of Inda Autor, the organization that represents the performance rights of authors. "It's significant because in Mexico, which is a huge territory, record labels have never exercised the right to collect from public performances," says **Raul Vásquez**, regional director of the chapter of the International Federation of the Phonographic Industry in Latin America. "This recognizes the rights of record companies. And, with the advent of the Internet, this type of revenue stream will be extremely important for record companies." According to Vásquez, negotiations are under way to determine fees.

**ABSOLUT LATINO:** Absolut Vodka has announced its first major foray into the Hispanic community with two concerts, called Absolut Latino Concerts. The first took place Aug. 29 in New York City and featured tropical artists **Huey Dunbar** and **Toño Rosario**. A second show slated for Sept. 19 in Miami will feature Dunbar and **Tito Nieves**. "This is the beginning of our efforts to market to the Hispanic community," Absolut Vodka marketing director **Jim Schleifer** says. "We will continue marketing our brands through other various public-relations events as we move forward into 2002." He wouldn't specify what those events would be, or even if they would be musical, saying only, "I will tell you this—we are committed to this marketplace."



WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST	TITLE	PEAK POSITION	WEEKS ON	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST	TITLE	PEAK POSITION
<b>NUMBER 1/GREATEST GAINER</b> <small>1 Week At Number 1</small>													
1	58	---	2	<b>LOS TIGRES DEL NORTE</b>	<b>Uniendo Fronteras</b>	1	56	43	45	6	<b>VARIOUS ARTISTS</b>	<b>20 Exitazos Con La Dinastia</b>	43
2	1	1	9	<b>GRUPO BRYNDIS</b>	<b>Historia Musical Romantica</b>	1	51	49	54	12	<b>CACHAITO LOPEZ</b>	<b>Cachaito</b>	28
3	2	2	3	<b>LOS ANGELES AZULES</b>	<b>Historia Musical</b>	2	53	36	39	7	<b>ROCIO DURCAL</b>	<b>Entre Tangos Y Mariachi</b>	12
4	3	4	61	<b>PAULINA RUBIO</b>	<b>Paulina</b>	1	54	53	38	7	<b>YAIRES</b>	<b>Yaires</b>	36
5	4	5	26	<b>A.B. QUINTANILLA Y LOS KUMBIA KINGS</b>	<b>Shhh!</b>	1	55	52	44	43	<b>LOS HURACANES DEL NORTE</b>	<b>En Vivo</b>	38
6	5	7	40	<b>VICENTE FERNANDEZ</b>	<b>Historia De Un Idolito Vol. 1</b>	1	56	60	55	23	<b>LOS ANGELES DE CHARLIE</b>	<b>Un Sueño</b>	7
7	6	6	28	<b>LUPILLO RIVERA</b>	<b>Despreciado</b>	1	57	46	52	11	<b>GUARDIANES DEL AMOR</b>	<b>Lo Mejor De Guardianes Del Amor</b>	30
8	8	10	13	<b>MARCO ANTONIO SOLIS</b>	<b>Mas De Mi Alma</b>	1	58	63	58	6	<b>PUYA</b>	<b>Union</b>	10
9	11	9	8	<b>PALOMO</b>	<b>Fuerza Musical</b>	9	59	55	57	7	<b>LOS CAMINANTES</b>	<b>20 Exitazos-Nuestras Canciones</b>	58
10	7	13	7	<b>LOS TRI-O</b>	<b>Siempre En Mi Mente</b>	7	60	59	59	46	<b>JOSE ALFREDO JIMENEZ</b>	<b>Las 100 Clasicas Vol. 2</b>	54
11	12	3	5	<b>VICENTE FERNANDEZ</b>	<b>Mas Con El Numero Uno</b>	3	61	44	48	40	<b>CHAYANNE</b>	<b>Simplemente</b>	3
12	9	11	12	<b>CRISTIAN</b>	<b>Azul</b>	2	62	71	---	2	<b>INTOCABLE</b>	<b>Es Para Ti</b>	3
13	19	37	3	<b>LOS TEMERARIOS</b>	<b>Joyas</b>	13	63	67	71	29	<b>JUANES</b>	<b>Fijate Bien</b>	62
14	10	8	6	<b>OLGA TANON</b>	<b>Yo Por Ti</b>	4	64	NEW	1	<b>JUAN LUIS GUERRA 440</b>	<b>Coleccion Romantica</b>	6	
15	15	16	10	<b>EL ORIGINAL DE LA SIERRA</b>	<b>Homenaje A Chalino Sanchez</b>	1	65	61	74	25	<b>LOS INVASORES DE NUEVO LEON</b>	<b>20 Exitos</b>	64
16	14	14	7	<b>JAGUARES</b>	<b>Cuando La Sangre Galopa</b>	1	66	47	26	3	<b>JERRY RIVERA</b>	<b>Rivera</b>	6
17	17	12	11	<b>PEPE AGUILAR</b>	<b>Lo Mejor De Nosotros</b>	10	67	68	65	19	<b>NYDIA</b>	<b>Nydia</b>	26
18	13	15	15	<b>JACI VELASQUEZ</b>	<b>Mi Corazon</b>	7	68	57	64	4	<b>CONTROL</b>	<b>Control</b>	28
19	16	17	12	<b>MANU CHAO</b>	<b>Proxima Estacion...Esperanza</b>	8	69	72	61	19	<b>GRUPO NICHE &amp; JOE ARROYO</b>	<b>Los Gigantes De La Salsa</b>	56
20	18	18	18	<b>RICARDO MONTANER</b>	<b>Sueno Repetido</b>	16	70	75	---	64	<b>VARIOUS ARTISTS</b>	<b>Billboard Latin Music Awards 2001</b>	10
21	20	20	53	<b>AZUL AZUL</b>	<b>El Sapo</b>	3	71	73	62	45	<b>BANDA EL RECODO</b>	<b>Lo Mejor De Mi Vida</b>	4
22	23	42	3	<b>GRUPO EXTERMINADOR</b>	<b>Reunion De Perrones</b>	22	72	NEW	1	<b>LUIS MIGUEL</b>	<b>Vivo</b>	2	
23	24	23	23	<b>BANDA EL RECODO</b>	<b>Contigo Por Siempre...</b>	4	73	69	51	7	<b>EL COYOTE Y SU BANDA TIERRA SANTA</b>	<b>20 Exitos</b>	72
24	22	22	22	<b>CONJUNTO PRIMAVERA</b>	<b>Ansia De Amar</b>	1	74	NEW	2	<b>JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO</b>	<b>Entre Amigos</b>	33	
25	25	25	38	<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b>	<b>En Vivo...El Hombre Y Su Musica</b>	13	75	NEW	1	<b>LA MAFIA</b>	<b>20 Grandes Exitos</b>	67	
26	28	27	26	<b>RICKY MARTIN</b>	<b>La Historia</b>	1	75	NEW	1	<b>THE LATIN ALL STARS</b>	<b>Hot Latin Dance Hits</b>	75	
27	21	24	19	<b>EL CHICHICUILOTE</b>	<b>12 Chichicuilotazos Con Banda</b>	18							
28	31	35	18	<b>GILBERTO SANTA ROSA</b>	<b>Intenso</b>	13							
29	30	32	50	<b>CHRISTINA AGUILERA</b>	<b>Mi Reflejo</b>	1							
30	27	19	19	<b>LOS TUCANES DE TIJUANA</b>	<b>32 Corridos Lideres-Solamente Exitos</b>	12							
<b>HOT SHOT DEBUT</b>													
31	NEW	1		<b>MELINA LEON</b>	<b>Corazon De Mujer</b>	31							
32	26	21	16	<b>EL GENERAL</b>	<b>El General Is Back</b>	14							
33	29	30	40	<b>VARIOUS ARTISTS</b>	<b>Bachatahits 2001</b>	7							
34	34	29	22	<b>SELENA</b>	<b>Live, The Last Concert--Houston, Texas February 26, 1995</b>	2							
35	33	31	26	<b>INTOCABLE</b>	<b>14 Grandes Exitos</b>	15							
36	38	53	8	<b>SI SE</b>	<b>Si Se</b>	35							
37	54	---	2	<b>FRANKIE NEGRON</b>	<b>Por Tu Placer</b>	37							
38	32	28	8	<b>VARIOUS ARTISTS</b>	<b>Todo Exitos De Hip Hop</b>	28							
39	42	41	94	<b>MARC ANTHONY</b>	<b>Desde Un Principio -- From The Beginning</b>	1							
40	39	50	48	<b>GIPSY KINGS</b>	<b>Volare! The Very Best Of The Gipsy Kings</b>	3							
41	35	33	10	<b>BANDA MACHOS</b>	<b>La Reunion</b>	15							
42	48	56	7	<b>JOSE ALFREDO JIMENEZ</b>	<b>Las 100 Clasicas Vol. 1</b>	42							
43	37	34	62	<b>JOAN SEBASTIAN</b>	<b>Secreto De Amor</b>	5							
<b>PACESETTER</b>													
44	64	69	24	<b>HUEY DUNBAR</b>	<b>Yo Si Me Enamore</b>	12							
45	51	46	70	<b>THALIA</b>	<b>Arrasando</b>	4							
46	45	40	24	<b>TIGRILLOS</b>	<b>Que Lo Baile Bien</b>	23							
47	56	49	75	<b>SHAKIRA</b>	<b>MTV Unplugged</b>	1							
48	40	43	10	<b>LIBERACION</b>	<b>25 Aniv. Vol. I Y II</b>	30							
49	50	47	28	<b>VARIOUS ARTISTS</b>	<b>No. 1 Un Ano De Exitos</b>	4							

Latin Pop Albums	Tropical/Salsa Albums	Regional Mexican Albums
Paulina Rubio PAULINA Universal Latino	Diga Tanon YO POR TI WEA Latina	Los Tigres Del Norte UNIENDO FRONTERAS Fonovisa
A.B. Quintanilla Y Los Kumbia Kings SHHH! EMI Latin	Gilberto Santa Rosa INTENSO Sony Discos	Grupo Bryndis HISTORIA MUSICAL ROMANTICA Disa
Marcos Antonio Solis MAS DE MI ALMA Fonovisa	Melina Leon CORAZON DE MUJER Sony Discos	Los Angeles Azules HISTORIA MUSICAL Disa
Los Tri-o SIEMPRE EN MI MENTE Prisma/Ariola/BMG Latin	El General EL GENERAL IS BACK Mock & Roll/Lideres	Vicente Fernandez HISTORIA DE UN IDOLO VOL 1 Sony Discos
Cristian AZUL Ariola/BMG Latin	Various Artists BACHATAHITS 2001 J&N/Sony Discos	Lupillo Rivera DESPRECIADO Sony Discos
Jaguars CUANDO LA SANGRE GALOPA RCA/BMG Latin	Frankie Negron POR TU PLACER WEA Caribe/WEA Latina	Palomo FUERZA MUSICAL Disa
Jaci Velasquez MI CORAZON Sony Discos	Marc Anthony DESDE UN PRINCIPIO - FROM THE BEGINNING RMM/Sony Discos	Vicente Fernandez MAS CON EL NUMERO UNO Sony Discos
Manu Chao PROXIMA ESTACION ESPERANZA Virgin	Huey Dunbar YO SI ME ENAMORE Sony Discos	Los Temerarios JOYAS Fonovisa
Ricardo Montaner SUENO REPETIDO WEA Latina	Cachaito Lopez CACHAITO Nonesuch/AG	El Original De La Sierra HOMENAJE A CHALINO SANCHEZ Univision
Azul Azul EL SAPO Sony Discos	Juan Luis Guerra 440 COLECCION ROMANTICA Karen/Universal Latino	Pepe Aguilar LO MEJOR DE NOSOTROS Milsart/Barboa
Ricky Martin LA HISTORIA Sony Discos	Grupo Niche & Joe Arroyo LOS GIGANTES DE LA SALSA Lideres	Grupo Exterminador REUNION DE PERRONES Fonovisa
Christina Aguilera MI REFLEJO RCA/BMG Latin	Son By Four SALSA HITS Sony Discos	Banda El Recodo CONTIGO POR SIEMPRE Fonovisa
Selena LIVE, THE LAST CONCERT--HOUSTON, TEXAS FEBRUARY 26, 1995 EMI Latin	Various Artists TODO EXITOS DE BACHATA Lideres	Conjunto Primavera ANSIA DE AMAR Fonovisa
Si Se SI SE Luaka Bop/Virgin	Victor Manuelle INSTINTO Y DESEO Sony Discos	Ramon Ayala Y Sus Bravos Del Norte EN VIVO EL HOMBRE Y SU MUSICA Freddie
Various Artists TODO EXITOS DE HIP HOP Lideres	Various Artists MERENHITS 2001 J&N/Sony Discos	El Chichicuilote 12 CHICHICUILOTAZOS CON BANDA Lideres
Gipsy Kings VOLARE! THE VERY BEST OF THE GIPSY KINGS Nonesuch/AG	Various Artists SALSAHITS 2001 J&N/Sony Discos	Los Tucanes De Tijuana 32 CORRIDOS LIDERES SOLAMENTE EXITOS Universal Latino Lideres
Thalia ARRASANDO EMI Latin	Carlos Vives EL AMOR DE MI TIERRA EMI Latin	Intocable 14 GRANDES EXITOS EMI Latin
Shakira MTV UNPLUGGED Sony Discos	Son By Four SON BY FOUR Sony Discos	Banda Machos LA REUNION WEA Mex/WEA Latina
Various Artists NO. 1 UN ANO DE EXITOS Sony Discos/WEA Latina	Celia Cruz CELIA CRUZ & FRIENDS: A NIGHT OF SALSA RMM	Jose Alfredo Jimenez LAS 100 CLASICAS VOL 1 Ariola/BMG Latin
Various Artists 20 EXITAZOS CON LA DINASTIA Sony Discos	Various Artists COLOMBIA Putumayo	Joan Sebastian SECRETO DE AMOR Milsart/Barboa

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 (Dora). Certification of 200,000 units (Platino). Certification of 400,000 units (Multi-Platino). \*Asterisk indicates LP is available. Most tape prices and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. # indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT/PROMOTION LABEL	PEAK POSITION
1	1	2	15	<b>COMO SE CURA UNA HERIDA</b> R Perez (R Perez, J.L. Pilotto)	Jaci Velasquez Sony Discos	1
<b>NUMBER 1</b> 2 Weeks At Number						
2	2	1	16	<b>AZUL</b> K Santander, A Munera, F Tobon (K Santander, G Santander)	Cristian Ariola/BMG Latin	1
3	4	4	9	<b>COMO OLVIDAR</b> H Gatica, M Tejada (J.L. Pilotto, G Arenas)	Dlga Tanon WEA Latina	3
4	3	3	16	<b>O ME VOY O TE VAS</b> M A Solis (M A Solis)	Marco Antonio Solis Fonovisa	2
5	6	7	14	<b>NO ME CONOCES AUN</b> Palomo (F.Y. Quezada, A Trigo)	Palomo Disa	5
6	8	8	10	<b>PUEDEN DECIR</b> A Jain (D Alfano)	Gilberto Santa Rosa Sony Discos	6
7	5	5	10	<b>ME VAS A EXTRANAR</b> P Aguilár (Fato)	Pepe Aguilar Musart/Balboa	5
8	10	6	13	<b>CON CADA BESO</b> S George (F. Osorio, A Thomas)	Huey Dunbar Sony Discos	5
9	7	10	15	<b>BESAME</b> B. Silvestri (R Montaner, J.L. Chacin)	Ricardo Montaner WEA Latina	4
10	9	9	41	<b>ABRAZAME MUY FUERTE</b> E Magallanes (J. Gabriel)	Juan Gabriel Ariola/BMG Latin	1
11	13	11	30	<b>DESPRECIADO</b> P Rivera (J. Navarrete Curriel)	Lupillo Rivera Sony Discos	11
12	19	18	6	<b>NO VALE LA PENA</b> C Gabriel "Junior" (J. Gabriel)	Nydia Con Juan Gabriel Hollywood	12
13	11	12	18	<b>YO NO SOY ESA MUJER</b> M Arzedo (C. De Walden, C. Toro Montora, M. Shepstone, R. Stenmann)	Paulina Rubio Universal Latino	7
14	15	14	23	<b>NO TE PODIAS QUEDAR</b> J Guillen (R Gonzalez Mora)	Conjunto Primavera Fonovisa	4
15	12	17	16	<b>LA GRAN NOCHE</b> G Felix (M Quintero Lara)	Los Tucanes De Tijuana Universal Latino	12
<b>GREATEST GAINER</b>						
16	27	30	4	<b>MI FANTASIA</b> Los Tigres Del Norte (E. Negrete)	Los Tigres Del Norte Fonovisa	16
17	21	19	6	<b>CADA VEZ TE EXTRANO MAS</b> G. Lizarra, A. Valenzuela, D. Valenzuela (M Luna)	Banda El Recodo Fonovisa	17
18	22	20	8	<b>EL AYUDANTE</b> P Ramirez (M.E. Toscano)	Vicente Fernandez Sony Discos	18
19	14	16	10	<b>MUERO</b> B. Silvestri (A. Larrimaga, T. Mora-Arriaga)	Jerry Rivera Ariola/BMG Latin	13
20	16	21	11	<b>SOMBRAS... NADA MAS</b> B. Silvestri (F. Lomoto, J. M. Contursi)	Rocio Durcal Ariola/BMG Latin	16
21	17	13	12	<b>ME LIBERE</b> Not Listed (Not Listed)	El Gran Combo Combo	11
22	28	26	9	<b>AMORCITO MIO</b> J. Sebastian (J. Sebastian)	Joan Sebastian Musart/Balboa	19
23	23	15	9	<b>COMO OLVIDAR</b> T Torres (T. Torres, J. Diaz)	Tommy Torres Sony Discos	15
24	26	23	14	<b>COMO SE LO EXPLICO AL CORAZON</b> J.M. Lugo (H. Rivera)	Victor Manuelle Sony Discos	13
25	25	—	2	<b>SI QUIERES</b> H. Gutierrez, J. Gutierrez (J. Gabriel)	Los Tri-O Prisma/Ariola/BMG Latin	25
26	32	24	7	<b>SECRETO DE AMOR</b> A. Villalona (J. Sebastian)	Angelito Villalona Latino/Sony Discos	24
27	31	31	4	<b>COMERTE A BESOS</b> S. George (S. George, J.L. Pilotto)	Frankie Negron WEA Latina/WEA Latina	27
28	37	48	3	<b>LA CALANDRIA</b> Not Listed (Not Listed)	Ramon Ayala Y Jody Farias Freddie	28
29	24	27	10	<b>DIME CORAZON</b> K Santander, B. Ossa (A. Gutierrez)	Amaury Gutierrez Universal Latino	24
30	38	32	25	<b>AMAME</b> A. Valenzuela, D. Valenzuela, A. Garcia (A. Martinez)	Rogelio Martinez Discos Cisne	15
31	29	47	4	<b>CONTESTAME</b> R. Hattini, M. Blasco (Yaire)	Yaire Lideres	29
32	50	38	4	<b>SUERTE HE TENIDO</b> Not Listed (Not Listed)	Alegres De La Sierra Infinity	32
33	20	25	12	<b>POR AMAR ASI</b> M. Cazares (Alizan, L. Rodriguez)	Julio Preciado Y Su Banda Perla Del Pacifico RCA/BMG Latin	18
<b>HOT SHOT DEBUT</b>						
34	NEW	1	1	<b>CORAZON DE MUJER</b> A. Jain, G. Arenas (A. Jain, J.L. Morn, G. Arenas)	Melina Leon Sony Discos	34
35	33	36	23	<b>PERO NO ME AMA</b> J.M. Lugo, G. Santa Rosa (R. Monclova)	Gilberto Santa Rosa Sony Discos	7
36	35	40	4	<b>QUISIERA</b> J.L. Guerra (J.L. Guerra)	Juan Luis Guerra 440 Karen/Universal Latino	35
37	42	33	13	<b>TE HE PROMETIDO</b> G. Prajin (L. Dan)	El Original De La Sierra Z	28
38	30	50	7	<b>EL MALQUERIDO</b> Not Listed (J. Gonzalez, R. Quirós, W. Semano)	Los Huracanes del Norte Fonovisa	30
39	RE-ENTRY	26	26	<b>DISCULPE USTED</b> J.L. Ayala (F. De Jesus Jr.)	Los Humildes RCA/BMG Latin	12
40	43	39	3	<b>SERA PORQUE TE AMO</b> R. Saenz Quiróz (F. De Silva, L. O. Forte)	Tigrillos WEA Latina/WEA Latina	39
41	RE-ENTRY	2	2	<b>TU CONVENCILA</b> E. Reyes, A. Montalban (E. Reyes, A. Montalban)	Ley Alejandro Lideres	41
42	NEW	1	1	<b>A PUNTO DE CARAMELO</b> Not Listed (Not Listed)	Socios Del Ritmo IM	42
43	39	37	6	<b>DOS CORAZONES, DOS HISTORIAS</b> Estefano (J. Iglesias, D. Ramirez, C. Randal, Estefano)	Julio Iglesias Y Alejandro Fernandez Columbia/Sony Discos	29
44	47	44	3	<b>COMO LLEGO A TU AMOR</b> L. Garcia (J.L. Pilotto)	Tito Nieves WEA Latina/WEA Latina	44
45	40	—	3	<b>DERECHO A LA VIDA</b> J. Guillen (C. Sanchez)	Conjunto Primavera Fonovisa	40
46	RE-ENTRY	2	2	<b>DIME</b> C. Lemos (C. Lemos, K. Aponal)	Ednita Nazario Sony Discos	46
47	44	43	4	<b>CARTAS MARCADAS</b> A. Macias (C. Monge)	Cuisillos De Arturo Macias Musart/Balboa	43
48	45	35	6	<b>POR UN BESO</b> E. Estefan Jr., R. Blades, G. Noriega (R. Blades)	Gloria Estefan Epic/Sony Discos	32
49	RE-ENTRY	9	9	<b>VUELVE JUNTO A MI</b> M. Cazares (Not Listed)	Pablo Montero Ariola/BMG Latin	31
50	41	46	25	<b>ESCLAVO Y AMO</b> P. Aguilar (J.V. Flores)	Pepe Aguilar Musart/Balboa	14

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. A panel of 92 stations (32 Latin Pop, 16 Tropical/Salsa, 55 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. ©2001, Billboard/BPI Communications and SoundScan, Inc.

## Latin Pop Airplay

THIS WEEK	LAST WEEK	TITLE	ARTIST Imprint/Promotion Label	LAST WEEK	TITLE	ARTIST Imprint/Promotion Label
1	2	<b>COMO SE CURA UNA HERIDA</b>	JACI VELASQUEZ Sony Discos	21	<b>QUISIERA</b>	JUAN LUIS GUERRA 440 Karen/Universal Latino
2	1	<b>AZUL</b>	CRISTIAN Ariola/BMG Latin	22	<b>DOS CORAZONES, DOS HISTORIAS</b>	JULIO IGLESIAS Y ALEJANDRO FERNANDEZ Columbia/Sony Discos
3	3	<b>BESAME</b>	RICARDO MONTANER WEA Latina	23	<b>DIME</b>	EDNITA NAZARIO Sony Discos
4	4	<b>COMO OLVIDAR</b>	DLGA TANDON WEA Latina	24	<b>POR UN BESO</b>	GLORIA ESTEFAN Epic/Sony Discos
5	6	<b>D ME VOY O TE VAS</b>	MARCO ANTONIO SOLIS Fonovisa	25	<b>VUELVE JUNTO A MI</b>	PABLO MONTERO Ariola/BMG Latin
6	5	<b>YO NO SOY ESA MUJER</b>	PAULINA RUBIO Universal Latino	26	<b>CORAZON DE MUJER</b>	MELINA LEON Sony Discos
7	8	<b>PUEDEN DECIR</b>	GILBERTO SANTA ROSA Sony Discos	27	<b>PARA NO VERTE MAS</b>	LA MOSCA TSE TSE EMI Latin
8	7	<b>ABRAZAME MUY FUERTE</b>	JUAN GABRIEL Ariola/BMG Latin	28	<b>ARRASANDO</b>	THALIA EMI Latin
9	10	<b>SOMBRAS... NADA MAS</b>	ROCIO DURCAL Ariola/BMG Latin	29	<b>MENTIROSA</b>	AZUL AZUL Sony Discos
10	11	<b>CON CADA BESO</b>	HUEY DUNBAR Sony Discos	30	<b>NADA</b>	JUANES Surco/Universal Latino
11	9	<b>ME VAS A EXTRANAR</b>	PEPE AGUILAR Musart/Balboa	31	<b>SIMPLEMENTE</b>	CHAYANNE Sony Discos
12	19	<b>NO VALE LA PENA</b>	NYDIA CON JUAN GABRIEL Hollywood	32	<b>POP</b>	N SYMC Jive
13	12	<b>COMO OLVIDAR</b>	TOMMY TORRES Sony Discos	33	<b>HIT 'EM UP STYLE (OOPS!)</b>	BLU CANTRELL RedZone/Arista
14	14	<b>SI QUIERES</b>	LOS TRI-O Prisma/Ariola/BMG Latin	34	<b>ME LIBERE</b>	EL GRAN COMBO Combo
15	15	<b>DIME CORAZON</b>	AMAURY GUTIERREZ Universal Latino	35	<b>DULCE VENENO</b>	CAROLINA LAO WEA Latina/WEA Latina
16	18	<b>POR AMARTE ASI</b>	CRISTIAN Ariola/BMG Latin	36	<b>Y SIGUES SIENDO TU</b>	ROGELIO MARTINEZ Discos Cisne
17	17	<b>CONTESTAME</b>	YAIRES Lideres	37	<b>ME GUSTAS TU</b>	MANU CHAO Virgin
18	13	<b>YO SIGO AQUI</b>	PAULINA RUBIO Universal Latino	38	<b>MAYONESA</b>	CHOCOLATE Melody/Fonovisa
19	16	<b>MUERO</b>	JERRY RIVERA Ariola/BMG Latin	39	<b>LET ME BLOW YA MIND</b>	EVE FEATURING GWEN STEFANI Ruff Ryders/Interscope
20	26	<b>TU CONVENCILA</b>	LEY ALEJANDRO Lideres	40	<b>YA LO VES</b>	UFF Lideres

## Tropical/Salsa Airplay

THIS WEEK	LAST WEEK	TITLE	ARTIST Imprint/Promotion Label	LAST WEEK	TITLE	ARTIST Imprint/Promotion Label
1	3	<b>PUEDEN DECIR</b>	GILBERTO SANTA ROSA Sony Discos	21	<b>TAN ENAMORADO</b>	FUERZA JUVENIL Mis
2	1	<b>COMO OLVIDAR</b>	DLGA TANDON WEA Latina	22	<b>NO VALE LA PENA</b>	NYDIA CON JUAN GABRIEL Hollywood
3	2	<b>ME LIBERE</b>	EL GRAN COMBO Combo	23	<b>POP</b>	N SYMC Jive
4	4	<b>CON CADA BESO</b>	HUEY DUNBAR Sony Discos	24	<b>SAL DE AGUI</b>	TONY VEGA Universal Latino
5	6	<b>COMO SE LO EXPLICO AL CORAZON</b>	VICTOR MANUELLE Sony Discos	25	<b>TENGO UN MAL PRESENTIMIENTO</b>	RABANES Crescent Moon/Sony Discos
6	7	<b>SECRETO DE AMOR</b>	ANGELITO VILLALONA Latino/Sony Discos	26	<b>LIVE AT JIMMY'S</b>	ANGIE MARTINEZ FEAT. BIG PUN, CUBAN LINK, DOMINGO & SUNISS Elektra/VEG
7	8	<b>COMERTE A BESOS</b>	FRANKIE NEGRON WEA Latina/WEA Latina	27	<b>MENTIROSA</b>	AZUL AZUL Sony Discos
8	5	<b>COMO SE CURA UNA HERIDA</b>	JACI VELASQUEZ Sony Discos	28	<b>NADA</b>	JUANES Surco/Universal Latino
9	15	<b>MUERO</b>	JERRY RIVERA Ariola/BMG Latin	29	<b>TU ME PROVOCAS</b>	TONY TUN TUN Karen/Universal Latino
10	9	<b>PERO NO ME AMA</b>	GILBERTO SANTA ROSA Sony Discos	30	<b>DIME</b>	EDNITA NAZARIO Sony Discos
11	12	<b>AZUL</b>	CRISTIAN Ariola/BMG Latin	31	<b>COMO FUE CAPAZ</b>	KEVIN CEBALLO RMM
12	11	<b>BESAME</b>	RICARDO MONTANER WEA Latina	32	<b>HIT 'EM UP STYLE (OOPS!)</b>	BLU CANTRELL RedZone/Arista
13	14	<b>COMO LLEGO A TU AMOR</b>	TITO NIEVES WEA Latina/WEA Latina	33	<b>LET ME BLOW YA MIND</b>	EVE FEATURING GWEN STEFANI Ruff Ryders/Interscope
14	10	<b>PENA DE AMOR</b>	PUERTO RICAN POWVER J&N/Sony Discos	34	<b>TUYO</b>	REY RUIZ Bohemia/Universal Latino
15	13	<b>TU ERES AJENA</b>	EDDY HERRERA J&N/Sony Discos	35	<b>ABRAZAME MUY FUERTE</b>	NELSON TAVAREZ Fonovisa
16	16	<b>YO NO SOY ESA MUJER</b>	PAULINA RUBIO Universal Latino	36	<b>BIEN D MAL</b>	SKAPULARIO Radical/Sonora
17	17	<b>LA CHERCHA</b>	LOS TOROS BAND Universal Latino	37	<b>O DEL YO</b>	LA NUEVA PATRULLA 15 VI
18	33	<b>OH CUANTO TE AMO</b>	CLUB 30 Asefa	38	<b>SOMBRAS... NADA MAS</b>	ROCIO DURCAL Ariola/BMG Latin
19	32	<b>CORAZON DE MUJER</b>	MELINA LEON Sony Discos	39	<b>CONTESTAME</b>	YAIRES Lideres
20	20	<b>LLORA ALMA MIA</b>	YOSKAR SARANTE J&N/Sony Discos	40	<b>CALLATE</b>	FULANITO Cubino

## Regional Mexican Airplay

THIS WEEK	LAST WEEK	TITLE	ARTIST Imprint/Promotion Label	LAST WEEK	TITLE	ARTIST Imprint/Promotion Label
1	1	<b>NO ME CONOCES AUN</b>	PALOMO Disa	21	<b>DERECHO A LA VIDA</b>	CONJUNTO PRIMAVERA Fonovisa
2	3	<b>DESPRECIADO</b>	LUPILLO RIVERA Sony Discos	22	<b>CARTAS MARCADAS</b>	QUISILLOS DE ARTURO MACIAS Musart/Balboa
3	4	<b>NO TE PODIAS QUEDAR</b>	CONJUNTO PRIMAVERA Fonovisa	23	<b>LOCO</b>	PESADO WEA Latina/WEA Latina
4	2	<b>LA GRAN NOCHE</b>	LOS TUCANES DE TIJUANA Universal Latino	24	<b>Y YA DESPUES</b>	COSTUMBRE Hollywood
5	8	<b>CADA VEZ TE EXTRANO MAS</b>	BANDA EL RECODO Fonovisa	25	<b>DEJAME AMARTE</b>	INTOCABLE EMI Latin
6	9	<b>EL AYUDANTE</b>	VICENTE FERNANDEZ Sony Discos	26	<b>SUENO SU BOCA</b>	GRUPO MOJADO Fonovisa
7	11	<b>MI FANTASIA</b>	LOS TIGRES DEL NORTE Fonovisa	27	<b>SOLEDAD</b>	BANDA EL LIMON Fonovisa
8	5	<b>Y LLEGASTE TU</b>	BANDA EL RECODO Fonovisa	28	<b>LA BOMBA</b>	AZUL AZUL Sony Discos
9	7	<b>O ME VOY O TE VAS</b>	MARCO ANTONIO SOLIS Fonovisa	29	<b>SUFRIENDO PENAS</b>	LOS TEMERARIOS Fonovisa
10	12	<b>AMORCITO MIO</b>	JOAN SEBASTIAN Musart/Balboa	30	<b>POR BIEN DE LOS DOS</b>	POLO URIAS Y SU MAQUINA NORTEÑA Fonovisa
11	10	<b>ME VAS A EXTRANAR</b>	PEPE AGUILAR Musart/Balboa	31	<b>NI HABLAR</b>	LOS HUMILDES RCA/BMG Latin
12	15	<b>LA CALANDRIA</b>	RAMON AYALA Y JODY FARIAS Freddie	32	<b>AGUI ESTDY YO</b>	ROGELIO MARTINEZ Discos Cisne
13	23	<b>SUERTE HE TENIDO</b>	ALEGRES DE LA SIERRA Infinity	33	<b>NO VALE LA PENA</b>	NYDIA CON JUAN GABRIEL Hollywood
14	19	<b>AMAME</b>	ROGELIO MARTINEZ Discos Cisne	34	<b>DIMELO</b>	LOS TEMERARIOS Fonovisa
15	6	<b>POR AMAR ASI</b>	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO RCA/BMG Latin	35	<b>EL DIABLO EN UNA BOTELLA</b>	DUETO VOCES DEL RANCHO Sony Discos
16	14	<b>Y SIGUES SIENDO TU</b>	ROGELIO MARTINEZ Discos Cisne	36	<b>MI OBSESION</b>	LOS PALOMINGOS Fonovisa
17	17	<b>TE HE PROMETIDO</b>	EL ORIGINAL DE LA SIERRA Z	37	<b>BOOM-BOOM</b>	A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI Latin
18	13	<b>EL MALQUERIDO</b>	LOS HURACANES DEL NORTE Fonovisa	38	<b>POR EL AMOR DE UNA MUJER</b>	LA FIRMA CON RICKY MUÑOZ Sony Discos
19	33	<b>A PUNTO DE CARAMELO</b>	SOCIOS DEL RITMO IM	39	<b>QUERIDA SOCIA</b>	JENNI RIVERA Fonovisa
20	18	<b>SERA PORQUE TE AMO</b>	TIGRILLOS WEA Latina/WEA Latina	40	<b>CUMBIA DEL SOL</b>	CONTROL EMI Latin

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



# Chicos Add Hip-Hop To Cumbia Mix

BY RAMIRO BURR

SAN ANTONIO—Mexican group Chicos de Barrio has become one of the hottest draws in the Southwest by spicing up its big-horn *sonora cumbias* with rap and hip-hop rhythms.

Attracting a far younger crowd than is typical for a regional Mexican act, the 12-member band is redefining the genre for a younger, more urban, bicultural crowd.

But Chicos' appeal goes beyond the music. While the group's dynamic stage shows turn heads in the comparatively conservative regional Mexican market, equally noticeable are the band's colorful urban street clothes, which borrow as much from Eminem as from the Kumbia Kings.

"When they first came [along], we

booked them alongside *vallenato* groups," veteran concert promoter Carlos Ríos says. "Now, we regularly book them with *norteño* and tropical *cumbia* groups. That works best for us, because we get a family crowd. The parents come and bring their children."

The group's instrumentation includes keyboards, percussion, and an impressive three-horn section that recalls the big-horn power of Mexico's legendary Sonora Santanera. Yet the key is the fusion of *sonora cumbias* and rap/hip-hop flavorings.

As most industry observers will point out, fusion is nothing new. In the rock/pop/dance genres, fusion groups include Rabanes, Los Ilegales, Azul Azul, and Proyecto Uno. In the Tejano market, the Kumbia Kings have fused

hip-hop, funk, and cumbias.

In a recent interview, Chicos leader singer Dimas Maciel said the band did not mind the occasional odd looks, "as long as fans are dancing or getting down to our groove. Here in *la onda gruperera*, they see us as strange creatures, because of our way of dressing, singing, and putting on a show.

"[Our music] is very innovative. It's like tropical music fused with hip-hop and rap. We also put in salsa, *vallenato*, many other currents. In *la onda gruperera* people are used to seeing vests, boots, hats, ties, and suits, and we come in with a very peculiar style of dressing—very *barrio* style, whether [Mexican] or [American]—so people freak out.

"More than anything, it's so that people identify us," Maciel continues. "In this market, the kids look to rap and rock artists, so people identify with our music, too. We can play a concert, and we can play a *gruperero* dance."

Miguel Trujillo, managing director of the MCM/Warner Mex label, says Chicos' strength is in their youthful sound. "Many would say that their sound is *cumbia*—and it is, but not the typical *cumbia*. Chicos have taken the sound one step ahead. They've made it more appealing to all kinds of people, from Cancún to Chicago. The group can take this rhythm to a different level."

Chicos are among the hottest groups playing a musical fusion, says Isabelle H. Salazar, senior Latin buyer at Warehouse Music/Tu Musica. "One particular CD that really sells well in our chain from Chicos is called *La Lola*. It came out more than a year ago, but it sells well," she says. "Many years ago, El General was the first Latino *rapero* introduced to our markets. He did exceptionally well for several years."

The band's latest CD, *Dominando y Controlando*, was produced by Maciel and keyboardist Juan Angel Najera. Two singles are getting heavy airplay at regional Mexican stations, including KLEY-FM here. "The cool thing about Chicos is how they mix the traditional sounds of the *cumbia* and *vallenato* and add a touch of rap and hip-hop," KLEY promotions director Michael Hernandez says. "El Gran Silencio described their music the best—it's like freestyle *norteño*."

Onstage, Chicos jump around, mixing hip-hop struts with tropical swing steps. "We focus more than anything on what young people want and need," singer Susana Ortiz says. "On 'El Baile del Gavilan,' we got the idea to interpret that old *norteño* song in a new way, because many people danced to that classic for so many years."

Musically, the band also experimented in the studio. "This album is a little more innovative," Maciel says. "It has a little more fusion of styles, and [is] perhaps more acoustic. We don't use any samples. Everything's acoustic except the keyboards. We could have done any number of things in the studio, but you don't want to shake up the market with a radical change."



CHICOS DE BARRIO

## Billboard DIRECTORIES

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## Jazz Notes

by Steve Graybow



**THIRD'S A CHARM:** Every artist has a favorite means of self-expression. For contemporary jazz guitarist Joyce Cooling, composing is the most personal and fulfilling way to satisfy her creative muse. "Songwriting is my panacea," says Cooling, a New York City-born musician who has inhabited the San Francisco Bay-area music scene for the past two decades. "Writing is the best part of making music. The task of putting it down on tape



COOLING

"He plays with the joy and spontaneity of a kid in a sandbox, just playing with sounds and making each note into a new adventure."

Cooling adds her own vocal touches to several tracks, scatting vocal lines around her guitar playing, and singing lead on the original pop/rock song "It'll Come Back to You."

While many players say they are drawn to their chosen instrument early on, Cooling's attraction to the guitar was more cerebral than instinctive. "I always loved three things in music—poly-rhythms, harmony, and a singing, voice-like quality," she says. "I tried percussion, but there was no harmony or vocal quality. Then I tried piano, which has the percussion and harmonies but still did not emulate a singing voice. When I picked up the guitar, it had all three elements, since you can play percussive rhythms, play harmonies, and bend and slide notes to sound like a human voice."

Although the tide is turning, Cooling says that people are still surprised to see a woman playing jazz guitar. "At first, people would say I was getting gigs just because I was a woman—and when I was starting out, they were probably right," she admits. "Maybe in the beginning, when I was just starting to play, I was not to be taken seriously. But you have to start somewhere. I just swallowed my pride, because I knew I had to be out there playing and learning."

"Women are out there, playing every instrument imaginable, and they are good. Just because we don't get all of the attention does not mean we don't exist."

is where it can become stressful."

The guitarist, along with longtime musical partner/keyboard player Jay Wagner, composed all of the material on *Third Wish* (Sept. 11), her label debut for GRP/Verve. (Her two previous recordings were for the Heads Up International label.) Mixing lucid, melodic guitar lines with keyboard beds and percussive samba rhythms, the project, according to Cooling, "is a good reflection of who I am and of the musical elements that have influenced me." The guitarist admits to being enamored of the Brazilian rhythms that inform several of the tracks, but she notes that "I do not believe [I have] any Brazilian heritage, although [I] can't be 100% sure." However, Cooling says that the soft poly-rhythms are "deeply ingrained as a part of me."

Those touches are felt strongly on the track "Tamba," which Cooling dedicates to the **Tamba Trio**, a Brazilian group she has admired since childhood. Septuagenarian percussionist **Helcio Milito**, a member of the trio, performs on the track, augmenting its jaunty samba gait. Trumpeter **Bill Ortiz** appears on several tracks, too, contrasting the music's contemporary feel with his own straight-ahead timbre and values.

Cooling also brings **Al Jarreau** into the mix on the album's first radio single, "Mm-Mm Good," calling on the vocalist to provide his trademark joyous scats on the song's bridge. "Al is the youngest player I've ever played with, in terms of his approach to music," Cooling says.

**NOTEWORTHY:** *Class of 2001* (Sharp Nine, Aug. 28), featuring trumpeter **Jeremy Pelt**, saxophonists **Marcus Strickland** and **Julius Tolentino**, pianist **Jeb Patton**, bassist **Brandon Owens**, and drummer **E.J. Strickland**, brings together "an assortment of guys who are friends, who work together, and who are paying their dues on the New York jazz circuit," according to label owner **Marc Edelman**. The release is the first in a projected annual "Class of . . ." series on the New Jersey-based label.

The Over the Edge label has inked a deal with Lightyear Entertainment/WEA for U.S. distribution. The first project under the deal, *Goin' Home . . . A Tribute to Duke Ellington* (released Aug. 14), features more than 21 artists, including **Jonathan Butler**, **Jon Hendricks**, and rapper **Guru**, as well as an 18-piece orchestra. A portion of the proceeds will be donated to the Duke Ellington Foundation and to a charity that supports the AIDS crisis in Africa.

## Audio Track

### NEW YORK

At producer Eric "Roscoe" Ambel's Cowboy Technical Services Recording Rig in Williamsburg, N.Y., engineer **Tim Hatfield** recorded **Steve Earle and the Dukes** for the upcoming **Nick Cassavettes** movie, *John Q.* Earle wrote the song "America V. 6.0" for the film; Ambel is a member of Earle's band.

Studios A, K2, and C at Battery Studios were recently upgraded with Pro Tools 24 MIX systems. Clients taking advantage of the upgraded rooms this summer include former **Rage Against the Machine** singer **Zack de la Rocha**, who tracked his upcoming Epic set with producer **Roni Size** and **Chris Ribando**. **Mary J. Blige** mixed a track from *No More Drama* (MCA) with producer **Ron Lawrence** on the SSL 9080 in Studio A. Brothers **Damian** and **Stephen Marley** worked on tracks for an upcoming release. Meanwhile, **Queen Latifah** tracked her upcoming album in Studios A and K2 with engineer **Jason Groucot**. Battery has also added DVD authoring into its mastering suite, where engineer **Chaz Harper** completed a DVD release for **R. Kelly**.

Artemis recording artist **Peter**

**Wolf** was in Avatar's Studio B recording and mixing an album with producer **Kenny White** and engineer **Rob Eaton**. Special guests on the project include Glimmer Twins **Mick Jagger** and **Keith Richards**, the former contributing vocals to one song, the latter cutting guitar tracks on another.

### NASHVILLE

**Jewel** was at Ocean Way Nashville to record tracks for her forthcoming Atlantic release with producer **Dann Huff** and engineer **Jeff Balding**.

Ocean Way also hosted the closing-night party for the Nashville Independent Film Festival to celebrate the film *Down From The Mountain*, which premiered at the festival. The movie features the late **John Hartford** and includes the Ryman Auditorium performance of the music from the film *O Brother, Where Art Thou?*

**Jewel** was also at the Sound Kitchen with producer **John Kurzweg (Creed)**, tracking on the API Legacy Plus in the Big Boy, Sound Kitchen's 5,000-square-foot tracking room. **Shannon Lawson's** MCA debut, produced by **Mark Wright** and engineered by **Greg Droman**, was mixed in the Big Boy.

**Alison Krauss** was in the Neve room at Seventeen Grand Recording recording a children's album with engineers **Gary Paczosa** and **Jason**

**Lehning**. **Dolly Parton** also spent time in the Neve room with producer **Steve Buckingham** and engineer **Neal Cappellino**.

**Aaron Tippin**, **Kree**, and **Kenny Chesney** all completed Christmas albums at Soundshop Recording. Following those projects, sessions began with opera singer **Philip Zawisza**, who recorded with engineer **Mike Bradley**.

### LOS ANGELES

Producer **Greg Wattenburg** brought **Dishwalla** to Track Records' Neve V3-equipped North Room for an extended stay. Engineer **Brian Scheubel** overdubbed guitars, drums, and vocals for the band's upcoming Immergent release.

Producer **Matt Serletic** and engineer **Noel Golden** were also in the North Studio, tracking **Crash Radio** directly to Pro Tools.

At Capitol Studios, engineer **Al Schmitt** mastered the 5.1 version of **Les Brown and His Band of Renown's Session #55: 1936-2001** with **Robert Vosgien**, which will be released by DTS Entertainment and Doc Hollywood Records.

*Please send material for Audio Track to Christopher Walsh, Pro Audio Editor, Billboard, 770 Broadway, New York, N.Y. 10003; fax 646-654-4681; send e-mail to cwalsh@billboard.com*

## Studio Monitor™



by Christopher Walsh

**GIANT STEPS:** Following the path of DVD Video's "coming of age" (*Billboard*, Aug. 18), DVD-Audio (a similarly giant leap ahead of compact disc as DVD-Video is to VHS) is increasing in visibility and recognition. Offering 5.1-channel surround sound at 24-bit/96kHz resolution and additional content, DVD-Audio is an experience that, far more often than not, wins new adherents upon first listen. Similarly, the Super Audio CD (SACD), a Sony/Philips-developed format, is offering multichannel mixes from the vast Sony catalog.

Against the backdrop of these emerging formats, one New York City facility is finding that DVD-Video is



JENSEN

**Blowfish's Summer Camp With Trucks**, and video collections by **Brandy** and **Tori Amos**. Jensen's multichannel projects for DVD-Audio release include **Metallica's** 1991 eponymous set and **Pat Metheny's Imaginary Day**, both available now, while **Grover Washington Jr.'s Wine-light, No Secrets** by **Carly Simon**, and **the Eagles' Hotel California** are slated for the format. On the multichannel SACD front, Jensen mastered *52nd Street* and *The Stranger* by **Billy Joel** and **James Taylor's Hourglass**, all released July 17.

Jensen says that his new suite is better suited for surround monitoring, in part simply because it is larger. "We didn't have room for the full-size speakers in the rear," he recalls, "so we had to step down a model with the B&Ws in the back. When we got here, I could see what everybody was talking about [when they say] it's best to have matched speakers. Every room has its compromises but I think it works quite well. Our design intent was that it would work well for surround and for stereo, and it's done just that."

He further explains that surround projects now account for 20%-25% of his schedule. "I had quite a string for a while, then it died off. Now it seems to be picking up again. Warner is carrying the flag for DVD-Audio, and they're going to have to keep priming the pump. Hopefully we'll be seeing more of that."

Jensen's room is built around Sequoia 24/96 and Sonic Solutions 24/96 HD workstations and a Muth Audio CM 5000 analog console. In addition to the Weiss and Z-Systems digital processing gear brought from 1790 Broadway, he has added a TC Electronic System 6000 multichannel processor and analog-to-digital and digital-to-analog converters by Prism Sound and dB Technologies.

With hardware and software in place, Jensen reports that the main task now is getting familiar with the multichannel realm itself. "You have no real feedback loop, as it were," he explains. "With a stereo project, you've been doing it for so long you know how the room relates to the outside world. But with the surround stuff, it's very difficult to take it outside and see exactly what you're going to get. We have a little system in the lounge here, which helps a bit, but it is difficult to get a feel for what it is going to do when you put it on a big home theater. So for us, getting the monitor system together and getting a feel for how it is going to relate was a challenge."

indeed laying the groundwork for its music-specific counterpart. Sterling Sound, one of the world's best-known mastering facilities, is well into the second phase of a move from its Midtown location to its new, 25,000-square-foot home on the top floor of the Chelsea Market, located in a former factory on Ninth Avenue.

Sterling's new home has been buzzing for more than a year. Mastering engineer **Ted Jensen** has been at work in his new suite since February 2000. (Phase Two of construction is to be completed in November, and the entire facility relocated from 1790 Broadway by January.) For Jensen, mastering for DVD-Audio has accounted for less of his work schedule than expected, but music projects for DVD-Video have provided an unexpected substitute as the format's audio counterpart and SACD grow in stature.

"DVD-Audio hasn't quite blossomed the way we originally thought," Jensen acknowledges, "but what has stepped in [in its place] is a lot of DVD-Video stuff. A lot of people are mastering for music videos and things like that, so that's caught on. I've done far more of those than I have DVD-Audios."

Among the DVD-Video titles Jensen has worked on are **Bon Jovi's The Crush Tour**, **The Corrs' Live at the Royal Albert Hall**, **Hootie and the**

## SEPTMBER 8 2001 Billboard

## Production Credits

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

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	MODERN ROCK
TITLE Artist/ Producer (Label)	<b>FALLIN'</b> Alicia Keys/ A. Keys (J)	<b>FALLIN'</b> Alicia Keys/ A. Keys (J)	<b>AUSTIN</b> Blake Shelton/ B. Braddock (Giant)	<b>IT'S BEEN AWHILE</b> Staind/ J. Abraham (Flip/Elektra/EEG)	<b>SMOOTH CRIMINAL</b> Alien Ant Farm/ J. Baumgardner (DreamWorks)
RECORDING STUDIO(S) (Location) Engineer(s)	<b>KRUCIALKEYS</b> (New York) Kerry "Krucial" Brothers	<b>KRUCIALKEYS</b> (New York) Kerry "Krucial" Brothers	<b>SONY TREE</b> (Nashville) Ed Seay	<b>NRG</b> (N. Hollywood, CA) <b>LONG VIEW FARM</b> (N. Brookfield, MA) Josh Abraham, FU, Dave Dominguez	<b>NRG</b> (North Hollywood, CA) James Murray
CONSOLE(S)/ DAW(S)	Mackie 32-8	Mackie 32-8	Sony MXP 3056	Neve 8068 Neve 8078/ Pro Tools	Neve 8078
RECORDER(S)	Tascam DA-88	Tascam DA-88	Sony 3348	Studer A827 Studer 800, MK3/ Pro Tools	Pro Tools
RECORDING MEDIUM	Quantegy DA8	Quantegy DA8	Quantegy 467	Pro Tools, Quantegy GP9	Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	<b>ELECTRIC LADY</b> (New York) Russell Elevado	<b>ELECTRIC LADY</b> (New York) Russell Elevado	<b>COOL TOOLS AUDIO</b> (Nashville) Ed Seay	<b>SOUNDTRACK</b> (New York) Andy Wallace, Steve Sisco	<b>NRG</b> (North Hollywood, CA) James Murray
CONSOLE(S)/ DAW(S)	SSL 9000 J	SSL 9000 J	Digidesign ProControl	SSL G Series w/Ultimation	SSL 9000 J
RECORDER(S)	Studer A820	Studer A820	Pro Tools	Studer A827	Ampex ATR 100 1/2"
MIX DOWN MEDIUM	BASF 900	BASF 900	Sony PCM 9000	Studer 1/2", Quantegy 499, BASM SM 900	Quantegy GP9
MASTERING (Location) Engineer	<b>HIT FACTORY</b> (New York) Herb Powers, Jr.	<b>HIT FACTORY</b> (New York) Herb Powers, Jr.	<b>GEORGETOWN</b> (Nashville) Denny Purcell	<b>SONY</b> (New York) Vlado Meller	<b>PRECISION</b> (Hollywood, CA) Tom Baker
CD/CASSETTE MANUFACTURER	BMG	BMG	WEA	WEA	UNI

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**ISSUE DATE: OCTOBER 13**

**AD CLOSE: SEPTEMBER 18**

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## Songwriters' Muse Goes Live

### Resource Web Site Adds Message Board, Webcast To Its Range Of Services

BY JIM BESSMAN

NEW YORK—The Muse's Muse Songwriting Resource Web site—at [musesmuse.com](http://musesmuse.com)—has recently expanded its services, with the addition of a message board that now has 600 members and a prerecorded Webcast radio show, *Radio Muse*.

The message board allows the nearly 8,000 subscribers to the site's monthly newsletter, *The Muse's News*, to contact each other directly and discuss such songwriter issues as overcoming writer's block, getting the most out of home-recording equipment, finding inspiration for songs, and getting radio airplay. *Radio Muse*, meanwhile, is a monthly show featuring the songs of the independent songwriters who use the Web site and newsletter.

The site has garnered praise from such publications as *Keyboard Magazine* and *American Songwriter Magazine* and earned Internet awards from [music.top10sites.net](http://music.top10sites.net) and [coolsiteoftheday.com](http://coolsiteoftheday.com). It was started in 1995 by Jodi Krangle, a Toronto-based software-gaming company marketing director and a songwriter and member of quirky female folk trio Urban Tapestry.

"I wanted something unique with the word 'muse' in it—because to me, songwriters have always been muses to other people and susceptible to the muse themselves," Krangle says. In creating the Muse's Muse, she adds, she wanted to cover everything from the creative to the business aspects of songwriting.

The site features original articles and regular columns on all aspects of songwriting written by industry professionals and amateurs. It has songwriter interviews, chat rooms and chat listings around the Web, song samples and music reviews, and a daily "What's New?" site update.

Also included are a list of international songwriting organizations, the newly instituted message boards, a regularly changing songwriting survey and responses to preceding ones, a publishing and administration question-and-answer (Q&A) section, classifieds, and listings of music publications and songwriting contests.

Additionally, the site holds a songwriting discussion room on Monday nights, which it co-hosts with three other popular resources for songwriters: Jeff Mallett's Songwriting Site, UNISONG, and the Songwriting Education Resource. It promotes books relating to songwriting in a "Suggested Reading" section and offers links for subscribing to Internet magazines and purchasing music.

A "Music Resources" database of links to other music sites is also provided, as is the latest issue of *The*

*Muse's News*, together with an archive of previous issues dating back to its launch in March 1998.

"I've put together as much info into the site as possible," notes Krangle, who is happy to answer all questions except for "How do I



KRANGLE

become a songwriter?" and "Who should I talk to to get my songs noticed?" Both, of course, are extensively covered by various experts throughout the site.

Meanwhile, *The Muse's News* continues to grow. The August issue featured a copyright and publishing Q&A concerning international and U.S. copyright laws that was conducted by Nashville entertainment lawyer Duff Berschback and Carpe Diem Copyright Management president Nancy Reece. The issue also featured indie-music reviews, Krangle's book review of Mark W. Curran's *Sell Your Music: The Musician's Survival Guide to Direct Distribution on the Internet*, articles by songwriter/recording artist/author Harriet Schock and musician/publisher Charles Katz, and

notes on songwriting contests and marketing information.

Krangle followed the August newsletter with a bulletin about October's Nashville New Music Conference, at which the Muse's Muse and SongScope.com will co-sponsor a showcase night.

"Every day things change," Krangle says, adding that her site has just received a "pretty major mention" in English publication *Sound on Sound*. "All sorts of little things get added to the site all the time."

When she began the Muse's Muse, she says, there was only one other similar site, but "it was basically a page of links that had everything under the sun—not an interactive community, which I've tried to make out of mine."

While Krangle says that it isn't a full-time gig, the site—which, along with the newsletter, she produces at home—is "a very obsessive hobby. There wasn't a lot out there six years ago, and I sort of thought that if I put something together, maybe people would get involved. So I put together a page with an article or two, a classified section, and a songwriting survey, and asked people what they thought about the subject—and answers came in from everywhere. Before I knew it, people were offering articles and columns, and it just ballooned into something I have a blast doing."

The only downside, apparently, is the negative effect it has on Krangle's own songwriting. "I've been a songwriter a long time, but unfortunately, the site's bleeding me dry," she says. "But I'm fine with being a facilitator for other songwriters."



**BMI Cites St. James.** At the BMI Christian Music Awards held recently in Nashville, ForeFront recording artist Rebecca St. James was honored with two Citations of Achievement for her broadcast achievements at American radio and TV. "Don't Worry," which she co-wrote with Matt Bronleewe, was recognized in the Christian hit radio category, while "Yes I Believe in God" was honored in the AC category. Pictured following the ceremony, from left, are EMI Christian Music Publishing senior VP Steve Rice, EMI Christian Music Publishing creative manager Stacey Willbur, St. James, and EMI Christian Music Publishing VP of creative Rick Cua.

## Words & Music™



by Jim Bessman

**BARBECUES AND BRIS'S:** "We'll take you to barbecues and bris's—that's the kind of musical that this is!" So opens *Hello Muddah, Hello Fadduh!*, the hit musical comedy based on the late Allan Sherman's uproarious parodies from such early '60s albums as *My Son, the Folk Singer* (a Grammy winner in 1963 and the fastest-selling album ever when it was released one year previously). The off-Broadway show, which debuted 10 years ago, returned last month to New York City's Triad Theater on the Upper West Side, where it's been packing them in ever since.

The show will also spawn a cast album on an as-yet-undetermined label in the fall—and it's about time. Even though Sherman's songs were very much of a time and place—post-war suburban Jewish middle class, to be precise—they still resonate warmly. And besides, all that's left of him in print is Rhino's *My Son, the Greatest: The Best of Allan Sherman*.

Conceived and written by Doug Bernstein and Rob Krausz, *Hello Muddah, Hello Fadduh!* is named after Sherman's chart-topping summer-camp spoof from his 1963 album *My Son, the Nut*, which was sung to the tune of composer Ponchielli's "Dance of the Hours." The show follows the relationship of Sarah Jackman and Barry Bochman—the characters in "Sarah Jackman," Sherman's parody of "Frère Jacques"—from birth to the Camp Granada setting of the title track, through college, marriage, and parenthood in New Rochelle to retirement in Miami. Featured along the way are a score of Sherman classics, including "Sir Greenbaum's Madrigal" (a parody of "What Child is This?"), "Harvey and Sheila" ("Hava Nagila"), "Grow, Mrs. Goldfarb" ("Glow Worm"), and "The Ballad of Harry Lewis" (a takeoff on "The Battle Hymn of the Republic," about a garment worker who died in a fire "trampling through the warehouse where the drapes of Roth are stored").

A short, overweight *meshugener* with a singing voice that Sherman admitted in his autobiography sounded "like anyone singing in the bathtub," Sherman's initial recognition came as the creator of the quiz show *I've Got a Secret*. But he failed in his brief stint producing *The Steve Allen Show* and fell back on performing the nutty parodies he'd long been doing at show-business parties.

"There he was at the piano, singing these songs that were just hilarious," music-business legend Joe Smith recalls. " 'Seventy-six

Sol Cohens' to 'Seventy-six Trombones' from *The Music Man* and 'When you walk through the Bronx/Keep your head up high' to 'You'll Never Walk Alone'—these things are still indelible in my mind."

Smith had just joined Warner Bros. and signed Sherman to the label. "Korvettes was a major retailer in New York at the time, and *My Son, the Folk Singer* was on the checkout counter," he says. "Everybody was buying it, because it was such a great, New York



SHERMAN

kind of thing. And his parodies were much hipper than Sammy Cahn's—who was great with words—but Allan had this warm *haimish* thing."

Sherman's parodies were so popular, in fact, that even President Kennedy was overheard singing "Sarah Jackman." But Sherman's superstardom, unfortunately, did not outlive Kennedy.

"He was a short, fat guy who was so talented and self-destructive," Smith says. Sherman, whose life had been troubled prior to becoming famous, celebrated his sudden celebrity to excess: A chain-smoker and heavy drinker, he died just short of age 49 from emphysema in 1973, his career long in decline.

It was long, too, from the frozen moment of innocence and optimism so wondrously reflected in his prized parody songs and embodied in the brief Kennedy presidency. Of course, maybe that time never existed in the first place, other than as seen on reruns of *The Dick Van Dyke Show*—which was set in New Rochelle—and in the childlike, universally appealing world of the great Allan Sherman, whose work lives on in *Hello Muddah, Hello Fadduh!* As Smith notes with some certainty, "There's been nobody like him since."

# JAPAN



## Investing In The Future

### Can overseas companies' capital and creativity boost the fortunes of a lagging music market? By Steve McClure

**TOKYO**—Can foreigners help put the Japanese music business back on track?

Two years ago, French automaker Renault took a 36.2% stake in troubled Japanese automaker Nissan and named Renault executive Carlos Ghosn as Nissan CEO/president as part of its plan to put the Japanese firm back on track.

The appointment of a *gaijin* ("foreigner") as Nissan's CEO/president caused a few eyebrows to be raised in Japanese business circles. But through radical cost-cutting measures and restructuring, Ghosn has restored Nissan to profitability.

Now Japan's oldest record label—Nippon Columbia—finds itself in a situation similar to that of Nissan two years ago. In May, the U.S. investment firm Ripplewood LLC announced that, effective October, it will take a 41.7% stake in Nippon Columbia, with former parent company Hitachi holding a 27.5% share. The label's Denon hardware division will be spun off as a separate company that will be almost entirely owned by Ripplewood. As part of the plan, former BMG Entertainment CEO Strauss Zelnick—who heads New York-based holding company ZelnickMedia—will become Nippon Columbia's chairman while continuing to be based in New York. Ripplewood, meanwhile, is searching for an experienced Japanese music executive to replace outgoing president Tadahiko Shinohara.

"We are in the process of recruiting a senior management team, including a CEO and CFO, although we have nothing yet to announce," says Zelnick. "The deal is anticipated to close Sept. 30, and we hope to have our team, as well as a reorganization plan, fully ready to go at that time."

Whoever winds up in the driver's seat at Nippon Columbia can expect a rough ride as they deal with thorny issues such as staff layoffs and restructuring. "The new management has to place priority on finding new domestic acts," comments one industry source. "They can't live off of the catalog of Hibari Misora [Japan's late, great queen of *enka* ballads] forever."

Nippon Columbia, with its long and illustrious history (the company was founded in 1910), enjoys an

enormous amount of goodwill in the Japanese music business. Notwithstanding its takeover by a foreign company, people in the business here want to see Nippon Columbia survive. Its demise would be a huge psychological blow to the Japanese music industry.

Seeking the help of an overseas investment firm—an unprecedented move by a Japanese label—illustrates the serious problems facing Nippon Columbia and other old-line Japanese record companies that have failed to move with the times. Top executives at several Japanese labels say privately they expect a major shake-out in the industry in the next few years against the background of the territory's increasingly tough market conditions.

In the first six months of the year, shipments by the Recording Industry Assn. of Japan's 23 member labels

were down 10% over the corresponding period of 2000, dropping to 194.4 million units, representing a wholesale value of 262.6 billion yen (\$2.1 billion), down 4%.

Another aggressive move by a foreign company into the Japanese music market that attracted a lot of attention was Zomba Records Group's decision to set up a stand-alone operation in Japan. Zomba Records (Japan) K.K. began operations last Oct. 1, with Tak Kitazawa, formerly head of the international division of publisher Fujipacific Music, serving as president of the new company.

Zomba isn't going it alone in Japan, though. Sales and distribution are being handled by Avex, Zomba's licensee in Japan since 1996, via Avex Distribution Inc. A characteristically upbeat Stuart Watson, managing director of the Zomba International Records Group, sees the recent downturn in sales of international product in Japan as a golden opportunity for Zomba.

"The entire Japanese music industry is currently bemoaning a decline in international music sales, instead of looking at ways to grow sales," says Watson. "Zomba believes this is the very time to launch a new company."

#### ENTER PRODUCTION AGENCIES

While Zomba Japan has so far concentrated exclusively on marketing non-Japanese product, the new-look

Nippon Columbia will face the challenge of finding hot domestic talent ASAP. And that will likely mean forging key alliances with Japan's powerful production agencies, which wield enormous power. Some of the most successful labels operating in Japan today—the Being group of labels, Zetima and Johnny's Entertainment—were set up relatively recently by production companies who decided to take the record companies on at their own game.

The latest Japanese production agency to set up its own record company is the enormously powerful, long-established Yoshimoto Kogyo organization, which launched the R&C Japan label in May. R&C's president is Takeyasu Hashizume, who, until August 1999, was president of Warner Music Japan, division east

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west Japan, and a Sony executive prior to that. Hashizume half-jokingly describes the production agencies' labels as "the revenge of the Japanese."

"The major record companies [in Japan] are going to crash," he says, criticizing what he sees as the short-term-oriented thinking at foreign-affiliated labels, which are under pressure to show a profit each quarter.

But, as one industry source notes, a lack of fiscal discipline at Nippon Columbia—which could rely on the support of parent company Hitachi—led to that label's buyout by Ripplewood.

While Ripplewood is bullish about the prospect of reversing Nippon Columbia's declining fortunes, Liquid Audio's recent experience with its Japanese operation highlights the potential pitfalls of doing business in Japan.

In July, Liquid Audio Inc. severed connections with its troubled Japanese franchise, Tokyo-based Liquid Audio Japan (LAJ), which had been set up in 1998. Alex Abramoff, former president of Universal Music K.K. label Mercury Music Entertainment, quit as LAJ president less than a year after taking the job (*Bulletin*, June 7), noting that he had been forced to take care of unexpected "clean-up work" at LAJ.

Specifically, soon after Abramoff took office in September 2000, Masafumi Okanda, a former LAJ presi-



Key to digital distribution: Sanyo cell phone

dent, was arrested in Tokyo along with four other men on suspicion of kidnapping and beating a former company board member in June 1999. That kind of internal turmoil prevented LAJ from becoming a serious player in the Japanese market, much to the frustration of Liquid Audio in the U.S.

Liquid Audio now plans to set up a wholly owned operation in Japan.

#### TIES TO SOUTH KOREA

And, just as various overseas players are plunging headfirst into the Japanese market, many Japanese music companies have been taking a closer look at neighboring South Korea, Asia's second-biggest music market. South Korea began liberalizing its markets to Japanese imports in 1998 as part of President Kim Dae-jung's efforts to improve bilateral ties. Among the items that have since been allowed into South Korea are Japanese magazines, comic books, non-age-restricted movies, award-winning animated films, TV documentaries, computer games and non-Japanese-language music recordings.

But a recent controversy over a high-school textbook that China and Korea say whitewashes past Japanese aggression resulted in a decision by the South Korean government to freeze the ongoing liberalization of Japanese pop-culture imports.

Regardless of politics, several Japanese music com-

# JAPAN

## KEY MUSIC COMPANIES OF JAPAN

### Sony Music Entertainment (Japan)

President/CEO: Eiji Kishi  
Web site: [www.sonymusic.co.jp](http://www.sonymusic.co.jp)  
Major acts: Ami Suzuki, Ken Hirai  
Market share: 16.8%

### Avex Inc.

Chairman/president: Tom Yoda  
Web site: [www.avex.co.jp](http://www.avex.co.jp)  
Major acts: Ayumi Hamasaki, globe, Every Little Thing, Max  
Market share: 14%

### Toshiba-EMI

President: Masaaki Saito  
Web site: [www.toshiba-emi.co.jp](http://www.toshiba-emi.co.jp)  
Major acts: Utada Hikaru, Ringo Shina, Ulfuhs, Hitomi Yaida  
Market share: 13.8%

### Victor Entertainment

President: Motoo Nishimura  
Web site: [www.jvcmusic.co.jp/top.html](http://www.jvcmusic.co.jp/top.html)  
Major acts: Southern All Stars, Ua, SMAP  
Market share: 10%

### Universal Music Japan

President: Kei Ishizaka  
Web site: [www.universal-music.co.jp](http://www.universal-music.co.jp)  
Major acts: Spitz, Masaharu Fukuyama  
Market share: 9.9%

### BMG Funhouse

President: Hidehiko Tashiro  
Web site: [www2.bmgjapan.com](http://www2.bmgjapan.com)  
Major acts: Misia, Kazumasa Oda  
Market share: 5.3%

### Warner Music Japan

Chairman: Hiroshi Inagaki  
Web site: [www.warnermusic.co.jp](http://www.warnermusic.co.jp)  
Major acts: Yuki Koyanagi, Ryoko Hirotsue, Sugar Soul  
Market share: 4.6%

### Zetima

President: Hiroaki Matsuda  
Web site: [www.zetima.co.jp/index2.html](http://www.zetima.co.jp/index2.html)  
Major act: Morning Musume  
Market share: 3.9%

### Nippon Columbia

President: Tadahiko Shinohara  
Web site: [music.denon.co.jp](http://music.denon.co.jp)  
Major acts: Hibari Misora, Thee Michelle Gun Elephant  
Market share: 3.3%

### Pony Canyon

President: Akinori Inaba  
Web site: [www.ponycanyon.co.jp](http://www.ponycanyon.co.jp)  
Major act: Gray  
Market share: 3.2%

Note: Top ten companies are listed by market share based on SoundScan Japan data for Jan. 1-July 1

panies are steadily expanding their presence in the Korean market and forging links with their Korean counterparts. Avex, for example, signed a licensing deal last November with leading South Korean label S.M. Entertainment, under which Avex CDs will be released in South Korea by S.M. and Avex will release S.M. recordings in Japan. It was the first such deal between a Japanese and a Korean label.

One of the first fruits of the collaboration between Avex and S.M. Entertainment was the Japanese debut of Korean female vocalist BoA, whom Avex is giving the full-on promotional treatment in Japan.

#### RIISING FOREIGN MUSIC

One bright spot amid Japan's grim market conditions is that foreign music, which in the past few years has seen its share of the Japanese market get smaller and smaller, showed a slight upturn during the January-June period, with shipments up 3%. The main reason for that is astute marketing—including prime-time TV commercials—by Japanese labels of compilations of non-Japanese music, such as Toshiba-EMI's *Classical Ever!* series and Sony's series of *Max* releases.

In an unusual joint project, Warner Music Japan and Universal Music K.K. in June released *Super Stars*, a two-CD set featuring 40 blasts from the past by such Western acts as Eric Clapton, the Monkees, a-ha, Ben E. King and Enya.

While the concept for the album came from the labels' European affiliates, fully half the tunes on the Japan edition of *Super Stars* were chosen by the two Japanese labels.



The set has sold some 250,000 copies so far, according to WMJ.

"If we 'localize' foreign music, we can reverse the trend of declining foreign-music sales in Japan," explains WMJ spokesman Akira Takeuchi. WMJ's next big foreign-music compilation is *Sweet Melodies*, a two-CD set of Burt Bacharach songs culled from Rhino Records' previously released 3-CD Bacharach boxed set.

The kind of "localization" mentioned by Warner's Takeuchi is what MTV knows it needs to do if it wants to succeed in the Japanese market. The music-video broadcaster returned to Japan at the beginning of 2001 after a two-year hiatus. MTV Japan, which reaches some 3 million households, scored a major coup in July by signing up Japanese superstar Utada Hikaru to do the first-ever made-in-Japan *Unplugged*.

MTV Networks International president Bill Roedy says MTV Japan will closely reflect local culture and points out that MTV's re-entry into Japan marks the first time the U.S.-based music-video channel has simultaneously launched its TV and online (MTVi) services.

"There are tons of convergence shows that we're doing, because Japan is a leader in text-messaging," Roedy says. "Cell-phone use is big-time; young kids love their cell phones. We've got all sorts of shows that intertwine the two, which gives them a chance to communicate with the channel, and the channel to communicate with the audience."

#### HI-TECH TECHNIQUES

Roedy isn't the only person who sees mobile phones as playing a key role in promoting and marketing music in Japan in the future.

Toshiaki Hioki, manager of Sanyo's Hypermedia Research Center, says cell phones—not the Internet—are the key to digital distribution of music in Japan. "I don't think the Internet will work," he says. "It'll never be viable. [Marketing will] only succeed through mobile phones."

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Next Stage Next Dream  
Dancing Future

<http://www.avexnet.or.jp/>

→ GLOBAL HQ avex inc.

→ HONG KONG avex asia ltd.

HOWDY INTERNATIONAL INC.

avex distribution inc.

→ USA avex experience america inc.

→ TAIWAN avex taiwan inc.

axeV inc.

to max

→ UK avex inc. LONDON BRANCH

→ JAPAN prime direction inc.

velfarre

avex network inc.

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# JAPAN

## Indies Crack The Market

Successful Licensing Deals Require Commitment,  
Passion And Flexibility. By Peter Serafin

**TOKYO**—Given that Japan is the second-largest music market in the world, any overseas independent label savvy enough to put together a licensing/distribution deal with a Japanese partner is well on its way to financial success, or at least solvency. Right?

Think again. Mark Twain's astute observation has never been more true than in the music business: Figures don't lie, but liars can figure.

It is true that 17% of the prerecorded music sold worldwide is sold in Japan. But domestic product accounts for roughly 80% of those sales. And, of the remaining 20%, major foreign acts on the big labels account for the lion's share of revenue.

Despite this, many indie releases from small overseas labels can and do get distributed in Japan through non-mainstream channels every day, to the benefit of all involved. So how does the intrepid indie label crack the world's second biggest music market?

"It's a buyer's market for us," says one Japanese industry source, speaking on condition of anonymity. "Everybody—absolutely everybody—wants in [to Japan], so we have our pick."

### THE PLAYERS

With few exceptions, most Japanese licensees are small operations with anywhere from one to 30 employees. And, like their overseas counterparts, they love the music they deal with.

Avex ([www.avexnet.or.jp](http://www.avexnet.or.jp)), now one of Japan's biggest labels, started out by importing European dance music back in the late '80s. Although the company has since developed a roster of domestic acts, it continues to play an active role as a licensee of overseas music.

"We were the exclusive Japan licensee of Jive Records, so we handled Backstreet Boys, Britney Spears and 'N Sync," says Haji Taniguchi, Avex's director of international repertoire. "The relationship ended when [Jive's parent company, Zomba] opened its own office here last October. Now we focus on dance-oriented music from Europe, as well as R&B, rap and Latin/club music from the United States."

Tokyo-based P-Vine Records ([www.bls-act.co.jp](http://www.bls-act.co.jp)) has been around since 1975. It licenses American roots music—primarily blues, jazz, R&B and gospel—as well

as a wide range of African, Afro-pop, Caribbean and related genres. The company also publishes two Japanese-language music magazines: the monthly *Black Music Review* and the quarterly *Blues and Soul*.

"During our first five years in business, we licensed mostly old titles from back catalogs," says Yasufumi Higurashi, P-Vine's managing director. "But now we sell about 70% new material and 30% catalog."



HOWLING BULL  
ESTABLISHED 1988

Buffalo

BUFFALO RECORDS

Howling Bull Records ([www.howling-bull.co.jp](http://www.howling-bull.co.jp)), also located in the Japanese capital, licenses "extreme, hardcore/metal music," according to label president "Geess" Kosugi. The label currently holds licenses on about 70 titles from overseas.

King Records International, a subsidiary of old-line Japanese label King Records ([www.kingrecords.co.jp](http://www.kingrecords.co.jp)), currently licenses material from Vanguard Records and, in the past, has licensed music from several overseas indies. Respect Records ([www.respect-record.co.jp](http://www.respect-record.co.jp)),

based in Tokyo, concentrates on Hawaiian and other tropical genres. It recently licensed *Soul Makassar* by the Madagascar group Tarika.

### IT TAKES PASSION

These, along with other specialized labels, have a similar approach to finding material they're interested in. A&R departments are staffed with people who are passionate about their genre of music.

"Someone from our A&R staff listens to every promo CD sent to us," says Avex's Taniguchi. Most of the other labels say they follow the same policy.

In addition, A&R people scour industry publications and sources, fanzines and the Internet to stay on top of release schedules. Most also have personal relationships with their A&R counterparts at the licensor labels, and sometimes with the musicians themselves.

Release schedules and pre-release publicity are also handled differently here. In the States, it usually takes about a month from the time the record is pressed until it reaches retail; in Japan, it's often closer to three months.

Record companies need two to four weeks before release for promotion. Prior to that, Japanese liner notes and press kits must be written, and lyrics transcribed and translated. With these additional expenses, the domestically pressed version usually costs 300-500 yen (\$2.42-\$4.03) more than the import. Despite this, Kosugi claims that Howling Bull generally prices its releases at or below the price charged for the import version.

It is crucial that reviews and artist interviews (in lieu of a concert/publicity tour) be timed around the release date. Again, translation and preparation takes time. Licensees also like to include bonus tracks on the domestic releases as another way to make the product more desirable.

Even with these circumstances, licensees prefer that the domestic CD be released prior to, or at least simultaneous with, the date the import hits the shops. Ultimately, this can also

benefit the licensor, since Japanese publications rarely review imports, especially in non-mainstream markets.

Chicago-based blues label Alligator Records has enjoyed fruitful relationships with several Japanese labels for decades. The company originally exported material to both P-Vine and Vivid Sound. Then, in 1992, it signed an exclusive licensing agreement with King Records.

"Over the years, King cherry-picked the best of our catalog," reports Bob DePugh, Alligator's director of

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# JAPAN

## Critic's Choice

Billboard's Asia bureau chief Steve McClure in Tokyo offers his choice of 10 of the most notable artists to watch on the Japanese music scene.

Artist: **Ajico**  
Album: *Fuka Midori*  
Label: Speedstar  
Distributor: Victor Entertainment  
Publisher: Kilauea Publishers/  
Wild Corp.  
Management: Aloha Productions/  
Wild Corp.



With the notable exception of Yellow Magic Orchestra, the supergroup concept has never really caught on in Japan. But the formation of Ajico last year shows that there's hope for the idea here yet. The band comprises Kenichi Asai, former vocalist/guitarist for rock trio Blankey Jet City; the superlative and enigmatic female vocalist Ua; Tokie, bassist with popular new rock/rap trip Rize; and drummer Kyoichi Shino, who had previously worked with Ua. Freed from the stylistic straitjacket of Blankey Jet City, Asai stretched out both as a writer and

a guitarist on *Fuka Midori* (Deep Green). He leads Ajico into several improvisational bits that give full vent to the musicians' desire to go beyond the conventional pop-song format. Ua, the band's main vocalist, showed once again why she is one of the Japanese music scene's most intriguing artists, her singing somehow simultaneously earthy and ethereal. The only thing that spoils *Fuka Midori* is the singing of Asai, who unfortunately belongs to the strangulated-ferret school of Japanese male rock vocalists.

Artist: **Brahman**  
Album: *A Forlorn Hope*  
Label: Tactics Records  
Distributor: Toy's Factory  
Publisher: Toy's Factory/Tactics Records  
Management: Tactics Records

In the last few years, Brahman has developed into arguably the best exponent of the genre known in Japan as "melo-core" or "melodious hardcore." On *A Forlorn Hope*, Brahman stretches the melo-core template to include, for example, elements of flamenco and even country. Brahman is a formidable live act, but on *A Forlorn Hope* the band proves it's got what it takes to make great records: well-written songs with hooks to spare and strong performances, augmented by clear, unfussy production. Vocalist Toshi-Low proves he is no one-dimensional shouter, displaying subtle vocal skills on the band's slower numbers. The album's standout track is "Deep," a fast-paced rocker previously released as a single. It highlights Brahman's strengths: passion, power and precision.



Artist: **Captain Funk**  
Album: *Songs of the Siren*  
Label: Sublime Records  
Distributor: Music Mine  
Publisher: Music Mine Inc.,  
Superschnozz (Tower Records)  
Management: captainfunkgmt@  
hotmail.com



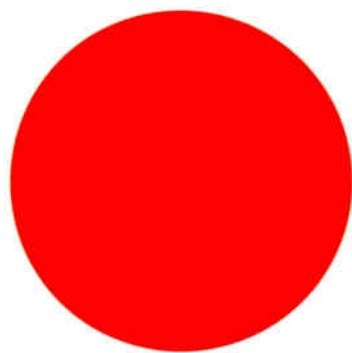
One of Japan's most in-demand DJs/remixers, Captain Funk has firmly established his credentials as a recording artist with his second album, *Songs of the Siren*. Starting with the driving, infectious opening track, "Planet Kharma," the Captain (real name: Tatsuya Oe) takes his listeners on a high-energy, roller-coaster ride on an album full of relentless beats, brilliantly employed samples and punchy rock guitar. Guest artists on *Songs of the Siren* include Canadian singer/songwriter Ron Sexsmith (featured on "Lucid Dreams: Version 1"), Zoobombs vocalist Don Matsuo and Tokyo-based horn section Black Bottom Brass Band. Besides "Planet Kharma," another killer track on the album is "Losin' My Way," which was released as a single. *Songs of the Siren* shows why Tokyo's club-music scene is one of the world's liveliest and most eclectic.

Artist: **Dabo**  
Album: *Platinum Tongue*  
Label: Reality Records/Def Jam  
Japan  
Distributor: Victor Entertainment  
Publisher: Universal Music Publishing/  
Lexington Co.  
Management: Reality Records



*Platinum Tongue*, the debut solo album by Dabo, lead vocalist of Tokyo-based hip-hop act Nitro Microphone Underground, proves once and for all that Japanese rap has come of age. The sound is hard, uncompromising and serious, and Dabo's lyrics are full of romantic but streetwise sentiment. Various Japanese DJs produce individual tracks on *Platinum Tongue*, which comprises hardcore cuts such as the title track, more soulful stuff like "Pinky—Dakara, Sono Te

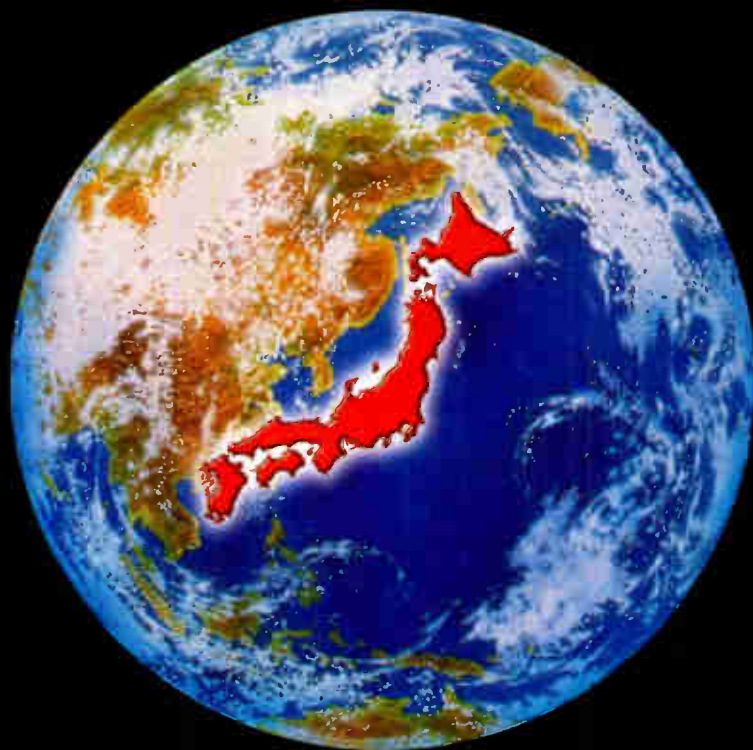
Continued on page 66



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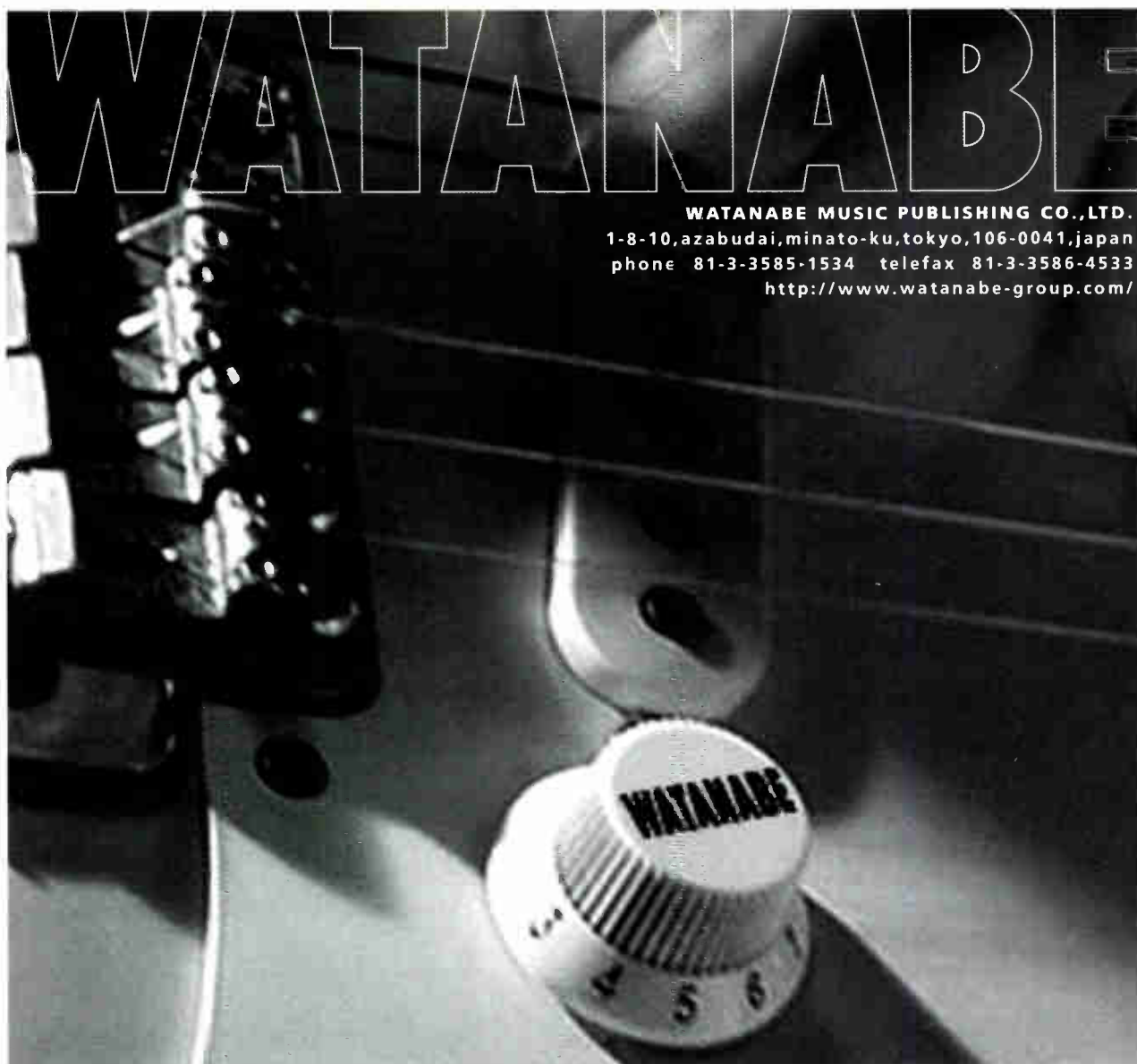
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# JAPAN

## INVESTING IN THE FUTURE

Continued from page 56

While mobile-phone music downloads could be the shot in the arm that the Japanese music industry needs, right now Japan's ubiquitous cell phones are the bane of the music business.

Ask anybody in the Japanese music industry why music sales are falling, and they'll likely give you a simple, one-word answer: *keitai* (mobile phones). Young Japanese spend much, if not most, of their disposable income on their mobile phones.

Besides chatting with friends, Japanese also use their keitais to exchange E-mail and, through services such as NTT DoCoMo's i-mode, to surf the Internet.



According to the Japanese government, just over 47 million Japanese, or 37% of the population, were connected to the Internet at the end of last year. That's a 74% increase over the previous year, and much of that growth was due to users connecting to the Internet via their cell phones.

Many Japanese—approximately 8.16 million—have no other means of gaining access to the Internet than their cell phones. And most of those users are teenaged or in their early 20s—the music business' key demographic.



This means that, while Internet use is steadily gaining ground in Japan—where Internet penetration has lagged behind that in other industrialized countries—music downloads may not become big business until it becomes easy and cheap to do so via mobile phones.

That could start to happen after October, when NTT DoCoMo is scheduled to introduce third-generation (3G) mobile phones. The 3Gs promise to make downloading music by phone much more attractive, since the new service has a much wider bandwidth than current keitai and PHS (personal handy phone) services.



From top: Bill Roedy, Strauss Zelnick and Stuart Watson

DoCoMo hopes to attract 150,000 subscribers nationwide to the 3G service before next April and 6 million by the end of fiscal 2003.

Some Japanese companies have already introduced music-download services to get in early on what they see as a promising new business field. Late last year, for example, Sanyo Electric Co. launched the first such service in Japan, *keitai de music* (music by keitai), in cooperation with electronics companies Hitachi and Fujitsu and record label Nippon Columbia. Until 3G becomes a reality, however, plans to use mobile phones to revive music sales in Japan will remain on hold.

Between music via mobile phones and foreigners moving aggressively into the market, it promises to be an interesting year ahead in the Japanese music business. ■

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# JAPAN

## INDIES CRACK THE MARKET

Continued from page 58

licensing. "They sold several thousand copies of each of several titles of our vintage stock, but they weren't interested in our new artists."

A&R personnel changed at King, and the existing licenses expired. Alligator revived its relationship with

P-Vine, which licensed 10 titles in 2000 and another 10 thus far in 2001.

Besides licensing, there are also a number of niche importers in Japan. Eighteen months ago, Doug Allsopp, an American living in Tokyo, set up Buffalo Records to import alternative-country titles. He works with Bloodshot, Sugar Hill, Sci-Fidelity and other labels, selling both in-store and online through his Japanese Web site at [www.buffalo-records.com](http://www.buffalo-records.com).

"At this point, we're actually importing from overseas and paying royalties there," Allsopp says, "but licensing is the next step. We hope to be doing that soon."

Allsopp is in constant contact with his network of record-shop buyers, who will often make suggestions or ask him to import small quantities of specific titles.

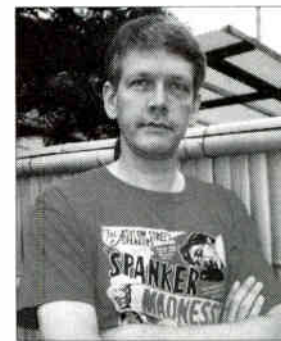
"I've even gotten orders from buyers at Tower," he states. "If an alternative-country title is too obscure for the Tower warehouse, they'll ask me to track it down for them. I'll see if I can generate interest from some of the other shops and combine them to place a big enough order to make it worthwhile."

Although he's happy with the performance of some titles, Allsopp cautions prospective licensors not to get their hopes up. "We got reviews in 20 different magazines for Ryan Adams," he says, noting how unusual that was for an import album. "But sales were still poor—only 700 to 800 copies."

## HOW TO SUCCEED

"Music attractive to Japanese audiences is different than in the original territory," says Avex's Taniguchi. "Sometimes, there is a time lag. Trance music peaked in Europe a year ago but is now becoming very popular in Japan. That affects what we look for."

Personal relationships are important in Japan. Most labels send representatives to MIDEM, PopKomm and a number of the other markets. "Not much really gets done at the markets," says P-Vine's Higurashi, "but it's a good place to say hello to old friends."



Buffalo's Allsopp

Indie licensors need to be especially vigilant about maintaining trust, because inadvertent cross-cultural misunderstandings can mar international business relationships. Japan is far less litigious than Western countries, and, traditionally, ongoing personal relationships make contracts less important.

**It is true that 17% of the prerecorded music sold worldwide is sold in Japan. But domestic product accounts for roughly 80% of those sales. And of the remaining 20%, major foreign acts on the big labels account for the lion's share of revenue.**

In contemporary Japan, written contracts for business have become the norm, but they are seen here more as a way to ensure that everyone understands their responsibilities in a deal, rather than as a weapon to be used against the other, should the deal go bad. Therefore, it's better for the overseas indie to focus on building a long-term relationship of trust by encouraging a free flow of information. That way, if a misunderstanding does happen, it's easier to straighten out.

"Don't be afraid to forgo an advance," says Buffalo's Allsopp. The licensee is already taking quite a risk in a small market, so not

having to pay an advance may clinch the deal for the licensor.

Finally, be willing to provide bonus tracks, and be flexible if the licensee suggests changes in the cover art or song order. Your Japanese partner knows the target audience better than you do. A case in point: On the Japanese release of Vanguard's *Avalon Blues: A Tribute to Mississippi John Hurt* (featuring recordings by various artists and released in Japan in late July), the track by Beck was moved to the No. 1 position because of his popularity in Japan.

Remember, you're both on the same side. With niche markets only a tiny slice of the shrinking foreign music pie in Japan, flexibility may be the best way to get a deal. ■



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2	1981	SHIBUYA SHIBUYA, TOKYO	YASUYUKI TANI
3	1981	YOKOHAMA MOTOMACHI CASA MOTOMACHI 2F, YOKOHAMA CITY, KANAGAWA	JIRO SHIMOTASHIRO
4	1985	SENDAI FORUS 8F, SENDAI CITY, MIYAGI	MASAYUKI KOSHIYA
5	1987	KYOTO KAWARAMACHI OPA 9F, KYOTO CITY, KYOTO	AKIO KOGAI
6	1989	KEBUKURO KEBUKURO PARCO 5F-6F, TOSHIMA WARD, TOKYO	HIROYUKI KAWAI
7	1989	NAGOYA PARCO PARCO HIGASHI-KAN 6F, NAGOYA CITY, AICHI	TOSHIHIRO SAKATA
8	1989	HIROSHIMA HIROSHIMA PARCO 10F, HIROSHIMA CITY, HIROSHIMA	TAKANOBU YAMAGISHI
9	1989	HACHIOJI KEIO-HACHIOJI SHOPPING CENTER, HACHIOJI CITY, TOKYO	KENTA HOSHINO
10	1990	HIMEJI HIMEJI FORUS WEST 5F, HIMEJI CITY, HYOGO	YUSUKE HOTTA
11	1990	SHINSAIBASHI OSAKA-CITY, OSAKA	YUICHI YOSHIMI
12	1991	KAWASAKI CINECITTA KAWASAKI 1F, KAWASAKI CITY, KANAGAWA	YOSHIKI KAMIMOTO
13	1993	CHIBA CHIBA PARCO 7F, CHIBA CITY, CHIBA	NAOMI TAKASAKI
14	1993	FUKUOKA SHOPPERS FUKUOKA 7F, FUKUOKA CITY, FUKUOKA	KOJI YAMADA
15	1994	KOBE SANNOMIYA VIVRE 6F, KOBE CITY, HYOGO	MAKOTO NUMATA
16	1994	HAMAMATSU ACT PLAZA 4F, ACT CITY, HAMAMATSU CITY, SHIZUOKA	NORIYASU WAKAMORI
17	1994	NAGOYA KINTETSU PASS'E NAGOYA KINTETSU PASS'E 9F, NAGOYA CITY, AICHI	KEICHI ISHIGURO
18	1994	OKAYAMA OKAYAMA OPA 4F, OKAYAMA CITY, OKAYAMA	MANABU SANDO
19	1994	NAGANO K'S SQUARE 4F-5F, NAGANO CITY, NAGANO	ATSUSHI MIYAJIMA
20	1995	KICHIJOJI MAYS ONE BLOG. 2F-3F, MUSASHINO CITY, TOKYO	NAOYA OMOTE
21	1995	KOKURA LAFORÉ HARAJUKU KOKURA 6F, KITAKYUSHU CITY, FUKUOKA	HARUHIKO SHIKITA
22	1995	KUMAMOTO THE FINE BLOG. 3F-4F, KUMAMOTO CITY, KUMAMOTO	HIROTSUGU IMAEDA
23	1995	UMEDA OSAKA MARU BLOG. B1F, OSAKA CITY, OSAKA	NOBUTOMO KAYAMORI
24	1995	KANAZAWA LABRO KATAMACHI 4F, KANAZAWA CITY, ISHIKAWA	TAKAHIRO HAGA
25	1995	SAGAMIYAMA REGALO 4F, SAGAMIYAMA CITY, KANAGAWA	TOMOHIRO KASUYA
26	1995	MINAMI-KOSHIGAYA MINAMI-KOSHIGAYA OPA 5F, KOSHIGAYA CITY, SAITAMA	TOMOYUKI IKEGA
27	1995	NAHA NAHA OPA 6F, NAHA CITY, OKINAWA	MASARU MIMURA
28	1995	KAGOSHIMA TAKAPLA 5F, KAGOSHIMA CITY, KAGOSHIMA	ICHIRO OGATA
29	1996	MATSUYAMA LAFORÉ HARAJUKU MATSUYAMA 4F, MATSUYAMA CITY, EHIME	RYUICHI NADAYA
30	1996	SAPPORO PIVOT PIVOT 7F-8F, SAPPORO CITY, HOKKAIDO	NAOKI YAMADA
31	1996	OITA OITA FORUS B1F, OITA CITY, OITA	KATSUNORI KODA
32	1996	TAKASAKI TAKASAKI VIVRE B1F, TAKASAKI CITY, GUNMA	MAKOTO HIRANO
33	1996	OTSU OTSU PARCO 5F, OTSU CITY, SHIGA	MASANAO NAGAOKA
34	1997	AKITA AKITA FORUS B1F, AKITA CITY, AKITA	NAOTO TAKEGA
35	1997	UTSUNOMIYA UTSUNOMIYA PARCO 9F, UTSUNOMIYA CITY, TOCHIGI	TSUTOMU KOBARI
36	1997	FUJISAWA FUJISAWA OPA 6F, FUJISAWA CITY, KANAGAWA	SHINICHI FUJISAKI
37	1998	SHINJUKU FLAGS 7-10F, SHINJUKU, TOKYO	IKUO MINEWAKI
38	1999	KURASHIKI AEON KURASHIKI SHOPPING CENTER 2F, KURASHIKI CITY, OKAYAMA	KOJI UENO
39	1999	MIYAZAKI MRT MICC 2F, MIYAZAKI CITY, MIYAZAKI	KO FURUKAWA
40	2000	IZUMISANO SHOPPERS MALL IZUMISANO 2F, IZUMISANO CITY, OSAKA	HIROKI MATSUI
41	2000	ODAWARA APRI 3F, ODAWARA CITY, KANAGAWA	TORU IWATA
42	2000	SAGA AEON SHOPPING TOWN YAMATO 2F, SAGA COUNTY, SAGA	SHINSUKE KASAI
43	2000	OKAZAKI AEON OKAZAKI SHOPPING CENTER 3F, OKAZAKI CITY, AICHI	KAN ISHIZAKI
44	2000	NAGASAKI AMU PLAZA NAGASAKI 4F, NAGASAKI CITY, NAGASAKI	HIDETOSHI ISHIDA
45	2000	YOKOHAMA MORE'S YOKOHAMA OKADAYA MORE'S 6F, YOKOHAMA CITY, KANAGAWA	NORIKAZU YAMAGUCHI
46	2000	KOCHI AEON KOCHI SHOPPING CENTER 2F, KOCHI CITY, KOCHI	KATSUTO IWAMA
47	2001	KORIYAMA ATI KORIYAMA 6F, KORIYAMA CITY, FUKUSHIMA	YOSHICHI NODA
48	2001	NIHAMA AEON NIHAMA SHOPPING CENTER 2F, NIHAMA CITY, EHIME	KAZUSHIGE NIE
49	2001	HIGASHIURA AEON HIGASHIURA SHOPPING CENTER 2F, CHITA COUNTY, AICHI	SHINICHI SASAKI
50	2001	YAMATO YAMATO CITY, KANAGAWA	

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## HOT SHOT DEBUT



King Elvis meets PM Katsuzumi  
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Tower Records Japan's is one of the most popular and reliable music websites in Japan. While most of the text is in Japanese, foreign music fans can place orders for Japanese artists and for Japanese pressings of foreign artists (including many Japan-only items) using the English language zone.

## JAPAN

## CRITIC'S CHOICE

Continued from page 60

o Hanashite" (featuring Japanese R&B singer Tyler) and deep chill-out stuff such as the stunning closing track, "Zero (Mukasee Mukasee Mix)."

Artist: DJ Krush

Album: *Zen*

Label: Sony Music Entertainment

(Japan)

Distributor: Sony Music Entertainment (Japan)

Publisher: Our Songs Inc., Es. U. Es Corporation, Kestia Editions, EMI Music, My Dog Luna Music.

Management: Es. U. Es. Corporation

"Austere" is the first word that comes to mind on hearing the latest album by DJ Krush, although some might prefer to use the word "sparse" to describe Krush's tastefully minimalist soundscapes. The music on *Zen* skirts close to ambient territory at times, but Krush avoids falling into a sonic rut by enlisting the help of guest artists such as Black Thought, Zap Mama, N'Dea Davenport and Sunja Lee, who intones an apocalyptic spoken-word vocal on the album's brilliant closing track, "Gokurakuchou Ron (Paradise Bird Theory)." *Zen* uses a rich palette of tonal colors to paint a powerful, sometimes disturbing picture of the fin-de-millennium world. A chill-out classic.



Artist: Feed

Title: *9 Songs*

Label: TripMaster

Distributor: Polystar

Publisher: De-I Productions

Management: De-I Productions

An auspicious debut album for this impossible-to-categorize quartet, *9 Songs* was recorded in late 1999 in New York with the Patti Smith Group's Lenny Kaye handling production duties, but wasn't released until late June of this year due to various business difficulties. The good news is that it has been worth the wait. *9 Songs* is a "grower," as they say, full of art-rock gems whose beauty become more apparent with each listening. Permeating Feed's songs is, for want of a better description, a sense of mystic longing subtly suggested by the interplay of lead singer Maya Saito's voice, Shin-suke Komiyama's guitar and Akifumi Ikeda's bass, while drummer Taro Dai makes sure that Starship Feed doesn't leave the known universe altogether. Tracks on *9 Songs* such as "Find Me" and "Without Knowing" are beautifully realized and utterly unlike anything else currently coming out of Japan, proving that Kaye was an inspired choice as producer.



Artist: Great 3

Album: *May and December*

Label: Bodicious

Distributor: Toshiba-EMI

Publisher: ys corp.

Management: ys corp.

*May and December*, the fifth album from the pop/rock band Great 3, is a stunningly beautiful collection of songs that possesses an organic unity few Japanese albums manage to achieve. Brian Wilson and the High Llamas are the band's most obvious stylistic reference points, but Jimi Hendrix, bluegrass, soul and Japanese *kayokyoku* pop are other key influences. The prevailing mood on *May and December* (which was mixed by John McEntire, best known for his work with Tortoise and The Sea and Cake) is a kind of melodic melancholy. The first two songs, "Bee" and "Sad Dancer," set the



tone: mellow without being soporific, wistful but not wimpy. The third track, "ACAN," is one of the album's standouts, with its hypnotic, loping bass line and cryptic, minimalist lyrics. And on tracks such as "Brother's Shadow," Great 3 leave its rock roots far behind as it ventures somewhere off toward jazz.

Artist: Hermann H. & The Pacemakers

Live Show: Shibuya Yaneura, Sept. 16, 2000

The music of Hermann H. & the Pacemakers is classic power pop, combining the punch and pace of rock 'n' roll with pop's catchy hooks, melodies and harmonies. Like many other Japanese bands these days, Hermann H. (an offhand reference to Hermann Hesse) & the Pacemakers got their start in what's known as a "music circle," or music club, at their university—in their case, Tokyo's prestigious Keio University. Since making their live debut in January 1998 at a Tokyo "live house," they've put out a series of quite excellent singles and mini-albums on Warner Indies Network, but nothing quite matches seeing the band do its stuff live. This six-member band gives an incredibly tight performance that's obviously the result of many long hours of practice. Hermann et. al. are not in the conventional J-pop mold, making them hard to classify and thus promote. All they really need is one killer single to break big. Then you can forget about catching them live at tiny subterranean bunkers like Yaneura.

Artist: Love Psychedelico

Album: *The Greatest Hits*

Label: Victor Entertainment

Distributor: Victor Entertainment

Publisher: Hit Vibe

Management: Hit Vibe

Love Psychedelico, which comprises vocalist Kumi and guitarist Naoki Sato, came out of nowhere to become one of the biggest sensations on the J-pop scene this year. The duo's first album, the audaciously titled *The Greatest Hits*, has sold close to 2 million copies since being released Jan. 11. It's a stunningly assured debut effort. The songs are replete with catchy hooks and riffs that you just can't get out of your head, and the production style is clean, bold and gutsy. Kumi and Sato cite the Beatles, Led Zeppelin, Janis Joplin, Sheryl Crow and Bob Dylan as musical influences, and those influences are very apparent in the duo's music. One of the most striking things about Love Psychedelico's music is the way Kumi sings Japanese lyrics with an American-English intonation, which adds to Love Psychedelico's *yogaku* (foreign music) vibe.



Artist: Thee Michelle Gun Elephant

Title: *Casanova Said "Live or Die"*

Label: Heat Wave

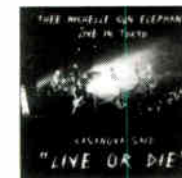
Distributor: Nippon Columbia

Publisher: Bad Music Music Publishing/

Nippon Columbia Music Publishing

Management: Bad Music

What an extremely loud band Thee Michelle Gun Elephant is. And what a great band, too. Look no further for proof of both these statements than this wonderful live album, recorded in one night last year at Tokyo's Akasaka Blitz venue. TMGE does not play music—the band attacks it (and its audience) with an intensity that this very raw, almost bootleg-ish album conveys extraordinarily well. Vocalist Yusuke Chiba is one of the best front men on the Japanese music scene, with his near-psychotic delivery, while lead guitarist Futoshi Abe is a riffmeister who seamlessly blends lead runs with solid rhythm playing. Standout tracks: "Baby Stardust" and "GT400," which will make you want to jump on a Harley and tear out of town like a blue streak. Fast, loud and fun. ■



# INTERNATIONAL

## Music Video Goes Digital In Canada

'Strategic Milestone' Sees MTV Branding On New Youth Channel

BY LARRY LeBLANC

TORONTO—Canadian labels may have been taken by surprise by the announcement that a new MTV channel is launching on their doorstep (*Billboard Bulletin*, Aug. 22), but they are welcoming its arrival—and that of another four new digital-music channels.

Last year, federal regulator the Canadian Radio-Television and Telecommunications Commission (CRTC) issued 283 digital-TV licenses to Canadian broadcasters. As a result, 16 new English-language and five French-language digital-TV channels will start up as Category One services Sept. 7. All Canadian cable and satellite TV companies are legally obliged to carry these stations—including the new MTV Canada—as part of their viewing packages.

Simultaneously, more than 90 new channels are launching as Category Two services, specializing in music, news, sports, movies, and fashion. These are not guaranteed carriage on cable or satellite, and negotiations have been ongoing throughout the year between license holders and the cable/satellite companies.

"It's the most surreal thing," one programmer comments. "We're trying to launch channels in two weeks, and we don't know [all the companies] who are carrying us. And we don't know how those who are carrying us are packaging or marketing us to consumers."

Some 2.5 million Canadian households will be able to receive the new digital stations. They will all be offered free during a 90-day preview period, after which cable and satellite TV companies will offer various options.

Critics argue that many stations will fail to get carriage or attract sufficient advertising revenue and eventually disappear. "There's a potential audience of 2½ million households, but nobody knows what the real pick-up rate is," says David Kines, VP/GM of music-video networks MuchMusic and MuchMoreMusic.

Ted Kennedy, director of music-TV programming at media conglomerate Corus Entertainment, adds, "Right now, it's like an old Western movie, where wagons are lined up behind a ribbon on Main Street, ready to rush out to claim land."

MTV enters Canada as part of a licensing deal, concluded Aug. 16, between MTV Networks and Calgary-based Craig Broadcast Systems. Last year, Craig was granted a license by the CRTC for a youth-oriented digital channel, initially to

be named Connect. That will now use MTV branding and selected programming. Craig Broadcast Systems VP of specialty networks Wayne Sterloff notes, "In order to get carriage, subscribers, and advertisers, we knew we needed a global brand."

MTV Networks chairman/CEO Tom Freston calls the alliance with Craig "a strategic milestone in the evolution of MTV Networks."

Its youth-oriented license dictates that MTV Canada will not closely resemble MTV elsewhere; not only must 50% of all broadcast output be Canadian content, but music videos



MITCHELL

can only account for 10% of airtime. Other music programming is not included in the latter figure. "It isn't going to be MTV U.S.A.," Sterloff concedes. "That said, all of MTV's highest-rated shows will appear on the service."

The bulk of MTV Canada's original output will initially be independent productions, Sterloff says. "Eventually, we will have 50-60 in-house people." The 24-hour service will be based at Craig's digital playout center in Calgary. Craig will launch three MTV genre-based music services in Canada at a later date.

MTV Canada is expected to make a sizable impact here. "Kids will use

MTV and MuchMusic as their two channels," predicts Steve Waxman, director of national publicity for Warner Music Canada.

Yet most of Canada's music industry was caught off-guard by the link-up. "Until I saw it in *Billboard Bulletin*, I had no idea about MTV coming to Canada," says Jody Mitchell, director of acquisition/artist development for EMI Music Canada.

The new channel enters a market dominated by CHUM-owned MuchMusic, which is currently in 7 million Canadian homes. CHUM's AC-based MuchMoreMusic (M3) airs in 6 million homes. With MTV's arrival, MuchMusic will lose its exclusivity on MTV shows; about 95% of the output of the stations is music videos.

CHUM is also launching seven of its own Category Two stations, including MuchLoud, a hard-rock/heavy metal music offering, and MuchVibe, an urban music channel. Kines says, "It is important to serve the people that want this music."

Two other music-based Category Two channels will also launch: EdgeTV, featuring new rock music (Corus Entertainment), and Beats Per Minute, a dance lifestyle channel (Stornoway Communications).

EdgeTV is an extension of Toronto-based alternative radio CFNY, also owned by Corus. "In the launch phase, the channel will be very near to what CFNY does," Kennedy says. "Down the road there will be a diversion, but you will see synergies along the way."

John Martin, head of programming for BPM, says, "We are doing a focused dance station with attitude. There will be video programming, but it will be focused and within program streams."

## Swedish Slump Adds To European Woes

BY KAI R. LOFTHUS

STOCKHOLM—Europe's ailing music market has been dealt a further blow, as Sweden reports dismal sales figures for the first six months of 2001.

Despite the local industry's tendency to rack up consumer-friendly single- and multi-artist compilations in an effort to compensate for a generally dry release schedule, the Swedish market endured fortunes similar to those of Germany, which earlier this month revealed a 12.6% decrease in revenue (*Billboard*, Sept. 1).

Sweden's CD market slid 12%, to 9.2 million units and 601 million kronor (\$58.3 million), compared with the cor-

responding period last year, according to the local trade body of the International Federation of the Phonographic Industry, GLF, which surveys retail shipment reports from the majority of Sweden's labels. Total sales decreased 14%, to 11.4 million units, with revenue down 13%, to 641 million kronor (\$62.2 million). Singles were down 22%, to 2 million units, with corresponding value down 24%, to 34.2 million kronor (\$3.3 million).

While Playground Music Scandinavia calls 2001 "the best [sales period] in our history [so far]," with new releases from Depeche Mode, Nick Cave, Basement Jaxx, and ongoing



Nelsson on Board. Veteran Hong Kong-based songwriter/publisher Anders Nelsson comes to grips with EMI Music Publishing execs as they celebrate signing a three-year deal that extends the relationship he has enjoyed with the company since the 1960s. Under the deal, EMI Music Publishing Hong Kong will administer a portfolio of sub-published catalogs represented by Swedish-born Nelsson, as well as 41 of his own compositions. During the '60s and '70s, Nelsson fronted such popular bands in the territory as the Continentals and Ming. Pictured, from left, are EMI Music Publishing HK GM Carol Ng, Nelsson, and EMI Music Publishing HK managing director Tony Chu.

## Publishers Keep Pressure On German Government

BY WOLFGANG SPAHR

HAMBURG—In a bid to draw legislators' attention to the dire consequences of a bill planned to amend national copyright law, German music publishers are continuing a communications exercise with all the country's members of parliament (MPs), as well as individual state prime ministers. The bill is due to be heard in German parliament later this year.

The amendments to copyright contract law proposed by the German Federal Ministry of Justice include a provision for authors to terminate contracts after 30 years, which means there is a possibility of avoiding the copyright period normally ending 70

years after the author's death. If the changes are approved, music publishers' contractual partners would be able to terminate their contracts prematurely.

Gabriele Schulze-Spahr, chairwoman of the Legal Committee of the German Assn. of Music Publishers (DMV), appealed to DMV members to exert massive pressure on MPs in the German states and impress upon them the risk posed to music publishers' existence.

"The next few weeks and months will decide our fate," Schulze-Spahr says. "The resolutions will be passed in the federal cabinet and then in the lower and upper houses of parliament. Each individual member of parliament has a vote determining the future of our companies. That is why we must approach each individual MP to explain what is at stake for publishers."

Schulze-Spahr stresses that DMV has repeatedly expressed constructive criticism and made proposals for a fair act in discussions with the Ministry of Justice and other political bodies, as well as in talks with MPs.

Encouragingly, a statement by Chancellor Gerhard Schröder promised to ensure that small publishers would not be placed at an undue disadvantage by the new act.

The first reading of the amended act has already been held in the lower house. The draft was then referred to that body's legal committee. This referral gives the DMV another opportunity to express its views.

sales of Moby's product, its Malmö-based managing director, Torgny Sjö, observes "a weaker release schedule" throughout the industry at large.

"[Moreover,] it's mainly the traditional best sellers [that] are experiencing the sales slump," Sjö says. "While an artist could previously sell 100,000 copies of an album, the figure these days is closer to 80,000. Downloading from the Internet could be one factor."

Niklas Nyman, CEO of Music Network Records Group in Stockholm, agrees. "The industry recession has first and foremost had an impact on chart-oriented music, which in turn has led to illegal copying of songs."

# EC Suspends CD-Pricing Probe

## Industry Relieved At End Of Inquiry Into Majors/Retailers Relationship

BY EMMANUEL LEGRAND

Music & Media

BRUSSELS—European record-industry executives returning from their vacations in late-August were greeted by the welcome news that the European Commission (EC) had suspended its CD-pricing probe.

In January, amid allegations of CD price-fixing, the EC launched five separate investigations into relationships between the majors and retailers. The 20-member EC serves as the executive body of the European Union. Its investigations found that, in Germany, three major record companies were "including minimum advertised prices in certain of their co-operative advertising agreements." However, an official statement notes that the unidentified companies have "subsequently ended these activities." Similar practices of a more limited scope were also identified at one major in Italy.

After informing the relevant national competition authorities—who will decide whether to take any further action—of the results of its investigations, the EC opted to suspend its inquiry. European competition commissioner Mario Monti had hinted earlier this summer that the probe would soon end.

The EC states, however, that "given the high degree of concentration in the industry, the Commission will continue to keep the industry under close scrutiny." The inquiry could be re-opened if additional information comes to light.

According to an EC spokesperson, "There was indeed some evidence that the companies had misbehaved, and they tried to control the retail prices of CDs through their agreements with retailers, but as soon as the Commission sent out questionnaires asking about the marking practices, those practices were terminated."

The major labels, which cooperated in the inquiry, have expressed relief at the EC's decision. In a statement, Universal Music International commented: "We are pleased to receive notification from the European Commission that, following a thorough investigation with which we cooperated fully, the CD-pricing investigation is now formally closed." Sony Music Entertainment Europe acknowledged receiving "formal notification that the European Commission is closing its

investigation without action against the company."

Yet Helen Snell, a London-based media analyst at the ABN-AMRO bank, cautions that "it is not certain that the Commission has satisfied itself that it has got to the bottom of CD-pricing practices yet. The advent of the single European currency may make the situation more transparent from the consumer's perspective, but it will not alter the fact that it simply costs more to produce a CD in some European markets than in others. Whether or not record companies continue reflecting that in dealer prices remains to be seen."

The EC is continuing its separate antitrust inquiry into the regional coding system of DVDs. It notes that the U.K.'s Office of Fair Trading "has opened an investigation into allegations that the majors are restricting the import of CDs into the United Kingdom, in an attempt to maintain high retail prices in the U.K. This inquiry is different to, and separate from, the Commission's inquiry."

*Emmanuel Legrand is editor-in-chief of Music & Media. Additional reporting by Lars Brundle.*



# Nyman Steers Stockholm's MNW To Recovery

BY KAI R. LOFTHUS

STOCKHOLM—Music Network Records Group (MNW) is cautiously retooling its label operation in an effort to recover from three years of executive chaos and disorder.

Niklas Nyman, who earlier this year was promoted from chief financial officer to CEO at MNW, says the company incurred substantial losses over the three years, partly because it had committed itself to developing too many recording projects. "We should have focused more on what we had rather [than on] future expectations."

Last year, when losses amounted to 50 million Swedish kronor (\$5 million), the company made several unsuccessful attempts to sell off its assets to another label. But MNW has now rediscovered its need for independence and has aligned its operation accordingly.

The number of staffers have, in recent months, been reduced from 76 to 62 on a Pan-Scandinavian basis, and Nyman has established a new executive management group, which is currently implementing a modest expansion strategy aimed at breaking even next year.

Under the plan, Swedish releases will be kept to a maximum of two every month, while monthly releases from distributed labels will

*'We should have focused more on what we had rather than on future expectations.'*

—NIKLAS NYMAN, MNW

be reduced from 250 to between 100 and 125. The number of outside labels distributed will be reduced from 400 to 100.

MNW is also developing a European distribution network, although Nyman declined to comment on the details.

One of the key elements in MNW's tightly controlled expansion is the licensing of local repertoire to international markets, which today account for 4%-8% of the total turnover of 190 million kronor (\$19 million).

Directing MNW's international efforts from Stockholm is Jean Hsiao Wernheim. The Taiwan native was Asian director for MNW between 1995 and 1999. "It's been extremely challenging, with a lot of hard work [after former international director John Cloud left]," she says. "Especially because it

took quite some time to build my own network of contacts."

Wernheim's work has been rewarding so far. Swedish pop/dance artist Bosson, currently on a promotional tour throughout Europe, has sold 250,000 copies of his single, "One in a Million," in such countries as Sweden, Germany, Japan, and Singapore.

EMI handles the artist in most of Europe, excluding such territories as Scandinavia and Poland. In Asia, Bosson is licensed to JVC Victor Entertainment in Japan, Rock Records in Thailand and South Korea, and Avex in the rest of that region. For the U.S., Bosson remains signed to Capitol Records (the first international label he was signed to), though marketing plans have not yet been determined.

Staffan "Bosson" Olsson—who says that during MNW's toughest days, he was encouraged by people to review his contract for loopholes and then leave—has a fresh take on the artist vs. label relationship. "Of course, it's hard for an artist to be creative when you don't know what's going to happen [with the label], but it's your responsibility as an artist or songwriter to provide the hits," he says. "It's all about how much you want to prove."

# NEWSLINE...

KINGFISHER

**U.K. retail giant Kingfisher** has successfully floated its general-merchandise unit—which includes the 810-store Woolworths chain, the country's lead-

ing home-entertainment retailer. Kingfisher investors approved the demerger of the unit, which now operates under the Woolworths name, on Aug. 24 at an extraordinary general meeting. Initially, Kingfisher was hoping to sell off the unit. But when no buyer emerged, it opted for a demerger (*Billboard Bulletin*, June 6). Shares in the new company, which employs 50,000 staffers, closed at £0.33 (\$0.47) on the first day of trading—Aug. 28—up 30% on their opening price.

GORDON MASSON

**Vivendi Universal (VU)** is set to launch its Universal Music Mobile service in France by mid-September. The move is a partnership with local mobile-phone network SFR. Universal Music Mobile will target 12- to 25-year-olds, offering them the opportunity to preview music over their phones, receive free concert tickets, buy CDs at reduced prices, and get artist news in the form of brief text messages. Users will also receive a custom-made CD featuring 15 tracks of their choice. According to Pascal Negre, CEO of Universal Music France, all major and independent labels are welcome to contribute catalog to the service. Artists will be paid royalties for songs heard; 6% of sales from the music services will go to French rights organization SACEM. There are no current plans for international development of the service. VU chairman Jean-Marie Messier announced plans for the initiative during the recent Popkomm trade fair in Cologne, Germany.

**Tim Bowen** departs Aug. 31 as executive VP of Universal Music International, after seven years with UMI and its predecessor, MCA Music Entertainment International. Originally hired in 1994 as senior VP of business affairs, he was closely involved with MCA's global expansion from four international companies to 34 in the mid-'90s. Later, he was a key member of UMI chairman Jorgen Larsen's team as it absorbed PolyGram's international operations. Since 1999, Bowen had devoted much time to establishing UMI music portal Voxstar, which was subsequently integrated into Vivendi's online apparatus. He is not expected to be replaced. He intends to "pursue new opportunities" in the music business but will remain available to UMI as a consultant.

GORDON MASSON

**Mizue Mase Kuroda** has been appointed as president/CEO of Tokyo-based V2 Records Japan with immediate effect, replacing Shigeki Ouchi, who has been named director of the production/acquisitions department of SME Visual Works, a wholly owned subsidiary of Sony Music Entertainment (Japan). Ouchi's appointment takes effect Sept. 3. Kuroda was previously publicity/promotion director at V2 Records Japan, a 50/50 joint venture between Sony Music Entertainment (Japan) and V2 Music that was launched in June 1998.

STEVE McCLURE

**Spanish indie distributor** Alía Discos has inked a deal to distribute U.K. world- and roots-music label Nascente in Spain. Madrid-based Alía claims the pact is its biggest foreign deal yet. Alía promotion director Luz Divin says, "It's perfect for us, as we already specialize in Latin, Caribbean, and Mediterranean music, especially flamenco." Nascente is the first U.K. label with which Alía has worked; it already distributes product from the U.S. label Knitting Factory and France's Babalao.

HOWELL LLEWELLYN

**Sony Music Entertainment Australia** has signed a licensing deal for Australia and New Zealand with Wah Wah Music, the indie label co-founded by producer Paul Kosky. Sony will manufacture, distribute, sell, and market Wah Wah product in those territories. The label's Killing Heidi was one of the biggest breakthrough acts in Australia last year, selling 450,000 units of its debut album, *Reflector*, through previous distributor Roadshow Music. Denis Handlin, chairman/CEO of Sony in Australia, says Wah Wah will act as an unofficial A&R source for Sony.

CHRISTIE ELIEZER

**Vitaminic**, the European digital-music distribution platform, has inked a new Internet license agreement with Swedish collecting society STIM. The deal allows Vitaminic to distribute the entire repertoire of STIM through the vitaminic.se Web site. Vitaminic's Swedish affiliate will directly pay to STIM royalties from the exploitation of its repertoire in Sweden. The deal follows similar revenue-distribution pacts signed by Italy-headquartered Vitaminic with SIAE in Italy and SGAE in Spain. Lars Henriksson, legal advisor for media/online at STIM, says the agreement is "a natural development in our goal of finding for our rights holders acceptable and practical licensing tools."

TOM FERGUSON

## U.K. Experiences 'Burns Effect' On Jazz Sales

BY HUGH FIELDER

LONDON—The U.K. jazz market got the sales boost it expected from the screening of Ken Burns' *Jazz* documentary on British TV this summer. And Sony and Universal, which had set up a joint marketing campaign to coincide with the series, reaped the major benefits.

Both companies produced 11 Burns-branded albums, while Universal's Verve label also released a five-CD boxed set and a various-artists compilation.

According to Adam Sieff, Sony Music Entertainment's director of jazz for the U.K. and Europe, the project was a great success. "It wasn't about creating a new market for buying jazz, but about reaching people who knew the music and reviving their interest," he says. "The secret was to let people know

what the music is and to signpost it for them. And all the indications are that it has done well across the board."

The Burns documentary was screened by national public broadcaster BBC2 in 14 episodes over three weeks in June. Despite the complex programming schedule, which involved prime-time Saturday-night slots and late-night week-day programs, audience figures remained consistent, at around 750,000 throughout the series.

"It was a magnificent series, and the viewing figures were what we would expect for a program of this type. They were not affected by the different

time slots," said a BBC spokesperson, who explained that the programming schedule had been designed to avoid clashes with major sporting events that were being screened on other channels.

At retail, the impact of Burns' documentary was immediate. HMV specialties manager Rudy Osorio says it was possible to monitor the progress of the series via the sales patterns. "The sales boost for the early jazz artists coincided with the first week of the series," he says. "Ken Burns worked—and it was backed up by a really good campaign. I'm really pleased with the lift in sales. Jazz is up year-on-year for us anyway, but the June figures were up 84% over May."

The top-selling Burns-branded albums were by Louis Armstrong, Billie Holiday, and Charlie Parker, according to Osorio. "But it wasn't just the branded releases. Other labels also picked up, including HMV's own jazz label."

But at BMG, international catalog exploitation manager John Cronin said there had not been any noticeable uplift for the label's Armstrong and Duke Ellington catalog. "The series was good, but the programs were scheduled all over the place. I felt it was a bit messy."

Yet Sony's Sieff argues that the *Jazz* series lived up to expectations. "There has been nothing of this quality on TV before, and it was particularly gratifying to see this music on a major TV channel. Getting Ken Burns over for interviews was also a major benefit in creating awareness of the series." He adds that Sony has sold 75,000 jazz catalog items in the past four months.

At Universal Jazz, press/campaign coordinator Julie Allison confirms the impact of the series, revealing that catalog sales have increased by 35%. And she agrees that Burns' two-day visit provided a major

publicity boost for the series. "We could have done a week's worth of interviews—such was the interest,"

she says. "What was interesting was that the preview features generally tried to fuel controversy about the series, while the television critics who actually watched it wrote glowing reviews."

The *Jazz* series followed commemorations of the 10th anniversary of Miles Davis' death in April, which included two TV tributes. Davis' legendary *Kind of Blue* made a brief appearance in the U.K. album charts in May, and a Sony compilation advertised on TV has sold a "respectable" 25,000 copies so far, according to Sony's director of concept marketing Kit Buckler.

"We picked our TV spots carefully around news programs and documentaries and presented the album with authority, even though it was aimed at first-time buyers," says Buckler, who expects the album to continue selling through the summer.



SIEFF

**'The sales boost for the early jazz artists coincided with the first week of the series.'**

—RUDY OSORIO, HMV

## BMG Hooks Unreleased Songs From Waterboys Thirteen Years On, Mike Scott Unveils Second Volume Of 'Fisherman's Blues'

BY NIGEL WILLIAMSON

LONDON—When the Waterboys released *Fisherman's Blues* in October 1988, it became the biggest-selling album in the British band's history. But the dozen songs featured on the set only scratched the surface of the epic sessions that had produced it.

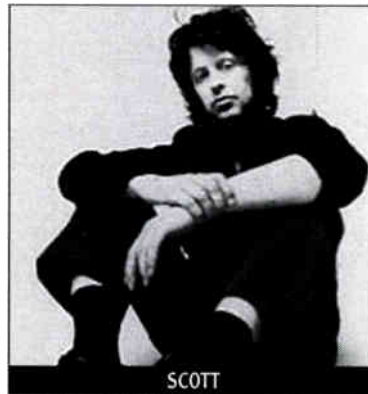
In the 2½-plus years taken to record the album, singer/songwriter Mike Scott and his group used 303 days of studio time and 374 reels of two-inch tape. A total of 41 musicians were involved in 13 studios in four countries. In total, the sessions resulted in 159 tracks, of which 60 were eventually mastered.

Now, 13 years on, comes *Too Close to Heaven: The Unreleased Fisherman's Blues Sessions*, released on RCA in the U.K. and Europe Sept. 24. It features a further 10 songs that have been rescued by Scott from the original sessions.

"When we started recording in January 1986, I had no idea what an epic it would turn into," Scott says. "The music just kept coming, and I lost perspective." He knew that he would eventually go back to the tapes and release more material—although he had no idea it would take him so long. "I was moving house a lot, and it wasn't until 1996 that I got all my stuff, including the tapes, out of storage," he explains. "Then it took me another four or five years to get working on them."

He finally began in January this year. "It was much easier this time

around, because I had perspective again. It was pretty obvious which were the classic songs that had to go on the record. It was like sealing long-unfinished business."



SCOTT

Because of the spontaneous way in which the sessions had been recorded, a lot of editing was needed. Scott says, "Some tracks were 20 minutes long—if I didn't have a last verse, the band would just keep playing while I finished writing the song in the studio."

On some of the tracks Scott had to add new vocal parts, because previously he had only recorded rough vocals as a guide. "And I took off some of the loud snare drums and the heavy reverb, which was a very '80s sound. But mostly it hadn't dated, because it was musicians playing together in the studio and getting off on it, and that's a timeless thing."

With Scott in the Waterboys

throughout the marathon sessions were fiddle player Steve Wickham, bassist Trevor Hutchinson, and saxophonist Anthony Thistlewaite. Guests on the album included Donal Lunny (bouzouki), Bill Whelan (piano), Charlie Lennon (fiddle), and drummer Jim Keltner.

Scott insists there will not be a *Fisherman's Blues Volume Three*. "I picked the stuff that was the strongest, because I didn't want people to say they could hear why the songs were left off in the first place. I want them to wonder why we didn't put them out before."

The album's release was part of the deal when the Waterboys signed to BMG/RCA last year. Per Kviman, London-based A&R manager at BMG, says, "Mike made clear from day one he wanted to put this out, and we were very excited to do it. Now he's finished it off properly, it sounds like a classic Waterboys record, with all that magic and chemistry. I don't think they necessarily picked all the best songs first time around. It probably should have been a double-album in the first place."

Scott reformed the Waterboys last year and released *A Rock in the Weary Land*, the first album under the band's name in seven years. That album gets a U.S. release on Razor & Tie in September. It will be accompanied by tour dates, before the band returns to the U.K. for a fall tour. The U.S. release of *Too Close to Heaven* will follow next year.

## Universal's 'Czech Cher' Targets Poland, Russia

BY MARK ANDRESS

PRAGUE—The Czech Republic's answer to Cher is looking to conquer Poland and Russia this fall, with her highly successful dance album *Vodopad* (Waterfall).

Until last year, 53-year-old Helena Vondrackova was best known for her Czech versions of Western pop standards, as well as her renditions of Broadway hits and appearances in a string of films. But last October saw a complete turnaround, with a youthful image makeover and the release of *Vodopad*, a 15-track album of original Czech dance tracks. Vondrackova admits, "I was inspired by Cher to a certain extent."

The artist's rebirth as a hip dance queen was complemented by a high-profile marketing campaign from her label, the Czech affiliate of Universal Music. The change clearly worked: The album had hit gold (15,000 units) by Christmas and platinum (35,000 units) in early May, seven months after its release. Vondrackova and Universal executives also maintain that, while the Stano Simor-produced album has gained her a younger audience, she has kept her more mature following.

Now Universal is readying *Vodopad* for issue in Poland this fall, on the back of a successful May 2000 release there of her greatest-hits collection. *Zlota Helena* (Golden Helena) has sold more than 10,000 units in the territory.



VONDRACKOVA

Vondrackova, who first came to the attention of Polish audiences in the 1970s, says she hopes to "promote the Czech repertoire [of dance music] there with the original songs on *Vodopad*." The singer charmed the Polish public with her efforts to learn their language, and four of the songs on the album have been re-recorded in Polish.

Universal executives in Prague are

also hoping to repeat the Polish formula in the Russian market. They aim to release the same greatest-hits compilation at the end of this year, followed in 2002 by *Vodopad*, complete with four songs rerecorded in Russian. Vondrackova says, "In Russia, I'm already well-known, but it's a huge market, so it'd be quite nice to break [bigger] there."

Discovered as a schoolgirl at a talent show in 1964, Vondrackova has recorded 27 albums in Czech and another six in either English or German. Last September, she appeared at New York's Carnegie Hall, and in March this year she sang at Chicago's Copernicus Center. While Universal continues to work the last album, Vondrackova has another dance album—recorded in Belgium—in the can. It is due for release in the Czech Republic within the next three months.

"There's barely an artist [in this country] who is marketable outside of the Czech Republic," Universal's international product manager Veronika Hnykova says. "But with Helena and Poland, it's something special. She speaks Polish, and they see her trying for them."



JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
LAST WEEK	LAST WEEK	LAST WEEK	LAST WEEK	LAST WEEK	LAST WEEK	LAST WEEK	LAST WEEK
SINGLES		SINGLES		SINGLES		SINGLES	
1	YASASHII UTA MR CHILDREN TOY'S FACTORY	1	LET'S DANCE FIVE RCA	1	THERE MUST BE AN ANGEL ND ANGELS ZEITGEIST/POLYDOR	1	UP & DOWN—LEUR HYMNE LES LOUPEURS M6 INT/WEA
2	SHINGOMAMA NO GAKUENTENGOKU SHINGO MAMA VICTOR	3	21 SECONDS SD SLDID CREW RELENTLESS/MINISTRY	2	FOLLOW ME UNCLE KRACKER LAVA/EAST WEST	2	IT'S RAINING MEN GERI HALLIWELL EMI
3	JULIET THE ALFEE TOSHIBA/EMI	2	TAKE ME HOME (A GIRL LIKE ME) SOPHIE ELLIS-BEXTOR POLYDOR	3	IN THE AIR TONITE LIL' KIM FEATURING PHIL COLLINS WEA	3	LA VOIX DES SAGES YANNICK NOAH SAINT GEORGE/COLUMBIA
4	TAISETSU NA HITO 19 VICTOR	4	TURN OFF THE LIGHT NELLY FURTADO DREAMWORKS/POLYDOR	4	COUNTRY ROADS HERMES HOUSE BAND POLYDOR/UNIVERSAL	4	A MA PLACE AXEL BAUER & ZAZIE MERCURY/UNIVERSAL
5	IS IT YOU? HITOMI AVEX TRAX	5	LET ME BLOW YA MIND EVE FEATURING GWEN STEFANI INTERSCOPE/POLYDOR	5	ETERNAL FLAME ATOMIC KITTEN VIRGIN	5	ME GUSTAS TU MANU CHAO VIRGIN
6	GOLD BZ RODMS	6	HIDE U KOSHEEN ARISTA	6	ANGEL SHAGGY FEATURING RAYVON MCA/UNIVERSAL	6	TROP PEU DE TEMPS NUTTEA DELABEL/VIRGIN
7	SMAP SMAP VICTOR	7	LITTLE L JAMIROQUAI SONY S2	7	ETERNITY/THE ROAD TO MANDALAY ROBBIE WILLIAMS EMI	7	PRES DE MOI LORIE EGF/SONY
8	JULIA RUIICHI KAWAMURA VICTOR	8	CASTLES IN THE SKY IAN VAN DAHL NULIFE/ARISTA	8	SOMEDAY DJ'S AT WORK POLYDOR/UNIVERSAL	8	SO I BEGIN GALLEON EGF/SONY
9	FINAL DISTANCE HIKARU UTADA TOSHIBA/EMI	9	ETERNAL FLAME ATOMIC KITTEN INNOCENT/VIRGIN	9	CRYING AT THE DISCOTHEQUE ALCAZAR RCA	9	HASTA LA VISTA MC SOLAAR EAST WEST
10	THE * PEACE MORNING MUSUME ZETIMA	10	PERFECT GENTLEMAN WYCLEF JEAN COLUMBIA	10	LADY MARMALADE CHRISTINA AGUILERA, LIL' KIM, MYA & PINK INTERSCOPE/UNIVERSAL	10	LE WAKA BOB & VANESSA UNE MUSIQUE/SONY
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
11	YOKOGAO TOSHINORI YONEKURA WARNER MUSIC JAP	11	HELP! I'M A FISH (A LITTLE YELLOW FISH) LITTLE TREES RCA	11	COME ALONG TITIYO SUPERSTUDIO/WEA	15	THE GIRL IN RED DADDY DJ M6 INT/SONY
12	NAMIDA NO MARIAGE AMBER WARNER MUSIC JAP	12	WONDER EMBRACE HUT/VIRGIN	12	LET ME BLOW YA MIND EVE FEATURING GWEN STEFANI INTERSCOPE/UNIVERSAL	21	AIN'T IT FUNNY JENNIFER LOPEZ EPIC
13	SHIOSAI SKOOP ON SOMEBODY SONY	13	BLISS MUZE TASTE/MUSHROOM	14	FALLIN' ALICIA KEYS J/RCA	25	FAMILY AFFAIR MARY J. BLIGE MCA/UNIVERSAL
14	JUNGLE LIFE HEKIRU SHIINA SONY	14	MISS CALIFORNIA DANTE THOMAS FEATURING PRAS ELEKTRA/EAST WEST	18	SCHWULE MADCHEN FETTES BROT JIVE/ZOMBA	27	LITTLE L JAMIROQUAI SONY S2
15		15	SUN SLUSNIK LUNA INCENTIVE	23	ANOTHER CHANCE ROGER SANCHEZ SONY	31	BOMBA LATINA 2 SWEET MERCURY/UNIVERSAL
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	MARIYA TAKEUCHI BON APPETIT! WARNER MUSIC JAPAN	1	STAIN'D BREAK THE CYCLE ELEKTRA/EAST WEST	1	SCHILLER WELTREISE POLYDOR/UNIVERSAL	1	MANU CHAO PROXIMA ESTACION: ESPERANZA VIRGIN
2	SHOGO HAMADA SAVE OUR SHIP SONY	2	DAVID GRAY WHITE LADDER EAST WEST	2	SAFRI DUO EPISODE II UNIVERSAL	2	YANNICK NOAH YANNICK NOAH SAINT GEORGE/COLUMBIA
3	MARIAH CAREY GLITTER SONY	3	NELLY FURTADO WHO A, NELLY! DREAMWORKS/POLYDOR	3	RIGHT SAID FRED FREDHEAD HANSA/BMG	3	DIDO NO ANGEL ARISTA/ARIELA
4	ELVIS PRESLEY JUNICHIRO KOIZUMI PRESENTS MY FAVORITE ELVIS FUN HOUSE	4	PRINCE THE VERY BEST OF WARNER BROS.	4	LINKIN PARK HYBRID THEORY WARNER BROS./WEA	4	SOUNDTRACK LE FABULEUX DESTIN D'AMELIE LOULAIN LABELS/VIRGIN
5	MR. CHILDREN MR. CHILDREN 1992-1995 TOY'S FACTORY	5	ATOMIC KITTEN RIGHT NOW INNOCENT/VIRGIN	5	GORILLAZ GORILLAZ EMI	5	CRAIG DAVID BORN TO DD IT EDEL
6	MIKI IMAI ADUA WARNER MUSIC JAPAN	6	DESTINY'S CHILD SURVIVOR COLUMBIA	6	ATOMIC KITTEN RIGHT NOW VIRGIN	6	MC SOLAAR CINDIEME AS EAST WEST
7	SMAP SMAP (REVERSE) VICTOR	7	DIDO NO ANGEL CHEEKY/ARISTA	7	SOUNDTRACK DER SCHUH DES MANITU ARIOLA	7	ALIZEE PARLE TOUJOURS POLYDOR/UNIVERSAL
8	BJORK VESPERTINE UNIVERSAL	8	EVA CASSIDY SONGBIRD BLIX STREET/HOT	8	SHAGGY HOTSHOT MCA/UNIVERSAL	8	FONKY FAMILY ART DE RUE S.M.A.L.L./SONY
9	MR. CHILDREN MR. CHILDREN 1996-2000 TOY'S FACTORY	9	TRAIN DROPS OF JUPITER COLUMBIA	9	PRINCE THE VERY BEST OF WARNER BROS./WEA	9	MATT R&B 2 RUE BARCLAY/UNIVERSAL
10	SLIPKNOT IOWA ROADRUNNER	10	TRAVIS THE INVISIBLE BAND INDEPENDIENTE	10	TITIYO COME ALONG SUPERSTUDIO/WEA	10	GORILLAZ GORILLAZ EMI

CANADA		SPAIN		AUSTRALIA		ITALY	
LAST WEEK	LAST WEEK	LAST WEEK	LAST WEEK	LAST WEEK	LAST WEEK	LAST WEEK	LAST WEEK
SINGLES		SINGLES		SINGLES		SINGLES	
1	KNIVES OUT RADIOHEAD CAPITOL/EMI	1	LITTLE L JAMIROQUAI EPIC	1	HANGING BY A MOMENT LIFEHOUSE DREAMWORKS/UNIVERSAL	1	TRE PAROLE VALERIA ROSSI ARIOLA
2	THERE YOU'LL BE FAITH HILL HOLLYWOOD/WARNER	2	HIDDEN PLACE BJORK POLYDOR/UNIVERSAL	2	DON'T STOP MOVIN' S CLUB 7 POLYDOR/UNIVERSAL	3	INFINITO RAF CGO/EAST WEST
3	ELEVATION U2 INTERSCOPE/UNIVERSAL	3	LADY MARMALADE CHRISTINA AGUILERA, LIL' KIM, MYA & PINK INTERSCOPE/UNIVERSAL	4	ALL RISE BLUE EMI	2	BAILA (SEXY THING) ZUCCHERO FORNACIARI POLYDOR/UNIVERSAL
4	ELEVATION (IMPORT) U2 INTERSCOPE/UNIVERSAL	4	ELEVATION U2 ISLAND/UNIVERSAL	6	U REMIND ME USHER LAFACE/ARISTA	5	WWW.MIPIACITU GAZOSA SUGAR/UNIVERSAL
5	BOOTYLICIOUS DESTINY'S CHILD COLUMBIA/SONY	5	EL BAILE DEL GORILA MELODY EPIC	8	DROPS OF JUPITER (TELL ME) TRAIN COLUMBIA	4	ELEVATION U2 ISLAND/UNIVERSAL
6	FILL ME IN CRAIG DAVID WILDSTAR/ATLANTIC/WARNER	6	SAMB-ADAGIO SAFRI DUO POLYDOR/UNIVERSAL	9	CAN WE FIX IT BOB THE BUILDER UNIVERSAL	8	CRYING AT THE DISCOTHEQUE ALCAZAR TIME
7	LITTLE L JAMIROQUAI EPIC/SONY	7	NINA PIENSA EN TI LOS CANOS PEP'S	7	BOOTYLICIOUS DESTINY'S CHILD COLUMBIA	7	LADY MARMALADE CHRISTINA AGUILERA, LIL' KIM, MYA & PINK INTERSCOPE/UNIVERSAL
8	PYRAMID SONG RADIOHEAD CAPITOL/EMI	8	PLAYED-A-LIVE (THE BONGO SONG) SAFRI DUO POLYDOR/UNIVERSAL	9	TURN OFF THE LIGHT NELLY FURTADO MCA/UNIVERSAL	8	ETERNITY/THE ROAD TO MANDALAY ROBBIE WILLIAMS EMI
9	MONEY (PART 1) JELLESTONE WARNER	10	I FEEL LOVED DEPECHE MODE VIRGIN	5	PURPLE PILLS DIZ SHADY/INTERSCOPE/UNIVERSAL	6	IT TAKES A FOOL TO REMAIN SANE THE ARK VIRGIN
10	LOVERBOY MARIAH CAREY FEATURING CAMEL VIRGIN/EMI	9	ME GUSTAS TU MANU CHAO CHEWAKA/VIRGIN	3	LET'S DANCE FIVE RCA	9	ME GUSTAS TU MANU CHAO VIRGIN
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
11	GLORYTIMES PORTISHEAD GDI DISCS/ISLAND/UNIVERSAL	11	BAILA MI RITMO LODNA VALE MUSIC/UNIVERSAL	11	LET ME BLOW YA MIND EVE FEATURING GWEN STEFANI INTERSCOPE/UNIVERSAL	11	SING TRAVIS EPIC
12	I'LL FLY WITH YOU (L'AMOUR TOUJOURS) GIGI D'AGOSTINO POPULARE/EMI	12	DEJA QUE ME MUEVA, MUEVA, MUEVA SOMOS LEVEDAD MANOLO GARCIA ARIOLA/BMG	16	DRIVE INCUBUS EPIC	21	XDONO TIZIANO FERRO EMI
13	HASH PIPE WEEZER GEFEN/INTERSCOPE/UNIVERSAL	13		22	I'M A BELIEVER SMASH MOUTH DREAMWORKS/UNIVERSAL	23	AIN'T IT FUNNY JENNIFER LOPEZ EPIC
14	CRYSTAL NEW ORDER QWEST/LONDON-SIRE/WARNER	14		25	PRESS AND HOLD ONE DOLLAR SHORT FMR	25	MAMA INSEGNAMI A BALLAR TRIBA EPIC
15	RAYGUN MATTHEW GOOD BAND DARKTOWN/UNIVERSAL	15		25	AIN'T IT FUNNY JENNIFER LOPEZ EPIC	37	LET'S DANCE FIVE RCA
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	DESTINY'S CHILD SURVIVOR COLUMBIA/SONY	1	LOS CANOS LOS CANOS PEP'S	1	SOUNDTRACK BRIDGET JONES'S DIARY MERCURY/UNIVERSAL	1	VASCO ROSSI STUPIDO HOTEL EMI
2	ALICIA KEYS SONGS IN A MINOR J/BMG	2	SOUNDTRACK BRIDGET JONES'S DIARY MERCURY/UNIVERSAL	2	SOUNDTRACK MOULIN ROUGE FMR	3	883 UNO IN PIU' CGO/EAST WEST
3	BLINK-182 TAKE OFF YOUR PANTS AND JACKET MCA/UNIVERSAL	3	MELODY DE PATA NEGRA EPIC	6	TRAIN DROPS OF JUPITER COLUMBIA	4	RAF IPERBOLE CGO/EAST WEST
4	'N SYNC CELEBRITY JIVE/ZOMBA	4	MANU CHAO PROXIMA ESTACION: ESPERANZA CHEWAKA/VIRGIN	5	CREED HUMAN CLAY EPIC	8	ADRIANO CELENTANO ECCO DI RADO E PARLO ANDORA MENO CLAN/SONY
5	SOUNDTRACK AMERICAN PIE 2 REPUBLIC/UNIVERSAL	5	RAUL HACIENDO TRAMPAS MUXXIC/MORUS	3	NEIL DIAMOND THREE CHORD OPERA COLUMBIA	2	ANTONELLO VENDITTI CIRCO MASSIMO 2001 RICORDO/BMG
6	USHER 8701 ARISTA/BMG	6	COYOTE DAX MEVALE VALE MUSIC	5	NIKKI WEBSTER FOLLOW YOUR HEART GOTHAM	5	MANU CHAO PROXIMA ESTACION: ESPERANZA VIRGIN
7	D12 DEVIL'S NIGHT SHADY/INTERSCOPE/UNIVERSAL	7	LA OREJA DE VAN GOGH EL VIAJE DE COPPERPOT EPIC	4	D12 DEVIL'S NIGHT SHADY/INTERSCOPE/UNIVERSAL	6	EDOARDO BENNATO AFFERRARE UNA STELLA WEA
8	SHAGGY HOTSHOT MCA/UNIVERSAL	8	MALU ESTA VEZ COLUMBIA/PEP'S	10	DESTINY'S CHILD SURVIVOR COLUMBIA	7	BOB MARLEY & THE WAILERS ONE LOVE—THE VERY BEST OF BOB MARLEY ISLAND/UNIVERSAL
9	ENYA A DAY WITHOUT RAIN WARNER UK/REPRISE	9	MANOLO GARCIA NUNCA EL TIEMPO ES PERDIDO ARIOLA/BMG	7	PAUL KELLY NOTHING BUT A DREAM EMI	9	EROS RAMAZZOTTI STILELIBERO ARIOLA
10	VARIOUS ARTISTS FORSH 4 UNIVERSAL	10	TAMARA SIEMPRE MUXXIC	9	DIDO NO ANGEL ARISTA	10	GIGI D'ALESSIO IL CAMMINO DELL'ETA' RCA

Music & Media

EUROCHART

Eurocharts are compiled by Music & Media from the national singles and album sales charts of 18 European countries.

THIS WEEK	LAST WEEK	ARTIST	ALBUM
1	1	LADY MARMALADE	CHRISTINA AGUILERA, LIL KIM, MYA & PINK INTERSCOPE
2	2	ANGEL	SHAGGY FEATURING RAYVON MCA
3	4	MISS CALIFORNIA	DANTE THOMAS FEATURING PRAS ELEKTRA/WARNER
4	NEW	LET ME BLOW YA MIND	EVE FEATURING GWEN STEFANI INTERSCOPE/UNIVERSAL
5	5	THERE YOU'LL BE	FAITH HILL HOLLYWOOD/WARNER
6	3	IT'S RAINING MEN	GERI HALLIWELL EMI
7	7	LET'S DANCE	FIVE RCA
8	5	ETERNAL FLAME	ATOMIC KITTEN INNOCENT/VIRGIN
9	6	THERE YOU'LL BE	FAITH HILL HOLLYWOOD/WARNER BROS.
10	9	AIN'T IT FUNNY	JENNIFER LOPEZ EPIC
11	NEW	FOLLOW ME	UNCLE KRACKEK TOP DOG/LAVA/ATLANTIC
HOT MOVER SINGLES			
15	NEW	TURN OFF THE LIGHT	NELLY FURTADO DREAMWORKS
17	23	THERE MUST BE AN ANGEL	NO ANGEL ZETTGEIST/POLYDOR
18	21	ME GUSTAS TU	MANU CHAO VIRGIN
21	24	A MA PLACE	AXEL BAUER & ZAZIE MERCURY
33	NEW	HIDE U	KOSHEEN MOKSBA/ARISTA
ALBUMS			
1	2	MANU CHAO	PROXIMA ESTACION: ESPERANZA VIRGIN
2	1	GORILLAZ	GORILLAZ PARLOPHONE
3	4	DESTINY'S CHILD	SURVIVOR COLUMBIA
4	5	DIDO	NO ANGEL CHEEKY/ARISTA
5	3	SHAGGY	HOTSHOT MCA
6	8	LINKIN PARK	HYBRID THEORY WARNER BROS.
7	9	SAFRI DUO	EPISODE II UNIVERSAL
8	NEW	NELLY FURTADO	WHO DA NELY? DREAMWORKS
9	6	ATOMIC KITTEN	RIGHT NOW INNOCENT/VIRGIN
10	10	SOUNDTRACK	BRIDGET JONES'S DIARY MERCURY

NETHERLANDS			
THIS WEEK	LAST WEEK	ARTIST	ALBUM
(Stichting Mega Top 100) 08/27/01			
SINGLES			
1	1	MY WAY	HERMAN BROOD BMG
2	2	MISS CALIFORNIA	DANTE THOMAS FEATURING PRAS ELEKTRA/WARNER
3	NEW	LET ME BLOW YA MIND	EVE FEATURING GWEN STEFANI INTERSCOPE/UNIVERSAL
4	5	THERE YOU'LL BE	FAITH HILL HOLLYWOOD/WARNER
5	4	AIN'T IT FUNNY	JENNIFER LOPEZ EPIC
ALBUMS			
1	1	K3	ALLE KLEUREN BMG
2	2	TWARRES	STREAM STRENGTHOLT/EMI
3	NEW	ALICIA KEYS	SONGS IN A MINOR J/BMG
4	3	SOUNDTRACK	BRIDGET JONES'S DIARY MERCURY/UNIVERSAL
5	NEW	DESTINY'S CHILD	SURVIVOR COLUMBIA

SWEDEN			
THIS WEEK	LAST WEEK	ARTIST	ALBUM
(IGLF) 08/24/01			
SINGLES			
1	1	THERE YOU'LL BE	FAITH HILL HOLLYWOOD/WARNER
2	2	LADY MARMALADE	CHRISTINA AGUILERA, LIL KIM, MYA & PINK INTERSCOPE/UNIVERSAL
3	4	DADDY DJ	DADDY DJ RLK/SONY
4	3	ANGEL	SHAGGY FEATURING RAYVON MCA/UNIVERSAL
5	NEW	PURPLE PILLS	D12 SHADY/INTERSCOPE/UNIVERSAL
ALBUMS			
1	2	TOMAS LEDIN	FESTEN HAR BORJAT—ETT SAMLING 1972-2001 ANDERSON/WARNER
2	1	RICKY MARTIN	LA HISTORIA (GREATEST HITS/SPANISH) COLUMBIA/SONY
3	3	SOUNDTRACK	BRIDGET JONES'S DIARY MERCURY/UNIVERSAL
4	5	BENNY ANDERSSON	BENNY ANDERSSON'S ORKESTER MONI MUSIC
5	4	BILLY JOEL	THE ULTIMATE COLLECTION COLUMBIA/UNIVERSAL

DENMARK			
THIS WEEK	LAST WEEK	ARTIST	ALBUM
(IFPI/Nielsen Marketing Research) 08/23/01			
SINGLES			
1	1	DU KAN GORE HVAD DU VIL	CHRISTIAN SPINDELE
2	4	MISS CALIFORNIA	DANTE THOMAS FEATURING PRAS ELEKTRA/WARNER
3	2	LADY MARMALADE	CHRISTINA AGUILERA, LIL KIM, MYA & PINK INTERSCOPE/UNIVERSAL
4	3	DADDY DJ	DADDY DJ SONY
5	5	ANGEL	SHAGGY FEATURING RAYVON MCA/UNIVERSAL
ALBUMS			
1	1	SOUNDTRACK	BRIDGET JONES'S DIARY MERCURY/UNIVERSAL
2	3	LIFEHOUSE	NO NAME FACE UNIVERSAL
3	2	GASOLIN	GASOLIN FOREVER SONY
4	4	SAFRI DUO	EPISODE II UNIVERSAL
5	5	SHAGGY	HOTSHOT MCA/UNIVERSAL

NORWAY			
THIS WEEK	LAST WEEK	ARTIST	ALBUM
(Verdens Gang Norway) 08/28/01			
SINGLES			
1	1	LADY MARMALADE	CHRISTINA AGUILERA, LIL KIM, MYA & PINK INTERSCOPE/UNIVERSAL
2	2	PURPLE PILLS	D12 SHADY/INTERSCOPE/UNIVERSAL
3	3	ALL RISE	BLUE VIRGIN
4	5	ANGEL	SHAGGY FEATURING RAYVON MCA/UNIVERSAL
5	4	THERE YOU'LL BE	FAITH HILL HOLLYWOOD/WARNER
ALBUMS			
1	1	SOUNDTRACK	BRIDGET JONES'S DIARY MERCURY/UNIVERSAL
2	5	TOMAS LEDIN	FESTEN HAR BORJAT—ETT SAMLING 1972-2001 WARNER
3	3	CREEDENCE CLEARWATER REVIVAL	PLATINUM ANRGD
4	2	GORILLAZ	GORILLAZ EMI
5	NEW	D12	DEVIL'S NIGHT SHADY/INTERSCOPE/UNIVERSAL

NEW ZEALAND			
THIS WEEK	LAST WEEK	ARTIST	ALBUM
(Record Publications Ltd.) 08/26/01			
SINGLES			
1	4	TURN OFF THE LIGHT	NELLY FURTADO UNIVERSAL
2	NEW	ALL RISE	BLUE VIRGIN
3	NEW	OUT OF REACH	GABRIELLE UNIVERSAL
4	NEW	BOOTYLICIOUS	DESTINY'S CHILD SONY
5	2	FADE AWAY	CHE SONY
ALBUMS			
1	NEW	SALMONELLA DUB	INSIDE THE DUB PLATES VIRGIN
2	1	SOUNDTRACK	BRIDGET JONES'S DIARY UNIVERSAL
3	NEW	ELVIS PRESLEY	THE 50 GREATEST HITS BMG
4	NEW	STAIND	BREAK THE CYCLE WARNER
5	2	AMERICA	THE DEFINITIVE AMERICA WARNER

PORTUGAL			
THIS WEEK	LAST WEEK	ARTIST	ALBUM
(Portugal/AFPI) 08/28/01			
SINGLES			
1	1	LADY MARMALADE	CHRISTINA AGUILERA, LIL KIM, MYA & PINK INTERSCOPE/UNIVERSAL
2	2	ANGEL	SHAGGY FEATURING RAYVON MCA/UNIVERSAL
3	NEW	ME GUSTAS TU	MANU CHAO VIRGIN
4	3	ELEVATION	UZ ISLAND/UNIVERSAL
5	NEW	I'M LIKE A BIRD	NELLY FURTADO DREAMWORKS/UNIVERSAL
ALBUMS			
1	1	SHAGGY	HOTSHOT MCA/UNIVERSAL
2	3	CANTA BAHIA	MORANGO DO NORDESTE VIDISCO
3	2	ADRIANA CALCANHOTO	PERFIL SOM LIVRE
4	4	SCORPIONS	ACUSTICA EAST WEST/WARNER
5	5	SANTAMARIA	REFLEXUS VIDISCO

ARGENTINA			
THIS WEEK	LAST WEEK	ARTIST	ALBUM
(Dempe Publications Inc.) 08/15/01			
ALBUMS			
3	3	CHIQUITITAS	CHIQUITITAS VOL. 7 SONY
1	1	LOS NOCHEROS	SEÑAL DE AMOR EMI
2	NEW	PINON FLJO	CON LAS ALTASARRIBA JAM
4	8	ATTAQUE 77	TRAPOS BMG
5	6	RICARDO MONTANER	SUENO REPETIDO WARNER
6	4	MANU CHAO	PROXIMA ESTACION: ESPERANZA EMI
7	NEW	PELUSA	DISCOGRAFIA COMPLETA BMG
8	NEW	CHRISTINA AGUILERA	MI REFLEJO BMG
9	5	CHRISTIAN CASTRO	AZUL AZUL
10	7	DIDO	NO ANGEL ARISTA/BMG

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

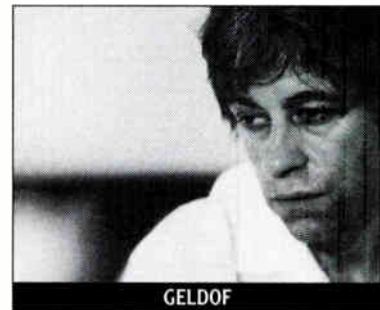
ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
MANU CHAO Proxima Estacion: Esperanza (E)					1		4		6	
DESTINY'S CHILD Survivor (S)			6			1		8		5
DIDO No Angel (B)			7		3			10		
ALICIA KEYS Songs In A Minor (B)	4					2				3
SOUNDTRACK Bridget Jones's Diary (U)							2	1		4
TRAIN Drops of Jupiter (S)			9					3		8

Global Music Pulse



by Nigel Williamson

**THE CONFESSIONS OF BOB:** Former Boomtown Rats frontman and Live Aid founder Bob Geldof is set to cause a media frenzy with his first solo album in eight years. *Sex, Age and Death*, set for release on Oct. 1 on Eagle Records, finds the 46-year-old singer addressing the tragic and



GELDOF

sensational events that have cast a shadow across his recent life—including his messy divorce from Paula Yates and her subsequent drug-related death, which followed the 1997 suicide of her Australian boyfriend, INXS singer Michael Hutchence. Until now, Geldof has maintained a dignified public silence, but he explains that he has been writing the 10 dark, brooding, confessional songs over the past five years. "I can only ever write about that which happens to me. So for whoever is interested, this is the latest installment of my diary. Musically it couldn't have sounded anything but exhausted and weary, because that's the place I was in." NIGEL WILLIAMSON

**GARDEN BLOOMS:** During Savage Garden's two-year hiatus, guitarist Daniel Jones set up Meridienmusik. The label's debut release, Aneiki's *Pleased to Meet You*, has entered the top 30 of the Australian Record Industry Assn. chart. The pop duo from Brisbane consists of former Savage Garden backup singer Jennifer Waites and Grant Wallis, who plays guitar. Waites says, "I toured with Savage Garden for 15 months in 1997. I had a great time, but I told Daniel I always wanted to front my own project. A year later, he rang to ask if I wanted to write songs with him." Aneiki (Japanese for "powerful life force") recorded 15 songs with Swedish production team Tommy Ekman, Christer Sandelin, and Per Adebratt. An album, *Words in Place of Objects*, is due in early 2002. CHRISTIE ELJEZER

**EYES UP:** U.S. singer Joshua Kadison, directly signed to EMI in Cologne, Germany, has scored a top 40 airplay hit with the single "Carolina's Eyes," a ballad in the vein of his previous hits "Jesse" and "Picture Postcards From L.A." The single is taken from his album *Vanishing America*, which peaked at No. 16 and is currently enjoying its 11th week on the sales

charts. During the recent Popkomm trade fair in Cologne, Kadison performed on the RTL-TV stage in front of a crowd of 30,000. TV shows lined up include Pop Garten on ZDF—broadcast live from the International Electronic Fair Saturday (1) in Berlin—as well as prime-time appearances on MDR and SAT I in October. Both album and single have reached the top 40 in Switzerland, with further releases in South Africa, Scandinavia, Benelux, Austria, and Eastern Europe. The album's second single, "El Diabolo Amor," has just been released. EMI product manager Manuela Kohn says, "Seven years after his previous big hits, Kadison has again become an artist of major standing in our territory." ELLIE WEINERT

**CHAMPAGNE MOMENT:** BMG Sweden-designed folk/blues singer Louise Hoffsten has been awarded the Cornelis Vreeswijk Award. Initiated in 1987, when (Dutch-born) Swedish troubadour Cornelis Vreeswijk passed away, the award is worth 250,000 Swedish kronor (\$25,000). Hoffsten's father wrote lyrics with Vreeswijk, and she has also included his material on her first two albums and contributed to the EMI tribute album to him, *Den Flygande Holländeren* (The Flying Dutchman). On her official Web site, Hoffsten—who has multiple sclerosis—says she's going to use the money to "drink lots of champagne and pay off the mortgage." KAI R. LOFTHUS

**BEACH PARTY:** In addition to being a popular year-round beach destination for European tourists, the Spanish-controlled Canary Islands off the coast of West Africa are now the Latin music center of Europe. The islands have their own indigenous forms of bolero and salsa, and local radio is heavily tropical. For the past four years, Tenerife company Guagua Producciones has organized Europe's biggest annual concert—the 12-hour Son Latinos, which draws 200,000 people—on a huge beach in the south of Tenerife (the largest Canary Island). This year's Aug. 25 concert featured Spain's current pop hitmakers La Oreja de Van Gogh, Mexican singing star Paulina Rubio, Puerto Rico's José Feliciano—who received an honorary award—Cuban salsaero Issac Delgado, Cuba's Bebo Valdés, Paris-based French-Cubans Sergent García, teen group Gipsy Teens, and several artists from the booming local salsa scene. More information may be found at portallatino.com, the Spanish authors' and publishers' society (SGAE) Web site. SGAE executive president Teddy Bautista, who is himself a Canarian, says, "Son Latinos started out as a small romantic adventure, and it is now one of Latin music's great reference points." HOWELL LLEWELLYN

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Operations Manager,  
WGCI-AM/FM &  
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All cancellations must be received in writing by Sept 1 and are subject to a \$150 administrative fee. No cancellations accepted after Sept 1 and no refunds will be paid. Substitutions may be made at anytime.

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# MERCHANTS & MARKETING

## Handleman Has Help From 'Celebrity' Friends 'N Sync

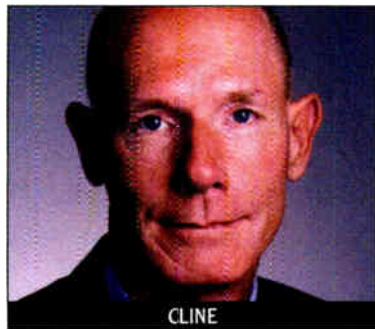
BY MATTHEW BENZ

NEW YORK—Strong performance of 'N Sync's *Celebrity* (Zomba/Jive) in such mass-merchant retail outlets as Wal-Mart Stores, Kmart, and others helped propel Handleman to its best quarter ever for sales.

For the first quarter, which ended July 28, the Troy, Mich., distributor posted revenue of \$261.1 million, compared with \$231.4 million in the same period last year. Net income rose to \$2 million, or 8 cents per diluted share, from \$1.7 million, or 6 cents per share.

Handleman's North Coast Entertainment unit—which includes a home-video label and a record label—performed poorly, producing an operating loss of \$4 million, compared with a loss of \$2 million last year. Revenue rose to \$25.4 million from \$24.2.

The loss is largely due to troubles at preschool entertainment house the Itsy Bitsy Entertainment Company. Handleman has now installed a new



CLINE

should be 4%-8% higher than the \$1.7 million, or 6 cents per diluted share, earned a year ago.

Handleman's international business continues apace, currently highlighted by a fulfillment relationship with Wal-Mart-owned British mass merchant ASDA. Handleman is still setting up shop in the U.K., says Cline, who recently traveled there to check on the progress. "We're just wrapping up the automation of our warehouse in Manchester. We hope to go live within the next couple of weeks.

"The next obvious moves would be to either Germany or France," Cline adds. He says Handleman would likely purchase or partner with an existing firm, joining its

own business model—"our replenishment systems, our new-release benchmarking systems, our field-sales force organization"—with a partner's market familiarity.



### NEW VENTURES

During its second quarter, Handleman also began providing fulfillment and other services for JC-Penney.com's Music & Movies store.

Cline says Handleman is taking a wait-and-see approach about serving as distributor to JC Penney itself, should the retailer bring music back into its stores. "We just wanted to get this under our belt and see if there might be some cross-merchandising opportunities with them."

Handleman has a four-person staff devoted to new-business development and hopes to be able to announce the addition of a new client within the next 90 days.

Cline says, "We would like to pick another mass-merchant customer or another bricks-and-mortar customer."

**Handleman expects upcoming releases from Britney Spears and others to boost its revenue for the current quarter by 13% to 15% over the corresponding period last year.**

GM, cut staff, and refocused the company on licensing.

Handleman's main unit, distributor Handleman Entertainment Resources, had operating income of \$10.2 million, up from \$6.0 million last year. Revenue rose from \$207.7 million to \$239.4 million.

According to Handleman, mass merchants accounted for 1.1 million of the 1.9 million copies of *Celebrity* sold in the U.S. in the quarter. Handleman-supplied stores alone accounted for 25% of U.S. sales.

Peter Cline, president/COO of Handleman, chalks up that performance to the simple drawing power of mass merchants. "Mass really did a nice job displaying the product—getting it out in front of the customer."

### BRIGHT PROSPECTS

The company expects more of the same from upcoming releases by Britney Spears and others. As a result, it says, sales for the current quarter should rise 13%-15% from the corresponding period last year, when it had revenue of \$231.4 million. Net income

## Riese, HMV Try Marketing Music Where Customers Eat

BY STEVE TRAIMAN

NEW YORK—HMV and Riese Restaurants, operator of several restaurant chains here, are partnering on a joint marketing campaign to promote new music and the retailer's Manhattan locations.

The four Manhattan HMV music stores and 100-plus Riese Restaurants are collaborating on a CD sampler promotion starting Labor Day week. As part of the program, monthly compilation CDs will be played daily at such ubiquitous Riese restaurants as Houlihan's, TGI Friday's, Dunkin' Donuts, Kentucky Fried Chicken, Pizza Hut, and Roy Rogers.

Cuts from CDs by featured artists are played with 15-second front- and back-end announcements (intro and outro), informing listeners of the artist's name, song, CD, and the nearest HMV location at which the album can be purchased.

The promotion was conceived and is being coordinated by the RieseMusicNetwork (RMN), co-founded by music veterans Steven Garrin and Rudy Mallasch. Dennis Riese of Riese Restaurants is a partner in the new venture.

RMN, a division of Garrin's VideoActive Productions, a video- and sound-editing company, was created to give better positioning to established and new artists through what Mallasch, a former marketing director with Universal Classics Group, calls "direct impulse marketing. We're going where repeat customers are every day."

Each day, an average of 400,000 people dine at Riese restaurants in Penn Station, and around 350,000 at outlets in the vicinity of Grand Central Station. Other high-traffic areas where Riese restaurants are located, such as Times Square and Fifth Avenue, will also be included.

Featured artists will have endcap positioning for each album in the HMV outlets. Coupons for discounts on the

albums at HMV, such free premiums as CD samplers, and discounts for selected Riese restaurants will be included in the RMN program. The compilation CDs will not be for sale.

### CUSTOMERS IN COMMON

"When RMN approached us, it was obvious that their [restaurant] customers and ours crossed over and also gave us a new audience," says Eden Yariv, HMV USA national marketing manager. "We liked the intros and outros with the retail tagline, and [RMN] is layered on top of activity we're already doing."

The endcap commitment upped the ante for the program, and HMV is working on coupons and giveaways with the participating labels and RMN.



RieseMusicNetwork (RMN) founders Steven Garrin, right, and Rudy Mallasch, far left, with HMV USA national marketing manager Eden Yariv in front of an RMN co-branded endcap at HMV's 42nd Street store in New York City.

"The in-store exposure reminds customers of our cross-branding and emphasizes the relationship and partnership we're building with RMN," Yariv adds. "We definitely want to track the effectiveness of artist-specific premium items and samplers."

Confirmed tracks on the first RMN sampler—mostly from Universal Music Group (UMG) labels, according to Mallasch—include Bon Jovi's "One Wild Night 2001 Mix" from *One Wild Night Live* (Island Def Jam), Jesse

Powell's "Something in the Past" from *JP* (MCA), Corey's "Hush Little Lady" from *Just Corey* (Motown), Remy's "The Way I Feel" from the album of the same name (Motown), One Body Against Another's "Touching" from *Butt a Pat* (Roadshow), Sharissa's "No Half Steppin'" from *Issues* (Motown), and Damian Marley's "Still Searchin'" from *Halfway Tree* (Motown). Also included are "I Shot the Sheriff"/"No Woman No Cry" and "Is This Love"/"Jamming," both from *A Twist of Marley* (GRP).

Each label or artist-management group pays \$4,000 per track, Garrin says: \$3,000 for the cut, a \$500 setup fee, and a \$500 distribution fee for coupons, which the label also supplies. Each song is played at least three times a day per location, resulting in 9,000 plays per month. Locations will also display corresponding posters.

When Mallasch approached his former label group, UMG associate advertising director Dan Cappiello recalls that he saw RMN as "an interesting new way to get our music heard." He liked the intros and outros and the multiple daily plays.

### A COMPLETE MARKETING PUZZLE

"Riese restaurants are part of people's daily routines, and the retail element with HMV and the coupons were additional pieces of what seems to be a completed marketing puzzle," he says. "The labels will decide on their own coupon offers, and while any new opportunity sounds good on paper, we have high hopes for its success."

MCA Records VP/marketing director Michelle Joyce says, "I needed to

find new and alternative ways to expose our artists and wanted to take a lifestyle approach to bring their music to consumers. RMN provides a perfect opportunity, and the HMV retail tie-in is a great bonus." MCA will offer a special coupon offer with the Jesse Powell album as its September commitment to the program.

Garrin has produced, directed, acted, and performed voice-overs since 1986; he founded the VoiceWorks voice-over workshop in 1988. He started VideoActive Productions in 1989 and lists among his industry clients VH-1, Dover Audio, Simon & Schuster Audio, Putnam Audio, NPR, MTV, Universal Studios, PolyGram Records, and UMG. His recent editing credits include the behind-the-scenes segment on George Benson's *Absolute Benson* CD and the trailer for the *Before Night Falls* soundtrack from Julian Schnabel's Oscar-nominated film.

Mallasch started his career as a saxophonist and clarinetist in Germany. He came to the U.S. in 1991 on a Berkeley College of Music scholarship. At Universal Classics, he created and managed the marketing and release campaigns of such core and crossover artists as tenor Russell Watson, violinist Anne-Sophie Mutter, Elvis Costello, and Anne Sofie von Otter.

Garrin has approached both BMG and the Warner Music Group for the October CD sampler and reports positive responses. HMV has the retail exclusive through the end of the year, with Tower Records among other interested chain outlets, he notes.

Depending on the success of the pilot program, Garrin and Mallasch hope to expand RMN nationwide in early 2002. Mallasch says, "An immediate tie-in with retailers at high traffic locations with daily repeat customers makes this program the logical next step in the promotion and marketing of music, DVDs, and other entertainment products."

# Painting Tarrytown Red

Independent distributor Red recently held its annual company convention at the Tarrytown House in Tarrytown, N.Y. The three-day confab, which spotlighted upcoming releases from the company's distributed labels, featured performances by Immergent's Dishwalla (which debuted music from its forthcoming album), VFR indie country artist Mark McGuinn, Metal Blade's Six Feet Under, Edel's new boy band DreamStreet, and Artemis acts Moke and Sugarcult. Surprise guests included Loud's Gangsta Boo and Trauma's Shaquille O'Neal.



**Going Platinum.** Hypnotize Minds/Loud Records presents Red with a plaque for platinum sales of the Project Pat album and platinum sales of Three 6 Mafia. Pictured in the back row, from left, are Loud sales and marketing coordinator Merrit Rifkind, Loud GM Randy Roberts, Red senior VP of product development Alan Becker, Red VP of marketing Laura G. Marques, Red president Ken Antonelli, Red West Coast regional director Denise Faneili, Loud Records CEO Steve Rifkind, Red North Central regional director Joleen Bowling, and Red Southern regional director Doug Wiley. Kneeling in the front row are Red VP of field sales Lou Tattulli, Loud central sales director Jill Phillips, Loud national sales director Alyssa Levy, Red VP of sales Dean Tabaac, Red senior director of marketing and merchandising Brenda Hazell, Loud VP of administration Tova Hoffman, Loud senior VP of sales Ken Gullic (wearing the hat), and Loud East Coast sales and marketing coordinator Big D.



**On DreamStreet.** Red and Edel Entertainment executives pose with boy band DreamStreet. Pictured, from left, are Matt Ballinger of DreamStreet; band manager Louis Baldonieri; Red senior VP of business and legal affairs Jim Cooperman; Red president Ken Antonelli; DreamStreet members Frankie Galasso, Chris Trousdale, Jesse McCartney, and Greg Raposo; and Edel Entertainment VP/GM David Leach.



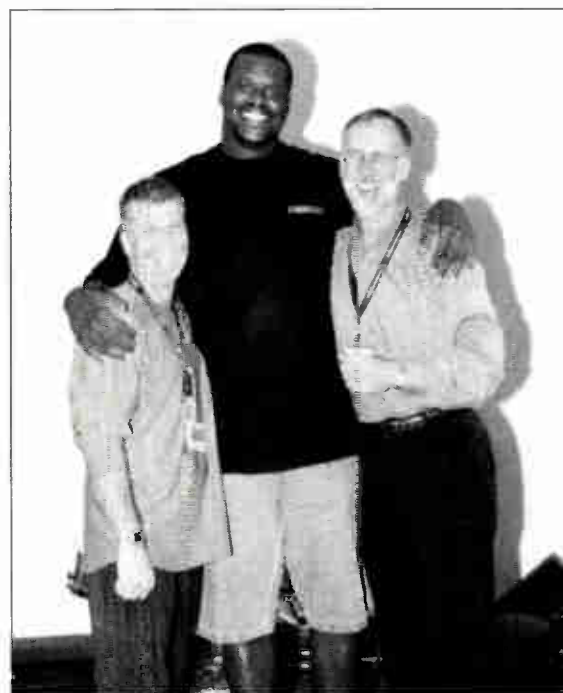
**California Dreaming.** Posing, from left, are Edel Entertainment president Ron Urban; John Gregory, lead singer of Trauma recording act California; Red president Ken Antonelli; California lead guitarist Steve Norton; and Trauma Records president Rob Kahane.



**Epitaph Group Hug.** Members of the Red and Epitaph staffs pose for a picture following Epitaph's presentation at the confab. Pictured, from left, are Red senior VP of product development Alan Becker, Red president Ken Antonelli, Epitaph GM Dave Hanson, Edel Entertainment president Ron Urban, Epitaph national sales manager Ron Coleman, Epitaph regional sales manager Catherine Corsaro, and Red VP of sales Dean Tabaac.



**Goldberg Variations.** Artemis founder/CEO Danny Goldberg addresses the Red Convention audience.



**Shaq Attack.** Shown, from left, are Red president Ken Antonelli with Trauma recording artist Shaquille O'Neal and Edel Entertainment president Ron Urban.

# NEWSLINE...

**Toyota** is rolling out a two-month, \$160 million music-based marketing campaign, Making Tracks, to promote the 2002 Camry. As part of the campaign, the carmaker will distribute a CD with songs by such acts as Lyle Lovett and Earth, Wind & Fire. Also, as part of a partnership with AOL Time Warner, Toyota will be the lead sponsor of a special music issue of the media company's *Time* magazine and will sponsor music programs on its TNT and CNN networks.

MATTHEW BENZ

**VH1.com** is offering early access to Macy Gray's new album through its Hear Music First e-commerce initiative. Consumers who pre-order Gray's *The Id* (Epic) through the VH1 site will have online streaming access to the album prior to its Sept. 18 street date. Buyers will also be able to view the album's artwork, lyrics, and liner notes, as well as special interviews. The CD will be mailed out, timed to reach the consumer the day of the album's release. VH1.com has run similar promotions for Stevie Nicks' *Trouble in Shangri-La* and Melissa Etheridge's *Skin* since the Hear Music First program started back in April. Both albums had top 10 debuts on The Billboard 200 and reached the No. 1 spot on Top Internet Album Sales.

BRIAN GARRITY

**The antitrust suit** filed against Sony Music Entertainment by the National Assn. of Recording Merchandisers (NARM) is progressing slowly. The judge presiding over the litigation has asked the U.S. Department of Justice to file an amicus brief on the case. NARM filed the lawsuit Jan. 31, 2000, alleging that the bundling of products and services—in the form of computer software add-ons, hyperlinks to retail sales sites, and “blow-in” promotional inserts—amounts to unfair competition and constitutes an unlawful “tying” arrangement.



HOROVITZ

Judge Emmet G. Sullivan of U.S. District Court for the District of Columbia has requested that the Justice Department filing be made by Oct. 31; NARM and Sony have until Nov. 30 to file responses, and counter-responses are due by Dec. 14.

In a statement, NARM president Pamela Horovitz says, “While the request for the amicus obviously indicates that a ruling will not be forthcoming in the immediate future, we respect Judge Sullivan's efforts to be thorough and careful in evaluating these issues, which are still present in the marketplace and which still need a resolution.” A Sony spokesman says the company does not comment on pending litigation.

ED CHRISTMAN

**Sirius Satellite Radio** has entered into a deal with carmaker BMW to make Sirius radios available in select vehicles beginning second-quarter 2002. BMW dealers will offer subscription activation services for its customers who purchase Sirius receivers. Sirius plans to offer up to 100 satellite audio channels, including 50 of commercial-free music. The subscription service, which will cost \$12.95 per month, is expected to launch nationwide by the end of the year. The BMW deal is for 3 Series, 5 Series, and X5 vehicles. Sirius also has distribution deals with Ford, Chrysler, Mercedes, Jaguar, Volvo, and Jeep.

BRIAN GARRITY



**National Record Mart (NRM)** says it has arranged for a Chapter 11 reorganization. Carnegie, Pa.-based NRM was hit two months ago by an involuntary bankruptcy petition from the five major record companies, which sought a Chapter 7 liquidation of the beleaguered retailer (*Billboard Bulletin*, June 20).

NRM says it will continue to operate its 125 stores and try to restructure its debt obligations, which include \$18.75 million owed to the majors since the 2000 holiday season. The retailer has also been authorized by the U.S. Bankruptcy Court in the Western District of Pennsylvania to pay pre-petition claims of its employees, honor gift certificates, and accept customer returns.

MATTHEW BENZ

**CenterSpan Communications**, owner of the Scour file-sharing network, has acquired select intellectual-property assets of digital rights management services company Supertracks, including its streaming technology known as BridgePort. The deal is valued at \$750,000.

BRIAN GARRITY

# Retail Track™



by Ed Christman

**THE UN-LEANING TOWER:** The cut-backs and other initiatives implemented by management at Tower Records/Video/Books to return the company to fiscal prosperity have been working out well. At least, that's the word from Tower president **Michael Solomon** in an Aug. 24 e-mail sent to his employees and obtained by *Billboard*.

In talking about Tower's turnaround, Solomon writes, "Tower has reached 99% of our designated goals set for the 11 months ending this past June. This means that from a financial operating viewpoint, Tower is on solid footing."

Furthermore, Solomon says, "sales perch just above the industry trend" and that the chain strengthened its gross profit across the board throughout July, at a time when other retailers were experiencing significant dips. Indeed, he states, "Tower's present and well-fought-for financial solidity is in part due to store management, who have created significant staff and inventory management efficiencies."

But in the internal memo, he warns that the company might still reflect a net income loss at the end of its current fiscal period due to additional restructuring write-downs. "However," he states, "these results are completely in line with our expectations and will include current and future [earnings before interest, taxes, depreciation, and amortization] improvements."

Solomon recaps the changes at the company, noting that to get to where it is, management had to take "very serious action," which included the sale of Tower operations in Taiwan, Hong Kong, and Argentina, which converted to Tower Records franchises. Moreover, he reports that the company has hired Chilmark Partners and another unnamed investment bank in Japan to explore investor opportunities on behalf of Tower.

In moving from strategic moves to operations, Solomon reports that Tower has drastically scaled back its book business, resulting in reduced costs without sacrificing profits. Nonetheless, he adds that the chain is "still in the book and magazine business, and we will continue to develop it in a sensible and profitable manner."

Turning to store shutterings, he notes that the chain has closed its East Lansing, Mich., record store; an outlet store in Sacramento; and one of its two Toronto stores, with the other scheduled to go dark within 60 days. "Although we may not be in a substantial expansion mode, we do not presently intend to close any further record stores domestically,"

Solomon tells employees. In fact, he notes that the chain's Memphis store, which opened in July, has "proved to be a definite winner."

Moreover, he reports that while the chain's Boston store on Newbury Street has closed down, Tower has opened a temporary store in that city while it looks for a high-profile location. Another replacement store—scheduled to open in November in Sherman Oaks, Calif.—will be a flagship store, with 33,000 square feet of entertainment retail space. Two other new stores—in Birmingham, Mich., and Dessert Ridge, Ariz.—are set to bow in February 2002.

Finally, Solomon acknowledges that the chain has laid off some employees—a total of 111 throughout the stores and 70 at corporate headquarters in West Sacramento, Calif.

**HEADING FOR THE PARK BENCH:** Something I missed out on is that earlier this summer **Jerry Adams**, a longtime industry veteran who had been running Harmony House, left the chain to retire to the good life, according to **Sandy Bean**, VP at the Troy, Mich.-based merchant. Adams has been replaced by the owner, CEO



**Bill Thom**, who had opted to let Adams run the chain day to day since he promoted Adams to president back in April 2000.

Thom's return to the helm of Harmony House apparently coincides with a failed attempt to sell the chain. Earlier this year, the company had hired a Midwest-based investment bank to shop Harmony House but apparently found little interest.

As a result, Thom is back for the long run, according to Bean, who reports that he has been revamping the company. Six stores have been closed in the past eight months, for a store count of 33, down from a peak of 39. Moreover, she says, the chain expects to close a few more in the next couple of months.

Other changes at the chain include cutting back on inventory, particularly at the warehouse. "We will buy more frequently and wisely," Bean says. Going forward, the chain's newest motto is "Harmony House . . . where music lives."

Now that Thom's back, is he revamping the chain so that he can clean it up and put it on the block again? Bean replies, "Everything's for sale at the right price."

# Borders, Hastings Report Flat First Half

BY BRIAN GARRITY

**NEW YORK**—A pair of multimedia retailers, Hastings Entertainment and Borders Group, are posting break-even/flat financial results on slightly improved sales performances through the first half of 2001. Both companies are in the midst of shoring up the bottom line in the wake of earlier profit struggles.

At Amarillo, Texas-based Hastings, net income for the first six months was \$15,000, or \$0.00 per share, up from a net loss of \$2.8 million, or 24 cents per share, for the same period last year. Total revenue for the period that ended July 31 was \$219.3 million, up \$2.4 million, or 1.1%, from \$216.9 million.

Meanwhile, Ann Arbor, Mich.-based Borders posted overall first-half net income of \$700,000, or 1 cent per share—flat to the company's earnings of the same time a year ago. Revenue increased to \$1.5 billion from \$1.4 billion a year ago.

Performance at Borders' superstore division was stronger. First-half net income rose 49% to \$17 million, up from \$11.4 million in 2000. Superstore sales in the first half rose to \$1.01 billion from \$913.6 million.

Hastings credits its rebound from its losses last year to a strong DVD rental business and non-

music product sales, including the launch of Game Boy Advanced hardware and software.

### UPGRADING HASTINGS

Hastings is in the midst of upgrading and expanding certain existing superstores and redesigning its small-market stores, which are adding in-store coffee bars. Addi-



tionally, Hastings plans to expand its high-margin sideline product business in 100 stores this year, with the addition of musical instruments, such home electronics as DVD players and stereos, and age-group-targeted novelty items.

But Hastings expects DVD rentals and sales to be the backbone of its business through the rest of the year. In the first two quarters of 2001, rentals were up 148% and 160%, respectively.

Hastings chairman/CEO John Marmaduke said in a statement,

"With the current adoption rate of DVD in our markets, the momentum we have created through the first six months of the year, and the projected strength of titles to be released, we believe the second half of the year will continue to be strong for DVD rental and sales."

At Borders, category management initiatives contributed to double-digit comparable store sales growth for its DVD business. Meanwhile, its Title Sleuth computer search stations were credited with driving a double-digit comparable-store sales increase in special orders. The company also relaunched its e-commerce site, Borders.com, which is now run by Amazon.com.

### SECOND-QUARTER RESULTS

For the second quarter, which ended in July, Borders posted essentially break-even net income—the same as a year ago. Sales increased \$41 million to \$739.8 million. Superstore net income increased to \$8.4 million from \$6.7 million last year. Sales increased \$47 million to \$511 million.

Hastings posted a second-quarter profit of \$800,000, or 7 cents per share, vs. a net loss of \$2.3 million, or 20 cents per share, last year. Revenue rose to \$110.1 million from \$106.8 million.

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## DataPlay Misses Early Launch, Plans February Wide Release

BY BRIAN GARRITY

NEW YORK—DataPlay has scrapped the fourth-quarter release of its new coin-size digital music storage format and related products due to a production delay.

The Boulder, Colo.-based company originally planned to bow the format over the holiday shopping season, with a limited release of 20,000 DataPlay compatible devices, along with blank media and 30-50 prerecorded titles from major-label artists. But a holdup in the delivery of a device specification that allows for the home recording of digital music to the media forced the company to table all commercial releases of the product to the first quarter of 2002.

DataPlay chief executive Pat Quigley says that wide release for the new format and its playback/recording devices actually wasn't intended until early next year. The holiday launch, he says, was envisioned as an early marketing and brand-building opportunity for the format. DataPlay, rather than its manufacturing partners, was to oversee the release of all the products released in fourth quarter.

"We always were launching in the first quarter," Quigley says, "but I was going to try to put 20,000 devices out and some titles in November/December as a test. The spec to go into mass production was late by 18 days, and that moved us into December, in which case the test was silly."

Launch of the format is now expected for February, coinciding with the release of DataPlay devices from such manufacturers as Sanyo, Toshiba, SonicBlue, and Samsung. "It's still the same launch pattern," Quigley says. "But it will be launched by whoever puts [the devices] out—Samsung, Sanyo, Toshiba. It's their launch schedule now, not ours."

### 'NOTHING WRONG WITH FORMAT'

Company officials are quick to point out that there is nothing wrong with the format. Industry interest in the storage media, which is the size of a quarter and accommodates multiple hours of digital music, along with video and picture files, continues to grow.

Universal Music Group (UMG), Eastman Kodak, Intel Capital, Trans World Entertainment, and David Crosby rank among the company's investors, with Trans World CEO Robert Higgins and UMG eLabs president Larry Kenswil sitting on its board of directors.

What's more, UMG, EMI Record-

*'It's still the same launch pattern, but it will be launched by whoever puts [the devices] out. It's their launch schedule now, not ours.'*

—PAT QUIGLEY, DATAPLAY

ed Music, and BMG Entertainment are planning to release pre-recorded music on DataPlay. The company also has announced compatibility alliances with digital rights management services providers InterTrust and Reciprocal.

Still, DataPlay has lost the chance to begin building a name for itself with consumers this holiday season. "DataPlay had this peculiar opportunity to take a huge leap with no competition," Quigley acknowledges. But he points out that no other new formats will be hitting the market this holiday season either.

"We really had a lot of pressure from people saying that the holidays were so critical, if we can make it we should go. But we've always been telling people it's been 75%/25% about going [at Christmas]," Quigley says. "When you're telling someone in August there's a 25% chance you are not going, most people realize that that is a big number when you are only two months away."

Indeed, Gartner senior analyst P.J. McNealey notes that releasing product for Christmas 2001 is not one of the make-or-break challenges facing the format: "There's great potential, but we have a wait-and-see attitude to see what kind of adoption they get from the hardware manufacturers and the content owners."

### COMPETING FOR FAVORED STATUS

McNealey says that while on paper DataPlay—from both cost and functionality perspectives—"blows away" competing formats, it still remains to be seen if device makers will ultimately favor DataPlay. Ranking among DataPlay's competitors: Flash memory cards developed by the likes of SanDisk, PocketZip portable storage media from Iomega, and portable MP3 jukebox devices, including the Nomad from Creative Labs.

McNealey adds that another question is how aggressively the major labels will embrace DataPlay as a prerecorded format. DataPlay is designed to carry multiple albums on the same piece of media. That allows the consumer to purchase an artist's new album on DataPlay at retail and then purchase other albums embedded on the same piece of media at a later date by going on the Web, paying for the additional content at a retail site, and receiving the ability to unlock it. Quigley says that interest across the board is solid.

As for the next phase of its rollout, the company expects to announce prerecorded major-label catalog titles that will be available at launch in the October/November time period.

## Sites+ Sounds



by Brian Garrity

**DRM PROBLEMS LOOMING:** Now that late summer is officially here, expect the grousing about where are all the digital-music subscription services everyone promised to begin almost immediately. MusicNet and its licensees, Pressplay, FullAudio, Liquid Audio, and Napster are all on the clock if they plan to fulfill fourth-quarter rollout vows.

But even if the current launch window can be met—a dubious proposition, given the pace of content licensing to third-party services and the state of negotiations with publishers—consumers aren't likely to be thrilled with what version 1.0 of the music subscriptions will offer.

A new study from Gartner argues that the way labels will restrict how consumers use digital music files will be as big of an Achilles' heel to

To be sure, consumers don't appear to find the experience compelling enough today to be prepared to start paying for digital music en masse. In June, Gartner performed a survey of the listening habits of U.S. adult Internet users. The survey found that nearly 50% of those polled listened to CDs on their PCs, while only 25% listened to music downloads from the Internet on their PCs. The survey also found that only 6% of the same demographic had purchased music downloads in the previous three months.

Gartner says the results indicate that consumers have not embraced purchasing and downloading music via the Internet—a fact influenced by DRM.

McNealey says that despite the desire of major labels to create business models that tether music to the

### TRAFFIC TICKER

#### Top Streaming & Application Sites

#### Traffic In July

TOTAL VISITORS (in 000s)	
1. real.com	13,413
2. windowsmedia.com	7,407
3. napster.com	6,641
4. audiogalaxy.com	2,139
5. winamp.com	1,364
6. aimster.com	1,040
7. musicmatch.com	979
8. bearshare.com	782
9. spinner.com	656
10. netradio.com	574

#### AVERAGE PAGE VIEWS PER VISITOR PER MONTH

1. audiogalaxy.com	54.9
2. netradio.com	13.4
3. listen.com	10.4
4. live365.com	9.9
5. winamp.com	8.5
6. real.com	6.5
7. aimster.com	5.5
8. spinner.com	5.1
9. musicmatch.com	4.9
10. cddb.com	3.8

#### AVERAGE MINUTES PER VISITOR PER MONTH

1. audiogalaxy.com	70.3
2. live365.com	25.6
3. netradio.com	21.7
4. aimster.com	11.5
5. listen.com	7.7
6. winamp.com	7.6
7. real.com	5.5
8. radiowave.com	5.1
9. spinner.com	5.1
10. shoutcast.com	3.8

Source: Media Matrix, July 2001. Sites categorized by Billboard. Media Matrix defines visitors as the actual number of users who visited each site, without duplication, once in a given month. Approximately 60,000 individuals throughout the U.S. participate in the Media Matrix sample.



the development of new services in the short term as is the lack of content available through them.

"This issue is a show stopper," Gartner senior analyst P.J. McNealey says. "If people don't find [digital music] to be a better service than how things are today, then you remain at ground zero."

In the report, titled "Digital Copyright Law: Protect Content—and Consumers," McNealey argues that until there is a de facto digital rights management (DRM) standard, consumers won't line up to buy new digital music services: "Digital distribution needs to be brain-dead simple for consumers, and any DRM solution deployed should work with all music software and hardware. In order for this to happen, the Big Five need to work together, and that doesn't look hopeful before 2002."

Actually, forget 2002. Gartner doesn't expect music DRM standardization until 2004—after the majors have bowed to pressure from U.S. and European regulators to open the digital market on a wider scale.

This is no small issue. It is the DRM rules, Gartner argues, that dictate the consumer experience and, in turn, will have an enormous impact on whether music buyers shift from purchasing physical products (CDs, tapes) to paying for such content services as subscriptions or à la carte downloads.

consumer's computer, the issue of portability will be key to widespread adoption of new services: "Consumers are going to have an expectation of portability no matter what service they buy, and that will be enabled by the DRM solution."

**WARNER IM PROMO:** Warner Bros. Records is teaming with ActiveBuddy to promote new artist Lindsay Pagano using AOL's Instant Message (IM) service. Users who add "LindsayBuddy" to their buddy lists can communicate with an interactive agent that provides information about the artist and her first album, *Love & Faith & Inspiration*, due Oct. 23. ActiveBuddy, a developer of interactive text-messaging technology, worked with Capitol earlier this year on an IM promotion for Radiohead.

**MERGER LAYOFFS:** GetMusic recently laid off 40 employees; the bulk of the pink slips were for sales, marketing, and administrative staffers of Chicago-based RollingStone.com. Meanwhile, Launch.com recently fired 14 people as it gears up its integration with Yahoo. Another 36 staffers are expected to be transferred elsewhere within Yahoo soon.

The moves are the result of backend redundancies created by the respective combinations of RollingStone.com with GetMusic and of Launch.com with Yahoo.

# Picture This™

by Eileen Fitzpatrick



**THE 'BOOGEYMEN' ARE COMING:** Taking a page from the popular multi-artist *Now* music compilations, newly formed FlixMix is releasing a greatest-hits collection of a different kind.

*Boogeymen*, a best-of video compilation featuring 18 classic scenes from horror films, arrives in stores Oct. 2 from the Universal City, Calif.-based FlixMix. The DVD is priced at \$19.98, the VHS at \$14.98.



SHENK

FlixMix is an independent production company, distributed by Universal Music and Video Distribution, formed to develop programming for various new-media formats. "We looked at music compilations and saw that it could be applied to movies," says *Boogeymen* producer Gary Shenk. "With DVD, you can create so much more content."

A 58-minute gore fest, *Boogeymen* includes scenes from *The Texas Chainsaw Massacre*, *Halloween*, *Candyman*, *A Nightmare on Elm Street*, *I Know What You Did Last Summer*, *Phantasm*, and *Hellraiser*. Shenk says that studios participating in the program receive a flat one-time licensing fee.

The DVD features more than two hours of extras, including onscreen trivia games, character backgrounds, and commentary from the star of everyone's worst nightmare, Robert Englund. One of the all-time scariest boogeymen, Englund played Freddy Krueger in all seven *Elm Street* films.

FlixMix hopes to create a new DVD brand, but movie compilations don't have a track record at retail. TV-related titles, like *Cops* and blooper tapes, have enjoyed some short-term success, but FlixMix is entering uncharted territory with *Boogeymen*.

Shenk says *Boogeymen* will be aimed specifically at horror fans, with advertising in *Fangoria* and *Rue Morgue*, the top two magazines specializing in the genre. Other marketing elements include the Web site boogeymen.com.

Retailers are optimistic that the concept will work. "Compilations of horror scenes, comedy, and other genres make sense," says Amazon.com director of music and video merchandising Bill Carr. "There's a consumer for everything."

While Carr would prefer comedy, Shenk says that FlixMix's next project will focus on action. *Ultimate Fights*, featuring the best street fights, sword duels, fistfights, karate kicks, and body slams, will arrive in January.

**ALL IN THE FAMILY:** MTV and Paramount Home Entertainment have been sister companies since 1993, when MTV parent Viacom acquired the film studio. But until now, the cable channel's video product has been released by Sony Music Video.

Effective immediately, Paramount will distribute MTV product in the U.S. and Canada under the MTV Home Entertainment label. Paramount's video division has handled international sales since 1996. The Sony agreement expired this year, opening the door for Paramount to pick up the line.

The first releases under the agreement are *Inside Fear* (Nov. 6), which puts contestants in a haunted location, and *The Real World You Never Saw: Back to New York* (Dec. 4).

During the first quarter of 2001 Paramount will also release *Daria the Movie: Is It Fall Yet?*, a spinoff based on the popular teen-angst cartoon that airs on the music channel. MTV aired the feature earlier this year.

All MTV titles will be priced at \$14.95 for VHS and \$19.99 for DVD.

Meanwhile, the studio will release *Lara Croft: Tomb Raider—Special Collector's Edition* Nov. 13. The DVD title is priced at \$29.99.

Unlike other collector's editions, the film and its extras will be packed onto one disc. But consumers won't feel cheated: Four different featurettes exploring the film's stunts, visual effects, and the origins of the video game on which it's based are included. Another segment looks at the three months of training that Angelina Jolie went through to play the title character.

Since the film is based on a video game, Paramount is including ROM elements that link viewers to a demo of the game *Tomb Raider Chronicles* and to an exclusive Web site accessible only through the DVD. Ads for the title will be placed in *PlayStation Magazine* and *Expert Gamer* to draw in Croft fans.

The VHS version, which includes one featurette, is priced for rental.

BY EILEEN FITZPATRICK

LOS ANGELES—Already embraced enthusiastically by the movie studios, DVD-Video is slowly being adopted by music companies.

Sony Music leads the way among record companies, releasing 131 titles since 1997. WEA Distribution comes in second, with at least 103 titles out by year's end.

BMG Entertainment has released 84 DVD-Vs, according to the DVD Release Report. Universal Music Group, which has released 48 titles since DVD-V's 1997 launch, will release eight more titles by the end of this year and has 24 in development for next year. EMI-Capitol has released 25 DVD titles since the format's bow.

Retailers suggest that record companies ensure they know to whom they are marketing their releases. "A couple of formulas need to be instituted before it can be successful," says Best Buy senior VP of enterprise entertainment Joe Pagano. One suggestion he has would be to coincide music-DVD releases with their DVD-Audio companions. In addition, Pagano says the format works better for vintage artists and that pricing must be under \$20. "There's an ongoing demand for this product, but you have to know your customer and market it to them."

#### BONUS MATERIAL IS KEY

Like his competitors, Universal Music Enterprises president Bruce Resnikoff says the key selling point for DVD-Vs is new bonus material. "Taking advantage of [the format's] added-value aspect is critical."

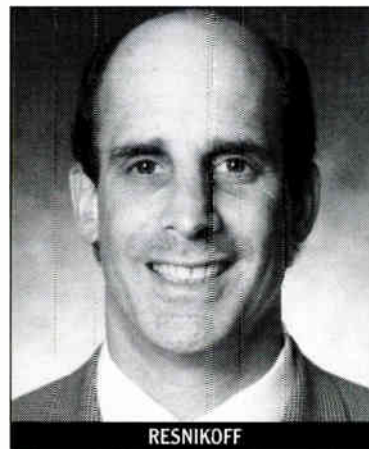
Upcoming UMG titles will feature Rush, Dire Straits, the Moody Blues, Bryan Adams, and ABBA. The last of which will be released to coincide with the Broadway debut of the Abba musical *Mamma Mia!* in October. All will have such bonus features as unreleased tracks and interviews. "We're not just converting a VHS release, we're making the DVD better," Resnikoff says. Other releases on the schedule are DVDs from Joe Jackson, the Police, and the Jackson Five.

WEA senior VP of catalog sales Bob Carlton says the distributor is waiting to hear back from its participating labels about a "large list" of titles it would like to see released on DVD. The company distributes product from Warner Music Group, Elektra, and Atlantic. "There's a lot of sales to be had," he says, "and we're pushing for great catalog titles that are still selling well on VHS." Carlton says DVD-V releases will be coordinated with new CD releases.

WEA-distributed Rhino Home Video has forthcoming titles from INXS, Skid Row, and Foreigner, according to Rhino senior VP Army Schorr.

EMI-Capitol will release Blind Melon's *Letters From a Porcupine* Sept. 11. Originally released on VHS in 1996, *Letters* has been greatly enhanced for the DVD version. The

## DVD-V Starts To Make Impact On Music



RESNIKOFF

disc contains twice the amount of material found on the VHS, including band interviews, 19 live performances, and eight videoclips.

#### HIGH COSTS HINDER MAJORS

Despite its increasing DVD slate, EMI-Capitol still sees the format as a movie medium. "DVD is sizzling hot, but it's primarily theatrical programming," says EMI-Capitol VP of strategic marketing Marc Rashba. "Right now, there's a small market for DVD-music product, just as there is for VHS." Rashba says high costs for publishing rights and manufacturing have also hindered the label in releasing more DVD titles.

Due to that relatively small audience and the often high costs associated with production, the majority of DVD-Vs devoted to music are still handled by independent companies, to whom the majors license material.

According to the DVD Release Report, Image Entertainment is the leading supplier of music-video product. By the end of October, it will have released 423 music titles since the format's launch. Pioneer Entertainment, the third-largest supplier in the category (coming in after Sony), will have released a total of 111 titles. Other key indie players include Coming Home Entertainment Group, Eagle Vision, Metropolis DVD, and Music Video Distributors.

Best-known as a laserdisc distributor of licensed studio product, Chatsworth, Calif.-based Image was forced to change its strategy when movie companies decided to release their own DVD product. Image VP of marketing Garrett Lee says, "We had

to reinvent ourselves or go away."

Lee adds that much of Image's early music releases were laserdisc titles transferred to DVD, with added footage.

Pioneer also broke into the business by converting its laserdisc library to DVD, but executive VP of business development Jim McGowan says several music labels and artists began approaching the company for licensing deals.

"It's a capacity issue," McGowan says. "Record labels don't view DVD as their primary source of revenue, and they want to remain loyal to marketing CD product." On Aug. 28, Pioneer released *Pat Metheny Group: Imaginary Day*, a concert video with behind-the-scenes footage filmed in 1998 at the Mountain Winery in Saratoga, Calif. *Presenting Billie Holiday*, also out Aug. 28, includes three newly discovered performances, as well as personal letters, unpublished lyrics, and other archival material.

#### MUSIC DVDS SELLING WELL

Unlike movies, individual music DVD-Vs have yet to sell millions of units, but they do sell well. According to Pioneer, its *Queen: We Will Rock You*, a 30-year-old concert video without any bonus features, has sold 125,000 units on DVD. The company will release an updated version Oct. 2, featuring a new digitally remastered print, a trivia game, and audio commentary by director/producer Saul Swimmer. McGowan says, "You're not going to ship a bunch of units like a movie, but this is a catalog re-order business."

Lee agrees that the music-DVD market can be profitable even though unit sales are smaller. Image makes up the difference by releasing product for every type of music fan. Classical titles make up the bulk of Image's library. Bizet's *Carmen*, filmed at London's Covent Garden Opera House, and the Australian Opera Company's production of *La Bohème* have each sold 15,000-20,000 units, according to Lee. "We have some titles that will do a couple of thousand units, but the great thing about having them is that you can count on 'x' number of units every single month," he says. "These titles have catalog legs, and sales will grow in proportion to the player base."

In addition, Image recently signed a 10-year DVD-distribution deal with power-pop label Smile Records. The first title from the pact will be the Sept. 25 release of *The Knack Attack*.

In a separate deal, the company will begin releasing footage from the TV series *Music in High Places*, which features well-known musicians exploring different cultures around the globe. It launches Tuesday (4), with Collective Soul in Morocco and Boyz II Men in South Korea. Each release will include performances, as well as one hour of bonus material not included on the TV broadcast.

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# Billboard® Top VHS Sales™

THIS WEEK	LAST WEEK	WKS. ON CHIT.	Compiled from a national sample of retail store and rackjobber reports collected, copied, and provided by VideoScan.			YEAR OF RELEASE	RATING	PRICE
			TITLE	PRINCIPAL PERFORMERS				
1	1	2	<b>NUMBER 1</b>					
			<b>RECESS: SCHOOL'S OUT</b>			2001	G	24.99
			Walt Disney Home Video/Buena Vista Home Entertainment 12737					
2	2	5	<b>THE BOOK OF POOH: STORIES FROM THE HEART</b>			2001	G	24.99
			Walt Disney Home Video/Buena Vista Home Entertainment 22477					
3	3	2	<b>RUGRATS: ALL GROWED UP</b>			2001	NR	12.95
			Nickelodeon Video/Paramount Home Video 839413					
4	6	2	<b>THE LITTLE BEAR MOVIE</b>			2001	G	24.95
			Paramount Home Video 061513					
5	4	17	<b>THE EMPEROR'S NEW GROOVE</b>			2000	G	26.99
			Walt Disney Home Video/Buena Vista Home Entertainment 21638					
6	RE-ENTRY		<b>SHIRLEY TEMPLE GIFT SET</b>			2001	NR	39.98
			FoxVideo 2000342					
7	5	8	<b>BRING IT ON</b>			2000	PG-13	14.98
			Universal Studios Home Video 87173					
8	9	10	<b>COYOTE UGLY</b>			2000	PG-13	14.99
			Touchstone Home Video/Buena Vista Home Entertainment 21794					
9	10	43	<b>AMERICAN PIE (SPECIAL EDITION)</b>			1999	R	19.98
			Universal Studios Home Video 85806					
10	12	45	<b>BIG DADDY</b>			1999	PG-13	9.95
			Columbia TriStar Home Video 03892					
11	13	5	<b>POWER RANGERS: IN 3-D</b>			2001	NR	14.98
			FoxVideo 2001849					
12	8	3	<b>TRUMPET OF THE SWAN</b>			2001	G	19.96
			Columbia TriStar Home Video 06814					
13	11	20	<b>RUSH HOUR</b>			1998	R	14.95
			New Line Home Video/Warner Home Video 4687					
14	23	24	<b>STUART LITTLE</b>			1999	PG	24.96
			Columbia TriStar Home Video 05215					
15	28	11	<b>THE QUEENS OF COMEDY</b>			2000	R	14.95
			Paramount Home Video 860483					
16	16	2	<b>BOB THE BUILDER: PETS IN A PICKLE</b>			2001	NR	14.99
			Lyric Studios 24102					
17	15	21	<b>102 DALMATIANS</b>			2000	G	24.99
			Walt Disney Home Video/Buena Vista Home Entertainment 21628					
18	21	13	<b>STEPMOM</b>			1999	PG-13	9.95
			Columbia TriStar Home Video 02700					
19	7	2	<b>DRAGONBALL Z: LORD SLUG (UNEDITED)</b>			2001	NR	19.95
			FUNimation 347					
20	29	8	<b>BLUE'S CLUES: PLAYTIME WITH PERIWINKLE</b>			2001	NR	9.95
			Nickelodeon Video/Paramount Home Video 839943					
21	22	2	<b>YOU'RE INVITED TO VACATION PARTIES</b>			2001	NR	14.95
			Dualstar Video/Warner Home Video 56537					
22	18	11	<b>THE ORIGINAL KINGS OF COMEDY</b>			2000	R	14.95
			Paramount Home Video 156513					
23	20	32	<b>DR. DOLITTLE</b>			1998	PG-13	9.98
			FoxVideo 2762					
24	39	2	<b>CRUEL INTENTIONS</b>			1999	R	14.95
			Columbia TriStar Home Video 02712					
25	26	40	<b>AUSTIN POWERS: THE SPY WHO SHAGGED ME</b>			1999	PG-13	9.94
			New Line Home Video/Warner Home Video 4754					
26	27	30	<b>THE WEDDING SINGER</b>			1997	PG-13	9.94
			New Line Home Video/Warner Home Video 4702					
27	19	4	<b>THOMAS THE TANK ENGINE: THE BEST OF PERCY WITH TOY</b>			2001	NR	14.98
			Anchor Bay Entertainment 1253					
28	17	8	<b>CHARLIE'S ANGELS</b>			2000	PG-13	19.96
			Columbia TriStar Home Video 05736					
29	30	11	<b>ME, MYSELF &amp; IRENE</b>			2000	R	14.98
			FoxVideo 2001456					
30	14	2	<b>DRAGONBALL Z-LORD SLUG (EDITED)</b>			2001	NR	14.95
			FUNimation 348					
31	36	2	<b>ELMO'S WORLD: BIRTHDAYS, GAMES, &amp; MORE</b>			2000	NR	9.98
			Sony Wonder 54057					
32	RE-ENTRY		<b>SCARY MOVIE-SPECIAL EDITION</b>			2000	R	14.99
			Dimens on Home Video/Buena Vista Home Entertainment 21806					
33	24	18	<b>RUGRATS IN PARIS: THE MOVIE</b>			2000	G	22.95
			Nickelodeon Video/Paramount Home Video 336723					
34	25	16	<b>MISS CONGENIALITY</b>			2000	PG-13	22.98
			Warner Home Video 18976					
35	31	6	<b>BOB THE BUILDER: CAN WE FIX IT?</b>			2001	NR	14.99
			Lyric Studios 24101					
36	35	33	<b>THE MASK</b>			1994	PG-13	9.94
			New Line Home Video/Turner Home Entertainment 4011					
37	RE-ENTRY		<b>ALL DOGS GO TO HEAVEN 2</b>			1996	G	14.95
			MGM Home Entertainment 50541					
38	32	26	<b>THE LOST WORLD: JURASSIC PARK</b>			1997	PG-13	22.98
			Universal Studios Home Video 83098					
39	RE-ENTRY		<b>MY BEST FRIEND'S WEDDING</b>			1997	PG-13	14.95
			Columbia TriStar Home Video 82723					
40	NEW		<b>YOU'RE INVITED TO FAVORITE PARTIES</b>			2001	NR	14.95
			Dualstar Video/Warner Home Video 56534					

◆ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2001, Billboard/BPI Communications.

SEPTEMBER 8  
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# Billboard® Top DVD Sales™

THIS WEEK	LAST WEEK	WKS. ON	Compiled from a national sample of retail store and rackjobber reports collected, copied, and provided by VideoScan.			RATING	PRICE
			TITLE	PRINCIPAL PERFORMERS			
			<b>NUMBER 1</b>				
			<b>1 Week At Number 1</b>				
1	NEW		<b>Enemy At The Gates</b>			R	29.99
			Paramount Home Video 338624				
2	NEW		<b>15 Minutes</b>			R	26.98
			New Line Home Video/Warner Home Video 5166				
3	1	2	<b>The Mexican</b>			R	26.99
			DreamWorks Home Entertainment 87822				
4	2	2	<b>Chocolat</b>			PG-13	29.99
			Miramax Home Entertainment/Buena Vista Home Entertainment 21682				
5	3	2	<b>3000 Miles To Graceland</b>			R	19.98
			Warner Home Video 21188				
6	4	3	<b>American Pie-Ultimate Edition (Unrated Version)</b>			NR	29.98
			Universal Studios Home Video 21455				
7	NEW		<b>Josie &amp; The Pussycats</b>			PG-13	26.98
			Universal Studios Home Video 21377				
8	7	5	<b>The Family Man</b>			PG-13	26.98
			Universal Studios Home Video 20941				
9	5	2	<b>Recess: School's Out</b>			G	29.99
			Walt Disney Home Video/Buena Vista Home Entertainment 21945				
10	8	11	<b>Crouching Tiger, Hidden Dragon</b>			PG-13	27.96
			Columbia TriStar Home Video 05950				
11	NEW		<b>Tomcats</b>			R	24.95
			Columbia TriStar Home Video 06147				
12	6	3	<b>The Brothers</b>			R	24.95
			Columbia TriStar Home Video 06394				
13	11	28	<b>Rush Hour</b>			PG-13	19.98
			New Line Home Video/Warner Home Video 4717				
14	10	10	<b>Cast Away</b>			PG	29.98
			FoxVideo 2001750				
15	12	7	<b>Snatch</b>			R	27.96
			Columbia TriStar Home Video 6253				
16	9	8	<b>Unbreakable</b>			PG-13	29.99
			Touchstone Home Video/Buena Vista Home Entertainment 21656				
17	19	10	<b>O Brother, Where Art Thou?</b>			PG-13	29.99
			Touchstone Home Video/Buena Vista Home Entertainment 21654				
18	14	6	<b>Thirteen Days</b>			PG-13	26.98
			New Line Home Video/Warner Home Video 5202				
19	16	7	<b>The Wedding Planner</b>			PG-13	24.95
			Columbia TriStar Home Video 6157				
20	24	98	<b>The Matrix</b>			R	24.98
			Warner Home Video 17737				
21	20	12	<b>Traffic</b>			R	26.98
			USA Home Entertainment 60181				
22	18	4	<b>Valentine</b>			R	19.98
			Warner Home Video 21187				
23	21	9	<b>Save The Last Dance</b>			PG-13	29.99
			Paramount Home Video 334554				
24	RE-ENTRY		<b>Gladiator</b>			R	29.98
			DreamWorks Home Entertainment 86386				
25	NEW		<b>Get Over It</b>			PG-13	29.99
			Miramax Home Entertainment/Buena Vista Home Entertainment 23295				

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# Billboard® Top Video Rentals™

THIS WEEK	LAST WEEK	WKS. ON	Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores.			RATING
			TITLE	PRINCIPAL PERFORMERS		
			<b>NUMBER 1</b>			
			<b>2 Weeks At Number 1</b>			
1	1	2	<b>The Mexican</b>			R
			DreamWorks Home Entertainment 87821			
2	NEW		<b>Enemy At The Gates</b>			R
			Paramount Home Video 338623			
3	NEW		<b>15 Minutes</b>			R
			New Line Home Video/Warner Home Video 1342			
4	2	5	<b>The Family Man</b>			PG-13
			Universal Studios Home Video 86035			
5	3	2	<b>Chocolat</b>			PG-13
			Miramax Home Entertainment/Buena Vista Home Entertainment 21757			
6	4	2	<b>3000 Miles To Graceland</b>			R
			Warner Home Video 21188			
7	5	7	<b>The Wedding Planner</b>			PG-13
			Columbia TriStar Home Video 05718			
8	NEW		<b>Josie &amp; The Pussycats</b>			PG-13
			Universal Studios Home Video 88882			
9	7	10	<b>Cast Away</b>			PG
			FoxVideo 2001751			
10	11	10	<b>O Brother, Where Art Thou?</b>			PG-13
			Touchstone Home Video/Buena Vista Home Entertainment 21654			
11	6	6	<b>Down To Earth</b>			PG
			Paramount Home Video 337783			
12	9	2	<b>Recess: School's Out</b>			G
			Walt Disney Home Video/Buena Vista Home Entertainment 12737			
13	8	8	<b>Unbreakable</b>			PG-13
			Touchstone Home Video/Buena Vista Home Entertainment 42500			
14	12	8	<b>Save The Last Dance</b>			PG-13
			Paramount Home Video 334553			
15	NEW		<b>Tomcats</b>			R
			Columbia TriStar Home Video 06144			
16	NEW		<b>Get Over It</b>			PG-13
			Miramax Home Entertainment/Buena Vista Home Entertainment 23295			
17	20	9	<b>Proof Of Life</b>			R
			Warner Home Video 19045			
18	10	4	<b>Sweet November</b>			PG-13
			Warner Home Video 18997			
19	14	5	<b>Double Take</b>			PG-13
			Touchstone Home Video/Buena Vista Home Entertainment 61568			
20	18	12	<b>Traffic</b>			R
			USA Home Entertainment 60181			

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2001, Billboard/BPI Communications.

SEPTEMBER 8 2001 **Billboard** **Top Kid Video™**

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Label/Distributing Label & Number	YEAR OF RELEASE	PRICE
1	1	5	<b>NUMBER 1</b> <b>THE BOOK OF POOH: STORIES FROM THE HEART</b> Walt Disney Home Video/Buena Vista Home Entertainment 22477	2001	24.99
2	2	2	<b>RUGRATS: ALL GROWED UP</b> Nickelodeon Video/Paramount Home Video 839413	2001	12.95
3	3	2	<b>THE LITTLE BEAR MOVIE</b> Paramount Home Video 061513	2001	24.95
4	4	7	<b>POWER RANGERS: IN 3-D</b> FoxVideo 2001849	2001	14.98
5	5	2	<b>BOB THE BUILDER: PETS IN A PICKLE</b> Lynck Studios 24102	2001	14.99
6	8	13	<b>BLUE'S CLUES: PLAYTIME WITH PERIWINKLE</b> Nickelodeon Video/Paramount Home Video 839943	2001	9.95
7	7	2	<b>YOU'RE INVITED TO VACATION PARTIES</b> Dualstar Video/Warner Home Video 56537	2001	14.95
8	6	4	<b>THOMAS THE TANK ENGINE: THE BEST OF PERCY WITH TOY</b> Anchor Bay Entertainment 1251	2001	14.98
9	1	12	<b>ELMO'S WORLD: BIRTHDAYS, GAMES, &amp; MORE</b> Sony Wonder 56887	2000	9.98
10	9	13	<b>BOB THE BUILDER: CAN WE FIX IT?</b> Lynck Studios 24101	2001	14.99
11	15	2	<b>YOU'RE INVITED TO FAVORITE PARTIES</b> Dualstar Video/Warner Home Video 56534	2001	14.95
12	14	4	<b>CLIFFORD'S SCHOOLHOUSE</b> Artisan Home Entertainment 12032	2001	12.98
13	17	19	<b>LADY AND THE TRAMP II: SCAMP'S ADVENTURE</b> Walt Disney Home Video/Buena Vista Home Entertainment 21226	2001	26.99
14	12	13	<b>BOB THE BUILDER TO THE RESCUE!</b> Lynck Studios 24100	2001	14.99
15	22	11	<b>DORA THE EXPLORER: WISH ON A STAR</b> Nickelodeon Video/Paramount Home Video 874673	2001	12.95
16	13	4	<b>CLIFFORD TRIES HIS BEST</b> Artisan Home Entertainment 12031	2001	12.98
17	18	11	<b>DORA THE EXPLORER: SWING INTO ACTION!</b> Nickelodeon Video/Paramount Home Video 874433	2001	12.95
18	19	17	<b>SCOOBY-DOO AND THE GHOUL SCHOOL</b> Warner Home Video 1700	2001	14.95
19	24	3	<b>BABY MOZART</b> Arnsan Home Entertainment 00002	2001	14.98
20	21	48	<b>SESAME STREET: BEST OF ELMO</b> Sesame Street Home Video/Sony Music Entertainment 51229	1996	9.98
21	NEW		<b>RUGRATS: DECADE IN DIAPERS VOL. 1</b> Nickelodeon Video/Paramount Home Video 874453	2001	12.95
22	10		<b>RUGRATS: DECADE IN DIAPERS</b> Nickelodeon Video/Paramount Home Video 156648	2001	25.90
23	RE-ENTRY		<b>POWER RANGERS: TIME FORCE-FORCE FROM THE FUTURE</b> FoxVideo 2001287	2001	14.98
24	16	17	<b>MARY-KATE &amp; ASHLEY: WINNING LONDON</b> E! Video/Warner Home Video 37332	2001	19.96
25	25	38	<b>SCOOBY-DOO'S GREATEST MYSTERIES</b> Cartoon Network Video/Warner Home Video H3867	1999	14.95



**HOME VIDEO**  
**6 Questions**  
**BEDDOR**

Before he made *There's Something About Mary*, Frank Beddor was a struggling indie producer just trying to get his films into theaters, without giving much thought to the DVD. His first film, *Wicked* (1998) came out on VHS/DVD Aug. 28 from Columbia TriStar Home Entertainment. Here, Beddor, who is currently in development on the comedy *Full Catastrophe for Warner Bros.* and *Bel Air Entertainment*, discusses the intricacies of picking bonus features for DVDs.

**How did you decide on the extras for *There's Something About Mary*?**  
In a comedy like *There's Something About Mary*, the outtakes really work. But there was one scene with Matt Dillon and a snake that was just out of context, so we didn't include it.

**Would you have liked to include more extras on the *Wicked* DVD?**  
Rachael Leigh Cook and Kirsten Dunst auditioned for Julia Stiles' role, and I would have liked to include that, since they weren't big stars at the time. If I'd have thought of it, I would have kept the film of the auditions. Now I'd have to go back and get clearances, and that's a big hassle. I wish I had shot footage of Julia's photo session for the film. It was her first professional shoot, and she was amazing. Anything that is a first-time experience or gives the audience an inside glimpse of the filmmaking process is great for DVD.

**There's a lot of info about the DVD on the Web site [r-unwicked.com](http://r-unwicked.com). Why?**  
All the things I envisioned for the DVD are posted there because it's a marketing tool to tease viewers. Even though there isn't a film version of Julia's photo shoot, there are pictures from it on the site. There's also a segment showing Julia's first audition where she's reading lines with her mom in their loft in New York.

**Do you like a lot of extra material on a DVD in general?**  
As long as it's compelling and you find an angle for it to be there. I'm always thinking about what would be interesting to the viewer. But you don't need to put everything on.

**How will DVD change your filmmaking process in the future?**  
I think I will organize a day for a crew to come in and shoot footage just for the DVD. I'd just tell them, "This is your day, go and shoot."

**Would you ever shoot a scene differently just for inclusion on the DVD?**  
No, that would involve some serious cash burn.  
EILEEN FITZPATRICK

SEPTEMBER 8 2001 **Billboard** **Top Music Videos™**

THIS WEEK	LAST WEEK	WKS ON CHRT	TITLE Label / Distributing Label & Number	PRINCIPAL PERFORMERS	TAPE/DVD PRICE
1	NEW		<b>NUMBER 1</b> <b>THE VIDEOS: 1994-2001</b> BMG Video 65012	Dave Matthews Band	19.95/24.97
2	1	2	<b>LONDON HOMECOMING</b> Spring House Video/Chordant Dist. Group 44621	Bill & Gloria Gaither And Their Homecoming Friends	29.95/21.97
3	2	7	<b>AARON'S PARTY... LIVE IN CONCERT!</b> Jive/Zomba Video 41749	Aaron Carter	14.95/19.97
4	3	36	<b>THE UP IN SMOKE TOUR</b> ▲ Eagle Vision/Red Distribution 30001	Various Artists	19.95/23.97
5	4	37	<b>BRITNEY IN HAWAII: LIVE &amp; MORE</b> ▲ Jive/Zomba Video 41704	Britney Spears	19.95/24.97
6	7	93	<b>LISTENER SUPPORTED</b> ▲ BMG Video 65005	Dave Matthews Band	19.95/24.97
7	5	37	<b>SALIVAL</b> Tool Dissection/Volcano/Zomba Video 31159	Tool	24.98/29.98
8	6	284	<b>HELL FREEZES OVER</b> ▲ Geffen Home Video/Universal Music & Video Dist. 39548	Eagles	24.95/24.99
9	8	44	<b>LIVE AT MADISON SQUARE GARDEN</b> ▲ Jive/Zomba Video 41739	'N Sync	19.95/24.97
10	NEW		<b>LIVE IN SAN FRANCISCO</b> Epic Music Video/Sony Music Entertainment 54068	Joe Satriani	14.95/24.97
11	9	17	<b>TOURING BAND 2000</b> ▲ Epic Music Video/Sony Music Entertainment 54010	Pearl Jam	19.95/24.97
12	15	24	<b>WHAT A TIME!</b> Spring House Video/Chordant Dist. Group 4424	Bill & Gloria Gaither And Their Homecoming Friends	29.95 VHS
13	12	29	<b>MAKING THE TOUR</b> ▲ Jive/Zomba Video 41726	'N Sync	19.95/24.97
14	14	103	<b>HISTORY ON FILM: VOLUME II</b> Epic Music Video/Sony Music Entertainment 50138	Michael Jackson	14.95/19.97
15	11	6	<b>PLAY THE DVD</b> V2/BMG Video 27100	Moby	24.98 DVD
16	17	88	<b>LIVE CONCERT HOME VIDEO</b> Epic Music Video/Sony Music Entertainment 50114	Sade	14.95/24.97
17	13	6	<b>LEWD CRUED &amp; TATTOOED</b> Beyond Music/Universal Music & Video Dist. 578133	Motley Crue	19.98/24.98
18	18	281	<b>LIVE FROM AUSTIN, TEXAS</b> ▲ Epic Music Video/Sony Music Entertainment 50110	Steve Ray Vaughan And Double Trouble	14.95/19.97
19	19	50	<b>SUPERNATURAL LIVE</b> ▲ Arista Records Inc./BMG Video 15750	Santana	19.95/24.97
20	20	53	<b>AARON'S PARTY (COME GET IT)—THE VIDEO</b> ▲ Jive/Zomba Video 41721	Aaron Carter	9.95/14.97
21	10	2	<b>HIDDEN PLACE</b> Elektra Entertainment 40228	Bjork	9.97 DVD
22	23	20	<b>ON BROADWAY</b> Spring House Video/Chordant Dist. Group 44403	Mark Lowry	29.95 VHS
23	22	13	<b>MY REFLECTION</b> Image Entertainment 578	Christina Aguilera	14.98/19.99
24	16	9	<b>ENCORE</b> Spring House Video/Chordant Dist. Group 44437	Old Friends Quartet	29.95 VHS
25	24	206	<b>THE DANCE</b> ▲ Warner Reprise Video 38486	Fleetwood Mac	19.95/24.97
26	21	78	<b>DEATH ROW UN CUT</b> Death Row/Ventura Distribution 66200	2Pac/Snoop Doggy Dogg	19.98/19.95
27	28	3	<b>TP-2.COM: THE VIDEOS</b> Jive/Zomba Video 41748	R. Kelly	15.98/19.98
28	27	27	<b>ALL THE WAY... A DECADE OF SONG</b> Epic Music Video/Sony Music Entertainment 50229	Celine Dion	19.95/24.97
29	26	9	<b>REBEL MUSIC-THE BOB MARLEY STORY</b> Palm Pictures 2037	Bob Marley	14.95/24.95
30	25	27	<b>BATTLE OF MEXICO CITY</b> Epic Music Video/Sony Music Entertainment 50211	Rage Against The Machine	14.95/19.97
31	30	36	<b>CRUSH TOUR LIVE</b> Island Video/Universal Music & Video Dist. 53331	Bon Jovi	19.95/24.97
32	NEW		<b>SHINING STARS</b> Evergreen Entertainment 30010	Earth, Wind & Fire	19.95/23.97
33	31	25	<b>BITTERSWEET MOTEL</b> Image Entertainment 9782	Phish	19.98/24.99
34	32	100	<b>LIVE AT THE BEACON THEATRE</b> ▲ Columbia Music Video/Sony Music Entertainment 50171	James Taylor	14.95/24.97
35	39	43	<b>THE VELVET ROPE TOUR-LIVE IN CONCERT</b> Eagle Rock Entertainment/Image Entertainment 3517	Janet Jackson	19.98/24.99
36	34	27	<b>TIMELESS-LIVE IN CONCERT</b> ▲ Columbia Music Video/Sony Music Entertainment 54020	Barbra Streisand	19.95/29.97
37	29	90	<b>S &amp; M</b> ▲ Elektra Entertainment 40218	Metallica	19.95/34.97
38	36	119	<b>ONE NIGHT ONLY: LIVE</b> Eagle Rock Entertainment/Image Entertainment 5474	Bee Gees	19.98/24.99
39	RE-ENTRY		<b>THE VIDEO COLLECTION 92-99</b> Warner Reprise Video 38506	Madonna	19.95/24.97
40	40	26	<b>BRAND NEW DAY-LIVE FROM THE U.N.</b> A&M Video/Universal Music & Video Dist. 53370	Sting	19.95/24.97

SEPTEMBER 8 2001 **Billboard** **Recreational Sports™**

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Program Supplier & Number	PRICE
1	2	5	<b>NUMBER 1</b> <b>NBA: 2001 NBA FINALS CHAMPIONSHIP</b> USA Home Entertainment 60194	19.95
2	1	6	<b>NHL OFFICIAL 2001 STANLEY CUP CHAMPIONSHIP</b> USA Home Entertainment 60023	14.98
3	3	8	<b>WWF: LITA-IT JUST FEELS RIGHT</b> World Wrestling Federation Home Video 279	14.95
4	4	3	<b>WWF: BEST OF RAW-VOL 3</b> Sony Music Entertainment 286	19.98
5	6	12	<b>NASCAR RACERS: START YOUR ENGINES</b> FoxVideo 2000298	5.78
6	7	16	<b>WWF: WRESTLEMANIA X-SEVEN</b> World Wrestling Federation Home Video 269	19.95
7	8	8	<b>CAR RACE: NASCAR VIDEO VOL 1</b> Warner Home Video 1943	9.95
8	5	4	<b>WWF: KING OF THE RING</b> Sony Music Entertainment 272	19.98
9	9	8	<b>FUTURE KINGS OF THE RING</b> Backyard Video 71000	19.95
10	10	14	<b>BALL ABOVE ALL</b> Ventura Distribution 0803	14.98
11	15	2	<b>ECW: HEATWAVE '98</b> Pioneer Entertainment 71580	19.98
12	12	2	<b>ECW: HARD CORE HISTORY</b> Pioneer Entertainment 71581	19.98
13	16	29	<b>MICHAEL JORDAN TO THE MAX</b> FoxVideo 2001286	14.98
14	11	39	<b>TONY HAWK: SKATEBOARDING TRICK TIPS-VOL 1</b> Redline Entertainment 77002	15.95
15	13	8	<b>WWF: JUDGMENT DAY</b> World Wrestling Federation Home Video 271	19.95
16	14	20	<b>WWF: DIVAS IN HEDONISM</b> World Wrestling Federation Home Video 281	14.95
17	20	20	<b>WWF: NO WAY OUT</b> World Wrestling Federation Home Video 268	19.95
18	17	8	<b>CAR RACE: NASCAR VIDEO VOL 2</b> Warner Home Video 2153	9.95
19	18	20	<b>WWF: BEST OF RAW-VOL 2</b> World Wrestling Federation Home Video 280	14.95
20	RE-ENTRY		<b>WWF: HARD CORE</b> World Wrestling Federation Home Video 278	14.95

SEPTEMBER 8 2001 **Billboard** **Health & Fitness™**

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Program Supplier & Number	PRICE
1	3	145	<b>NUMBER 1</b> <b>TOTAL YOGA</b> Living Arts 1080	9.98
2	6	130	<b>THE CRUNCH: TAE BOXING WORKOUTS</b> Anchor Bay Entertainment 10813	14.98
3	2	49	<b>DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES</b> Arisan Home Entertainment 10152	14.98
4	1	15	<b>DENISE AUSTIN: POWER YOGA PLUS</b> Artisan Home Entertainment 11754	14.98
5	4	19	<b>BASIC YOGA FOR OMMIES</b> Anchor Bay Entertainment 11586	9.99
6	7	84	<b>YOGA FOR BEGINNERS COLLECTION</b> Living Arts 1070	17.98
7	5	76	<b>YOGA CONDITIONING FOR WEIGHT LOSS</b> Living Arts 1203	14.98
8	8	35	<b>YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS</b> Living Arts 1088	14.98
9	9	22	<b>PILATES: BEGINNING MAT WORKOUT</b> Living Arts 1231	14.98
10	11	34	<b>DENISE AUSTIN: BLAST OFF TEN POUNDS</b> Arisan Home Entertainment 10154	14.98
11	10	121	<b>YOGA FOR BEGINNERS: ABS YOGA</b> Living Arts 1075	9.98
12	14	3	<b>COUNTRY LINE DANCE WORKOUT</b> Brentwood Home Video 618	7.99
13	13	69	<b>YOGA FOR BEGINNERS: STRESS RELIEF</b> Living Arts 1077	9.98
14	12	138	<b>BILLY BLANKS: TAE-BO WORKOUT</b> Ventura Distribution 2274	39.95
15	16	44	<b>THE METHOD PILATES: PRECISION TONING</b> Parade Video 572	12.98
16	15	3	<b>BREAKTHRU CORE CONDITIONING PILATES</b> Anchor Bay Entertainment 11896	9.99
17	17	11	<b>THE METHOD PILATES: TARGET SPECIFICS</b> Parade Video 840	12.98
18	17	11	<b>QUICK FIX: TIGHT ABS</b> Parade Video 1115	9.98
19	RE-ENTRY		<b>POWER YOGA 2-PACK: STRENGTH AND STAMINA</b> Living Arts 0037	17.98
20	18	97	<b>KATHY SMITH: TIMESAVER-CARDIO FAT BURNER</b> Sony Music Entertainment 51564	14.98

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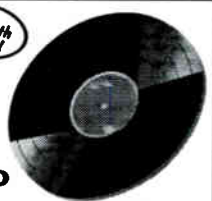
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## Events Calendar

### SEPTEMBER

Sept. 4, **The Circle—The Art of Management, Production, and Booking**, Musical Theater Works, New York City. 516-621-6424.

Sept. 7-9, **Street Scene 2001**, downtown San Diego. 619-557-8490.

Sept. 9, **Pacific Northwest Studio Summit**, presented by the Pacific Northwest branch of the Recording Academy, Seattle Center, Seattle. 206-633-7833.

Sept. 10-12, **When to Target, When to Mainstream Conference**, hosted by EPM Communications, Bottom Line Cabaret, New York City. 847-446-6421.

Sept. 11, **Latin Grammy Awards**, Great Western Forum, Los Angeles. 310-392-3777.

Sept. 12, **BMI Awards**, Dorchester Hotel, London. 011-44-207-486-2036.

Sept. 12-14, **2001 National Assn. of Recording Merchandisers Fall Con-**

**ference**, Sheraton Bal Harbour Resort, Bal Harbour, Fla. 856-596-2221.

Sept. 14-15, **Americana Music Assn. Membership Meeting and Conference**, Hilton Suites Hotel, Nashville. 615-438-7500.

Sept. 15, **USC 47th Annual Entertainment Law Institute—The Going Rate: Entertainment Economics by Numbers**, Bovard Auditorium, USC campus, Los Angeles. 213-740-2582.

Sept. 16, **16th Annual Musicians' Picnic**, Rancho San Antonio, Chatsworth, Calif. 818-508-6874.

Sept. 16, **Racquet Rumble: The 10th Anniversary Entertainment Industry Tennis Open**, benefiting the Neil Bogart Memorial Fund, Riviera Tennis Club, Pacific Palisades, Calif. 310-358-4970.

Sept. 20, **How to Manage Your Copyrights Outside the U.S.**, presented by AIMP, Dillon's, New York City. 212-758-6157.

Sept. 21-23, **Music Business Adelaide**, Adelaide, Australia. 61-8-8463-5483.

Sept. 23, **12th Annual HAL Tribute to Heroes and Legends**, Beverly Hills Hotel, Los Angeles. 310-274-1609.

Sept. 25, **39th Songwriter Showcase**, presented by the Songwriters Hall of Fame, Makor, New York City. 212-957-9230.

Sept. 25-30, **National Assn. of Black-Owned Broadcasters' 25th Annual Fall Broadcast Management Conference**, Monarch Hotel, Washington, D.C. 202-463-8970.

Sept. 27-29, **Atlanta Urban Music and Entertainment Conference**, America Mart, Atlanta. 770-908-6102.

Sept. 29, **Start and Run Your Own Record Label**, presented by Revenge Productions, New Yorker Hotel, New York City. 212-688-3504.

### OCTOBER

Oct. 1-7, **International Bluegrass Music Assn. World of Bluegrass Trade Show**, Galt House Hotel, Louisville, Ky. 270-684-9025.

Oct. 3, **15th Annual ARIA Music Awards**, Capitol Theatre, Sydney, Australia. 612-9267-7996.

Oct. 3, **BMI Urban Music Awards**, Loews Miami Beach Hotel, Miami. 404-261-5151.

Oct. 4, **12th Annual Pioneer Awards**, presented by the Rhythm and Blues Foundation, Apollo Theatre, New York City. 323-653-1588.

Oct. 4-6, **Billboard/Airplay Monitor Radio Seminar and Awards**, Eden Roc Hotel, Miami Beach. 646-654-4660.

Oct. 5, 12, 19, 26-28, **Black/Friday Music & Film Festival**, El Rey Theatre, Los Angeles. 323-298-0875.

Oct. 10-14, **Nashville New Music Conference**, various venues, Nashville. 615-269-5454.

Oct. 11, **2001 Spirit of Life Gala**, presented by the Music and Entertainment Industry for City of Hope, Courthouse Square, Universal Studios, Los Angeles. 213-241-7268.

Oct. 13, **Third Annual Eyeball Music Video Showcase**, 40 Watt Club, Athens, Ga. 706-227-6090.

Oct. 17-20, **A2A: Access to Amsterdam International Music Conference and Showcase**, Golden Tulip Amsterdam Centre, Amsterdam, the Netherlands. 512-236-0969.

Oct. 31-Nov. 2, **Billboard Music Video Conference and Awards**, Beverly Hilton Hotel, Los Angeles. 646-654-4660.

### NOVEMBER

Nov. 2, **Billboard/Prudential Music & Money Symposium**, St. Regis, New York City. 646-654-4660.

Nov. 5, **Music Row Celebrity Bowling Bash**, presented by the T.J. Martell Foundation, Hermitage Lanes, Her-

mitage, Tenn. 615-256-2002.

Nov. 5, **Sprint Music Row Celebrity Golf Tournament**, presented by the T.J. Martell Foundation, Governor's Club, Brentwood, Tenn. 615-256-2002.

Nov. 6, **BMI 49th Annual Country Awards**, BMI Nashville office. 615-401-2000.

Nov. 7, **MAP Awards**, presented by the Musicians' Assistance Program, Regent Beverly Wilshire Hotel, Los Angeles. 310-559-9334, ext. 162.

Nov. 11, **Bogart Backstage: On Tour for a Cure**, presented by the Neil Bogart Memorial Fund, Barker Hangar,

Santa Monica, Calif. 310-358-4970.

Nov. 9-11, **Cosmicbeach Electronic Music Festival**, Montego Bay, Jamaica. 305-945-0700.

Nov. 15, **Seventh Annual PricewaterhouseCoopers Global Entertainment, Media & Communications Summit**, Waldorf-Astoria Hotel, New York City. 646-394-2413.

*Submit items for Lifelines, Good Works, and Calendar to Jill Pesselnick, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or to [jpesselnick@billboard.com](mailto:jpesselnick@billboard.com).*

## Good Works

**CHARITY AUCTION:** In conjunction with the 200th anniversary of the founding of Chivas Brothers, the creators of Chivas Regal Scotch whisky, chivas.com is sponsoring an online auction to benefit a variety of charities. From Sept. 6 through Halloween, site visitors can bid on such items as a diamond plaque awarded to **Creed** in commemoration of the band's first 10 million album sales, to benefit **Scott Stapp's Arms Wide Open** charity; a private recording session with **Wynnton Marsalis and the Lincoln Center Jazz Orchestra**, to benefit the Jazz at Lincoln Center Fund; a Nitefly guitar signed by **the Who**, to benefit the Crocus Trust—Corectal Cancer Project; and a painting of **Stevie Wonder** by **the Rolling Stones' Ron Wood**, to benefit the Royal National Institute for the Blind. Contact: **Jennifer Posnack** at 212-981-5238.

**CLEAN AND SOBER PICNIC:** The 16th annual Clean and Sober Musicians' Picnic benefiting the Musicians' Assistance Program and such recovery organizations as Alcoholics Anonymous will take place Sept. 16 at Rancho San Antonio in Chatsworth, Calif. The day-long event will include raffle prizes, a barbecue lunch, children's activities, and sports games. Tickets cost \$25 for adults and \$10 for children ages 3-12. Contact: **Jeff Albright** at 818-508-6874.

**MUSIC BASH:** **Richard Marx, Vince Gill, Kenny Loggins, Michael W. Smith, Kenny Chesney, Tammy Cochran, and Shedaisy** are scheduled to perform at the All Star Music Bash to benefit the Cystic Fibrosis Foundation Oct. 1 at the Opryland Hotel in Nashville. The evening will include a cocktail reception, a silent and live auction, and dinner. Contact: **Kathi Atwood** at 615-269-7071, ext. 125.

### Solution to this week's puzzle (page 100)

D	A	R	S	F	O	R	D	S	T	O	L	E		
E	L	E	E	I	D	I	E	A	H	E	A	D		
B	O	B	G	E	L	D	O	F	N	E	R	D	S	
T	H	E	A	X	E	G	O	T	A					
S	A	L	I	D	O	L	Z	A	I	R	E			
			U	S	A	F	O	R	A	F	R	I	C	A
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**All-Star Game.** J Records recently threw a standing-room only soiree at New York City's Hudson Hotel to honor the runaway success of Luther Vandross' eponymous label debut, which hit *The Billboard* 200 at No. 6. Pictured at the party, from left, were Ed Bradley, Vandross, Bryant Gumball, Donald Trump, Wyclef Jean, and J Records founder and chairman/CEO Clive Davis.

## Life Lines

### DEATHS

**Jack Elliott**, 74, of a brain tumor, Aug. 18 at UCLA Medical Center in Los Angeles. Elliott was a composer, arranger, and conductor for a variety of TV shows and movies and the music director of Los

### FOR THE RECORD

The name of the new Northampton, Mass.-based independent classical label Oxingale Records was misstated in the Aug. 25 story "Beating the Indie Odds?"

The spotlight on Native American music (*Billboard*, Aug. 25) listed incorrect information for Red Feather Music. The company's president is Catherine Brotzman. Founded in 1995, the company is located in Lafayette, Colo.

Angeles' Henry Mancini Institute. He was the musical arranger for Judy Garland's TV show in the 1960s and later went on to produce and conduct the NBC special *Live From Studio 8H: 100 Years of Popular Music*. Elliott worked on such series as *Night Court*, *Barney Miller*, and *Charlie's Angels* and on such movies as *The Jerk*, *Oh God!*, and *Sibling Rivalry*. He was also the music director for the Grammy telecast for 31 consecutive years and worked on various Academy Awards, Emmy Awards, and Kennedy Center Honors shows. He founded the Henry Mancini Institute in 1997. Elliott is survived by his wife, two sons, a daughter, and a sister. In lieu of flowers, the family requests that donations be made to the Henry Mancini Institute, P. O. Box 34575, Los Angeles, Calif. 90034-0575.

*Web site top 10s can be found at [billboard.com](http://billboard.com).*

# PROGRAMMING

## The Radio Industry And MTV MTV's Tom Calderone On Setting A National Musical Agenda

BY MARC SCHIFFMAN  
*Airplay Monitor*

NEW YORK—MTV senior VP of music/talent programming Tom Calderone joined the network in 1998 after a successful career in modern rock radio and consulting. The company recently relaunched its Web site and teamed it with MTV and MTV2 to create the "360" initiative, which is aimed at giving new acts exposure. Here, Calderone addresses the cross-pollination of MTV and the radio world.

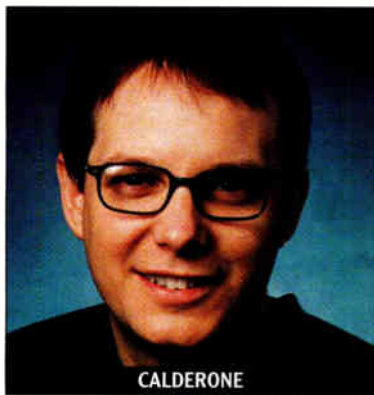
### How do you see MTV's recent role in making the radio world safe for the combination of rap and rock?

Radio getting excited about rock/rap really has all to do with the fact that we've put faces on these bands. If you look at what we've done with our 360 program with Drowning Pool, Alien Ant Farm, or Gorillaz, for example, and earlier with Linkin Park, we've taken advantage of the three platforms—MTV, MTV2, and MTV.com—in a 360-degree way, to get our audience not only excited about these bands but to learn more about them than just through the video. The [breadth] of those three platforms—and the number of people who come in and out of those platforms on a daily basis—exposes this rock/rap stuff to the point where radio is hearing feedback based on the exposure we're giving it. When it's MTV and radio together, all of a sudden this thing becomes huge.

### Has radio overdosed on rap/rock and the harder edge of music?

That extreme hard, hard, hard sound has hit the rubber-band effect—it's stretched to the point where it's got to come back. And we're starting to see a lot more of that. When MTV was just one cable channel in the '80s, it was very good at developing acts. Even though many programmers think that

the current music world is not based on act development but hit songs, MTV's 360 initiative shows a real commitment to building an act's career. It's in our best interest, when we can, to make acts that we play into bigger TV stars. If we didn't do that, it wouldn't be the Kid Rocks and the Limp Bizkits of the world, or, on the other side, the Puffys and the Jay-Zs of the world being MTV stars.



CALDERONE

### You are trying to create TV stars. Should radio try more to make them radio stars?

I've always felt, from my days in radio, that there are going to be some songs that you play that are just great "of-the-moment" songs, and they go away after a while. But it's in your best interest to make sure that your audience knows not only that it is a great song, but that this band's very important to know. That's what we try to accomplish with 360.

### Now that Infinity is back under the Viacom umbrella and the MTV cameras are covering all the Infinity station shows, do you get more involved in the MTV-meets-radio approach?

Even before the merger, we always covered most of the Infinity shows, just because we've always been friendly with them. Now that we're under the

same roof, it's business as usual. But we definitely have dialogue with the radio stations. We're always talking about what's working, what's not, what's happening, what we're hearing, what our audience is saying.

### You mix a wide variety of music yourself. How would you suggest radio does that?

It's such a simple statement, but it's all about playing hits. If there's compatibility and they're hit-driven songs, you can figure it out. Look at where top 40 is right now. Top 40 is having a successful run ratings-wise, and they're playing Staind and all this other stuff as well as all the rhythmic stuff, and it seems to work.

On alternative—particularly at night, when all the 12-24s are listening—I would be mixing in hip-hop. Right now, between Jay-Z and DMX's releases, there's some really great songs that I think are compatible with Limp Bizkit and Linkin Park and things like that.

### Isn't that hard for a modern rock station to do?

You know what? Their audiences are buying it and listening to it. My favorite example is [Jay-Z's] Hard Knock Life tour. Pretty much the T-shirts [being worn by the audience] were from Offspring [and bands like that]. I think there's more compatibility between hip-hop and the current rock state right now. If Limp Bizkit and DMX went on tour, they could do stadiums. I don't think it's any different from when alternative stations were playing Erasure, and they had to fit in Nirvana. And there was no compatibility there. At least with this, you can say, "OK, at least they're buying it."

Marc Schiffman is managing editor of the *Top 40 and Rock Airplay Monitors*.

## NAB Calls For FCC Action Against Satellite Radio

BY KATY BACHMAN  
*Mediaweek*

WASHINGTON, D.C.—The National Assn. of Broadcasters (NAB) has taken a stance against the country's two satellite radio companies. Suspecting that the vast network of terrestrial repeaters proposed by XM and Sirius could lead the companies to provide locally originated programming, the NAB called on the Federal Communications Commission to take action.

"The time for subterfuge is over," NAB president Eddie Fritts says. "These companies must come clean with regulators and the American people on their true intentions for making satellite radio a viable business. If XM and Sirius want to provide a traditional over-the-air radio service, they should apply for over-the-air licenses like everyone else."

Since the companies were awarded their licenses in 1997, both Washington, D.C.-based XM Satellite Radio and New York City-based Sirius Satellite Radio have maintained

that repeaters are necessary to fill the dead spots in national satellite coverage, particularly in the urban canyons of major cities.

XM, which begins rolling out its 100-channel subscription radio service Sept. 12 in Dallas and San Diego, requires about 1,000 repeaters in order to deliver its service nationally. Sirius, which plans to launch a similar service in December, requires about 100.

Calling the repeater network "a crutch for a technology that is not up to the task of providing seamless, mobile coverage," the NAB contends that the large numbers and high power levels of the repeaters are designed to blanket cities rather than fill in gaps. To cover Boston, for example, XM has proposed 66 high-powered repeaters. Both XM and Sirius respond that company plans call only for national programming and national advertising.

Katy Bachman is senior editor for *Mediaweek* in Washington, D.C.



**A Bird in the Palm.** DreamWorks recording sensation Nelly Furtado recently stopped by United Stations Radio Networks to promote "Turn Off the Light," the new single from her *Whoa, Nelly!* album. She is pictured here with Andy Denmark, the network's head of programming.

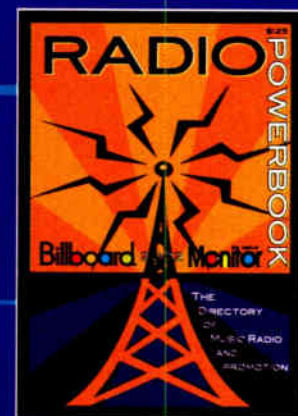
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# MUSIC VIDEO



**MUCHMUSIC NOMINATIONS:** With eight nods, **Our Lady Peace** leads the list of nominees for the 2001 MuchMusic Video Awards. The Canadian rock group's "In Repair" garnered nominations for best video, best rock video, best director, best post-production, favorite video by a Canadian, and favorite Canadian group. Our Lady Peace's "Life" video is nominated for best post-production and best cinematography. MuchMusic and MuchMusic USA will telecast the live awards show Sept. 23 from MuchMusic's headquarters in Toronto.

Other multiple nominees include **Baby Blue Soundcrew** and **Snow**, with five nods each. **Nelly Furtado**, **Sum 41**, and **Sugar Jones** each earned four nominations. Three nominations each went to **Barenaked Ladies**, **Big Wreck**, and **Edwin**.

Nominees for best video are **Baby Blue Soundcrew**, "Love 'Em All" and "Money Jane"; **Bran Van 3000**, "Astounded"; **Our Lady Peace**, "In Repair"; and **Snow**, "The Plumb Song."

A complete list of nominees may be found online at [muchmusic.com](http://muchmusic.com).

**BET'S FALL SEASON:** BET is enjoying a resurgence. It is winning higher ratings, and the network aims to build on the momentum by sticking with favorite shows.

According to Nielsen Media Research, BET's spring-season ratings this year were up 21% compared with a year ago among the channel's target audience—African-Americans, ages 18-49.

In the coming weeks, BET will unveil its fall-season programming. **Curtis Gadson**, BET senior VP of entertainment programming and network operations, says that the network "will continue our successful formula of concert specials, as well as checkerboard the telecasts of some shows instead of stripping them across our entire schedule, as we have in the past."

One of those concert specials will be the *Seventh Annual BET*

*Walk of Fame*, scheduled to air Oct. 30. It will star **Patti LaBelle**, who will be inducted into the BET Walk of Fame. Past inductees include **Michael Jackson**, **Whitney Houston**, **Boyz II Men**, **Diana Ross**, **Luther Vandross**, and **Kenneth "Babyface" Edmonds**.

Returning for the fall season will be *106 & Park: BET's Top 10 Live*, *BET.com Countdown*, *Bobby Jones Gospel*, *Cita's World*, *Hits From the Street*, *Lift Every Voice*, *Rap City: The Basement*, *Video Gospel*, and *Video Soul Gold*.

In other BET news, the network is holding a contest inviting viewers to create a video for the **Ludacris** song "Area Codes." The video must be created using BET's Video Cut Creator and footage found on [bet.com](http://bet.com). The contest winner will be awarded a trip to New York City to see *106 & Park*.

**NEW MVPA PREZ:** Squeak Pictures president **Pam Tarr** has been appointed president of the Music Video Production Assn. (MVPA). Tarr replaces **Catherine Finkenshaedt**, who is currently executive producer of Propaganda Films. Tarr founded Squeak in 1988 and has been producing music videos since 1984.

In other MVPA news, the organization is accepting applications for its fourth annual Director's Cut Film Festival, an event showcasing short films by music-video directors. Sept. 19 is the deadline to receive applications. The film festival will take place in Los Angeles and New York City at dates to be announced. More information may be found at [mvpa.com](http://mvpa.com).

**OUR CONDOLENCES:** The tragic Aug. 25 plane crash that killed nine people, including singer **Aaliyah**, has caused shockwaves throughout the industry (see page 12). The accident occurred in Marsh Harbour, the Bahamas, where Aaliyah had been filming part of her video for "Rock the Boat," directed by **Hype Williams**. Our deepest sympathies go to the families, friends, and associates of the victims.

SEPTEMBER 8  
2001

Billboard

Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
"New Ons" are reported by the networks (not by BDS) for the week ahead

For week ending  
AUGUST 26, 2001



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2806 Opryland Drive, Nashville, TN 37214



Continuous programming  
1515 Broadway, New York, NY 10036



Continuous programming  
1515 Broadway, New York, NY 10036

- JENNIFER LOPEZ, I'm Real
- P. DIDDY, BLACK ROBB & MARK CURRY, Bad Boy For Life
- JADAKISS, Knock Yourself Out
- GINUWINE, Differences
- JAGGED EDGE, Where The Party At
- MARY J. BLIGE, Family Affair
- LIL BOW WOW, Ghetto Girls
- JUVENILE, Set It Off
- FABOLOUS, Ya'll Can't Deny It
- MYSTIC, The Life
- PROPHET JONES, Lifetime
- LIL WAYNE, Shine
- ALICIA KEYS, Fallin'
- JAHEIM, Just In Case
- DESTINY'S CHILD, Bootylicious
- NELLY, Battered
- ST. LUNATIC, Summer In The City
- TRICK DADDY, I'm A Thug
- LUDACRIS, Area Codes
- MAXWELL, Lifetime
- THE EASTSIDAZ, I Love It!
- THE ISLEY BROTHERS, Contagious
- JAY-Z, Izzo (H.O.V.A.)
- BRIAN MCKNIGHT, Love Of My Life
- PETEY PABLO, Raise Up
- USHER, U Remind Me
- INDIA ARIE, Brown Skin
- MISSY ELLIOTT, One Minute Man
- JA RULE, Living It Up
- CRAIG DAVID, Fill Me In
- TANK, Slowly
- VIOLATOR, What It Is
- DRUNKEN MASTER, 50 Playaz Deep
- FOXY BROWN, Oh Yeah
- KURUPT, It's Over
- MARIAH CAREY, Never Too Far
- CITY HIGH, Caramel
- LIL' JON & EASTSIDE BOYZ, B.I.B.
- COO COO CAL, My Projects
- LIL' ROMEO, The Girlies
- REDMAN, Smash Sumthin'
- DMX, We Right Here
- SNOOP DOGG, Loosen Control
- BAFFYFACE, There She Goes
- PHILLY'S MOST WANTED, Please Don't Mind
- BENZINO, Bang To Dis
- JILL SCOTT, The Way
- RZA AS BOBBY DIGITAL, The Rumba
- TRINA, Pull Over
- BUBBA SPARXX, Ugly

**NEW ONS**  
112, Dance Wit' Me  
LIL' MO, Gangsta (Love 4 The Streets)  
TYRSE, What Am I Gonna Do  
KARDINAL OFFSHALL, Di Time  
BATHGATE, Bump That  
BENZINO, Bootie  
BILAL, Fast Lane  
BABYFACE, What If

- TOBY KEITH, I'm Just Talkin' About Tonight
- CHRIS CAGLE, Laredo
- ALAN JACKSON, It's Alright To Be A Redneck
- KEITH URBAN, Where The Blacktop Ends
- CAROLYN DAWN JOHNSON, Complicated
- CYNDI THOMSON, What I Really Meant To Say
- JEFFREY STEELE, Somethin' In The Water
- TRISHA YEARWOOD, I Would've Loved You Anyway
- MONTGOMERY GENTRY, Cold One Comin' On
- MARTINA MCBRIDE, When God Fears Women Get The Blues
- BROOKS & DUNN, Only In America
- LONESTAR, I'm Already There
- JESSICA ANDREWS, Helplessly, Hopelessly
- CHELY WRIGHT, Never Love You Enough
- TRICK PONY, On A Night Like This
- FAITH HILL, There You'll Be
- BLAKE SHELTON, Austin
- JAMIE O'NEAL, When I Think About Angels
- PATTY LOVELESS, The Boys Are Back In Town
- BRAD PAISLEY, Wrapped Around
- ALISON KRAUSS, The Lucky One
- GARY ALLAN, Man Of Me
- DOLLY PARTON, Shine
- MARK MCGUINN, That's A Plan
- SARA EVANS, Born To Fly
- TAMMY COCHRAN, Angels In Waiting
- MARK WILLS, Loving Every Minute
- GARY ALLAN, Right Where I Need To Be
- NICKEL CREEK, When You Come Back Down
- TRAVIS TRITT, It's A Great Day To Be Alive
- DARBYL WORLEY, Second Wind
- LEANN RIMES, I Need You
- DDIE CHICKS, Cowboy Take Me Away
- JESSICA ANDREWS, Who I Am
- TOBY KEITH, How Do You Like Me Now
- JAMIE O'NEAL, There Is No Arizona
- KENNY CHESNEY, Don't Happen Twice
- SOGGY BOTTOM BOYS, I Am A Man Of Constant Sorrow
- FAITH HILL, The Way You Love Me
- DIAMOND RIO, One More Day
- KEITH URBAN, But For The Grace Of God
- LEE ANN WOMACK, I Hope You Dance
- TRAVIS TRITT, Love Of A Woman
- AARON TIPPIN, Kiss This
- PHIL VASSAR, Sex-Pack Summer
- BRAD PAISLEY, Two People Fell In Love
- LEE ANN WOMACK, Why They Call It Falling
- RASCAL FLATTS, This Everyday Love
- TOBY KEITH, You Shouldn't Kiss Me
- TRICK PONY, Pour Me

**NEW ONS**  
BERING STRAIT, Jagged Edge Of A Broken Heart  
TOBY KEITH, I Wanna Talk About Me  
TRACE ADKINS, I'm Tryin'

- JENNIFER LOPEZ, I'm Real
- ALLEN ANT FARM, Smooth Criminal
- ALICIA KEYS, Fallin'
- SUM 41, Fat Lip
- P. DIDDY, BLACK ROBB & MARK CURRY, Bad Boy For Life
- BLU CANTRELL, Hit 'Em Up Style
- JAGGED EDGE, Where The Party At
- PUDDLE OF MUDD, Control
- LIMP BIZKIT, Boiler
- USHER, U Remind Me
- MARY J. BLIGE, Family Affair
- MISSY ELLIOTT, One Minute Man
- DREAM, This Is Me
- LINKIN PARK, Crawling
- LITTLE & ONE TRACK, Shantique
- JAY-Z, Izzo (H.O.V.A.)
- GORILLAZ, Clint Eastwood
- OROWNING POOL, Bodies
- LUDACRIS, Area Codes
- JANET, Someone To Call My Lover
- MICHELLE BRANCH, Everywhere
- CAKE, Short Skirt/Long Jacket
- WISEGUYS, Start The Commotion
- P.O.D., Alive
- MACY GRAY, Sweet Baby
- MARIAH CAREY, Never Too Far
- TRICK DADDY, I'm A Thug
- BUBBA SPARXX, Ugly
- FABOLOUS, Can't Deny It
- NELLY FURTADO, Turn Off The Light
- 'N SYNC, Pop
- GINUWINE, Differences
- MANDY MOORE, Crush
- BLINK-182, The Rock Show
- WEEZER, Island In The Sun
- BAD RONALD, Let's Begin (Shoot The Sh\*t)
- SYSTEM OF A DOWN, Chop Suey
- ELTON JOHN, I Want Love
- DMX, We Right Here
- LFO, Every Other Time
- R. KELLY, Feelin' On Yo Booby
- VIOLATOR, What It Is
- EVERCLEAR, How You Remind Me
- JA RULE, Living It Up
- FUEL, Bad Day
- JESSICA SIMPSON, Irresistible
- STAIN'D, It's Been Awful
- DESTINY'S CHILD, Bootylicious
- DEBELAH MORGAN, Let's Get It On
- LIL' ROMEO, My Baby

**NEW ONS**  
NO NEW ONS THIS WEEK

- TRAIN, Drope Of Jupiter
- DAVE MATTHEWS BAND, The Space Between
- STAIN'D, It's Been Awful
- JANET, Someone To Call My Lover
- SUGAR RAY, When It's Over
- ALLEN ANT FARM, Smooth Criminal
- FIVE FOR FIGHTING, Superman
- JENNIFER LOPEZ, I'm Real
- NELLY FURTADO, Turn Off The Light
- SMASH MOUTH, I'm A Believer
- DIDDY, Hunter
- MARIAH CAREY, Never Too Far
- WISEGUYS, Start The Commotion
- MELISSA ETHERIDGE, I Want To Be In Love
- ALICIA KEYS, Fallin'
- FUEL, Bad Day
- MACY GRAY, Sweet Baby
- STEVIE NICKS, Sorcerer
- JOHN MELLENCAMP, Peaceful World
- BARENAKED LADIES, Falling For The First Time
- CAKE, Short Skirt/Long Jacket
- AFRO CILT SOUND SYSTE, When You're Falling
- BLU CANTRELL, Hit 'Em Up Style
- CRAIG DAVID, Fill Me In
- THE BLACK CROWES, Soul Singing
- MICHELLE BRANCH, Everywhere
- FATBOY SUM, Weapon Of Choice
- STONE TEMPLE PILOTS, Days Of The Week
- STONEMITH, Fly Away From Here
- ELTON JOHN, I Want Love
- 'N SYNC, Pop
- MATCHBOX TWENTY, Bent
- FLICKERTICK, Smile
- POLICE, Invisible Sun
- SUGAR RAY, Someday
- 3 ODORS DOWN, Be Like That
- EVE 6, Here's To The Night
- MOBY, South Side
- DESTINY'S CHILD, Independent Women Pt. 1
- JANET, All For You
- DESTINY'S CHILD, Bootylicious
- BRIAN MCKNIGHT, Love Of My Life
- EVERCLEAR, Wonderful
- MADONNA, Don't Tell Me
- INDIA ARIE, Brown Skin
- NIKKI COSTA, Like A Feather
- DIDDY, Thank You
- AEROSMITH, Jaded
- PETE YORN, Life On A Chain
- LIFEHOUSE, Hanging By A Moment

**NEW ONS**  
EVERCLEAR, Rock Star  
WEEZER, Islands In The Sun  
STAIN'D, Fade  
LINA, It's Alright  
THE ISLEY BROTHERS, Contagious  
GORILLAZ, Clint Eastwood  
JAMIROQUAI, Little L

## The Clip List

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING SEPTEMBER 8, 2001

<p>Continuous programming 200 Jericho Quadrangle, Jericho, NY 11753</p>	<p>Continuous programming 1515 Broadway, New York, NY 10036</p>	<p>Continuous programming 1111 Lincoln Rd, Miami Beach, FL 33139</p>	<p>5 hours weekly 223-225 Washington St, Newark, NJ 07102</p>
<p>AFROMAN, Because I Got High (NEW) STAIN'D, Fade (NEW) RADIOHEAD, Knives Out (NEW) MARY J. BLIGE, Family Affair (NEW) ROBB ROY, Happy (NEW)</p> <p><b>[OVEN FRESH]</b></p> <p>MARIAH CAREY, Never Too Far TORI AMOS, Strange Little Girl PERRY FARRELL, Song Yet To Be Sung P.O.D., Alive BEULAH, Gena Autry MR. CHEEKS, Lights, Camera, Action! CITY HIGH, Caramel LENNON, Brake Of Your Car LIL' MO, Gangsta (Love 4 The Streets) SYSTEM OF A DOWN, Chop Suey</p>	<p>DMX, We Right Here STAIN'D, Fade ELTON JOHN, I Want Love TRAVIS, Side SLIPKNOT, Left Behind LIMP BIZKIT, Boiler JADAKISS, Knock Yourself Out DEPECHE MODE, I Feel Loved BUBBA SPARXX, Ugly SYSTEM OF A DOWN, Chop Suey TANTRIC, Astounded NICKELBACK, How You Remind Me JAY-Z, Izzo (H.O.V.A.)</p>	<p>BLINK-182, The Rock Show LINKIN PARK, Crawling CHRISTINA AGUILERA LIL' KIM MYA &amp; PINK, Lady Marmalade UZ, Elevation WESTLIFE, Uptown Girl ALEJANDRO SANZ, Una Noche 'N SYNC, Pop DEPECHE MODE, I Feel Loved BACKSTREET BOYS, More Than That JESSICA SIMPSON, Irresistible TANTRIC, Clint Eastwood DIDDY, Thank You GORILLAZ, Chiquititas JAMIROQUAI, Little L RONAN KEATING, Lovin' Each Day MOENIA, Mollin' Perfecto MANU CHAO, Me Gustas Tu JUMBO, Rockstar MORBO, Hoy</p>	<p>JOHN MELLENCAMP, Peaceful World R.E.M., All The Way To Reno UZ, Elevation RADIOHEAD, Knives Out STEVIE NICKS, Every Day MELISSA ETHERIDGE, I Want To Be In Love 'N SYNC, Pop FAITH HILL, There You'll Be DESTINY'S CHILD, Bootylicious JENNIFER LOPEZ, I'm Real THE CORRS, All The Love In The World BARENAKED LADIES, Falling For The First Time BJORK, Hidden Place NELLY FURTADO, Turn Off The Light STATIC-X, Black &amp; White WEEZER, Island In The Sun SPACEHOG, At Least I Got Laid ALICIA KEYS, Fallin' FAITH EVANS, You NIKKI COSTA, Like A Feather</p>
<p>Continuous programming 85, One Harbourfront, 18, Tai Fung, Street Kowloon, Hong Kong</p>	<p>Continuous programming 299 Queen St West, Toronto, Ontario M5V2Z5</p>	<p>2 hours weekly 3900 Main St, Philadelphia, PA 19127</p>	<p>15 hours weekly 10227 E 14th St, Oakland, CA 94603</p>
<p>JENNIFER LOPEZ, Ain't It Funny DESTINY'S CHILD, Bootylicious AALIYAH, We Need A Revolution 'N SYNC, Pop JANET, Someone To Call My Lover MARIAH CAREY, Loverboy RICKY MARTIN, Loaded EVE 6, Here's To The Night NELLY FURTADO, Turn Off The Light SUGAR RAY, When It's Over</p>	<p><b>NEW</b> STAIN'D, Fade (NEW) LIL' WAYNE, Shine (NEW) AARON CARTER, Not Too Young, Not Too Old (NEW) AFROMAN, Because I Got High D12, Purple Hills DESTINY'S CHILD, Bootylicious JANET, Someone To Call My Lover USHER, U Remind Me SHAGGY, Freaky Girl NELLY, Battered 'N SYNC, Pop DAVID USHER, Alone In The Universe BLU CANTRELL, Hit 'Em Up Style (Dope!) CAKE, Short Skirt/Long Jacket SUGAR JONES, How Much Longer ALICIA KEYS, Fallin' CRAIG DAVID, Fill Me In BLINK-182, The Rock Show SUGAR RAY, When It's Over BABY BLUE SOUNDCREW, Love 'Em All</p>	<p>DESTINY'S CHILD, Bootylicious JAGGED EDGE, Where The Party At VIOLATOR, What It Is FABOLOUS, Can't Deny It ALICIA KEYS, Fallin' D12, Purple Hills THE ISLEY BROTHERS, Contagious P. DIDDY, BLACK ROBB &amp; MARK CURRY, Bad Boy For Life MARY J. BLIGE, Family Affair BEANIE SIGEL, Beanie (Mask B****) NELLY, Battered REDMAN, Smash Sumthin' DUTCH &amp; SPADE, If You Want It LIL' WAYNE MACK 10 AND MICKEY, Shine MELKY SEDECK, Kitty Kai World</p>	<p>JENNIFER LOPEZ, I'm Real CRAIG DAVID, Fill Me In MANDY MOORE, Crush ALLEN ANT FARM, Smooth Criminal NELLY, Battered MARY J. BLIGE, Family Affair LIL BOW WOW, Ghetto Girls KURUPT, It's Over DESTINY'S CHILD, Bootylicious USHER, U Remind Me D12, Purple Hills LINKIN PARK, Crawling BLINK-182, The Rock Show BACKSTREET BOYS, More Than That VIOLATOR, What It Is</p>

# BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

## Over The Counter™

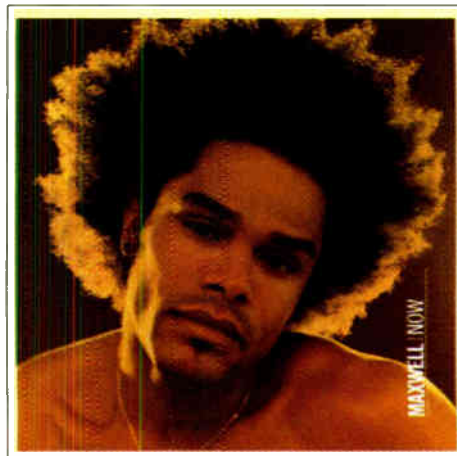


by Geoff Mayfield

**'NOW' THEN, AND AGAIN:** Although the title atop The Billboard 200 is similar to the one that was No. 1 a week ago, the chart has a new boss in nouveau-soul stylist **Maxwell**, who beats his previous best sales week by more than 100,000 units. Bursting out of the gate with 296,000 units, his *Now* ends up with an even larger sum than first-day sales had suggested.

Maxwell's third album, *Embrya*, garnered his previous sales high, when it started with 149,000 units in 1998. That title peaked at No. 3 on the big chart and No. 2 on Top R&B/Hip-Hop Albums. *Now* sets the artist a new career high on the latter chart, leaping 90-1 after street-date violations prompted last issue's premature debut.

Opening in the runner-up slot of both album charts is **Juvenile's** sixth album, *Project English*, with 213,500 units. That's a far bigger week than 1998's *400 Degreez*—the rapper's biggest album to date—ever saw, but it's *not* his best week. Late last year, *Tha G-Code* opened with 290,000 units, but since it came out a week before Christmas, that platinum album could chart no higher than No. 10 on The Billboard 200. The fattest sum for four-times platinum *400 Degreez* was 132,000 units during Christmas week of 1999.



Maxwell's *Now* succeeds *Now 7*, the multi-track hits compilation that ruled the chart for three weeks. At No. 3 (211,500 units), *Now 7* is down 24% from its prior-week sales. It has scanned 1.5 million in its first month.

**GONE TOO SOON:** On the heels of the plane crash that tragically claimed the life of **Aaliyah** (see story, page 12), the artist's latest album collects the Greatest Gainer award on The Billboard 200 (27-19, 62,000 units, up 18,000). The 41.5% increase marks the album's first gain since bowing six weeks ago at No. 2 with a career high of 187,000 units. It bullets at No. 7 on Top R&B/Hip-Hop Albums, up 38% at core stores.

SoundScan also shows large percentage bumps on each of her earlier albums but not enough yet to dent our catalog charts.

It was certain that news of Aaliyah's death would stir sales spikes. The only surprise is how quickly fans reacted. The story appeared in newspapers from coast to coast the morning of Saturday, Aug. 26, the last day of the tracking week, but the nature of weekends is such that many did not learn of the sad event until later that day, or perhaps even Monday morning. Given the sales swells that followed the deaths of **Selena, 2Pac, the Notorious B.I.G., Kurt Cobain**, and others in recent years, and given the growth that *Aaliyah* already shows in this issue, expect the album to bounce back into the big chart's top 10 on next issue's chart.

**ROCK ON:** When Arista hit four cities with a road show in May and June, company president **Antonio "L.A." Reid** declared that the label would start breaking rock acts. **Adema** solidifies that claim, rumbling in at No. 27 on The Billboard 200 with 48,000 units. The new band's opener exceeds the first-week sales that rock rookie **Linkin Park**—now a fixture in the top 10—had when it entered at No. 16 with 45,000 units in the Nov. 11 issue.

Adema has toured with former chart-topper **Staind** (*Billboard*, July 28); both bands appeared on the Aug. 29 edition of HBO's *Reverb*. Another new band that has toured with Staind, **Puddle of Mud**, stands to make an even louder entrance next issue, as first-day numbers from retail suggest it will surpass 100,000 units and enter the top 10.

The king of next issue's chart will likely be the new album by another rocker, **Slipknot**. Depending on which prognosticator you listen to, Slipknot's first day puts the sophomore band on target to sell anywhere from 325,000 to 400,000-plus.

**POTPOURRI:** Outside the rock pack, new ones by **Mary J. Blige** and **Brian McKnight** are also destined for The Billboard 200's top 10, the former at 200,000 plus, the latter beating 100,000 units. . . Nielsen's cable ratings were not complete at press time, but overnight ratings suggest that **Madonna's** Aug. 26 HBO special drew handsomely, making it a factor on next issue's chart. In the meantime, advance promotion and advertising of that special helped stir a second straight gain for her *Music*. At No. 122, it's up 17 places from its rank two issues ago. . . The **Christina Aguilera** set that enters the big chart at No. 71 and Top Independent Albums at No. 3 is not a follow-up to her RCA debut, which topped The Billboard 200 in 1999, but an unauthorized set of early demos. She had sought to prevent the album's release (*Billboard*, May 22).

## Singles Minded™



by Silvio Pietroluongo, Minal Patel, Wade Jessen

**'REAL' ONE:** **Jennifer Lopez** jumps to No. 1 on The Billboard Hot 100 with "I'm Real," which becomes the fourth song in history—and third this year—to top the chart without the availability of a retail single. "Real" earns the Greatest Gainer/Airplay award, increasing its audience by 10 million listeners for a total audience of 129.5 million. In rising to No. 1, "Real" ends **Alicia Keys'** three-week run at the top with "Fallin'," even though "Fallin'" retains its bullet, gaining 3.5 million listeners and moving to a new one-week high of 126.5 million listeners.

The enormous growth of "Real" largely comes from a reworked version of the song featuring **Ja Rule**. When "Real" first entered the Hot 100 and Hot R&B/Hip-Hop Singles & Tracks charts, Ja Rule was only credited on the R&B list—since that version was more dominant at that format's radio stations—while Lopez had the sole listing on the Hot 100, because the original pop album version was more prevalent at top 40 radio. The Ja Rule version soon became the track of choice at all formats, so we have now added Ja Rule's name to the Hot 100, Hot 100 Airplay, and Top 40 Tracks charts. For the current chart week, 85% of the song's audience comes from the remix version.

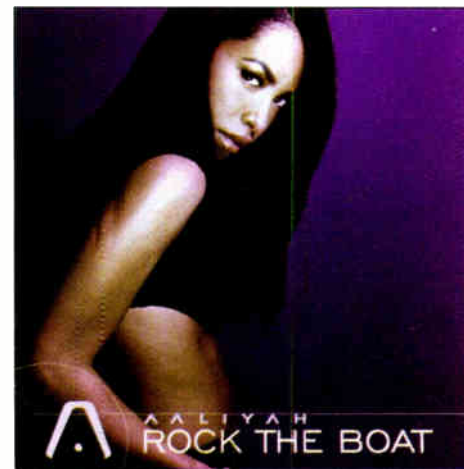
While the two versions of "Real" bear little resemblance to each other beyond their titles, it is not the first time that such disparate versions have been combined to count as one entry on the charts. With the surge of hip-hop's popularity, it may not be uncommon to find more pop tracks being reworked to appeal to a broader audience. As such tracks are released, *Billboard* will evaluate whether they should be combined as one entry.

The timespan for "Real" atop the Hot 100 will most likely be limited to one week, as CD and maxi-CD configurations for "Where the Party At" by **Jagged Edge With Nelly** hit stores Aug. 28 and will affect next issue's chart. "Party" needs to scan about 45,000 copies to have a shot at No. 1 on the Hot 100. On Hot R&B/Hip-Hop Singles & Tracks, about 3,500 units at core stores should be enough to push the title to No. 1. A 12-inch vinyl version of "Real" will be in stores Sept. 4 and, depending on the drop in sales for "Party," could be enough of a factor to return "Real" to No. 1 on the Hot 100.

**AT HER BEST, SHE IS LOVED:** The tragic loss of R&B songstress **Aaliyah** resonates throughout the world. Radio quickly paid tribute to her, playing her biggest hits and replaying tapes of in-studio visits. Already a recurrent favorite, as well as Aaliyah's biggest hit, "Try Again" saw its radio airplay increase by 275% on the three days following her death, compared with the first four days of the tracking week. "Again" holds the distinction of being the first airplay-only single to reach No. 1 on The Billboard Hot 100

(June 17, 2000); with its airplay resurgence it climbs to No. 20 on Hot 100 Singles Recurrents and to No. 4 on Hot R&B/Hip-Hop Singles & Tracks Recurrents—two charts that appear on Billboard.com. Earlier tracks, including No. 1 R&B hits "Back & Forth" and "If Your Girl Only Knew," achieved even greater airplay growth.

Aaliyah's current single, "Rock the Boat," earns Greatest Gainer/Airplay honors on Hot R&B/Hip-Hop Singles & Tracks. "Boat" moves 36-16, adding nearly 10 million listeners for a total R&B reach of 25.5 million.



On the Hot 100, "Boat" debuts at No. 57. "We Need a Resolution," the first track from Aaliyah's current album, rebounds 53-51 on Hot R&B/Hip-Hop Singles & Tracks and re-enters the Hot 100 at No. 95.

**JUST ENOUGH ROPE:** Despite a decline of 180 detections, **Blake Shelton's** "Austin" collects 5,897 spins and a fifth week atop Hot Country Singles & Tracks by a razor-thin margin of just four plays. At bay is **Toby Keith's** "I'm Just Talkin' About Tonight," which circles above the landing strip for a fourth week at No. 2. Keith's song vows to fight on, posting an increase of 216 detections, even as his "I Wanna Talk About Me" shoots into the chart's top 40 with 616 spins, making him the most-played act on the radio chart. Unintentionally shipped early to country stations, according to sources at DreamWorks, the latter title shoots 46-37 on the wings of a 249-spin increase.

As tipped here last issue, Shelton's five-week reign plants him in record-setting territory. He's the second new artist to stay this long with a debut single in the Broadcast Data Systems era, a modern-day record established by **Billy Ray Cyrus'** "Achy Breaky Heart" in 1992. Cyrus and Shelton are the only country artists in the past 33 years to claim five weeks at the top of the chart with a debut single. Prior to Cyrus' feat, **Henson Cargill's** 1968 morality lesson "Skip a Rope" was the last such title.

THIS WEEK	LAST WEEK	WKS AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION	WEEKS ON				ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION
							THIS WEEK	LAST WEEK	WKS AGO	WEEKS ON			
<b>NUMBER 1/HOT SHOT DEBUT</b> <small>1 Week At Number 1</small>													
1	NEW	1		<b>MAXWELL</b> Columbia 67136 /CRG (12 98 EQ/18 99)	Now	1	49	34	23	4	<b>SOUNDTRACK</b> Def Jam 586216 /DJMG (12 98/19 98)	Rush Hour 2	11
2	NEW	1		<b>JUVENILE</b> Cash Money 860913/Universal (12 98/18 98)	Project English	2	50	50	66	18	<b>TIM MCGRAW</b> ▲ Curb 78711 (12 98/18 98)	Set This Circus Down	2
3	1	1	4	<b>VARIOUS ARTISTS</b> EMI/Universal/Sony/Zomba 10749/Virgin (12 98/18 98)	Now 7	1	52	62	71	7	<b>ALISON KRAUSS &amp; UNION STATION</b> Rounder 610595/DJMG (11 98/17 98)	New Favorite	35
4	2	6	9	<b>ALICIA KEYS</b> ▲ J 20002 (11 98/17 99)	Songs In A Minor	1	53	47	49	49	<b>DREAM STREET</b> UEG 18301/Etel (11 98/17 98)	Dream Street	37
5	3	2	5	<b>'N SYNC</b> ▲ Jive 41790/Columbia (12 98/18 98)	Celebrity	1	54	54	48	16	<b>FUEL</b> ▲ 550 Music/RMG/Epic (12 98 EQ/17 98)	Something Like Human	17
6	4	3	3	<b>THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS</b> DreamWorks 45029/Interscope (12 98/18 98)	Eternal	3	55	48	44	23	<b>SOUNDTRACK</b> ▲ Interscope 48180/Interscope (12 98/18 98)	Moulin Rouge	3
7	9	9	44	<b>LINKIN PARK</b> ▲ Warner Bros. 4755 (11 98/17 98)	[Hybrid Theory]	7	56	46	41	5	<b>112</b> ▲ Bad Boy 73039/Arista (12 98/18 98)	Part III	2
8	5	4	3	<b>USHER</b> Arista 14715 (12 98/18 98)	8701	4	57	61	56	34	<b>SOUNDTRACK</b> Walt Disney 860731/18 98 CD	The Princess Diaries	41
9	8	8	14	<b>STAINED</b> ▲ Fip/Elektra 62676/11 G (12 98/18 98)	Break The Cycle	1	58	52	47	21	<b>UNCLE KRACKER</b> ▲ Top Dog/Lava Atlantic 83279/JAG (12 98/18 98)	Double Wide	7
10	10	11	31	<b>JENNIFER LOPEZ</b> ▲ Epic 85965 (12 98 EQ/18 98)	J.Lo	1	59	58	51	15	<b>VARIOUS ARTISTS</b> ▲ Sony/Zomba/Universal/EMI 85663/Epic (12 98 EQ/18 98)	Now 6	1
11	12	12	25	<b>ALIEN ANT FARM</b> ● New York/Def Jam/Warner 488233/Interscope (11 98/17 98)	ANTHology	11	60	49	40	8	<b>TOOL</b> ▲ Tool Dissection/Volcano 31160/Zomba (12 98/18 98)	Lateralus	1
12	11	15	35	<b>SOUNDTRACK</b> ▲ Mercury (Nashville) 17009 (11 98/18 98)	O Brother, Where Art Thou?	11	61	69	75	22	<b>LIL' ROMEO</b> Soulj 50198/P. J. (11 98/17 98)	Lil' Romeo	6
13	7	26	4	<b>SOUNDTRACK</b> Ripout 01494/Interscope (12 98/18 98)	American Pie 2	7	62	59	53	43	<b>INDIA.ARIE</b> ● Motown 013770/Universal (12 98/18 98)	Acoustic Soul	10
14	6	5	3	<b>JADAKISS</b> Ruff Ryders 43011/Interscope (12 98/18 98)	Kiss Tha Game Goodbye	5	63	51	79	27	<b>LIFEHOUSE</b> ▲ DreamWorks 45030/Interscope (12 98/18 98)	No Name Face	6
15	14	14	12	<b>DROWNING POOL</b> ▲ Wind up 13065 (12 98 CD)	Sinner	14	64	56	39	12	<b>VARIOUS ARTISTS</b> ▲ Integrity 61001/Time Life (19 98 CD)	Songs 4 Worship — Shout To The Lord	51
16	16	21	10	<b>GORILLAZ</b> ● Parlophone 33748/Virgin (12 98 CD)	Gorillaz	16	65	53	38	5	<b>SOUNDTRACK</b> ● Murder Inc./Def Jam 548337/DJMG (12 98/18 98)	The Fast And The Furious	7
17	15	10	10	<b>D12</b> Shady 450697/Interscope (12 98/18 98)	Devil's Night	1	66	66	52	4	<b>NEIL DIAMOND</b> ● Columbia 85500/CRG (12 98 EQ/18 98)	Three Chord Opera	15
18	13	7	3	<b>AARON CARTER</b> Jive 41768/Zomba (12 98/18 98)	Oh Aaron	7	67	71	65	55	<b>BILAL</b> Mayo 45303/Interscope (12 98/18 98)	1st Born Second	31
<b>GREATEST GAINER</b>													
19	27	25	6	<b>AALIYAH</b> ● Background 10082 (12 98/18 98)	Aaliyah	2	68	63	64	15	<b>SHAGGY</b> ▲ MCA 112098 (11 98/17 98)	Hotshot	1
20	20	27	40	<b>ENYA</b> ▲ Nonesuch 47166/Warner Bros. (12 98/18 98)	A Day Without Rain	17	70	65	61	35	<b>SOUNDTRACK</b> ● DreamWorks 45030/Interscope (12 98/18 98)	Shrek	28
21	19	16	4	<b>BLU CANTRELL</b> RedZone 14703/Arista (11 98/17 98)	So Blu	8	71	NEW	1		<b>LEE ANN WOMACK</b> ▲ MCA Nashville 17009 (11 98/17 98)	I Hope You Dance	16
22	17	18	16	<b>SUM 41</b> ▲ Nonesuch 45206/Interscope (12 98/18 98)	All Killer No Filler	13	72	67	59	9	<b>SOUNDTRACK</b> ▲ Hollywood 16278 (18 98 CD)	Save The Last Dance	3
23	18	19	17	<b>DESTINY'S CHILD</b> ▲ Columbia 61063/CRG (12 98 EQ/18 98)	Survivor	1	73	64	45	5	<b>CHRISTINA AGUILERA</b> Platinum 2844/Warlock (11 98/17 98)	Just Be Free	71
24	21	20	9	<b>JAGGED EDGE</b> ▲ So So Def/Columbia 85646/CRG (12 98 EQ/18 98)	Jagged Little Thrill	3	74	76	74	24	<b>LONESTAR</b> ● BNA 67918/RLG (11 98/17 98)	I'm Already There	9
25	22	17	7	<b>P. DIDDY &amp; THE BAD BOY FAMILY</b> Bad Boy 73045/Arista (12 98/18 98)	The Saga Continues...	2	75	72	73	58	<b>VARIOUS ARTISTS</b> Violator Loud/Columbia 85790/CRG (12 98 EQ/18 98)	Violator The Album V2.0	10
26	24	24	22	<b>TRAIN</b> ▲ Aavara/Columbia 69888/CRG (11 98 EQ/17 98)	Drops Of Jupiter	6	76	68	63	11	<b>JAHEIM</b> ● Dvine Mill 47452/Warner Bros. (11 98/17 98)	[Ghetto Love]	9
27	NEW	1		<b>ADEMA</b> Arista 14696 (11 98/17 98)	Adema	27	77	74	68	25	<b>JILL SCOTT</b> ▲ Hidden Beach 62137/Epic (11 98 EQ/17 98)	Who Is Jill Scott? Words And Sounds Vol. 1	17
<b>PACESETTER</b>													
28	55	92	3	<b>SOUNDTRACK</b> Universal 014713 (18 98 CD)	Jay And Silent Bob Strike Back	28	78	77	72	31	<b>SUGAR RAY</b> ● Lava Atlantic 83414/AG (12 98/18 98)	Sugar Ray	6
29	23	13	4	<b>SNOOP DOGG PRESENTS THA EASTSIDAZ</b> TVT 2230 (10 98/17 98)	Duces 'N Trayz—The Old Fashioned Way	4	80	70	58	4	<b>EVE</b> ▲ Ruff Ryders 49045/Interscope (12 98/18 98)	Scorpion	4
30	31	37	56	<b>SOUNDTRACK</b> ▲ Curb 78703 (11 98/17 98)	Coyote Ugly	10	81	84	81	48	<b>O-TOWN</b> ▲ J 20000 (11 98/17 98)	O-Town	5
31	26	22	11	<b>BLINK-182</b> ▲ MCA 112627 (12 98/18 98)	Take Off Your Pants And Jacket	1	82	85	77	4	<b>CITY HIGH</b> Booga Basement 49089/Interscope (11 98/17 98)	City High	34
32	32	43	70	<b>DISTURBED</b> ▲ Giant 24738/Warner Bros. (11 98/17 98)	The Sickness	29	83	NEW	1		<b>THE CRYSTAL METHOD</b> Dunpost/Geffen 45353/Interscope (12 98/18 98)	Tweekend	32
33	29	29	18	<b>JANET</b> ▲ Virgin 10144 (12 98/18 98)	All For You	1	84	73	60	6	<b>KENNY CHESNEY</b> ▲ BNA 67918/RLG (11 98/17 98)	Greatest Hits	13
34	28	—	2	<b>VARIOUS ARTISTS</b> Def Jam 586239/DJMG (12 98/18 98)	The Source Hip-Hop Music Awards 2001	28	85	82	84	91	<b>PRINCE</b> Warner Bros. 74772 (12 98 CD)	The Very Best Of Prince	66
35	36	35	23	<b>TRICK DADDY</b> ▲ Slip N Slide Atlantic 83432/JAG (11 98/17 98)	Thugs Are Us	4	86	81	82	67	<b>VARIOUS ARTISTS</b> Razor & Tie 89038 (12 98 CD)	Non Stop '90s Rock	83
36	30	28	12	<b>ST. LUNATICS</b> ▲ Fo' Real 01419/Universal (12 98/18 98)	Free City	3	87	89	86	46	<b>KURUPT</b> Antra 751083/Artemis (12 98/18 98)	Space Boogie: Smoke Oddesey	10
37	25	—	2	<b>VARIOUS ARTISTS</b> Dvine/No Name 85950/Epic (12 98 EQ/18 98)	Ozzfest 2001: The Second Millennium	25	88	78	70	7	<b>INCUBUS</b> ▲ Immortal 63652/Epic (12 98 EQ/18 98)	Make Yourself	47
38	41	57	35	<b>NELLY FURTADO</b> ▲ DreamWorks 450217/Interscope (11 98/17 98)	Whoa, Nelly!	26	89	86	89	40	<b>DIDO</b> ▲ Arista 19025 (11 98/17 98)	No Angel	4
39	33	30	6	<b>CRAIG DAVID</b> ● Wildstar/Arista 88081/JAG (11 98/17 98)	Born To Do It	11	90	97	—	2	<b>JA RULE</b> ▲ Murder Inc./Def Jam 542934/DJMG (12 98/18 98)	Rule 3:36	1
40	37	32	61	<b>NELLY</b> ▲ Fo' Real 157473/Universal (12 98/18 98)	Country Grammar	1	91	87	80	48	<b>MELISSA ETHERIDGE</b> Istand 54856/DJMG (12 98/18 98)	Skin	9
41	38	33	15	<b>MISSY "MISDEMEANOR" ELLIOTT</b> ▲ The Gold Mind/Elektra 67539/EEG (12 98/18 98)	Miss E...So Addictive	2	92	88	78	4	<b>TIM MCGRAW</b> ▲ Curb 71978 (12 98/18 98)	Greatest Hits	4
42	57	76	21	<b>GINUWINE</b> ● Epic 89622 (12 98 EQ/18 98)	The Life	3	93	NEW	1		<b>MICHELLE BRANCH</b> Maverick 47585/Warner Bros. (12 98 CD)	The Spirit Room	90
43	39	36	26	<b>DAVE MATTHEWS BAND</b> ▲ RCA 67988 (11 98/18 98)	Everyday	1	94	79	50	4	<b>AARON CARTER</b> ▲ Jive 41708/Zomba (11 98/17 98)	Aaron's Party (Come Get It)	4
44	43	34	10	<b>LUTHER VANDROSS</b> ● J 20007 (12 98/18 98)	Luther Vandross	6	95	91	100	22	<b>BLAKE SHELTON</b> Warner Bros. (Nashville) 24731/WRH (11 98/17 98)	Blake Shelton	45
45	40	31	6	<b>FOXY BROWN</b> ● Def Jam 548834/DJMG (12 98/18 98)	Broken Silence	5	96	93	88	14	<b>MARK WILLS</b> Mercury (Nashville) 170209 (11 98/17 98)	Loving Every Minute	93
46	45	46	45	<b>LIMP BIZKIT</b> ▲ Fip 430759/Interscope (12 98/18 98)	Chocolate Starfish And The Hot Dog Flavored Water	1	97	98	97	54	<b>GANGSTA BOO</b> Hypnotize Minds/Loud 1925/CRG (12 98 EQ/17 98)	Both Worlds, '69	29
47	42	42	5	<b>CAKE</b> Columbia 62132/CRG (11 98 EQ/17 98)	Comfort Eagle	13	98	90	85	9	<b>SALIVA</b> ● Istand 54295/DJMG (12 98/18 98)	Every Six Seconds	56
48	44	54	15	<b>WEEZER</b> ● Geffen 43045/Interscope (12 98/18 98)	Weezer	4	99	99	90	45	<b>LIL JON &amp; THE EAST SIDE BOYZ</b> BME 2220/TVT (11 98/16 98)	Put Yo Hood Up	43
											<b>DAVID GRAY</b> ▲ ATD 69351/RCA (16 98 CD)	White Ladder	35
											<b>VARIOUS ARTISTS</b> Warner/Elektra/Artemis 14720/Arista (12 98/18 98)	Totally Dance	34
											<b>LUDACRIS</b> ▲ Disturbing The Peace/Def Jam South 548138/DJMG (12 98/18 98)	Back For The First Time	4

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION
100	83	62	4	<b>THA DOGG POUND</b> Death Row 33353/03 (12.98/17.98)	Death Row Presents: Tha Dogg Pound 2002	36	151	153	162	9	<b>PETE YORN</b> Columbia 62216/CRG (12.98 EQ CD) *	Music For The Morning After	151
101	80	91	5	<b>JIMMY EAT WORLD</b> DreamWorks 450334/Interscope (12.98 CD)	Bleed American	54	152	150	142	17	<b>STEVIE NICKS</b> ● Reprise 47372/Warner Bros. (12.98 18.98)	Trouble In Shangri-La	5
102	117	134	5	<b>FIVE FOR FIGHTING</b> Aware/Columbia 63759/CRG (13.98 EQ CD) *	America Town	102	153	140	140	94	<b>FAITH HILL</b> ▲ Werner Bros. (Nashville) 47373/WARN (12.98/18.98)	Breathe	1
103	101	147	12	<b>RUSSELL WATSON</b> Decca 466895 (17.98 CD) *	The Voice	90	154	68	163	26	<b>A*TEENS</b> Stockholm 013666/MCA (12.98 18.98)	Teen Spirit	50
104	104	96	66	<b>MATCHBOX TWENTY</b> ▲ Lava/Antic 83339/AG (12.98/18.98)	Mad Season	3	155	45	152	12	<b>TRISHA YEARWOOD</b> MCA Nashville 170200 (11.98/17.98)	Inside Out	29
105	95	101	100	<b>CREED</b> ◆ Wind-up 13053 (11.98/18.98)	Human Clay	1	156	137	127	25	<b>AEROSMITH</b> ▲ Columbia 62088/CRG (12.98 EQ/18.98)	Just Push Play	2
106	103	106	81	<b>3 DOORS DOWN</b> ▲ Republic 153920/Universal (12.98/18.98) *	The Better Life	7	157	157	169	13	<b>TRICK PONY</b> Warner Bros. (Nashville) 47372/WARN (11.98 17.98)	Trick Pony	91
107	100	95	12	<b>RADIOHEAD</b> ● Capitol 32764 (11.98/17.98)	Amnesiac	2	158	147	144	38	<b>3LW</b> ▲ Nine Lives 63961/Epic (11.98 EQ/17.98)	3LW	29
108	106	105	43	<b>U2</b> ▲ Interscope 524652 (12.98/18.98)	All That You Can't Leave Behind	3	159	156	150	67	<b>BRITNEY SPEARS</b> ▲ Jive 41704/Zomba (11.98/18.98)	Oops!...I Did It Again	1
109	105	93	41	<b>THE BEATLES</b> ▲ Apple 29325/Capitol (11.98/18.98)	1	1	160	141	109	3	<b>TOYA</b> Arista 14697 (11.98/17.98) *	Toya	109
110	96	83	9	<b>BEANIE SIGEL</b> Roc-A-Fella/Def Jam 548838*/IDJMG (12.98/18.98)	The Reason	5	161	162	155	22	<b>BILLY IDOL</b> Chrysalis 26812/Capitol (16.98 CD)	Greatest Hits	74
111	94	—	2	<b>K.D. LANG</b> Warner Bros. 48108 (18.98 CD)	Live By Request	94	162	126	104	10	<b>SISQO</b> ▲ Dragon/Def Soul 548836*/IDJMG (12.98 18.98)	Return Of Dragon	7
112	112	113	42	<b>R. KELLY</b> ▲ Jive 41705/Zomba (12.98/18.98)	tp-2.com	1	163	155	145	24	<b>TANK</b> ● Blackground 50404 (12.98/16.98)	Force Of Nature	7
113	109	116	41	<b>SADE</b> ▲ Epic 85185 (12.98 EQ/18.98)	Lovers Rock	3	164	149	136	14	<b>SOUNDTRACK</b> ● Hollywood 48113/Warner Bros. (12.98/18.98)	Pearl Harbor	14
114	118	128	28	<b>TANTRIC</b> Maverick 47978/Warner Bros. (17.98 CD) *	Tantric	71	165	160	157	86	<b>TOBY KEITH</b> ▲ DreamWorks (Nashville) 450209/Interscope (10.98 16.98)	How Do You Like Me Now?!	56
115	115	111	9	<b>LFO</b> J 20006 (12.98/18.98)	Life Is Good	75	166	159	156	40	<b>BACKSTREET BOYS</b> ▲ Jive 41743/Zomba (12.98/18.98)	Black & Blue	1
116	NEW	1	1	<b>LOS TIGRES DEL NORTE</b> Fonovisa 6145 (8.98/12.98) *	Uniendo Fronteras	116	167	158	153	41	<b>MUSIQ SOULCHILD</b> ▲ Def Soul 548289*/IDJMG (11.98/17.98)	Aijuswanaseing (I Just Want To Sing)	24
117	116	112	104	<b>DIXIE CHICKS</b> ▲ Monument 63678/Sony (Nashville) (12.98 EQ/18.98)	Fly	1	168	166	137	10	<b>RAY J</b> Atlantic 83439*/AG (11.98/17.98)	This Ain't A Game	21
118	122	122	10	<b>MANDY MOORE</b> ● Epic 61430 (12.98 EQ/18.98)	Mandy Moore	35	169	142	132	10	<b>311</b> Volcano 32184/Zomba (11.98/17.98)	From Chaos	10
119	120	99	4	<b>CYNDI THOMSON</b> Capitol (Nashville) 26010 (10.98/17.98)	My World	81	170	190	—	2	<b>MYSTIC</b> GoodVibes/JCDR 860936/Interscope (8.98 12.98) *	Cuts For Luck And Scars For Freedom	170
120	107	98	46	<b>SARA EVANS</b> ▲ RCA (Nashville) 87964/RI G (11.98/17.98)	Born To Fly	55	171	167	158	8	<b>GRUPO BRYNDIS</b> Disa 727012 (8.98/13.98) *	Historia Musical Romantica	152
121	108	103	12	<b>JESSICA SIMPSON</b> ● Columbia 62138/CRG (12.98 EQ/18.98)	Irresistible	6	172	178	—	2	<b>BILL &amp; GLORIA GAITHER AND THEIR HOMECOMING FRIENDS</b> Spring House 42317 (11.98 16.98)	London Homecoming	172
122	123	139	49	<b>MADONNA</b> ▲ Maverick 47528/Warner Bros. (12.98/18.98)	Music	1	173	143	129	10	<b>STONE TEMPLE PILOTS</b> ● Atlantic 83449/AG (12.98/18.98)	Shangri-La Dee Da	9
123	119	117	43	<b>GODSMACK</b> ▲ Republic 159688/Universal (12.98/18.98)	Awake	5	174	171	184	19	<b>NICKEL CREEK</b> Sugar Hill 3909 (16.98 CD) *	Nickel Creek	142
124	110	130	5	<b>SOUNDTRACK</b> Lost Highway 170221/Mercury (Nashville) (12.98/18.98)	Down From The Mountain	102	175	154	123	14	<b>BON JOVI</b> Island 548684/IDJMG (10.98/14.98)	One Wild Night: Live 1985—2001	20
125	NEW	1	1	<b>FFH</b> Essential 10620/Zomba (11.98/17.98)	Have I Ever Told You	125	176	172	170	10	<b>CECE WINANS</b> Wellspring Gospel 51876/Sparrow (12.98/17.98)	CeCe Winans	116
126	148	126	10	<b>DAVE NAVARRO</b> Capitol 33280 (6.98/17.98)	Trust No One	61	177	163	108	41	<b>VARIOUS ARTISTS</b> ▲ Sony/Zomba/Universal/EMI 85206/CRG (12.98 EQ/18.98)	Now 5	2
127	92	69	3	<b>PHILLY'S MOST WANTED</b> Atlantic 83358*/AG (11.98/17.98)	Get Down Or Lay Down	69	178	NEW	1	<b>ROLLINS BAND</b> Sanctuary 84512 (17.98 CD)	Nice	178	
128	111	94	5	<b>JIMMY COZIER</b> J 20004 (11.98/17.98)	Jimmy Cozier	63	179	176	175	39	<b>RASCAL FLATTS</b> ● Lyric Street 165011/Hollywood (11.98/17.98) *	Rascal Flatts	122
129	113	119	47	<b>DONNIE MCCLURKIN</b> ● Verry 43150/Zomba (10.98/16.98) *	Live In London And More...	69	180	173	167	31	<b>VARIOUS ARTISTS</b> ● Razor & Tie 89033 (12.98/18.98)	Goin' South	28
130	114	102	26	<b>EVE 6</b> ● RCA 67713 (11.98/17.98)	Horrorscope	34	181	RE-ENTRY	12	<b>NICKELBACK</b> Roadrunner 618586 (11.98/17.98) *	The State	130	
131	136	133	5	<b>CORMEGA</b> Legal Hustle 9203/LandSpeed (11.98 18.98) *	The Realness	111	182	164	143	11	<b>SILK</b> Elektra 62642/EEG (12.98/18.98)	Love Sessions	20
132	121	118	14	<b>BOB MARLEY AND THE WAILERS</b> Tuff Gong/Island 542855/UTV (19.98 CD)	One Love: The Very Best Of Bob Marley And The Wailers	60	183	169	168	43	<b>OUTKAST</b> ▲ LaFace 26072*/Arista (12.98/18.98)	Stankonia	2
133	130	135	31	<b>DREAM</b> ▲ Bad Boy 73037/Arista (11.98/17.98)	It Was All A Dream	6	184	179	179	17	<b>MONTGOMERY GENTRY</b> Columbia (Nashville) 62167/Sony (Nashville) (11.98 EQ/17.98)	Carrying On	49
134	125	125	26	<b>JESSICA ANDREWS</b> ● DreamWorks (Nashville) 450248/Interscope (10.98/16.98)	Who I Am	22	185	NEW	1	<b>SOUNDTRACK</b> Nick/Jive 49500/Zomba (7.49 CD)	Spongebob Squarepants Original Theme Highlights	185	
135	124	87	3	<b>CAROLYN DAWN JOHNSON</b> Arista Nashville 69336 (10.98 16.98)	Room With A View	87	186	175	159	26	<b>PROJECT PAT</b> ● Hypnotize Minds/Leid 1990/CRG (12.98 EQ/17.98)	Mista Don't Play Everythings Workin	4
136	131	124	19	<b>BROOKS &amp; DUNN</b> ● Arista Nashville 67003/RLG (12.98/18.98)	Steers & Stripes	4	187	177	161	3	<b>LOS ANGELES AZULES</b> Disa 727014 (8.98/13.98) *	Historia Musical	161
137	132	131	14	<b>TYRESE</b> ● RCA 67984 (11.98/17.98)	2000 Watts	10	188	102	—	2	<b>PRIMER 55</b> Island 586183/IDJMG (12.98 CD) *	(The) New Release	102
138	144	151	44	<b>LENNY KRAVITZ</b> ▲ Virgin 50318 (12.98/18.98)	Greatest Hits	2	189	161	148	4	<b>DA BEATMINERZ</b> Rawkus 26168*/Priority (10.98/16.98) *	Brace 4 Impak	143
139	128	120	6	<b>WILLA FORD</b> Lava/Antic 83437/AG (11.98/17.98)	Willa Was Here	56	190	185	182	93	<b>DR. DRE</b> ▲ Aftermath 450466/Interscope (12.98 18.98)	Dr. Dre — 2001	2
140	133	149	6	<b>THE WISEGUYS</b> Ideal/Mammoth 810015*/Hollywood (14.98 CD) *	The Antidote	133	191	183	185	66	<b>EMINEM</b> ▲ Web/Aftermath 450629*/Interscope (12.98 18.98)	The Marshall Mathers LP	1
141	127	114	6	<b>BAD AZZ</b> Doggy Style 50076/Priority (11.98/17.98)	Personal Business	59	192	197	—	51	<b>MARY MARY</b> ● CZ/Columbia 63740/CRG (10.98 EQ/16.98)	Thankful	59
142	139	138	48	<b>LIL BOW WOW</b> ▲ So So Def/Columbia 69381*/CRG (11.98 EQ/17.98)	Beware Of Dog	8	193	174	164	4	<b>VARIOUS ARTISTS</b> Worship Together 20314/Sparrow (19.98 CD)	I Could Sing Of Your Love Forever 2	164
143	146	141	46	<b>TRAVIS TRITT</b> ● Columbia (Nashville) 62165/Sony (Nashville) (11.98 EQ/17.98)	Down The Road I Go	51	194	180	194	32	<b>MUDVAYNE</b> ● No Name 63821/Epic (17.98 EQ CD) *	L.D. 50	85
144	134	121	22	<b>2PAC</b> ▲ Amaru/Death Row 490840*/Interscope (19.98/24.98)	Until The End Of Time	1	195	RE-ENTRY	9	<b>PENNYWISE</b> Epitaph 86600 (16.98 CD)	Land Of The Free?	67	
145	129	115	14	<b>REDMAN</b> ● Def Jam 548381*/IDJMG (12.98 18.98)	Malpractice	4	196	199	183	36	<b>SNOOP DOGG</b> ▲ No Limit 33225*/Priority (12.98/18.98)	Tha Last Meal	4
146	135	154	37	<b>COLDPLAY</b> ● Netwerk 30162/Capitol (16.98 CD) *	Parachutes	51	197	182	180	27	<b>COLD</b> Flip/Geffen 490726/Interscope (8.98/12.98) *	13 Ways To Bleed On Stage	98
147	RE-ENTRY	15	15	<b>SOUNDTRACK</b> ● Play Tone 85683/Epic (12.98 EQ/18.98)	Josie & The Pussycats	16	198	198	—	4	<b>VARIOUS ARTISTS</b> Robbins 75022 (17.98 CD)	Trance Party (Volume Dne)	188
148	152	146	75	<b>'N SYNC</b> ◆ Jive 41702/Zomba (11.98/18.98)	No Strings Attached	1	199	165	110	3	<b>BETTER THAN EZRA</b> Extra Dry Goods 578137/Beyond (17.98 CD)	Closer	110
149	151	166	28	<b>ALAN JACKSON</b> ▲ Arista Nashville 69339/RLG (11.98/17.98)	When Somebody Loves You	15	200	181	171	14	<b>STATIC-X</b> Warner Bros. 47948 (11.98/17.98)	Machine	11
150	138	107	9	<b>LIL' MO</b> Elektra 62374/EEG (12.98/18.98)	Based On A True Story	14							

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

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



SEPTEMBER 8 2001 **Billboard** Top Blues Albums™

THIS WEEK	LAST WEEK	WKS. ON	ARTIST Imprint & Number/Distributing Label	TITLE
1	1	15	<b>BUDDY GUY</b> Silvertone 41751/Zomba #	Sweet Tea
2	2	63	<b>B.B. KING &amp; ERIC CLAPTON</b> ▲ Duck/Reprise 47612/Warner Bros	Riding With The King
3	3	4	<b>THE WORD</b> ropeadope 93046/AG	The Word
4	NEW		<b>VARIOUS ARTISTS</b> Alligator 112/13	Alligator Records 30th Anniversary Collection
5	4	25	<b>DELBERT MCCLINTON</b> New West 8024	Nothing Personal
6	5	11	<b>VARIOUS ARTISTS</b> Vanguard 79582	Avalon Blues - A Tribute To The Music Of Mississippi John Hurt
7	6	19	<b>VARIOUS ARTISTS</b> UTV 556176	Pure Blues
8	7	15	<b>ROBERT CRAY</b> Rykodisc 10611/Rykco Palm	Shoulda Been Home
9	9	94	<b>JOHNNIE TAYLOR</b> Malaco 7499	Gotta Get The Groove Back
10	11	24	<b>JOHN HAMMOND</b> Pointblank 50764/Virgin #	Wicked Grin
11	8	18	<b>MARCIA BALL</b> Alligator 4879	Presumed Innocent
12	10	30	<b>ETTA JAMES</b> Chess 112498/MCA	Love Songs
13	12	6	<b>KELLY JOE PHELPS</b> Rykodisc 10612	Sky Like A Broken Clock
14	RE-ENTRY		<b>KEB' MO'</b> DKeh/550 Music 61428/Epic #	The Door
15	15	15	<b>JOHN MAYALL &amp; FRIENDS</b> Eagle 18474	Along For The Ride

SEPTEMBER 8 2001 **Billboard** Top Reggae Albums™

THIS WEEK	LAST WEEK	WKS. ON	ARTIST Imprint & Number/Distributing Label	TITLE
1	1	14	<b>BOB MARLEY AND THE WAILERS</b> Tuff Gong/Island 542855/UTV	One Love: The Very Best Of Bob Marley And The Wailers
2	3	6	<b>MR. VEGAS</b> Greensleeves 263 #	Damn Right
3	2	14	<b>VARIOUS ARTISTS</b> VP 1629*	Reggae Gold 2001
4	4	40	<b>UB40</b> Virgin 50525	The Very Best Of UB40
5	5	93	<b>BOB MARLEY</b> ● Tuff Gong/Island 542855/UTV	Chant Down Babylon
6	7	16	<b>VARIOUS ARTISTS</b> JamDown 40045	Dancehall Xplosion 2001
7	10	59	<b>BEENIE MAN</b> Shocking Vibes/VP 49093*/Virgin	Art And Life
8	6	4	<b>VARIOUS ARTISTS</b> Quiet Storm 1012	Roots Music III: The Jamaican Experience
9	8	11	<b>VARIOUS ARTISTS</b> Madacy 1507	Reggae Rocks: Tide Is High
10	9	15	<b>BUJU BANTON</b> Hip O 541336/Universal	Ultimate Collection
11	12	16	<b>VARIOUS ARTISTS</b> JamDown 40045	Reggae Xplosion 2001
12	RE-ENTRY		<b>BOB MARLEY AND THE WAILERS</b> Island 548639/IDJMG	Catch A Fire - Deluxe Edition
13	13	13	<b>KY-MANI MARLEY</b> Artists Only 67	Many More Roads
14	RE-ENTRY		<b>VARIOUS ARTISTS</b> JamDown 500047	Dancehall Bashment: Vol. 2
15	11	3	<b>SHABBA RANKS</b> Epic 61423	Greatest Hits

SEPTEMBER 8 2001 **Billboard** Top World Albums™

THIS WEEK	LAST WEEK	WKS. ON	ARTIST Imprint & Number/Distributing Label	TITLE
1	1	10	<b>AFRO CELT SOUND SYSTEM</b> Real World/Nerada 10184/Virgin #	Volume 3: Further In Time
2	2	57	<b>BAHA MEN</b> ▲ S. Curve 751052/Artemis #	Who Let The Dogs Out
3	3	12	<b>CESARIA EVORA</b> Windham Hill 11590/RCA #	Sao Vicente
4	4	69	<b>BEBEL GILBERTO</b> Zigzagboom 1076/Six Degrees #	Tanto Tempo
5	5	25	<b>ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT</b> Music Matters 9020 #	The Irish Tenors: Ellis Island
6	6	9	<b>BAABA MAAL</b> Palm 2067/Rykco	Mi Yeewnii-Missing You
7	7	51	<b>GIPSY KINGS</b> Nonesuch 79541/AG	Volare! The Very Best Of The Gipsy Kings
8	8	13	<b>CACHAITO LOPEZ</b> Nonesuch 79630/AG	Cachaito
9	12	3	<b>HABIB KOITE &amp; BAMADA</b> Putumayo 192	Baro
10	14	2	<b>VARIOUS ARTISTS</b> Etherean Entertainment 77906	Celtic Dawn
11	13	9	<b>VARIOUS ARTISTS</b> Putumayo 189	Arabic Groove
12	10	8	<b>CHEB MAMI</b> Ark 21 850025/Universal	Dellali
13	11	17	<b>RAVIN</b> Wegrom 77961/George V	Buddha-Bar III
14	9	8	<b>GAELIC STORM</b> Higher Octave 10247/Virgin	Tree
15	RE-ENTRY		<b>SOUNDTRACK</b> Sony Classical 89279	Woman On Top

SEPTEMBER 8 2001 **Billboard** Top Contemporary Christian Albums™

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST Imprint & Number/Distributing Label	TITLE
1	1	1	27	<b>VARIOUS ARTISTS</b> ▲ Integrity 61001/Time Life	Songs 4 Worship -- Shout To The Lord
2	NEW		1	<b>FFH</b> Essential 10620/Provident	Have I Ever Told You
3	2	2	53	<b>DONNIE MCCLURKIN</b> ● Verity 43150/Provident #	Live In London And More...
4	5	4	10	<b>BILL &amp; GLORIA GAITHER AND THEIR HOMECOMING FRIENDS</b> Spring House 2317/Chordant	London Homecoming
5	3	4	2	<b>CECE WINANS</b> Wellspring Gospel/Sparrow 1826/Chordant	CeCe Winans
6	6	11	65	<b>MARY MARY</b> ● C2/Columbia 7602/Word	Thankful
7	4	3	4	<b>VARIOUS ARTISTS</b> Worship Together/Sparrow 0314/Chordant	I Could Sing Of Your Love Forever 2
8	8	5	17	<b>POINT OF GRACE</b> Word 6112	Free To Fly
9	9	8	43	<b>VARIOUS ARTISTS</b> ▲ Sparrow 1779/Chordant	WOW-2001: The Year's 30 Top Christian Artists And Hits
10	10	6	23	<b>VARIOUS ARTISTS</b> Integrity/Maranatha/Wineyard 1959/Word	WOW Worship Green: Today's 30 Most Powerful Worship Songs
11	7	7	14	<b>AVALON</b> Sparrow 1796/Chordant	Oxygen
12	13	10	66	<b>PLUS ONE</b> ● 143/Atlantic 83329/Chordant	The Promise
13	11	9	59	<b>THIRD DAY</b> ● Essential 10670/Provident	Offerings: A Worship Album
14	12	—	2	<b>MERCYME</b> IND 6133/Word #	Almost There
15	33	35	21	<b>BISHOP T.D. JAKES &amp; THE POTTER'S HOUSE MASS CHOIR</b> Dexterity Sounds/EMI Gospel 0303/Chordant	The Storm Is Over
16	38	—	6	<b>WOMEN OF FAITH</b> Integrity 1876/Word	Boundless Love
17	14	17	44	<b>KURT CARR &amp; THE KURT CARR SINGERS</b> Gospo Centric 4267/Provident #	Awesome Wonder
18	21	—	2	<b>JUMP 5</b> Sparrow 1767/Chordant	Jump 5
19	16	12	5	<b>JOY WILLIAMS</b> Reunion 10000/Provident #	Joy Williams
20	18	14	37	<b>VARIOUS ARTISTS</b> Maranatha/Corinthian 1226/Pamplin	Top 25 Praise Songs
21	19	13	23	<b>YOLANDA ADAMS</b> Elektra 62629/Chordant	The Experience
22	15	20	24	<b>PHILLIPS, CRAIG AND DEAN</b> Sparrow 1820/Chordant	Let My Words Be Few
23	22	16	44	<b>NEWSBOYS</b> Sparrow 1787/Chordant	Shine: The Hits
24	20	15	20	<b>SONICFLOOD</b> Gotee 2827/Chordant #	Sonicpraise
25	30	18	6	<b>DEZ</b> Destiny 7702 #	Sing For Me
26	17	19	64	<b>VARIOUS ARTISTS</b> ● Worship Together 0282/Chordant	I Could Sing Of Your Love Forever: 25 Modern Worship Songs
27	27	24	15	<b>TRUE VIBE</b> Essential 10619/Provident #	True Vibe
28	23	23	11	<b>SELAH</b> Curb 78713/Chordant	Press On
29	31	27	54	<b>ZOEGIRL</b> Sparrow 51734/Chordant #	Zoegirl
30	39	29	74	<b>VARIOUS ARTISTS</b> ▲ Hosanna!/Integrity 1723/Word	WOW Worship Orange: Today's 30 Most Powerful Worship Songs
31	24	21	40	<b>DC TALK</b> Forefront 5274/Chordant	Intermission: The Greatest Hits
32	29	28	6	<b>VARIOUS ARTISTS</b> Vertical/Integrity 1989/Word	Open The Eyes Of My Heart
33	26	32	12	<b>JACI VELASQUEZ</b> Sony Discos 6148/Word	Mi Corazon
34	NEW		1	<b>BLESSED</b> Ultimate 102	Journey For The Heart
35	28	22	8	<b>TAIT</b> Forefront 5283/Chordant	Empty
36	25	39	3	<b>SHAUN GROVES</b> Rocketown 6125/Word	Invitation To Eavesdrop
37	NEW		1	<b>YOLANDA ADAMS</b> ▲ Elektra 62439/Chordant #	Mountain High...Valley Low
38	32	25	18	<b>DC TALK</b> Forefront 5296/Chordant	Solo (EP)
39	35	30	52	<b>STACIE ORRICO</b> Forefront 5253/Chordant #	Genuine
40	NEW		1	<b>REGINA</b> Real Deal/Orpheus 0627/Chordant	It Ain't Over

SEPTEMBER 8 2001 **Billboard** Top Gospel Albums™

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST Imprint & Number/Distributing Label	TITLE
1	1	1	54	<b>DONNIE MCCLURKIN</b> ● Verity 43150/Zomba #	Live In London And More...
2	2	2	10	<b>CECE WINANS</b> Wellspring Gospel 51826/Sparrow	CeCe Winans
3	3	4	69	<b>MARY MARY</b> ● C2/Columbia 63740/CRG	Thankful
4	33	27	4	<b>BEVERLY CRAWFORD</b> Dexterity Sounds 20320/EMI Gospel #	Beverly
5	8	6	3	<b>TRAMAIN HAWKINS</b> Gospo Centric 70036 #	Still Tramaine
6	4	3	3	<b>RICHARD SMALLWOOD WITH VISION</b> Verity 43172/Zomba #	Persuaded--Live In D.C.
7	11	13	24	<b>BISHOP T.D. JAKES &amp; THE POTTER'S HOUSE MASS CHOIR</b> Dexterity Sounds 20303/EMI Gospel	The Storm Is Over
8	6	8	49	<b>KURT CARR &amp; THE KURT CARR SINGERS</b> Gospo Centric 49074/Interscope #	Awesome Wonder
9	5	5	29	<b>VARIOUS ARTISTS</b> ● EMI/Word/Verity 43163/Zomba	WOW Gospel 2001: The Year's 30 Top Gospel Artists And Songs
10	7	7	23	<b>YOLANDA ADAMS</b> Elektra 62629/EEG	The Experience
11	10	9	7	<b>DEZ</b> Destiny 7702 #	Sing For Me
12	NEW		1	<b>SOUNDTRACK</b> New Spirit 3510/Tyscot	Tae-Bo Inspirational: Walk By Faith...Not By Sight
13	9	10	3	<b>PASTOR WOODROW HAYDEN AND SHILOH</b> J01 1261/Diamante Servant	I Know It Was The Blood
14	17	18	31	<b>MOSES TYSON, JR.</b> World Class Gospel 50007/Alpine	Music
15	12	14	3	<b>BLESSED</b> Ultimate 102	Journey For The Heart
16	13	12	101	<b>YOLANDA ADAMS</b> ▲ Elektra 62439/EEG #	Mountain High...Valley Low
17	16	19	10	<b>REGINA</b> Real Deal 70627/Orpheus	It Ain't Over
18	15	20	7	<b>DOUG &amp; MELVIN WILLIAMS</b> Blackberry 1631/Malaco	Duets
19	14	16	15	<b>JAMES HALL &amp; WORSHIP AND PRAISE</b> Destiny 7707 #	We Are At War
20	19	17	20	<b>REV. CLAY EVANS AND THE AACR MASS CHOIR</b> Meek 4014	Constantly
21	27	22	11	<b>ELDER JIMMY HICKS AND THE VOICES OF INTEGRITY</b> Amen 1503	Turn It Around
22	28	26	19	<b>DR. ED MONTGOMERY PRESENTS ALC</b> Abilite 6101	I Still Believe
23	39	—	49	<b>BEBE</b> Motown 159405/Universal	Love And Freedom
24	21	15	21	<b>SOUNDTRACK</b> Gospo Centric 70035/Zomba	Kingdom Come
25	25	23	15	<b>GABRIEL HARDEMAN DELEGATION</b> Crysta: Rose 20957	To The Chief Musician
26	24	31	17	<b>ESTHER SMITH</b> DeRohn 73850	You Love Me...Still
27	20	25	98	<b>CECE WINANS</b> ● Wellspring Gospel 51711/Sparrow	Alabaster Box
28	22	24	76	<b>FRED HAMMOND &amp; RADICAL FOR CHRIST</b> ● Verity 43140/Zomba	Purpose By Design
29	26	28	18	<b>THE BLIND BOYS OF ALABAMA</b> Real World 50918 #	Spirit Of The Century
30	18	21	45	<b>THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE</b> ● Verity 43139/Zomba #	Not Guilty...The Experience
31	37	29	25	<b>OSCAR A. HAYES &amp; ABUNDANT LIFE FELLOWSHIP</b> Nine 232/Sound Of Gospel	Choir Music: Volume One--Live In New Orleans
32	31	32	25	<b>VARIOUS ARTISTS</b> F Hammond/Verity 43154/Zomba	Fred Hammond Presents: "In Case You Missed It...And Then Some"
33	34	34	44	<b>LEE WILLIAMS AND THE SPIRITUAL QCs</b> MCG 7018 #	Good Time
34	23	11	7	<b>THE CHRISTIANAIRES</b> Marsian 2004	Thank You
35	32	37	25	<b>APOSTLE THOMAS ISAIAH BUTLER</b> Nine 233/Sound Of Gospel	Special Kind Of Love
36	NEW		1	<b>JAMES GREAR &amp; COMPANY</b> Born Again 1035/Diamante Servant	What Will Your Life Say
37	RE-ENTRY		5	<b>BEN TANKARD</b> Verity 43186/Zomba	Song Of Solomon
38	38	38	11	<b>VARIOUS ARTISTS</b> New Haven 28019	Gospel's Top 20 Songs Of The Century
39	29	33	23	<b>LFT CHURCH CHOIR/HEZEKIAH WALKER</b> Verity 43157/Zomba #	Love Is Live!
40	35	35	3	<b>LIZ MCCOMB</b> Crysta: Rose 20965	Liz McComb

● 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. Greatest Gainer shows chart's largest unit increase. Heatseeker Impact shows albums removed from Heatseekers this week. # indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

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



SEPTEMBER 8  
2001

Billboard®

Heatseekers™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	2	3	7	<b>NUMBER 1/GREATEST GAINER</b>	1 Week At Number 1	25	27	24	11	TAMMY COCHRAN Epic (Nashville) 69736/Sony (Nashville) (7 98 EQ/11 98)	TAMMY COCHRAN
2	NEW	1	1	<b>HOT SHOT DEBUT</b>		26	24	21	69	KEITH URBAN ● Capitol (Nashville) 97591 (10 98/16 98)	KEITH URBAN
3	4	2	5	FIVE FOR FIGHTING Aventura/Columbia 63759/CRG (13 98 EQ CD)	AMERICA TOWN	27	22	19	7	THE CALLING RCA 67585 (13 98 CD)	CAMINO PALMERO
4	3	5	7	LOS TIGRES DEL NORTE Fonovisa 6145 (9 98/12 98)	UNIENDO FRONTERAS	28	31	36	14	NIKKA COSTA Cheeba Sound 100967/Virgin (12 98/17 98)	EVERYBODY GOT THEIR SOMETHING
5	6	9	21	CORMEGA Legal Hustle 9203/Landspeed (11 98/18 98)	THE REALNESS	29	26	31	9	RES MCA 112310 (8 98/12 98)	HOW I DO
6	5	1	3	THE WISEGUYS Idea/Mammoth 810015/Hollywood (14 98 CD)	THE ANTIDOTE	30	23	17	14	STEREOMUD Loud/Columbia 65433/CRG (12 98 EQ CD)	PERFECT SELF
7	14	26	4	PETE YORN Columbia 62216/CRG (12 98 EQ CD)	MUSIC FOR THE MORNING AFTER	31	RE-ENTRY	2	TRAMAINÉ HAWKINS Gospo Centric 70036 (11 98/17 98)	STILL TRAMAINÉ	
8	8	6	9	TOYA Arista 14697 (11 98/17 98)	TOYA	32	30	33	35	PAULINA RUBIO ● Universal Latino 543319 (9 98/16 98)	PAULINA
9	10	11	30	MYSTIC Gmefwbe/ICDR 850938/Interscope (8 98/12 98)	CUTS FOR LUCK AND SCARS FOR FREEDOM	33	20	12	3	RICHARD SMALLWOOD WITH VISION Verity 43172/Zomba (10 98/16 98)	PERSUADED--LIVE IN D.C.
10	11	10	64	GRUPO BRYNDIS Dina 727012 (8 98/13 98)	HISTORIA MUSICAL ROMANTICA	34	25	20	39	GOOD CHARLOTTE Daytrotter 61442/Epic (11 98 EQ/17 98)	GOOD CHARLOTTE
11	18	27	45	NICKEL CREEK Sugar Hill 3909 (16 98 CD)	NICKEL CREEK	35	28	22	15	SYLEENA JOHNSON Jive 41700/Zomba (11 98/17 98)	CHAPTER 1: LOVE, PAIN & FORGIVENESS
12	12	8	3	RASCAL FLATTS ● Lyric Street 165011/Hollywood (11 98/17 98)	RASCAL FLATTS	36	48	—	13	JANE MONHEIT N-Coded 4219/Warlock (17 98 CD)	COME DREAM WITH ME
13	1	—	2	NICKELBACK Roadrunner 8586 (11 98/17 98)	THE STATE	37	33	37	24	NONPOINT MCA 112364 (8 98/12 98)	STATEMENT
14	7	4	4	LOS ANGELES AZULES Dina 727014 (8 98/13 98)	HISTORIA MUSICAL	38	44	—	19	BOND MBO 467091/Decca (17 98 CD)	BORN
15	15	13	43	PRIMER 55 Island 586183/IDJMG (12 98 CD)	(THE) NEW RELEASE	39	NEW	1	MERCYME MCA/World 85725/Epic (16 98 EQ CD)	ALMOST THERE	
16	9	7	4	DA BEATMINERZ Rawkus 26168/Priority (10 98/16 98)	BRACE 4 IMPAK	40	37	42	40	VICENTE FERNANDEZ Sony Discos 84185 (9 98 EQ/15 98)	HISTORIA DE UN IDOLO VOL. 1
17	13	14	39	JAMIE O'NEAL Mercury (Nashville) 170132 (11 98/17 98)	SHIVER	41	34	35	6	DARK LOTUS Psychopathic 2700 (16 98 CD)	TALES FROM THE LOTUS POD
18	19	25	16	GILLIAN WELCH Arista 0103 (16 98 CD)	TIME (THE REVELATOR)	42	47	40	28	LUPILLO RIVERA ● Sony Discos 84276 (8 98 EQ/13 98)	DESPRECIADO
19	16	15	11	NEW FOUND GLORY Drama/Hip 112338/MCA (8 98/12 98)	NEW FOUND GLORY	43	43	43	41	PHIL VASSAR Arista Nashville 15891/RG (10 98/16 98)	PHIL VASSAR
20	17	16	10	DARUDE Groovious 106/Strictly Rhythm (17 98 CD)	BEFORE THE STORM	44	NEW	1	GIGI D'AGOSTINO Mercury 14710/Arista (17 98 CD)	L'AMOUR TOUJOURS	
21	39	—	2	CHRIS CAGLE Capitol (Nashville) 34170 (10 98/17 98)	PLAY IT LOUD	45	32	23	12	PAUL OAKENFOLD Warner Sunset/FFRR 31185/London-Sire (18 98 CD)	SWORDFISH: THE ALBUM (SOUNDTRACK)
22	21	—	2	AFRO CELT SOUND SYSTEM Real World/Narada 10184/Virgin (17 98 CD)	VOLUME 3: FURTHER IN TIME	46	RE-ENTRY	37	KURT CARR & THE KURT CARR SINGERS Gospo Centric 490747/Interscope (10 98/15 98)	AWESOME WONDER	
23	RE-ENTRY	2	2	METHRONE Claytown 2010 (11 98/17 98)	PICTURE ME	47	NEW	1	RICHARD ELLIOT Verity 440734/G (16 98 CD)	CRUSH	
24	NEW	1	1	ATB/GEORGE ACOSTA Ultra 1081 (19 98 CD)	TRANCE NATION AMERICA TWO	48	42	39	3	THREE MO' TENORS RCA Victor 13027 (12 98/18 98)	THREE MO' TENORS
				MR. SPITFLAME Spitflame 70810/Stoney Burke (11 98/17 98)	TANGLE WIT ME VOL. 1	49	RE-ENTRY	2	MR. VEGAS Greenleaf 263 (15 98 CD)	DAMN RIGHT	
				BEVERLY CRAWFORD Dexterity Sounds 20320/EMI Gospel (11 98/16 98)	BEVERLY	50	NEW	1	DJ DAN Kinetic 54683 (17 98 CD)	IN STEREO	

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Billboard®

Top Independent Albums™

Both charts compiled from a national sample of retail store, mass merchant and internet sales reports collected, compiled, and provided by SoundScan®

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	1	4	<b>NUMBER 1</b>	4 Weeks At Number 1	25	32	49	3	JACK JOHNSON Enjoy 001 (15 98 CD) ●	BRUSHFIRE FAIRYTALES
2	2	4	7	SNOOP DOGG PRESENTS THA EASTSIDAZ TVT 2230 (10 98/17 98)	DUCES 'N TRAYZ--THE OLD FASHIONED WAY	26	26	24	57	BAHA MEN ▲ S Curve 751052/Artemis (11 98/17 98) ●	WHO LET THE DOGS OUT
3	NEW	1	1	<b>HOT SHOT DEBUT</b>		27	22	30	40	LOUIE DEVITO E-Lastik 5002 (16 98 CD) ●	N.Y.C. UNDERGROUND PARTY VOLUME 3
4	3	2	6	DREAM STREET UEG 18304/Edel (11 98/17 98)	DREAM STREET	28	20	25	6	THE BETA BAND Astralwerks 10416 (16 98 CD) ●	HOT SHOTS II
5	5	5	14	CHRISTINA AGUILERA Platinum 2844/Warlock (11 98/17 98)	JUST BE FREE	29	31	37	17	SOUNDTRACK TVT Soundtrax 8950/TVT (17 98 CD)	SNATCH
6	4	3	4	KURUPT Arista 751083/Artemis (12 98/18 98)	SPACE BOOGIE: SMOKE ODESSEY	30	38	29	6	DEZ Destiny 7702 (10 98/16 98) ●	SING FOR ME
7	NEW	1	1	<b>HOT SHOT DEBUT</b>		31	NEW	1	KRAZY Soulja Army 2001 (11 98/17 98)	BREATHER LIFE	
8	6	6	5	LIL JON & THE EAST SIDE BOYZ BME 2220/TVT (10 98/16 98)	PUT YO HOOD UP	32	34	27	9	SCREWBALL Hydra 9201/Landspeed (17 98 CD) ●	LOYALTY
9	8	8	34	THA DOGG POUND Death Row 3333/RS (12 98/17 98)	DEATH ROW PRESENTS: THA DOGG POUND 2002	33	NEW	1	LOS TEMERARIOS Fonovisa 6148 (10 98/12 98)	JOYAS	
10	10	10	10	LOS TIGRES DEL NORTE Fonovisa 6145 (9 98/12 98) ●	UNIENDO FRONTERAS	34	NEW	1	IMX Tug 3909/New Line (12 98/17 98)	IMX	
11	9	11	3	CORMEGA Legal Hustle 9203/Landspeed (11 98/18 98) ●	THE REALNESS	35	21	20	10	VARIOUS ARTISTS Side One Dummy 71227 (9 98 CD)	WARPED: 2001 TOUR COMPILATION
12	7	7	4	NICKEL CREEK Sugar Hill 3909 (16 98 CD) ●	NICKEL CREEK	36	RE-ENTRY	58	SOUNDTRACK Overbrook 9001/New Line (12 98/17 98)	LOVE & BASKETBALL	
13	11	9	12	PENNYWISE Epic 86600 (16 98 CD)	LAND OF THE FREE?	37	NEW	1	SOUNDTRACK New Spirit 3510/Isyco (10 98/16 98)	TAE-BO INSPIRATIONAL: WALK BY FAITH...NOT BY SIGHT	
14	12	14	16	SOULJA SLIM No Limit South 2001/No Limit (11 98/17 98)	THE STREETS MADE ME	38	18	12	3	SIX FEET UNDER Merz Blade 14375 (16 98 CD) ●	TRUE CARNAGE
15	15	—	2	GILLIAN WELCH Arista 0103 (16 98 CD) ●	TIME (THE REVELATOR)	39	NEW	1	CRIMINALZ Reeltime 0029/Bayside (10 98/16 98)	CRIMINAL ACTIVITY	
16	13	34	3	VARIOUS ARTISTS Epic 86615 (14 98 CD)	PUNK O RAMA 2001 VOL. 6	40	29	32	9	BASEMENT JAXX XL 10423/Atlantic (16 98 CD) ●	ROOTY
17	28	21	4	DARUDE Groovious 106/Strictly Rhythm (17 98 CD) ●	BEFORE THE STORM	41	41	36	9	PEPE AGUILAR ● Musart 2503/Balboa (8 98/12 98)	LO MEJOR DE NOSOTROS
18	19	31	14	METHRONE Claytown 2010 (11 98/17 98) ●	PICTURE ME	42	33	18	11	THE LOVE DOCTOR Mard Gras 1055 (10 98/16 98) ●	DOCTOR OF LOVE
19	14	16	6	ATB/GEORGE ACOSTA Ultra 1081 (19 98 CD) ●	TRANCE NATION AMERICA TWO	43	49	41	6	MARCUS MILLER 3 Deuces 83534/Telarc (16 98 CD) ●	M SQUARED
20	30	33	18	MR. SPITFLAME Spitflame 70810/Stoney Burke (11 98/17 98) ●	TANGLE WIT ME VOL. 1	44	37	35	16	MARK MCGUINN VFR 734757 (10 98/16 98) ●	MARK MCGUINN
21	35	22	5	JANE MONHEIT N-Coded 4219/Warlock (17 98 CD) ●	COME DREAM WITH ME	45	36	40	3	PASTOR WOODROW HAYDEN AND SHILOH JDI 1261/Diamanté Servant (10 98/16 98)	I KNOW IT WAS THE BLOOD
22	24	26	13	DARK LOTUS Psychopathic 2700 (16 98 CD) ●	TALES FROM THE LOTUS POD	46	RE-ENTRY	3	3	MOSES TYSON, JR. World Class Gospel 50007/Alpine (10 98/15 98)	MUSIC
23	17	—	2	EVA CASSIDY Bliss Street 10073 (16 98 CD)	TIME AFTER TIME	47	50	—	2	BLESSED Ultimate 107 (12 98 CD)	JOURNEY FOR THE HEART
24	27	28	14	MR. VEGAS Greenleaf 263 (15 98 CD) ●	DAMN RIGHT	48	NEW	1	VARIOUS ARTISTS Dina 1991 (16 98 CD)	DMA PRESENTS: ENERGY 92 7/5 DANCE HITS	
				MARCO ANTONIO SOLIS ● Fonovisa 0527 (10 98/16 98) ●	MAS DE MI ALMA	49	42	—	9	VARIOUS ARTISTS NARM 50068/Ryko (1 98 CD)	BET ON JAZZ PRESENTS: JAZZ NOW
				DJ SCREW Big Tyme 2001 (15 98/20 98) ●	THE LEGEND	50	23	13	3	VARIOUS ARTISTS Sub Cat 090 (16 98 CD)	PLEA FOR PEACE TAKE ACTION
				VARIOUS ARTISTS VP 1678 (19 98/16 98)	REGGAE GOLD 2001						

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. ● Albums with the greatest sales gains this week. Greatest Gainer shows chart's largest unit increase. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ● RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiples shipments by the number of discs and/or tapes. RIAA Latin awards: ● Certification for net shipment of 100,000 units (Oro). ● Certification of 200,000 units (Platino). ● Certification of 400,000 units (Multi-Platino). \* Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. ▲ indicates past or present Heatseeker title. ©2001, Billboard/BPI Communications, and SoundScan, Inc.

SEPTEMBER 8 2001 **Billboard**™ **Top Internet Album Sales**™

LAST WEEK	WKS. ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	BILLBOARD 200 RANK
1	2	<b>SOUNDTRACK</b> ▲ Mercury (Nashville) 170069		<b>0 Brother, Where Art Thou?</b>	12
2	NEW	<b>MAXWELL</b>	Columbia 67138/CRG	<b>Now</b>	1
3	1	<b>ALISON KRAUSS &amp; UNION STATION</b>	Rounder 610495/IDJMG	<b>New Favorite</b>	51
4	3	<b>ALICIA KEYS</b> ▲	J 70002	<b>Songs In A Minor</b>	4
5	5	<b>ENYA</b> ▲	Reprise 47426/Warner Bros	<b>A Day Without Rain</b>	20
6	25	<b>EVA CASSIDY</b>	Blix Street 10045	<b>Songbird</b>	-
7	4	<b>GILLIAN WELCH</b>	Acony 0103	<b>Time (The Revelator)</b>	-
8	9	<b>TRAIN</b> ▲	Aware/Columbia 69888/CRG	<b>Drops Of Jupiter</b>	26
9	15	<b>STAINED</b> ▲	Flip/Elektra 62626/EEG	<b>Break The Cycle</b>	9
10	14	<b>RUSSELL WATSON</b>	Decca 465695	<b>The Voice</b>	103
1	NEW	<b>LAURIE ANDERSON</b>	Nonesuch 79539/AG	<b>Life On A String</b>	-
12	7	<b>'N SYNC</b> ▲	Jive 41758/Zomba	<b>Celebrity</b>	5
13	8	<b>SOUNDTRACK</b>	Lost Highway 170221/Mercury (Nashville)	<b>Down From The Mountain</b>	124
14	13	<b>MELISSA ETHERIDGE</b>	Island 548561/IDJMG	<b>Skin</b>	88
15	16	<b>GORILLAZ</b> ●	Parlophone 33748/Virgin	<b>Gorillaz</b>	16
16	17	<b>CAKE</b>	Columbia 62132/CRG	<b>Comfort Eagle</b>	47
17	11	<b>K.D. LANG</b>	Warner Bros 48198	<b>Live By Request</b>	111
18	2	<b>VARIOUS ARTISTS</b>	EMI/Universal/Sony/Zomba 10749/Virgin	<b>Now 7</b>	3
19	21	<b>ORIGINAL BROADWAY CAST</b>	Sony Classical 89646	<b>The Producers</b>	-
20	20	<b>NANCI GRIFFITH</b>	Elektra 62660/EEG	<b>Clock Without Hands</b>	-
21	NEW	<b>ALIEN ANT FARM</b> ●	New Noise/DreamWorks 450293/Interscope	<b>ANTology</b>	11
22	22	<b>LUCINDA WILLIAMS</b>	IDJMG 17019/Lost Highway	<b>Essence</b>	-
23	3	<b>SOUNDTRACK</b>	Republic 014494/Universal	<b>American Pie 2</b>	13
24	RE-ENTRY	<b>PATTY LOVELESS</b>	Epic (Nashville) 85651/Sony (Nashville)	<b>Mountain Soul</b>	-
25	24	<b>THE CRYSTAL METHOD</b>	Outpost/Geffen 493063/Interscope	<b>Tweekend</b>	80

SEPTEMBER 8 2001 **Billboard**™ **Top Soundtracks**™

LAST WEEK	WKS. ON	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	2	<b>O BROTHER, WHERE ART THOU? ▲</b>	Mercury 170069
2	1	<b>AMERICAN PIE 2</b>	Republic 014494/Universal
3	7	<b>JAY AND SILENT BOB STRIKE BACK</b>	Universal 014713
4	3	<b>COYOTE UGLY ▲</b>	Curb 78703
5	4	<b>RUSH HOUR 2</b>	Def Jam 586216/IDJMG
6	6	<b>MOULIN ROUGE ▲</b>	Interscope 493035
7	5	<b>THE PRINCESS DIARIES</b>	Walt Disney 860731
8	8	<b>THE FAST AND THE FURIOUS ●</b>	Murder Inc./Def Jam 548832/IDJMG
9	9	<b>SHREK ●</b>	DreamWorks 450305/Interscope
10	10	<b>SAVE THE LAST DANCE ▲</b>	Hollywood 162288
11	11	<b>DOWN FROM THE MOUNTAIN</b>	Lost Highway 170221/Mercury (Nashville)
12	14	<b>JOSIE &amp; THE PUSSYCATS ●</b>	Play-Tone 85683/Epic
13	12	<b>PEARL HARBOR ●</b>	Hollywood 48113/Warner Bros.
14	NEW	<b>SPONGEBOB SQUAREPANTS ORIGINAL THEME HIGHLIGHTS</b>	Nick/Jive 49500/Zomba
15	18	<b>GREASE ▲</b>	Polydor 825095/Universal
16	13	<b>REMEMBER THE TITANS ●</b>	Walt Disney 860687
17	17	<b>SWEET NOVEMBER</b>	Warner Sunset 47944/Warner Bros.
18	NEW	<b>CAPTAIN CORELLI'S MANDOLIN</b>	Decca 467678
19	20	<b>DUETS</b>	Hollywood 162241
20	15	<b>BABY BOY</b>	Universal 014276
21	19	<b>MORE MUSIC FROM SAVE THE LAST DANCE</b>	Hollywood 162288
22	16	<b>LARA CROFT: TOMB RAIDER ●</b>	Elektra 62665/EEG
23	22	<b>ALMOST FAMOUS ●</b>	DreamWorks 450279/Interscope
24	21	<b>WHAT WOMEN WANT ●</b>	Columbia 61595/CRG
25	NEW	<b>HEDWIG &amp; THE ANGRY INCH</b>	London-Sire 20024

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ◆ Certification for net shipment of 100,000 units (Dro.). ◆ Certification of 200,000 units (Platino). ◆ Certification of 400,000 units (Multi-Platino). \* Asterisk indicates vinyl available. # indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications and SoundScan, Inc.

SEPTEMBER 8 2001 **Billboard**™ **Top Pop Catalog**™

All 3 charts are compiled from a national sample of retail store, mass merchant and internet sales reports collected, compiled, and provided by **SoundScan**™

LAST WEEK	2 WKS. AGO	TOTAL WKS.	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	LAST WEEK	2 WKS. AGO	TOTAL WKS.	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	246	<b>DEF LEPPARD</b> ▲	Mercury 528718/IDJMG (10.98/17.98)	<b>VAULT - GREATEST HITS 1980-1995</b>	25	24	1273	<b>PINK FLOYD</b> ◆	Capitol 46001 (10.98/17.98)	<b>DARK SIDE OF THE MOON</b>
2	2	76	<b>ENYA</b> ▲	Reprise 46835/Warner Bros. (11.98/17.98)	<b>PAINT THE SKY WITH STARS - THE BEST OF ENYA</b>	26	40	495	<b>VAN MORRISON</b> ▲	Polydor 537452/Universal (11.98/18.98)	<b>THE BEST OF VAN MORRISON</b>
3	3	23	<b>EVA CASSIDY</b>	Blix Street 10045 (11.98/16.98)	<b>SONGBIRD</b>	27	35	33	<b>TOBY KEITH</b> ▲	Mercury (Nashville) 558962 (11.98/17.98)	<b>GREATEST HITS VOLUME ONE</b>
4	4	635	<b>BOB MARLEY AND THE WAILERS</b> ◆	Tuff Gong/Island 846210/IDJMG (12.98/18.98)	<b>LEGEND</b>	28	26	21	<b>LIMP BIZKIT</b> ▲	Flip 490335/Interscope (12.98/19.98)	<b>SIGNIFICANT OTHER</b>
5	6	107	<b>MOBY</b> ▲	V2 27049 (10.98/18.98)	<b>PLAY</b>	29	32	24	<b>AEROSMITH</b> ◆	Columbia 57367/CRG (17.98 EQ/11.98)	<b>AEROSMITH'S GREATEST HITS</b>
6	10	80	<b>U2</b> ▲	Island 524613/IDJMG (12.98/18.98)	<b>THE BEST OF 1980-1990</b>	30	22	28	<b>EAGLES</b> ▲	Geffen 424729/Interscope (12.98/18.98)	<b>HELL FREEZES OVER</b>
7	5	524	<b>METALLICA</b> ◆	Elektra 61113/EEG (11.98/17.98)	<b>METALLICA</b>	31	30	32	<b>AEROSMITH</b> ▲	Geffen 424716/Interscope (12.98/18.98)	<b>BIG ONES</b>
8	9	379	<b>TOM PETTY AND THE HEARTBREAKERS</b> ▲	MCA 110813 (11.98/18.98)	<b>GREATEST HITS</b>	32	34	37	<b>JOHN MELLENCAMP</b> ▲	Mercury 536738/IDJMG (11.98/17.98)	<b>THE BEST THAT I COULD DO 1978 - 1988</b>
9	7	97	<b>WEEZER</b> ▲	DGC 424629/Interscope (10.98/11.98)	<b>WEEZER</b>	33	31	30	<b>MILES DAVIS</b> ▲	Legacy/Columbia 64935/CRG (7.98 EQ/11.98)	<b>KIND OF BLUE</b>
10	11	199	<b>SHANIA TWAIN</b> ◆	Mercury (Nashville) 536003 (12.98/18.98)	<b>COME ON OVER</b>	34	25	34	<b>STYX</b> ▲	A&M 540387/Universal (10.98/17.98)	<b>GREATEST HITS</b>
11	20	99	<b>BLINK-182</b> ▲	MCA 111950 (12.98/18.98)	<b>ENEMA OF THE STATE</b>	35	38	31	<b>SUBLIME</b> ▲	Gasoline Alley 111413/MCA (12.98/18.98)	<b>SUBLIME</b>
12	17	223	<b>ABBA</b> ▲	Polydor 517007/Universal (12.98/18.98)	<b>GOLD</b>	36	33	39	<b>SADE</b> ▲	Epic 85287 (12.98 EQ/18.98)	<b>THE BEST OF SADE</b>
13	16	138	<b>GODSMACK</b> ▲	Republic 153190/Universal (12.98/18.98)	<b>GODSMACK</b>	37	45	—	<b>SOUNDTRACK</b> ▲	Polydor 825095/Universal (12.98/18.98)	<b>GREASE</b>
14	12	187	<b>DIXIE CHICKS</b> ◆	Monument 68195/Sony (Nashville) (10.98 EQ/17.98)	<b>WIDE OPEN SPACES</b>	38	39	38	<b>CREDENCE CLEARWATER REVIVAL</b> ▲	Fantasy 2 (12.98/17.98)	<b>CHRONICLE THE 20 GREATEST HITS</b>
15	19	357	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲	Capitol 30334 (10.98/15.98)	<b>GREATEST HITS</b>	39	28	29	<b>BEE GEES</b> ▲	Polydor 558220/Universal (12.98/18.98)	<b>ONE NIGHT ONLY</b>
16	14	561	<b>JAMES TAYLOR</b> ◆	Warner Bros 3113 (17.98/11.98)	<b>GREATEST HITS</b>	40	37	36	<b>AC/DC</b> ◆	EastWest 92418/EEG (11.98/17.98)	<b>BACK IN BLACK</b>
17	29	339	<b>MADONNA</b> ▲	Sire 26440/Warner Bros. (13.98/18.98)	<b>THE IMMACULATE COLLECTION</b>	41	36	—	<b>SLIPKNOT</b> ▲	I AM 518555/Roadrunner (11.98/17.98)	<b>SLIPKNOT</b>
18	8	508	<b>JOURNEY</b> ◆	Columbia 44493/CRG (11.98 EQ/17.98)	<b>JOURNEY'S GREATEST HITS</b>	42	44	43	<b>MATCHBOX 20</b> ◆	Lava Atlantic 52721/AG (10.98/17.98)	<b>YOURSELF OR SOMEONE LIKE YOU</b>
19	23	486	<b>GUNS N' ROSES</b> ◆	Geffen 424148/Interscope (12.98/18.98)	<b>APPETITE FOR DESTRUCTION</b>	43	43	40	<b>DAVE MATTHEWS BAND</b> ▲	RCA 86904 (11.98/17.98)	<b>CRASH</b>
20	15	108	<b>BON JOVI</b> ▲	Warner Bros 52501/IDJMG (10.98/17.98)	<b>CROSS ROAD</b>	44	41	41	<b>QUEEN</b> ▲	Hollywood 161265 (11.98/17.98)	<b>GREATEST HITS</b>
21	27	295	<b>NIRVANA</b> ◆	DGC 424425/Interscope (12.98/18.98)	<b>NEVERMIND</b>	45	42	42	<b>SANTANA</b> ◆	Arista 15080 (11.98/18.98)	<b>SUPERNATURAL</b>
22	13	204	<b>CREED</b> ▲	Wind up 13049 (11.98/18.98)	<b>MY OWN PRISON</b>	46	46	—	<b>TOOL</b> ▲	Tool Dissection/Volcano 31087/Zomba (11.98/17.98)	<b>AENIMA</b>
23	18	499	<b>JIMMY BUFFETT</b> ▲	MCA 325633 (12.98/18.98)	<b>SONGS YOU KNOW BY HEART</b>	47	47	44	<b>RED HOT CHILI PEPPERS</b> ▲	Warner Bros. 47385 (10.98/17.98)	<b>CALIFORNICATION</b>
24	21	139	<b>KID ROCK</b> ◆	Top Dog/Lava Atlantic 83119/AG (12.98/18.98)	<b>DEVIL WITHOUT A CAUSE</b>	48	RE-ENTRY	75	<b>STAINED</b> ▲	Flip/Elektra 62356/EEG (12.98/18.98)	<b>DYSFUNCTION</b>
						49	RE-ENTRY	109	<b>2PAC</b> ▲	Amaro/Death Row 490301/Interscope (19.98/24.98)	<b>GREATEST HITS</b>
						50	RE-ENTRY	468	<b>ELTON JOHN</b> ◆	Rocket/Island 512532/IDJMG (6.98/11.98)	<b>GREATEST HITS</b>

● Albums with the greatest sales gain this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ◆ Certification for net shipment of 100,000 units (Dro.). ◆ Certification of 200,000 units (Platino). ◆ Certification of 400,000 units (Multi-Platino). \* Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer Shows chart's largest unit increase. # indicates past Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

Chart Codes:

—ALBUMS—

Billboard 200 (B200)

Blues (BL)

Classical (CL)

Classical Crossover (CX)

Contemporary Christian (CC)

Country (CA)

Country Catalog (CCA)

Electronic (EA)

Gospel (GA)

Heatseekers (HS)

Independent (IND)

Internet (INT)

Jazz (JZ)

Contemporary Jazz (CJ)

Latin Albums (LA)

Latin: Latin Pop (LPA)

Latin: Regional Mexican (RMA)

Latin: Tropical/Salsa (TSA)

New Age (NA)

Pop Catalog (PCA)

R&B/Hip-Hop (RBA)

R&B/Hip-Hop Catalog (RBC)

Reggae (RE)

World Music (WM)

—SINGLES—

The Billboard Hot 100 (H100)

Hot 100 Airplay (HA)

Hot 100 Singles Sales (HSS)

Adult Contemporary (AC)

Adult Top 40 (A40)

Country (CS)

Dance/Club Play (DC)

Dance/Sales (DS)

Hot Latin Tracks (LT)

Latin: Latin Pop (LPS)

Latin: Regional Mexican (RMS)

Latin: Tropical/Salsa (TSS)

R&B Hip-Hop (RBH)

R&B Hip-Hop Airplay (RA)

R&B Hip-Hop Singles Sales (RS)

Rap (RP)

Mainstream Rock (RO)

Modern Rock (MO)

Top 40 Tracks (T40)

Rankings from biweekly charts are listed in italics during a chart's unpublished week.

A\*Teens: B200 154  
Aubrey: DC 6  
Avalon: CC 11  
Ramon Ayala: LT 28; RMS 12  
Ramon Ayala Y Sus Bravos Del Norte: LA 25; RMA 14  
Ayana: H100 91; RA 27; RBH 33  
AZ: RBA 93  
Azul Azul: LA 21; LPA 10; DC 40; HSS 18; LPS 29; RMS 28; TSS 27

—B—

Baby: RA 73; RBH 72; RS 64  
Babyface: HSS 13; RA 50; RBH 59; RS 7  
Backstreet Boys: B200 166; AC 6; H100 76; HA 72  
Bad Azz: B200 141; RBA 28; RBH 97  
Erykah Badu: A40 26  
Baha Men: IND 26; WM 2  
David Ball: CS 55  
Marcia Ball: BL 11  
Bamada: WM 9  
Banda El Limon: RMS 27  
Banda El Recodo: LA 23, 70; RMA 12; LT 17; RMS 5, 8  
Banda Machos: LA 41; RMA 18  
Buju Banton: RE 10  
Barenaked Ladies: A40 12  
Basement Jaxx: IND 40; DC 9  
BBMak: AC 10  
The Beatles: B200 109  
Bee Gees: PCA 39  
Beenie Man: RE 7  
Joshua Bell: CX 10  
Tony Bennett: JZ 19  
The Beta Band: IND 28  
Better Than Ezra: B200 199; A40 20  
Big Kap: H100 100  
Big Pun: TSS 26  
Bilal: B200 66; RBA 18; HSS 31; RA 36; RBH 41, 96; RS 38, 59  
Fabio Biondi: CL 9  
Bishop: RS 72  
Bjork: HSS 64  
Black Rob: H100 33; HA 30; RA 12; RBH 13; RP 21; RS 50  
The Black Crowes: RO 16  
Terence Blanchard: JZ 8  
Memphis Bleek: RBH 83  
Blessed: CC 34; GA 15; IND 47  
Mary J. Blige: RBC 16; H100 18; HA 18; HSS 30; RA 7; RBH 7; RS 22  
The Blind Boys Of Alabama: GA 29  
Blink-182: B200 31; PCA 11; H100 90; MO 15  
Andrea Bocelli: CL 1, 2  
Bon Jovi: B200 175; PCA 20  
Bond: CX 3; HS 38  
Bone Thugs-N-Harmony: RBC 25  
The Boston Pops Orchestra: CX 13  
Michelle Branch: B200 90; A40 10; H100 52; HA 55; T40 26  
Rick Braun: CJ 13, 19  
Bravehearts: HSS 70  
Michael Brecker: JZ 16  
Jim Brickman: NA 9; AC 22  
Sarah Brightman: CX 7, 15; DSA 13; HSS 63  
Chad Brock: CS 50  
Brooks & Dunn: B200 136; CA 17; CCA 4; CS 5; H100 44; HA 38  
Garth Brooks: CCA 16  
Foxy Brown: B200 45; RBA 12; HSS 59; RA 53; RBH 55; RP 10; RS 30, 63  
Junior Brown: CA 60  
Dave Brubeck: JZ 22  
Jimmy Buffett: PCA 23  
Richard Burton: RS 52  
Busta Rhymes: H100 70; HA 70; RA 23; RBH 28; RP 22; RS 51  
Apostle Thomas Isaiah Butler: GA 35  
Butthole Surfers: MO 29  
Tracy Byrd: CA 38; CS 40

—C—

Athena Cage: HSS 22; RBH 93; RS 29  
Chris Cagle: CA 30; HS 19; CS 13; H100 84  
Cake: B200 47; INT 16; A40 33; MO 12  
Maria Callas: CL 10  
The Calling: HS 27; MO 28; RO 38  
Cameo: DC 49; DSA 6; H100 73; HSS 2  
Los Caminantes: LA 58  
Camouflage: RBA 84  
Blu Cantrell: B200 21; RBA 9; H100 4; HA 3; HSS 34; LPS 33; RS 28; T40 1; TSS 32  
Mariah Carey: AC 25; DC 49; DSA 6; H100 73; HSS 2; RBH 37; RS 2  
Guiliano Carmignola: CL 13  
Mary Chapin Carpenter: CA 33  
Rodney Carrington: CA 45  
Kurt Carr: CC 17; GA 8; HS 46  
Kurt Carr Singers: CC 17; GA 8; HS 46  
Jeff Carson: CS 24  
Aaron Carter: B200 18, 91  
Leslie Carter: HSS 48  
Case: RBA 63; H100 61; HA 59; HSS 51; RA 20; RBH 24, 85; RS 35  
Johnny Cash: CCA 7  
Butch Cassidy: RBH 88  
Eva Cassidy: IND 20; INT 6; PCA 3  
Kevin Ceballos: TSS 31  
Manu Chao: LA 19; LPA 8; LPS 37  
Chayanne: LA 60; LPS 31

Kenny Chesney: B200 81; CA 7; CS 29  
Chicago Symphony Orchestra: CL 11  
El Chichicuilote: LA 27; RMA 15  
Chili Hi Fly: DC 33  
Chocolate: LPS 38  
The Christianaires: GA 34  
Charlotte Church: CX 11  
City High: B200 79; RBA 82; H100 26; HA 28; T40 16  
City Spud: H100 39; HA 42  
Eric Clapton: BL 2; AC 11  
Jameson Clark: CS 58  
Roland Clark: DSA 23  
Terri Clark: CS 44  
Patsy Cline: CCA 9, 11  
Club 3D: TSS 18  
Clutch: RO 40  
Tammy Cochran: CA 34; HS 25; CS 18  
Cold: B200 197  
Coldplay: B200 146; A40 34  
John Coltrane: JZ 11, 20  
Confederate Railroad: CS 59  
Conjunto Primavera: LA 24; RMA 13; LT 14, 45; RMS 3, 21  
Control: LA 67; RMS 40  
Coo Cal: H100 89; HSS 8; RA 55; RBH 27; RP 1; RS 3  
Cormega: B200 131; HS 3; IND 8; RBA 31  
The Corrs: AC 27  
Nikka Costa: HS 28  
Elvis Costello: CX 8  
Costumbre: RMS 24  
Deborah Cox: DC 4  
El Coyote Y Su Banda Tierra Santa: LA 72  
Jimmy Cozier: B200 128; RBA 30; H100 80; HSS 15; RA 29; RBH 23; RS 10  
Craving Theor: RO 39  
Beverly Crawford: GA 4; HS 24  
Robert Cray: BL 8  
Creed: B200 105; PCA 22  
Creedence Clearwater Revival: PCA 38  
Criminalz: IND 39; RBA 70  
Cristian: LA 12; LPA 5; LPS 2, 16; LT 2; TSS 11  
Celia Cruz: TSA 19  
The Crystal Method: B200 80; EA 1; INT 25; DC 7; MO 23  
Cuban Link: TSS 26  
Cuisillos De Arturo Macias: LT 47; RMS 22  
Brian Culbertson: CJ 2  
The Cult: RO 28  
Mark Curry: H100 33; HA 30; RA 12; RBH 13; RP 21; RS 50

—D—

D12: B200 17; RBA 17; H100 40; HSS 3; RA 68; RBH 54; RP 4; RS 15  
Da Beatminerz: B200 189; HS 14; RBA 49  
Da Brat: RBH 37; RS 2  
Daft Punk: EA 5; DC 15  
Gigi D'Agostino: EA 9; HS 44; H100 79; T40 34  
Lola Damone: HSS 49; RBH 89; RP 11; RS 31  
Damozel: RS 34  
The Charlie Daniels Band: CCA 17  
Sal Dano: DC 38  
Dark Lotus: HS 41; IND 19  
Darude: EA 6; HS 18; IND 14; DSA 19; H100 97  
Dave Holland Quintet: JZ 14  
Craig David: B200 39; RBA 34; DSA 8; H100 17; HA 26; HSS 6; RA 59; RBH 47; RS 9; T40 19  
Miles Davis: JZ 3, 12; PCA 33  
Days Of The New: RO 24  
dc Talk: CC 31, 38  
Def Leppard: PCA 1  
Delerium: NA 7  
John Denver: CCA 10  
Depeche Mode: A40 38; DC 1; DSA 10, 22; HSS 44  
Destiny's Child: B200 23; RBA 35; DC 16; DSA 2, 12; H100 37; HA 74; HSS 5, 57; RBH 38; RS 4, 57; T40 36  
Louie DeVito: EA 13; IND 27  
Dez: CC 25; GA 11; IND 30; RBA 77  
Diamond Rio: CA 35; AC 7; CS 22  
Neil Diamond: B200 65; AC 30  
Dido: B200 86; A40 19, 22; AC 2; DC 5; H100 43; HA 40  
Joe Diffie: CS 35  
Digital Allies: DSA 9; HSS 43  
Dirty: RBA 94  
Disturbed: B200 32; MO 10; RO 6  
Dixie Chicks: B200 117; CA 11; CCA 2; PCA 14; CS 23  
DJ Tiesto: DC 50  
DJ Dan: EA 11; HS 50  
DJ Screw: IND 23; RBA 73  
DMX: RBC 22; RA 48; RBH 53  
Domingo: TSS 26  
The Donz: HSS 19; RBH 69; RS 8  
Dr. Dre: B200 190; RBC 17  
Dream: B200 133; DSA 5; H100 86; HSS 4; RBH 84; RS 13  
Dream Street: B200 52; IND 2  
Drowning Pool: B200 15; MO 14; RO 8  
Drunken Master: HSS 49; RBH 89; RP 11; RS 31  
Dub Pistols: DC 30  
Dueto Voces Del Rancho: RMS 35  
Huey Dunbar: LA 44; TSA 8; LPS 10; LT 8; TSS 4  
Jermine Dupri: RA 69; RBH 77  
Rocio Durcal: LA 52; LPS 9; LT 20; TSS 38  
Dynamix: DC 45

—E—

Eagles: PCA 30  
Eden's Crush: HSS 52  
Meredith Edwards: CA 68  
Missy "Misdemeanor" Elliott: B200 41; RBA 24; H100 16; HA 14; RA 8, 39; RBH 10, 43; T40 35  
Richard Elliot: CJ 1; HS 47  
Eminem: B200 191  
Enya: B200 20; INT 5; NA 1; PCA 2; A40 14; AC 5; H100 32; HA 33; T40 28  
Gloria Estefan: HSS 75; LPS 24; LT 48  
Esthero: DC 34  
Melissa Etheridge: B200 88; INT 14; A40 23  
Faith Evans: H100 93; RA 30, 75; RBH 35, 86  
Rev. Clay Evans And The AARC Mass Choir: GA 20  
Sara Evans: B200 120; CA 13  
Eve 6: B200 130; A40 11; H100 38; HA 36; T40 21  
Eve: B200 77; RBA 55; H100 5; HA 5; LPS 39; RA 37; RBH 42; T40 2; TSS 33  
Nina Eve: DC 45  
Cesaria Evora: WM 3

—F—

Fabulous: H100 50; HA 45; HSS 47; RA 19, 45; RBH 19, 48; RP 20; RS 49, 55  
Faithless: EA 15; DC 11  
Jody Farias: LT 28; RMS 12  
Alejandro Fernandez: LPS 22; LT 43  
Vicente Fernandez: HS 40; LA 6, 11; RMA 4, 7; LT 18; RMS 6  
Rachelle Ferrell: CJ 16  
FFH: B200 125; CC 2  
La Firma: RMS 38  
First Choice: DC 46  
Cevin Fisher: DC 8  
Five For Fighting: B200 102; HS 1; A40 7; H100 60; HA 63; T40 31  
Renee Fleming: CL 15  
Ben Folds: MO 30  
Willie Ford: B200 139; DSA 4; H100 30; HA 43; HSS 14; T40 22  
Jeff Foxworthy: CA 57  
Fragma: DC 31  
Russ Freeman: CJ 11  
Fuel: B200 53; A40 24; H100 69; HA 75; MO 21; RO 19, 20  
Fuerza Juvenil: TSS 21  
Fulanito: TSS 40  
Nelly Furtado: B200 38; A40 21; H100 42; HA 47; T40 23

—G—

Juan Gabriel: LPS 8, 12; LT 10, 12; RMS 33; TSS 22  
Peter Gabriel: A40 29  
Gaelic Storm: WM 14  
Jeffrey Gaines: A40 31  
Bill & Gloria Gaither And Their Homecoming Friends: B200 172; CC 4  
Galactic: CJ 3  
Europa Galante: CL 9  
Gangsta Boo: B200 94; RBA 27  
Marvin Gaye: RBC 21, 24; H100 68; HA 65; RA 17; RBH 18; RP 24; RS 58  
El General: LA 32; TSA 4  
G'Fellas: RBA 100  
Angela Gheorghiu: CL 6  
Bebel Gilberto: WM 4  
Vince Gill: CCA 24  
Billy Gilman: CA 39, 41  
Ginuwine: B200 42; RBA 13; H100 25; HA 21; RA 5; RBH 6; RS 60  
Gipsy Kings: LA 40; LPA 16; WM 7  
Godsmack: B200 123; PCA 13; MO 35; RO 10, 13  
Good Charlotte: HS 34  
Gorillaz: B200 16; INT 15; H100 65; HA 64; MO 3  
El Gran Combo: LPS 34; LT 21; TSS 3  
Eddy Grant: DC 44  
David Gray: B200 97  
Macy Gray: A40 26  
James Grear & Company: GA 36  
Al Green: RBC 9  
Nanci Griffith: INT 20  
Andy Griggs: CS 26  
Shaun Groves: CC 36  
Grupo Bryndis: B200 171; HS 8; LA 2; RMA 2  
Grupo Exterminador: LA 22; RMA 11  
Grupo Mojado: RMS 26  
Grupo Niche: LA 68; TSA 11  
Guardianes Del Amor: LA 56  
Juan Luis Guerra 440: LA 63; TSA 10; LPS 21; LT 36  
Guns N' Roses: PCA 19  
Amaury Gutierrez: LPS 15; LT 29  
Buddy Guy: BL 1

—H—

James Hall & Worship And Praise: GA 19  
Fred Hammond: GA 28  
John Hammond: BL 10  
Handsome Devil: MO 37  
Gabriel Hardeman Delegation: GA 25  
Barry Harris: DC 19  
Emmylou Harris: CA 69  
Tramaine Hawkins: GA 5; HS 31  
Pastor Woodrow Hayden And Shiloh: GA 13; IND 45  
Oscar A. Hayes & Abundant Life Fellowship: GA 31  
Hayseed Dixie: CA 58  
Don Henley: AC 16

Eddy Herrera: TSS 15  
Hi-Tek: RBA 99; RA 49; RBH 58  
Elder Jimmy Hicks And The Voices Of Integrity: GA 21  
Faith Hill: B200 153; CA 20; CCA 15; AC 1, 19; CS 39; H100 71; HA 67  
Billie Holiday: JZ 13  
Steve Holy: CS 36  
Rebecca Lynn Howard: AC 22  
Los Humildes: LT 39; RMS 31  
Los Huracanes del Norte: LA 54; LT 38; RMS 18

—I—

Billy Idol: B200 161  
Julio Iglesias: LPS 22; LT 43  
IMX: IND 34  
Incubus: B200 85; A40 6; H100 20; HA 19; MO 6; RO 9; T40 17  
Information Society: DC 2  
Intocable: LA 35, 61; RMA 17; RMS 25  
Ronald Isley: B200 6; RBA 3; H100 19; HA 17; RA 3; RBH 3  
The Isley Brothers: B200 6; RBA 3; H100 19; HA 17; RA 3; RBH 3

—J—

Michael Jackson: H100 34; HA 31; RA 24; RBH 30; T40 33  
Alan Jackson: B200 149; CA 19, 52; CCA 13; CS 9; H100 56; HA 49  
Janet Jackson: B200 33; RBA 38; A40 30; DC 10; H100 3; HA 10; HSS 1; RBH 11; RS 1, 53; T40 5, 32  
Jadakiss: B200 14; RBA 5; RA 36, 40; RBH 41, 45, 75, 88; RP 13; RS 39  
Jagged Edge: B200 24; RBA 16; DSA 21; H100 6; HA 4; HSS 74; RA 6; RBH 5; RS 43; T40 11  
Jaguars: LA 16; LPA 6  
Jaheim: B200 74; RBA 20; H100 64; HA 60; HSS 73; RA 16; RBH 17; RS 44, 56  
Bishop T.D. Jakes & The Potter's House Mass Choir: CC 15; GA 7  
Boney James: CJ 19  
Etta James: BL 12; JZ 1  
Jamiroquai: DC 14  
Al Jarreau: CJ 25  
Jay-Z: RBC 15; H100 14; HA 12; HSS 16; RA 4, 34; RBH 4, 31; RS 14; T40 39  
Wyclef Jean: HSS 23; RS 33  
Jose Alfredo Jimenez: LA 42, 59; RMA 19  
Jimmy Eat World: B200 101; MO 22  
Elton John: PCA 50; AC 23  
Carolyn Dawn Johnson: B200 135; CA 16; CS 15; H100 77; HA 71  
Freedy Johnston: AC 29  
Jack Johnson: IND 25  
Syleena Johnson: HS 35; RBA 72  
Jonell: RA 49; RBH 58  
George Jones: CCA 22; CS 51  
Jorio: DC 43  
Sumi Jo: CL 12  
Journey: PCA 18  
Juanes: LA 62; LPS 30; TSS 28  
Cledus T. Judd: CA 75  
The Judds: CCA 21  
Jump 5: CC 18  
Juvenile: B200 2; RBA 2; RBC 1; H100 74; HA 73; RA 22; RBH 22; RP 19; RS 48

—K—

Kaci: HSS 58  
Anthony Kearns: WM 5  
Ronan Keating: A40 32; HSS 45  
John P. Kee: GA 30  
Toby Keith: B200 165; CA 23; CCA 3; PCA 27; CS 2, 37; H100 28; HA 24  
Kelis: HSS 59; RA 53; RBH 55; RP 10; RS 30  
R. Kelly: B200 112; RBA 39; RBC 23; H100 53; HA 46; HSS 16; RA 13, 34; RBH 14, 31; RS 14, 40  
Sammy Kershaw: CA 62  
Alicia Keys: B200 4; INT 4; RBA 4; H100 2; HA 2; HSS 60; RA 1; RBH 1; RS 32; T40 4  
Kid Rock: PCA 24  
B.B. King: BL 2  
Kitaro: NA 15  
Frankie Knuckles: DC 36  
Habib Koite: WM 9  
Kokane: RA 54; RBH 61  
Dave Koz: CJ 9  
Diana Krall: JZ 18  
Alison Krauss: CCA 20  
Alison Krauss & Union Station: B200 51; CA 4; INT 3  
Lenny Kravitz: B200 138; A40 18  
Krazy: IND 31; RBA 91  
Kurupt: B200 84; IND 4; RBA 37

—L—

k.d. lang: B200 111; INT 17  
Carolina Lao: LPS 35  
The Latin All Stars: LA 75  
Kenny Lattimore: RBH 80  
Tracy Lawrence: CS 56  
LeLe: RA 26; RBH 32  
Melina Leon: LA 31; TSA 3; LPS 26; LT 34; TSS 19  
Gerald Levert: RA 60; RBH 67  
James Levine: CL 11  
Huey Lewis: AC 20  
Huey Lewis & The News: AC 24  
LFO: B200 115; H100 47; HA 53; T40 24

The LFT Church Choir: GA 39  
 Liberation: LA 48  
 Ottmar Liebert: NA 8  
 Lifehouse: B200 62; A40 3; H100 10; HA 9; T40 8  
 Lil' Zane: HSS 33; RP 18; RS 47  
 Lil' Bow Wow: B200 142; RBA 80; H100 98; HSS 55; RA 47; RBH 49; RP 14; RS 41, 73  
 Lil' Flip: RBA 98  
 Lil' Jon & The East Side Boyz: B200 96; IND 5; RBA 33; H100 100  
 Lil' Kim: H100 87; RA 38, 67; RBH 44, 74; T40 37  
 Lil' Mo: B200 150; RBA 46; HSS 47; RA 45, 51, 74; RBH 48, 57, 81; RS 55  
 Lil' Romeo: B200 60; RBA 32; HSS 69; RA 56; RBH 62; RP 16; RS 45  
 Lil' Wayne: RBA 85; RA 73; RBH 72; RS 64  
 Limp Bizkit: B200 46; PCA 28; RO 33  
 Linkin Park: B200 7; H100 83; MO 11, 27; RO 5  
 Johannes Linstead: NA 13  
 Lit: MO 24  
 Live: MO 18; RO 11  
 Charles Lloyd: JZ 21  
 Keith Lockhart: CX 13  
 Lonestar: B200 72; CA 6; CCA 5; AC 28; CS 14, 30; H100 41; HA 37  
 Long Beach Dub Allstars: MO 31  
 Cachaito Lopez: LA 51; TSA 9; WM 8  
 Jennifer Lopez: B200 10; RBA 10; H100 1; HA 1; RA 2; RBH 2; T40 3  
 Los Invasores de Nuevo Leon: LA 64  
 Lost Souls: RBC 11  
 The Love Doctor: IND 42; RBA 67  
 Patty Loveless: CA 28; INT 24  
 Low Life Organization: RP 25; RS 61  
 Ludacris: B200 99; RBA 60; H100 24, 100; HA 22; RA 11; RBH 12, 37; RP 15; RS 2, 42  
 Richard Luzzi: DSA 9; HSS 43

**-M-**

M&S Presents The Girl Next Door: DC 21  
 Baaba Maal: WM 6  
 Mack 10: RA 73; RBH 72; RS 64  
 Kelli Mack: HSS 26; RBH 82; RS 12  
 Madison Avenue: DC 26  
 Madonna: B200 122; PCA 17; DSA 7, 15, 24; HSS 36, 56, 65  
 La Mafia: LA 74  
 Mark McGuinn: CA 46; IND 44; CS 31  
 Cheb Mami: WM 12; DSA 20  
 Victor Manuelle: TSA 14; LT 24; TSS 5  
 Eric Marienthal: C/12  
 Bob Marley: PCA 4; RBC 4; RE 5  
 Bob Marley And The Wailers: B200 132; RBA 90; RE 1, 12  
 Ky-Mani Marley: RE 13  
 Marsha: DSA 17; H100 96  
 Marshall Dylton: CS 52  
 Angie Martinez: TSS 26  
 Ricky Martin: LA 26; LPA 11  
 Rogelio Martinez: LPS 36; LT 30; RMS 14, 16, 32  
 Mary Mary: B200 192; CC 6; GA 3; RBA 88  
 Pepper Mashay: DC 19  
 matchbox twenty: B200 104; PCA 42; A40 16, 17; AC 3; H100 94  
 Keiko Matsui: C/4  
 Dave Matthews Band: B200 43; PCA 43; A40 5; H100 22; HA 23; MO 36; T40 15  
 Maxwell: B200 1; INT 2; RBA 1; RBC 2, 7, 10; H100 72; HA 68; RA 18; RBH 20  
 John Mayall & Friends: BL 15  
 Yo-Yo Ma: CL 3, 14  
 Martina McBride: CA 70; CS 16  
 Lila McCann: CA 53  
 Delbert McClinton: BL 5; CA 61  
 Donnie McClurkin: B200 129; CC 3; GA 1; RBA 45  
 Brian McComas: CS 49  
 Liz McComb: GA 40  
 Susannah McCorkle: JZ 17  
 The Del McCoury Band: CA 50  
 Reba McEntire: CA 71; CS 21  
 Tim McGraw: B200 50, 89; CA 3, 8; CS 7, 60; H100 46; HA 41  
 Brian McKnight: HSS 67; RA 21; RBH 25  
 John Mellencamp: PCA 32  
 Roy D. Mercer: CA 47, 54, 72  
 MercyMe: CC 14; HS 39  
 Jo Dee Messina: CA 37; AC 18; CS 8; H100 59; HA 52

Metallica: PCA 7  
 Methrone: HS 21; IND 15; RBA 50  
 Edgar Meyer: CL 3  
 Mickey: RA 73; RBH 72; RS 64  
 Luis Miguel: LA 71  
 Christina Milian: DC 28; H100 92  
 Marcus Miller: C/6; IND 43  
 Ronnie Milsap: CA 64  
 Rob Mirage: DC 32  
 Moby: PCA 5; HSS 53; T40 40  
 Keb' Mo': BL 14  
 Mona Monet: DC 8  
 Jane Monheit: HS 36; IND 18; JZ 2, 9  
 Ricardo Montaner: LA 20; LPA 9; LPS 3; LT 9; TSS 12  
 Pablo Montero: LPS 25; LT 49  
 Dr. Ed Montgomery: GA 22  
 Montgomery Gentry: B200 184; CA 26; CCA 25; CS 17, 47  
 Mandy Moore: B200 118  
 M.O.P.: RS 71  
 Lorie Morgan: CA 62

Van Morrison: PCA 26  
 La Mosca Tse Tse: LPS 27  
 Mr. Cheeks: RA 64; RBH 64; RS 62  
 Mr. C The Slide Man: RBA 96  
 Mr. Spitflame: HS 23; IND 17; RBA 64  
 Mr. Tan: RA 65; RBH 73  
 Mr. Vegas: HS 49; IND 21; RE 2  
 Mudvayne: B200 194; RO 36  
 Ricky Munoz: RMS 38  
 Anne Murray: CA 51  
 Musiq Soulchild: B200 167; RBA 48; H100 91; RA 27, 46; RBH 33, 50  
 Mya: T40 37  
 Mystic: B200 170; HS 7; RBA 51

**-N-**

Nas: HSS 70  
 Nate Dogg: H100 24, 50; HA 22, 45; RA 11, 19, 69; RBH 12, 19, 77; RP 15, 20; RS 42, 49  
 Dave Navarro: B200 126  
 Ednita Nazario: LPS 23; LT 46; TSS 30  
 Luna Negra: NA 8  
 Frankie Negron: LA 37; TSA 6; LT 27; TSS 7  
 Nelly: B200 40; RBA 44; DSA 21; H100 6, 39; HA 4, 42; HSS 74; RA 6, 72; RBH 5, 79; RS 43; T40 11  
 Willie Nelson: CCA 14  
 New Found Glory: HS 17  
 New Life Community Choir: GA 30  
 New Order: DC 17; DSA 3; HSS 21  
 Newsboys: CC 23  
 Nickel Creek: B200 174; CA 24; HS 9; IND 9; CS 54  
 Nickelback: B200 181; HS 11; H100 75; HA 69; MO 5; RO 2  
 Stevie Nicks: B200 152; DC 22; DSA 18  
 Nicole: RA 71; RBH 76  
 Tito Nieves: LT 44; TSS 13  
 Nirvana: PCA 21  
 Nivea: HSS 9; RBH 87; RS 17  
 Nonpoint: HS 37  
 Noreaga: RBH 95  
 The Notorious B.I.G.: RBC 13, 14; RS 75  
 'N Sync: B200 5, 148; INT 12; AC 9; H100 99; LPS 32; T40 38; TSS 23  
 La Nueva Patruilla 15: TSS 37  
 Nuwine: RBA 97  
 Nydia: LA 66; LPS 12; LT 12; RMS 33; TSS 22

**-O-**

The O'Jays: RA 61; RBH 68  
 Paul Oakenfold: EA 10; HS 45  
 Mark O'Connor: CL 3  
 Olivia: HSS 68; RS 36  
 Jamie O'Neal: CA 29; HS 15; CS 10, 48; H100 51; HA 44  
 El Original De La Sierra: LA 15; RMA 9; LT 37; RMS 17  
 Stacie Orrico: CC 39  
 O-Town: B200 78; A40 40; AC 13; DSA 1; H100 11; HA 16; HSS 12; T40 12  
 OutKast: B200 183

**-P-**

Petey Pablo: H100 78; HSS 7; RA 44; RBH 26; RP 2; RS 5  
 Jennifer Paige: A40 35  
 Los Palominos: RMS 36  
 Palomo: LA 9; RMA 6; LT 5; RMS 1  
 Gwyneth Paltrow: AC 20  
 Partners-N-Crime: RBC 18  
 Dolly Parton: CA 55  
 Brad Paisley: CA 32; CS 38  
 Pastor Troy: RBA 65  
 P. Diddy & The Bad Boy Family: B200 25; RBA 11  
 Pennywise: B200 195; IND 10  
 Pesado: RMS 23  
 Pete.: RO 23  
 Tom Petty And The Heartbreakers: PCA 8  
 Kelly Joe Phelps: BL 13  
 The Philadelphia Experiment: JZ 10  
 Phillips, Craig And Dean: CC 22  
 Philly's Most Wanted: B200 127; RBA 42; RA 62; RBH 63; RS 68  
 Pink: T40 37  
 Pink Floyd: PCA 25  
 Plus One: CC 12  
 P.O.D.: MO 40; RO 27  
 Point Of Grace: CC 8  
 Ian Pooley: DC 34  
 Larry Poteat: HSS 37; RBH 90; RP 5; RS 19  
 Jesse Powell: RBA 89; RA 63; RBH 71  
 Powerman 5000: RO 37  
 Po' White Trash And The Trailer Park Symphony: HSS 25; RBH 78; RP 3; RS 11  
 Pras: HSS 32; RS 69  
 Julio Preciado Y Su Banda Perla Del Pacifico: LA 73; LT 33; RMS 15  
 Primer 55: B200 188; HS 13  
 Celeste Prince: DC 18  
 Prince: B200 82; RBA 86  
 Prodigy: RBH 88  
 The Product G&B: HSS 23; RS 33  
 Project Pat: B200 186; RBA 68  
 Pscyster: RS 66  
 Public Announcement: RBA 54; RA 26; RBH 32  
 Puddle Of Mudd: MO 7; RO 4  
 Puerto Rican Power: TSS 14  
 Puff Daddy: H100 33; HA 30; RA 12; RBH 13, 94; RP 21; RS 50  
 Puya: LA 57  
 PYT: HSS 62

**-Q-**

QB Finest: HSS 70  
 Queen: PCA 44  
 A.B. Quintanilla Y Los Kumbia Kings: LA 5; LPA 2; RMS 37

**-R-**

Rabanes: TSS 25  
 Radical For Christ: GA 28  
 Radiohead: B200 107  
 Shabba Ranks: RE 15  
 Rascal Flatts: B200 179; CA 25; HS 10; CS 12; H100 85  
 Ravin: WM 13  
 Collin Raye: CS 45  
 Ray J: B200 168; RBA 71; H100 87; RA 38; RBH 44  
 Rayvon: HSS 29; RP 23; RS 54  
 Redman: B200 145; RBA 53  
 Red Hot Chili Peppers: PCA 47  
 Regina: CC 40; GA 17  
 Res: HS 29; RBA 76  
 Rey Ruiz: TSS 34  
 Rhythm Masters: DC 23  
 Nicki Richards: DC 36  
 Lionel Richie: AC 12  
 Andre Rieu: CX 12  
 LeAnn Rimes: CA 27, 67; AC 14; HSS 20  
 The Rippingtons: C/11  
 Rising Son: HSS 46; RP 9; RS 26  
 Jenni Rivera: RMS 39  
 Jerry Rivera: LA 65; LPS 19; LT 19; TSS 9  
 Lupillo Rivera: HS 42; LA 7; RMA 5; LT 11; RMS 2  
 RL: RA 67; RBH 74  
 Robbie Rivera: DC 13  
 Kenny Rogers: CS 53  
 Rollins Band: B200 178  
 Royce Da 5'9": RA 58; RBH 66  
 Paulina Rubio: HS 32; LA 4; LPA 1; LPS 6, 18; LT 13; TSS 16  
 Ruff Endz: RBH 83; RS 52  
 Ja Rule: B200 87; RBA 57; RBC 20; H100 1, 61; HA 1, 59; RA 2, 20, 74; RBH 2, 24, 81; T40 3  
 Tim Rushlow: CS 43

**-S-**

S Club 7: AC 17; HSS 35  
 Sade: B200 113; PCA 36; RBA 61; RBC 3; DSA 14; HSS 66; RS 74  
 Saliva: B200 95; MO 26, 34; RO 12, 21  
 Sandy B: DC 38  
 Gilberto Santa Rosa: LA 28; TSA 2; LPS 7; LT 6, 35; TSS 1, 10  
 Santana: PCA 45  
 Yoskar Sarante: TSS 20  
 Savage Garden: AC 15  
 Sawyer Brown: CA 74  
 Jill Scott: B200 75; RBA 23; H100 63; HA 58; RA 15; RBH 15  
 Screwball: IND 32; RBA 87; RS 71  
 Joan Sebastian: LA 43; RMA 20; LT 22; RMS 10  
 Secret Garden: NA 5  
 Bob Seger & The Silver Bullet Band: PCA 15  
 Selah: CC 28  
 Selena: LA 34; LPA 13  
 Sergio & Odair Assad: CL 5  
 Erick Sermon: H100 68; HA 65; RA 17; RBH 18; RP 24; RS 58  
 Seven Channels: RO 31  
 Shaggy: B200 67; RBA 69; HSS 29; RP 23; RS 54  
 Shakira: LA 47; LPA 18  
 SheDaisies: CCA 6  
 Blake Shelton: B200 92; CA 9; CS 1; H100 21; HA 25; HSS 10  
 Si Se: LA 36; LPA 14  
 Beanie Sigel: B200 110; RBA 29  
 Silk: B200 182; RBA 56  
 Jessica Simpson: B200 121; H100 54; HA 56; T40 27  
 Sisqo: B200 162; RBA 62  
 Six Feet Under: IND 38  
 Skapulario: TSS 36  
 Skillz: HSS 61; RBH 98; RP 6; RS 23  
 Fatboy Slim: DSA 23  
 Slipknot: PCA 41; RO 32  
 Richard Smallwood With Vision: GA 6; HS 33  
 Smash Mouth: A40 4; H100 27; HA 27; T40 14  
 Esther Smith: GA 26  
 Snoop Dogg: B200 29, 196; IND 1; RBA 8, 79; RBC 12; RA 54, 65, 67; RBH 61, 73, 74, 97  
 Socios Del Ritmo: LT 42; RMS 19  
 The Soggy Bottom Boys: CS 57  
 Soil: RO 30  
 Marco Antonio Solis: IND 22; LA 8; LPA 3; LPS 5; LT 4; RMS 9  
 Jimmy Sommers: C/21  
 Son By Four: TSA 12, 18  
 Sonicflood: CC 24  
 Sono: DC 48  
 Sons Of The Desert: CA 65  
 Chris Soul: DC 32  
 Soulja Slim: IND 11; RBA 43  
 Soul Logic: DC 41  
 Soul'Amour: DC 25  
 Bubba Sparxxx: H100 88; RA 35; RBH 39; RS 70  
 Britney Spears: B200 159  
 Special Effects: C/23  
 Chris Spheres: NA 11  
 Spyro Gyra: C/7  
 St. Germain: C/8  
 Staind: B200 9; INT 9; PCA 48; A40 8; H100 8; HA 7; MO 8, 25, 33; RO 1, 15, 22; T40 6  
 Static-X: B200 200

Jeffrey Steele: CS 46  
 Gwen Stefani: H100 5; HA 5; HSS 53; LPS 39; RA 37; RBH 42; T40 2, 40; TSS 33  
 Stereomud: HS 30; RO 34  
 Sting: DSA 20  
 St. Lunatics: B200 36; RBA 22; RBH 100  
 Stone Temple Pilots: B200 173; MO 39; RO 29  
 George Strait: CA 42, 73; CCA 18  
 Stroke 9: MO 38  
 Styles: RBH 75; RP 13; RS 39  
 Styx: PCA 34  
 Sublime: PCA 35  
 Sugar Ray: B200 76; A40 2; H100 15; HA 15; T40 9  
 Sugarbomb: A40 36  
 Sum 41: B200 22; H100 66; HA 61; MO 2  
 Sunkiss: TSS 26  
 Super8: RP 12; RS 37  
 Supervision: RS 65  
 Survivalist: HSS 72  
 Svala: HSS 41  
 System Of A Down: MO 19; RO 18

**-T-**

Tait: CC 35  
 Tania: DC 3; DSA 11; HSS 24; RS 27  
 Tank: B200 163; RBA 47; RA 42; RBH 46  
 Ben Tankard: GA 37  
 Olga Tanon: LA 14; TSA 1; LPS 4; LT 3; TSS 2  
 Tantric: B200 114; MO 32; RO 7  
 Tata + Brando: HSS 37; RBH 90; RP 5; RS 19  
 Nelson Tavaréz: TSS 35  
 James Taylor: PCA 16  
 Johnnie Taylor: BL 9  
 Los Temerarios: IND 33; LA 13; RMA 8; RMS 29, 34  
 Tha Dogg Pound: B200 100; IND 6; RBA 41  
 Tha Eastsidaz: B200 29; IND 1; RBA 8; RA 54; RBH 61  
 Tha Liks: RBA 92  
 Thalia: LA 45; LPA 17; LPS 28  
 That Kid Chris: DC 42  
 Third Day: CC 13  
 Carl Thomas: H100 93; RA 30; RBH 35  
 Dante Thomas: HSS 32; RS 69  
 Marty Thomas: DC 47  
 Cyndi Thomson: B200 119; CA 12; CS 4; H100 36; HA 34; HSS 28  
 Three Mo' Tenors: CX 4; HS 48  
 Los Tigres Del Norte: B200 116; HS 2; IND 7; LA 1; RMA 1; LT 16; RMS 7  
 Tigrillos: LA 46; LT 40; RMS 20  
 Timbaland: H100 95; RA 41; RBH 51  
 Aaron Tippin: CA 44; CS 41  
 Wayman Tisdale: C/10  
 Kevin Toney: C/24  
 Too Short: H100 100  
 Tool: B200 59; PCA 46; H100 67; HA 62; MO 4; RO 3  
 Los Toros Band: TSS 17  
 Tommy Torres: LPS 13; LT 23  
 Tower Of Power: C/20  
 Toya: B200 160; HS 6; RBA 83; DSA 16; H100 55; HA 66; HSS 17; RS 18; T40 30  
 Train: B200 26; INT 8; A40 1; AC 21; H100 9; HA 8; RO 25; T40 7  
 Randy Travis: CA 56  
 Trickside: A40 28  
 Trick Daddy: B200 35; RBA 19; H100 23; HA 20; RA 10; RBH 9; RP 17; RS 46  
 Trick Pony: B200 157; CA 22; CS 19; H100 82; HSS 40  
 Trick: EA 12; MO 18; RO 11  
 Los Trío: LA 10; LPA 4; LPS 14; LT 25  
 Travis Tritt: B200 143; CA 18, 63; CCA 23; CS 20  
 True Vibe: CC 27  
 Los Tucanes De Tijuana: LA 30; RMA 16; LT 15; RMS 4  
 Barbara Tucker: DC 24  
 Tonny Tun Tun: TSS 29  
 Shania Twain: CCA 1; PCA 10  
 Ronan Tynan: WM 5  
 Steve Tyrell: JZ 23  
 Tyrese: B200 137; RBA 52; RA 31, 65; RBH 36, 73  
 Moses Tyson, Jr.: GA 14; IND 46

**-U-**

U2: B200 108; PCA 6; A40 27; DC 39  
 UB40: RE 4  
 UFF: LPS 40  
 Uncle Kracker: B200 57; A40 9; AC 8; H100 29; HA 29  
 Keith Urban: CA 36; HS 26; CS 3; H100 35; HA 32  
 Polo Urias Y Su Maquina Nortena: RMS 30  
 Usher: B200 8; RBA 6; DSA 25; H100 7; HA 6; HSS 38; RA 9, 52; RBH 8, 60, 94; RS 21; T40 10

**-V-**

Jacl Velasquez: CC 33; LA 18; LPA 7; LPS 1; LT 1; TSS 8  
 Valeria: DC 35; HSS 71  
 Ian Van Dahl: DSA 17; H100 96  
 Luther Vandross: B200 44; RBA 14; H100 81; HSS 11; RA 32; RBH 21; RS 6  
 Phil Vassar: CA 40; HS 43; CS 11; H100 62; HA 57  
 Tony Vega: TSS 24  
 The Verve Pipe: A40 25  
 Angelito Villalona: LT 26; TSS 6  
 Carlos Vives: TSA 17  
 Anne Sofie Von Otter: CX 8

**-W-**

The Wailers: PCA 4; RBC 4  
 Clay Walker: CA 66; CS 34  
 Hezekiah Walker: GA 39  
 The Warren Brothers: CS 42  
 Russell Watson: B200 103; CX 1; INT 10  
 Weezer: B200 48; PCA 9; MO 9, 13; RO 35  
 Gillian Welch: HS 16; IND 12; INT 7  
 Kirk Whalum: C/22  
 Whatever, Girl: DC 27  
 Chyna Whyte: H100 100  
 The Wild Strawberries: DC 20  
 Hank Williams Jr.: CCA 12  
 Doug Williams: GA 18  
 John Williams: CX 14  
 Joy Williams: CC 19  
 Lee Williams And The Spiritual QC's: GA 33  
 Lucinda Williams: INT 22  
 Melvin Williams: GA 18  
 Mark Wills: B200 93; CA 10; CS 27  
 Andre Wilson: RA 62; RBH 63  
 CeCe Winans: B200 176; CC 5; GA 2, 27; RBA 95; RA 57; RBH 65  
 BeBe Winans: GA 23  
 The Wiseguys: B200 140; EA 3; HS 4; A40 15; H100 31; HA 35; T40 20  
 Lee Ann Womack: B200 69; CA 5; AC 4  
 Women Of Faith: CC 16  
 The Word: BL 3  
 Darryl Worley: CA 43  
 Chely Wright: CS 28  
 Finbar Wright: WM 5  
 Keke Wyatt: HSS 39; RBH 91; RS 20

**-Y-**

Yaire: LA 53; LPS 17; LT 31; TSS 39  
 Yanni: NA 3, 4, 10  
 Trisha Yearwood: B200 155; CA 21; CCA 8; CS 6; H100 45; HA 39  
 Pete Yorn: B200 151; HS 5; A40 37  
 The Young Millionaires: RBH 99; RP 7; RS 24  
 Young Phantom: HSS 42; RP 8; RS 25  
 Youngstown: HSS 54

**-Z-**

Zoegirl: CC 29

**-SOUNDTRACKS-**

Almost Famous: STX 23  
 American Pie 2: B200 13; INT 23; STX 2  
 Baby Boy: RBA 75; STX 20  
 Captain Corelli's Mandolin: CX 2; STX 18  
 Coyote Ugly: B200 30; CA 2; STX 4  
 Crouching Tiger, Hidden Dragon: CX 6  
 Down From The Mountain: B200 124; CA 14; INT 13; STX 11  
 Duets: STX 19  
 The Fast And The Furious: B200 64; RBA 58; STX 8  
 Finding Forrester: JZ 15  
 Grease: PCA 37; STX 15  
 Hannibal: CX 9  
 Hedwig & The Angry Inch: STX 25  
 Josie & The Pussycats: B200 147; STX 12  
 Kingdom Come: GA 24  
 Lara Croft: Tomb Raider: EA 8; STX 22  
 Love & Basketball: IND 36  
 More Music From Save The Last Dance: STX 21  
 Moulin Rouge: B200 54; STX 6  
 O Brother, Where Art Thou?: B200 12; CA 1; INT 1; STX 1  
 Pearl Harbor: B200 164; STX 13  
 The Princess Diaries: B200 56; STX 7  
 The Producers: INT 19  
 Remember The Titans: STX 16  
 Rush Hour 2: B200 49; RBA 26; STX 5  
 Save The Last Dance: B200 70; RBA 78; STX 10  
 Shrek: B200 68; STX 9  
 Snatch: IND 29  
 Songcatcher: CA 49  
 Spongebob Squarepants Original Theme Highlights: B200 185; STX 14  
 Sweet November: STX 17  
 Swordfish: The Album (Soundtrack): EA 10; HS 45  
 Tae-Bo Inspirational: Walk By Faith...Not By Sight: GA 12; IND 37  
 What Women Want: STX 24  
 What's The Worst That Could Happen?: RBA 81  
 Woman On Top: WM 15

**-VARIOUS ARTISTS-**  
for the Billboard 200

Goin' South: 180  
 I Could Sing Of Your Love Forever 2: 193  
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 Violator The Album V2.0: 73

SEPTEMBER 8 2001 **Billboard** Modern Rock Tracks™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
			<b>NUMBER 1</b>	<b>3 Weeks At Number 1</b>
1	1	14	SMOOTH CRIMINAL New Noise/DreamWorks	Alien Ant Farm
2	2	20	FAT LIP Island/IDJMG	Sum 41
3	4	10	CLINT EASTWOOD Virgin	Gorillaz
4	3	17	SCHISM Tool Dissection/Virgin	Tool
5	5	6	HOW YOU REMIND ME Roadrunner	Nickelback
6	10	3	I WISH YOU WERE HERE Immortal/Epic	Incubus
7	7	10	CONTROL Rawless/Geffen/Interscope	Puddle Of Mudd
8	6	23	IT'S BEEN AWHILE Flip/Elektra/EEG	Staind
9	8	20	HASH PIPE Geffen/Interscope	Weezer
10	14	12	DOWN WITH THE SICKNESS Giant/Reprise	Disturbed
11	9	24	CRAWLING Warner Bros	Linkin Park
12	11	11	SHORT SKIRT / LONG JACKET Columbia	Cake
13	13	8	ISLAND IN THE SUN Geffen/Interscope	Weezer
14	15	7	BODIES Wind-up	Drowning Pool
15	12	17	THE ROCK SHOW MCA	Blink-182
16	17	9	GIVING IN Arista	Adema
17	21	4	BECAUSE I GOT HIGH Universal	Afroman
18	18	5	SIMPLE CRED Radiactive/MCA	Live Featuring Tricky
19	22	6	CHOP SUEY American/Columbia	System Of A Down
20	16	13	YOU WOULDN'T BELIEVE Volcano	311
21	19	13	BAD DAY Epic	Fuel
22	24	9	BLEED AMERICAN DreamWorks	Jimmy Eat World
23	23	9	NAME OF THE GAME Outpost/Geffen/Interscope	The Crystal Method
24	NEW		LIPSTICK AND BRUISES Dry Martini/RCA	Lit
25	31	2	FADE Flip/Elektra/EEG	Staind
26	25	26	YOUR DISEASE Island/IDJMG	Saliva
27	33	3	IN THE END Warner Bros	Linkin Park
28	20	12	WHEREVER YOU WILL GO RCA	The Calling
29	26	4	THE SHAME OF LIFE Surfdog/Hollywood	Butt Hole Surfers
30	29	5	ROCKIN' THE SUBURBS Epic	Ben Folds
31	28	4	SUNNY HOURS DreamWorks	Long Beach Dub Allstars
32	30	3	ASTOUNDED Maverick	Tantric
33	27	18	OUTSIDE Flip/Elektra/EEG	Staind
34	39	2	CLICK CLICK BOOM Island/IDJMG	Saliva
35	32	21	GREED Republic/Universal	Godsmack
36	34	21	THE SPACE BETWEEN RCA	Dave Matthews Band
37	40	2	MAKIN' MONEY RCA	Handsome Devil
38	36	5	KICK SOME ASS Cherni/Universal	Stroke 9
39	NEW		HOLLYWOOD BITCH Atlantic	Stone Temple Pilots
40	NEW		ALIVE Atlantic	P.O.D.

SEPTEMBER 8 2001 **Billboard** Mainstream Rock Tracks™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
			<b>NUMBER 1</b>	<b>20 Weeks At Number 1</b>
1	1	23	IT'S BEEN AWHILE Flip/Elektra/EEG	Staind
2	2	7	HOW YOU REMIND ME Roadrunner	Nickelback
3	3	17	SCHISM Tool Dissection/Volcano	Tool
4	4	10	CONTROL Rawless/Geffen/Interscope	Puddle Of Mudd
5	5	21	CRAWLING Warner Bros	Linkin Park
6	6	13	DOWN WITH THE SICKNESS Giant/Reprise	Disturbed
7	8	12	ASTOUNDED Maverick	Tantric
8	7	16	BODIES Wind-up	Drowning Pool
9	12	2	I WISH YOU WERE HERE Immortal/Epic	Incubus
10	9	25	GREED Republic/Universal	Godsmack
11	11	5	SIMPLE CRED Radiactive/MCA	Live Featuring Tricky
12	10	27	YOUR DISEASE Island/IDJMG	Saliva
13	16	48	AWAKE Republic/Universal	Godsmack
14	13	13	BE LIKE THAT Republic/Universal	3 Doors Down
15	27	3	FADE Flip/Elektra/EEG	Staind
16	14	11	SOUL SINGING V2	The Black Crowes
17	19	9	GIVING IN Arista	Adema
18	21	6	CHOP SUEY American/Columbia	System Of A Down
19	17	55	HEMORRHAGE (IN MY HANDS) 550 Music/Epic	Fuel
20	15	13	BAD DAY Epic	Fuel
21	22	4	CLICK CLICK BOOM Island/IDJMG	Saliva
22	18	17	OUTSIDE Flip/Elektra/EEG	Staind
23	20	11	SWEET DAZE Warner Bros	Pete
24	25	3	HANG ON TO THIS Outpost/Geffen/Interscope	Days Of The New
25	24	26	DROPS OF JUPITER (TELL ME) Columbia	Train
26	26	4	SMOOTH CRIMINAL New Noise/DreamWorks	Alien Ant Farm
27	31	3	ALIVE Atlantic	P.O.D.
28	23	18	RISE Lava/Atlantic	The Cult
29	39	2	HOLLYWOOD BITCH Atlantic	Stone Temple Pilots
30	29	6	HALO J	Soil
31	35	4	BREATHE Palm	Seven Channels
32	37	3	LEFT BEHIND Roadrunner	Slipknot
33	34	7	BOILER Flip/Interscope	Limp Bizkit
34	28	20	PAIN Loud/Columbia	Stereomud
35	36	13	HASH PIPE Geffen/Interscope	Weezer
36	38	5	DEATH BLOOMS No Name/Epic	Mudvayne
37	32	7	BOMBSHELL DreamWorks	Powerman 5000
38	40	8	WHEREVER YOU WILL GO RCA	The Calling
39	NEW		STOMP Columbia	Craving Theo
40	33	12	CAFEPFUL WITH THAT MIC... Atlantic	Clutch

SEPTEMBER 8 2001 **Billboard** Top 40 Tracks™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
			<b>NUMBER 1</b>	<b>3 Weeks At Number 1</b>
1	1	10	HIT 'EM UP STYLE (OOOPS!) Blu Cantrell	Red Zone / Arista
2	2	17	LET ME BLOW YA MIND Eve Featuring Gwen Stefani	Ruff Ryders / Interscope
3	3	9	I'M REAL Jennifer Lopez Featuring Ja Rule	Epic
4	6	6	FALLIN' Alicia Keys	J
5	4	12	SOMEONE TO CALL MY LOVER Janet	Virgin
6	8	11	IT'S BEEN AWHILE Staind	Flip/Elektra/EEG
7	5	25	DROPS OF JUPITER (TELL ME) Train	Columbia
8	7	27	HANGING BY A MOMENT Lifehouse	DreamWorks
9	9	15	WHEN IT'S OVER Sugar Ray	Lava / Atlantic
10	11	10	I REMIND ME Usher	Arista
11	13	8	WHERE THE PARTY AT Jagged Edge With Nelly	So So Def / Columbia
12	10	15	ALL OR NOTHING O-Town	J
13	12	16	PEACHES & CREAM 112	Bad Boy / Arista
14	17	9	I'M A BELIEVER Smash Mouth	DreamWorks/Interscope
15	15	13	THE SPACE BETWEEN Dave Matthews Band	RCA
16	14	18	WHAT WOULD YOU DO? City High	Booga Basement / Interscope
17	16	19	DRIVE Incubus	Immortal / Epic
18	23	3	BECAUSE I GOT HIGH Afroman	Universal
19	20	9	FILL ME IN Craig David	Widstar / Atlantic
20	18	7	START THE COMMOTION The Wiseguys	Ideal / Mammoth/Hollywood
21	22	16	HERE'S TO THE NIGHT Eve 6	RCA
22	19	9	I WANNA BE BAD Willa Ford	Lava / Atlantic
23	26	5	TURN OFF THE LIGHT Nelly Furtado	DreamWorks
24	27	6	EVERY OTHER TIME LFO	J
25	24	13	FLAVOR OF THE WEAK American Hi-Fi	Island/IDJMG
26	30	4	EVERYWHERE Michelle Branch	Maverick
27	21	19	IRRESISTIBLE Jessica Simpson	Columbia
28	29	4	ONLY TIME Enya	Reprise
29	33	3	BE LIKE THAT 3 Doors Down	Republic/Universal
30	32	6	I DO!! Toya	Arista
31	31	4	SUPERMAN (IT'S NOT EASY) Five For Fighting	Aware/Columbia
32	28	26	ALL FOR YOU Janet	Virgin
33	NEW		YOU ROCK MY WORLD Michael Jackson	Epic
34	35	4	I'LL FLY WITH YOU (L'AMOUR TOUJOURS) Gig D'Agostino	Arista
35	37	2	ONE MINUTE MAN Missy "Missdemeanor" Elliott	The Gold Mind/Elektra/EEG
36	25	14	BOOTYLICIOUS Destiny's Child	Columbia
37	34	22	LADY MARMALADE Christina Aguilera, Lil' Kim, Mya & Pink	Interscope
38	NEW		GONE 'N Sync	Live
39	NEW		IZZO (H.O.V.A.) Jay-Z	Roc-A-Fella/Def Jam/ADMG
40	39	26	SOUTH SIDE Moby Featuring Gwen Stefani	V2

SEPTEMBER 8 2001 **Billboard** Adult Contemporary™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
			<b>NUMBER 1</b>	<b>8 Weeks At Number 1</b>
1	2	15	THERE YOU'LL BE Hollywood/Warner Bros	Faith Hill
2	1	26	THANK YOU Arista	Dido
3	3	38	IF YOU'RE GONE Lava/Atlantic	matchbox twenty
4	5	42	I HOPE YOU DANCE MCA Nashville/Universal	Lee Ann Womack
5	4	30	ONLY TIME Reprise	Enya
6	6	17	MORE THAN THAT Jive	Backstreet Boys
7	7	19	ONE MORE DAY Arista Nashville	Diamond Rio
8	8	16	FOLLOW ME Top Dog/Lava/Atlantic	Uncle Kracker
9	9	49	THIS I PROMISE YOU Jive	'N Sync
10	10	18	GHOST OF YOU AND ME Hollywood	BBMak
11	12	10	BELIEVE IN LIFE Duce/Reprise	Eric Clapton
12	11	28	ANGEL Island/IDJMG	Lionel Richie
13	14	9	ALL OR NOTHING J	O-Town
14	13	75	I NEED YOU Sparrow/Capitol/Curb	LeAnn Rimes
15	15	100	I KNEW I LOVED YOU Columbia	Savage Garden
16	17	70	TAKING YOU HOME Warner Bros	Don Henley
17	16	13	NEVER HAD A DREAM COME TRUE A&W/Interscope	S Club 7
18	20	12	BURN Curb	Jo Dee Messina
19	18	53	THE WAY YOU LOVE ME Warner Bros	Faith Hill
20	19	50	CRUISIN' Hollywood	Huey Lewis & Gwyneth Paltrow
21	22	7	DROPS OF JUPITER (TELL ME) Columbia	Train
22	21	4	SIMPLE THINGS Windham Hill	Jim Brickman Featuring Rebecca Lynn Howard
23	NEW		I WANT LOVE Rocket/Universal	Elton John
24	23	4	LET HER GO AND START OVER Saverton	Huey Lewis & The News
25	25	3	NEVER TOO FAR Virgin	Mariah Carey
26	24	5	WHO I AM DreamWorks	Jessica Andrews
27	26	5	ALL THE LOVE IN THE WORLD 143/Lava/Atlantic	The Corrs
28	NEW		I'M ALREADY THERE BNA	Lonestar
29	27	5	LOVE GROWS Elektra/EEG	Freedy Johnston
30	29	3	YOU ARE THE BEST PART OF ME Columbia	Nell Diamond

SEPTEMBER 8 2001 **Billboard** Adult Top 40 Tracks™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
			<b>NUMBER 1</b>	<b>8 Weeks At Number 1</b>
1	1	29	DROPS OF JUPITER (TELL ME) Columbia	Train
2	2	15	WHEN IT'S OVER Lava/Atlantic	Sugar Ray
3	3	29	HANGING BY A MOMENT DreamWorks	Lifehouse
4	5	10	I'M A BELIEVER DreamWorks/Interscope	Smash Mouth
5	4	20	THE SPACE BETWEEN RCA	Dave Matthews Band
6	6	27	DRIVE Immortal/Epic	Incubus
7	7	16	SUPERMAN (IT'S NOT EASY) Aware/Columbia	Five For Fighting
8	10	12	IT'S BEEN AWHILE Flip/Elektra/EEG	Staind
9	8	32	FOLLOW ME Top Dog/Lava/Atlantic	Uncle Kracker
10	11	11	EVERYWHERE Maverick	Michelle Branch
11	9	23	HERE'S TO THE NIGHT RCA	Eve 6
12	12	9	FALLING FOR THE FIRST TIME Reprise	Barenaked Ladies
13	17	12	BE LIKE THAT Republic/Universal	3 Doors Down
14	21	6	ONLY TIME Reprise	Enya
15	14	8	START THE COMMOTION Ideal/Mammoth/Hollywood	The Wiseguys
16	13	21	MAD SEASON Lava/Atlantic	matchbox twenty
17	18	49	IF YOU'RE GONE Lava/Atlantic	matchbox twenty
18	16	48	AGAIN Virgin	Lenny Kravitz
19	15	42	THANK YOU Arista	Dido
20	20	9	EXTRA ORDINARY Era Dry Goods/Beyond	Better Than Ezra
21	23	6	TURN OFF THE LIGHT DreamWorks	Nelly Furtado
22	19	10	HUNTER Arista	Dido
23	22	9	I WANT TO BE IN LOVE Island/IDJMG	Meissa Etheridge
24	24	11	BAD DAY Epic	Fuel
25	25	8	NEVER LET YOU DOWN RCA	The Verve Pipe
26	28	4	SWEET BABY Epic	Macy Gray Featuring Erykah Badu
27	31	3	STUCK IN A MOMENT YOU CAN'T GET OUT OF Interscope	U2
28	27	8	UNDER YOU Wind-up	Trickside
29	30	4	WHEN YOU'RE FALLING Real World/Virgin	Afro Celt Sound System Featuring Peter Gabriel
30	29	6	SOMEONE TO CALL MY LOVER Virgin	Janet
31	26	17	IN YOUR EYES Artemis	Jeffrey Gaines
32	33	6	LOVIN' EACH DAY A&W/Interscope	Ronan Keating
33	34	3	SHORT SKIRT / LONG JACKET Columbia	Cake
34	36	3	TROUBLE Capitol	Coldplay
35	35	2	THESE DAYS EMI/Hollywood	Jennifer Paige
36	NEW		HELLO RCA	Sugarbomb
37	37	4	LIFE ON A CHAIN Columbia	Pete Yorn
38	32	18	DREAM ON Mute/Reprise	Depeche Mode
39	38	13	FLAVOR OF THE WEAK Island/IDJMG	American Hi-Fi
40	40	2	ALL OR NOTHING J	O-Town

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 100 mainstream rock stations, 74 modern rock stations, 81 adult contemporary stations and 78 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations. The 246 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bulletins based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulletined regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). Video availability. © 2001, Billboard/BPI Communications.

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SEPTEMBER 8 2001 **Billboard**

## HOT 100 Airplay™

THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	2	10	<b>I'm Real</b> Jay-Z (Roc-A-Fella/Def Jam/DJMG)	26	26	10	<b>Fill Me In</b> Craig David (Widstar/Atlantic)	51	—	1	<b>Rock The Boat</b> Aaliyah (Blackground)
2	1	10	<b>Fallin'</b> Alicia Keys (J)	27	29	8	<b>I'm A Believer</b> Smash Mouth (DreamWorks/Interscope)	52	45	13	<b>Downtime</b> Jo Dee Messina (Curb)
3	4	18	<b>Hit 'Em Up Style (Oops!)</b> Blu Cantrell (RedZone/Arista)	28	22	19	<b>What Would You Do?</b> Jelly Roll (Big House/Bluesman/Interscope)	53	58	3	<b>Every Other Time</b> LFD (J)
4	5	15	<b>Where The Party At</b> Jagged Edge With Nelly (So So Def/Columbia)	29	28	27	<b>Follow Me</b> Uncle Kracker (Top Dog/Lava/Atlantic)	54	65	3	<b>Smooth Criminal</b> Akon Am Fam (New Noise/DreamWorks)
5	3	20	<b>Let Me Blow Ya Mind</b> Eve Feat. Gwen Stefani (Ruff Ryders/Interscope)	30	31	7	<b>Bad Boy For Life</b> P Diddy, Black Rob & Mark Curry (Bad Boy/Arista)	55	68	2	<b>Everywhere</b> Michelle Branch (Maverick)
6	6	13	<b>U Remind Me</b> Usher (Arista)	31	—	1	<b>You Rock My World</b> Michael Jackson (Epic)	56	38	17	<b>Irresistible</b> Jennifer Simpson (Columbia)
7	7	22	<b>It's Been Awhile</b> Stand (PolyGram/EAG)	32	30	13	<b>Where The Blacktop Ends</b> Keith Urban (Capitol/Nashville)	57	67	5	<b>Six-Pack Summer</b> Phil Vassar (Arista Nashville)
8	8	26	<b>Drops Of Jupiter (Tell Me)</b> Train (Columbia)	33	33	9	<b>Only Time</b> Enya (Reprise)	58	53	10	<b>The Way</b> Jill Scott (Hidden Beach/Epic)
9	11	31	<b>Hanging By A Moment</b> Lifehouse (DreamWorks)	34	39	8	<b>What I Really Meant To Say</b> Cyndi Thomson (Capitol/Nashville)	59	73	2	<b>Living It Up</b> Ja Rule Feat. Case (Murder Inc./Def Jam/DJMG)
10	9	12	<b>Someone To Call My Lover</b> Janet (Virgin)	35	32	6	<b>Start The Commotion</b> The Wiseguys (Jive/Marmot/Hollywood)	60	52	11	<b>Just In Case</b> Jahann (Divine MW/Warner Bros.)
11	17	4	<b>Because I Got High</b> Altroman (Universal)	36	37	14	<b>Here's To The Night</b> Eve & (RCA)	61	71	2	<b>Fat Lip</b> Sum 41 (Island/DJMG)
12	13	7	<b>Izzo (H.O.V.A.)</b> Jay-Z (Roc-A-Fella/Def Jam/DJMG)	37	35	19	<b>I'm Already There</b> Lolawalk (Jive)	62	64	12	<b>Schism</b> Tina Turner (Capitol/Nashville)
13	10	22	<b>Peaches &amp; Cream</b> 112 (Bad Boy/Arista)	38	43	8	<b>Only In America</b> Brooks & Dunn (Arista Nashville)	63	69	2	<b>Superman (It's Not Easy)</b> Five For Fighting (Arista/Columbia)
14	15	9	<b>One Minute Man</b> Missy 'Misdemeanor' Elliott (The Gold Mind/Elektra/EEG)	39	47	6	<b>I Would've Loved You Anyway</b> Tina Turner (MCA Nashville)	64	66	3	<b>Clint Eastwood</b> Gulliver (Virgin)
15	12	15	<b>When It's Over</b> Sugar Ray (Lava/Atlantic)	40	36	35	<b>Thank You</b> Dido (Arista)	65	48	15	<b>Music</b> Erick Sermon (NYLA/Def Squad/Interscope)
16	14	14	<b>All Or Nothing</b> D-Town (J)	41	49	4	<b>Angry All The Time</b> Tim McGraw (Curb)	66	75	4	<b>I Do!!</b> Toya (Arista)
17	18	9	<b>Contagious</b> The Isley Brothers (DreamWorks)	42	40	29	<b>Ride Wit Me</b> Nelly Feat. City Spud (Fo Reel/Universal)	67	59	16	<b>There You'll Be</b> Faith Hill (Hollywood/Warner Bros.)
18	19	7	<b>Family Affair</b> Mary J. Blige (MCA)	43	34	7	<b>I Wanna Be Bad</b> Wife Ford (Lava/Atlantic)	68	—	1	<b>Lifetime</b> Maxwell (Columbia)
19	16	30	<b>Drive</b> Incubus (Immortal/Epic)	44	41	14	<b>When I Think About Angels</b> James D. Neal (Mercury/Nashville)	69	—	1	<b>How You Remind Me</b> Nickelback (Roadrunner)
20	23	6	<b>I'm A Thug</b> Trick Daddy (Slip-N-Slide/Atlantic)	45	50	4	<b>Can't Deny It</b> Fabolous Feat. Nate Dogg (Desen Storm/Elektra/EEG)	70	63	10	<b>What It Is</b> Violator Feat. Busta Rhymes (Violator/Loud/Columbia)
21	25	7	<b>Differences</b> Ginuwine (Epic)	46	54	3	<b>Feelin' On Yo Booty</b> R. Kelly (Jive)	71	—	1	<b>Complicated</b> Carolyn Dawn Johnson (Arista Nashville)
22	21	8	<b>Area Codes</b> Ludacris (Disturbing The Peace/Def Jam/DJMG)	47	51	4	<b>Turn Off The Light</b> Nelly Feat. Fatman (DreamWorks)	72	60	16	<b>More Than That</b> Backstreet Boys (Jive)
23	20	15	<b>The Space Between</b> Dean Cain (Mercury/Nashville)	48	44	12	<b>Flavor Of The Week</b> American Hi-Fi (Island/DJMG)	73	62	5	<b>Set It Off</b> Jawara (Cash Money/Universal)
24	27	13	<b>I'm Just Talkin' About Tonight</b> Toby Keith (DreamWorks/Nashville)	49	61	3	<b>Where I Come From</b> Alan Jackson (Arista Nashville)	74	42	14	<b>Bootylicious</b> Destiny's Child (Columbia)
25	24	11	<b>Austin</b> Blake Shelton (Giant/Nashville/WRN)	50	56	6	<b>Be Like That</b> 3 Doors Down (Republic/Universal)	75	70	7	<b>Bad Day</b> Fuel (Epic)

Records with the greatest impressions increase. © 2001, Billboard/BPI Communications and SoundScan, Inc. Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 874 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.

SEPTEMBER 8 2001 **Billboard**

## HOT 100 Singles Sales™

THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	2	<b>Someone To Call My Lover</b> Janet (Virgin)	26	33	16	<b>Keep It Real</b> Keri Kelli (Rising H)	51	54	23	<b>Missing You</b> Case (Def Jam/DJMG)
2	2	7	<b>Loverboy</b> Maniah Carey Feat. Cameo (Virgin)	27	38	4	<b>Enjoy Yourself</b> Ature (MCA)	52	44	24	<b>Get Over Yourself</b> Eden's Crush (143/London-Sire)
3	3	10	<b>Purple Hills</b> D12 (Shady/Interscope)	28	20	16	<b>What I Really Meant To Say</b> Cyndi Thomson (Capitol/Nashville)	53	53	42	<b>South Side</b> Moby Feat. Gwen Stefani (V2)
4	6	8	<b>This Is Me</b> Dream (Bad Boy/Arista)	29	32	18	<b>Angel</b> Shaggy Feat. Rayvon (MCA)	54	58	12	<b>Sugar</b> Shaggy (Hollywood)
5	4	8	<b>Bootylicious</b> Destiny's Child (Columbia)	30	36	4	<b>Family Affair</b> Mary J. Blige (MCA)	55	—	1	<b>Ghetto Girls</b> Lil Bow Wow (So So Def/Columbia)
6	5	14	<b>Fill Me In</b> Craig David (Widstar/Atlantic)	31	31	9	<b>Love It</b> Blai (Moy/Interscope)	56	66	33	<b>Don't Tell Me</b> Michelle (Maverick/Warner Bros.)
7	8	5	<b>Raise Up</b> Peteey Pablo (Jive)	32	30	15	<b>Miss California</b> Dante Thomas (Rit Pac/L/Elektra/EEG)	57	55	17	<b>Survivor</b> Destiny's Child (Columbia)
8	10	10	<b>My Projects</b> Loo Coo Cal (Infiniti/Tommy Boy)	33	27	13	<b>None Tonight</b> Lil' Zane (Worldwide/Priority)	58	67	10	<b>Paradise</b> Kaci (Curb)
9	9	8	<b>Don't Mess With The Radio</b> Nivea (Jive)	34	24	10	<b>Hit 'Em Up Style (Oops!)</b> Blu Cantrell (RedZone/Arista)	59	—	1	<b>Candy</b> Foxy Brown Feat. Kelsi (Def Jam/DJMG)
10	7	14	<b>Austin</b> Blake Shelton (Giant/Nashville/WRN)	35	28	18	<b>Never Had A Dream Come True</b> S Club 7 (A&M/Interscope)	60	51	5	<b>Fallin'</b> Alicia Keys (J)
11	11	8	<b>Take You Out</b> Ludacris (Disturbing The Peace/Def Jam/DJMG)	36	34	18	<b>What It Feels Like For A Girl</b> Victoria (Maverick/Warner Bros.)	61	—	2	<b>Y'all Don't Wanna</b> Skillz (Eastern Conference/Roxus)
12	12	8	<b>All Or Nothing</b> D-Town (J)	37	42	5	<b>Let's Be Friends</b> Tata & Brando (Heartless)	62	45	21	<b>Same Ol' Same Ol'</b> PFT (Vendetta/Epic)
13	13	10	<b>There She Goes</b> Babyface (Arista)	38	29	11	<b>U Remind Me</b> Usher (Arista)	63	62	9	<b>A Whiter Shade Of Pale</b> Sarah Brightman (Nemo Studio/Angle)
14	16	14	<b>I Wanna Be Bad</b> Wife Ford (Lava/Atlantic)	39	43	6	<b>Used To Love</b> Keka Wyatt (MCA)	64	50	2	<b>Hidden Place</b> Bjork (Elektra/EEG)
15	14	11	<b>She's All I Got</b> Jimmy Cozart (J)	40	37	11	<b>On A Night Like This</b> Trick Pony (Warner Bros./Nashville/WRN)	65	—	46	<b>Music</b> Madonna (Maverick/Warner Bros.)
16	15	24	<b>Fiesta</b> R. Kelly Feat. Jay-Z (Jive)	41	39	6	<b>The Real Me</b> Svale (Skilam/Priority)	66	71	27	<b>By Your Side</b> Slide (Epic)
17	17	15	<b>I Do!!</b> Toya (Arista)	42	57	5	<b>All My Thugs</b> Young Phantom (Heartless)	67	—	30	<b>Win</b> Brent McKnight (Motown/Universal)
18	18	18	<b>La Bomba</b> Azul Azul (Sony Discos)	43	47	4	<b>Without You</b> Digital Allies Feat. Richard Luzzi (Xtreme)	68	70	23	<b>Bizounce</b> Dive (J)
19	26	3	<b>Give</b> The Donz (Heartless)	44	35	4	<b>I Feel Loved</b> Depeche Mode (Mute/Reprise)	69	40	17	<b>My Baby</b> Lil' Romeo (Soulja/Priority)
20	21	53	<b>Can't Fight The Moonlight</b> LaAmi Rimeu (Curb)	45	48	12	<b>Lovin' Each Day</b> Trennan Keating (A&M/Interscope)	70	46	18	<b>Oochie Wally</b> DB Finest (Jive/Columbia)
21	19	2	<b>Crystal</b> New Order (Reprise)	46	59	9	<b>Make It Vibrate</b> Rising Son (Darkside)	71	72	12	<b>Ooh La La</b> Valecia (The DAS Label/Interscope)
22	25	8	<b>Hey Hey</b> Athena Capps (Priority)	47	41	25	<b>Superwoman Pt. II</b> Lil' Mo Feat. Fabolous (EastWest/EEG)	72	—	1	<b>Bounce</b> Survivalist (Fo' Life/Treydan)
23	23	9	<b>Cluck Cluck</b> The Product G&B (Ycle/J)	48	60	28	<b>Like, Wow!</b> Leslie Carter (DreamWorks)	73	65	40	<b>Could It Be</b> Jahann (Divine MW/Warner Bros.)
24	22	23	<b>Stranger In My House</b> Tanya (Elektra/EEG)	49	56	3	<b>50 Playaz Deep</b> Drunken Master Feat. Lolo Damone (FR/Universal)	74	—	3	<b>Where The Party At</b> Jagged Edge With Nelly (So So Def/Columbia)
25	63	2	<b>Po' Punch</b> Po Winks (Trash And The Traffic/Blue Symphony/Pocket Change)	50	49	12	<b>No More (Baby I'ma Do Right)</b> 3W (Nine Lives/Epic)	75	64	11	<b>Out Of Nowhere</b> Gloria Estefan (Epic)

Records with the greatest sales gains. © 2001, Billboard/BPI Communications and SoundScan, Inc. The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan. This data is used to compile the Hot 100.

Main chart table with columns for 'THIS WEEK', 'LAST WEEK', '2 WKS. AGO', 'WEEKS ON', 'TITLE', 'ARTIST', 'PEAK POSITION', and 'HOT SHOT DEBUT'.

Songs with the greatest airplay and/or sales gains recorded this week... Billboard/BPI Communications and SoundScan, Inc.

Chart Codes: Hot 100 Singles (H100); Hot R&B Hip/Hop Singles (RBH); Hot Country Singles (CS) and Hot Latin Tracks (LT). TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

50 PLAYAZ DEEP (Warner-Tamerlane, BMI)/Gang, BMI/Universal, ASCAP/Jatcat, ASCAP/Dirty Dre, ASCAP, WBM, RBH 89

-A-

ABRAZAME MUY FUERTE (BMG Arabella, ASCAP/San Angel, ASCAP) LT 10
AINT NOBODY GONNA TAKE THAT FROM ME (Universal-MCA, ASCAP/Gravitrone, SESAC), WBM, CS 45
ALL OR NOTHING (Rokstone, PRS/Songs Of Windswept Pacific, BMI/Universal-Songs Of PolyGram International, BMI), HL/WBM, H100 11
ALWAYS WAS (House Of Fame, ASCAP/Aaronwood, ASCAP) CS 41
AMAME (Ambernel, BMI/TN Ediciones, BMI) LT 30
AMORCITO MIO (Edimusa, ASCAP) LT 22
AM TO PM (Songs Of Universal, BMI)/Havana Brown, BMI/Murlyn, ASCAP/Universal-PolyGram International, ASCAP) H100 92
ANGELS IN WAITING (WB, ASCAP/Cal IV, ASCAP/O'Shaughnessy Avenue, ASCAP/Peermusic III, BMI/Wide Ocean, BMI), HL/WBM, CS 18
ANGRY ALL THE TIME (Tiltwhair, BMI/Bruce Robison, BMI), HL, CS 7; H100 46
AREA CODES (Ludacris, ASCAP/Bubba Gee, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI/Nate Dogg, BMI/LehemSongs, BMI/Music In Three, BMI/Blillee, BMI/Music & Media International, BMI/EMI April, ASCAP), HL/WBM, H100 24; RBH 12
AUSTIN (Talbot, BMI/KirstinSings, ASCAP), WBM, CS 1; H100 21
EL AYUDANTE (Promociones Musicales HR, S.A., BMI/Peermusic III, BMI) LT 18
AZUL (F.I.P.P., BMI/Clear Mind, ASCAP) LT 2

-B-

BAD BOY FOR LIFE (Dors'D, BMI/Me Again, BMI/Dee Mac, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Diamond Rob, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Bristeazy, BMI/Dors-D, ASCAP/DKG, BMI), HL, H100 33; RBH 13
BAD DAY (Universal-Songs Of PolyGram International, BMI/Pener Pig, BMI), WBM, H100 69
BALLIN' OUT OF CONTROL (So So Def, ASCAP/EMI April, ASCAP), HL, RBH 77
BATTER UP (Jackie Frost, ASCAP/BMG Songs, ASCAP/Universal, ASCAP/Publishing Designee, BMI/EMI Belfast, ASCAP/Jay E's Basement, ASCAP/D2 Pro, ASCAP), HL, RBH 79
BEAUTIFUL (ALL THAT YOU COULD BE) (BMG Songs, ASCAP/Chappell & Co., ASCAP/R.M.B., ASCAP), HL/WBM, CS 53
BECAUSE I GOT HIGH (Publishing Designee, BMI) H100 13; RBH 40
BE LIKE THAT (Escatawpa, BMI/Songs Of Universal, BMI), WBM, H100 48
BESAME (Hecho A Mano, ASCAP/EMI April, ASCAP/Peermusic III, BMI) LT 9
BIA' BIA' (Swote, ASCAP/STD, ASCAP/EMI Blackwood, BMI/Ground Control, BMI/Ludacris, ASCAP/Cning Chong, BMI), HL, H100 100
BOOTYLICIOUS (Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/June-Bug Alley, ASCAP/Welsh Witch, BMI/Lonte, ASCAP/Sony/ATV Songs, BMI), HL, H100 37; RBH 38
BROWN SKIN (Gold & Iron, ASCAP/Warner-Tamerlane, BMI/Publishing Designee, BMI/Bat Future, BMI), WBM, RBH 52

-C-

CADA VEZ TE EXTRANO MAS (LGA, BMI) LT 17
CANDY (Pork, ASCAP/Chad Hugo, ASCAP/EMI April, ASCAP/The Waters Of Nazereth, BMI/EMI Blackwood, BMI), HL, RBH 55
CANT BELIEVE (Justin Combs, ASCAP/EMI April, ASCAP/Marsky, BMI/Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Hard Workin Black Folks, ASCAP/Ciara June, ASCAP/Zomba, ASCAP/III Will, ASCAP/Life's A Bitch, ASCAP/Dakoda House, ASCAP/Gloria's Boy, ASCAP/EMI Blackwood, BMI/Chyna B), HL/WBM, H100 93; RBH 35
CANT DENY IT (I Brasco, ASCAP/Desert Storm, BMI/Cypherclief, ASCAP/EMI April, ASCAP/Songs Of Universal, BMI/Joshua's Dream, BMI/WB, ASCAP/Suge, ASCAP), HL/WBM, H100 50; RBH 19
CARTAS MARCADAS (Pham, BMI/Peer Int'L, BMI) LT 47
CASH, MONEY, CARS, CLOTHES (Dave And Brown, ASCAP/Va's Child, ASCAP) RBH 83
CASTLES IN THE SKY (Rocks, ASCAP) H100 96
CLINT EASTWOOD (EMI Blackwood, BMI/Gonilaz, BMI), HL, H100 65
COLD ONE COMIN' ON (Sixteen Stars, BMI/Dixie Stars, ASCAP) CS 47
COMERTE A BESOS (Sir George, ASCAP/Lanfranco, ASCAP) LT 27
COMO LLEGO A TU AMOR (Lanfranco, ASCAP) LT 44
COMO OLVIDAR (Lanfranco, ASCAP/Arena Fina, ASCAP/Songs Of Peer, ASCAP) LT 3
COMO OLVIDAR (Ventura, ASCAP) LT 23
COMO SE CURA UNA HERIDA (Rubet, ASCAP/Universal Musica, ASCAP/Adam Rhodes, ASCAP/Lanfranco, ASCAP) LT 1
COMO SE LO EXPLICO AL CORAZON (Negrele) LT 24
COMPLICATED (EMI Full Keel, ASCAP/April Blue, ASCAP/EMI Blackwood, BMI/Zomba, BMI/Blakemore Avenue, ASCAP), HL/WBM, CS 15; H100 77
CON CADA BESO (WB, ASCAP/Osorio, ASCAP/Element Star, BMI/Careers-BMG, BMI) LT 8
CONTAGIOUS (R.Kelly, BMI/Zomba, BMI), WBM, H100 19; RBH 3
CONTESTAME (Lideres, ASCAP/Crazy Mood, ASCAP) LT 31
CORAZON DE MUJER (Not Listed) LT 34
CRAWLING (Zomba, BMI/Chesterchaz, BMI/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI), WBM, H100 83
CRAZY LIFE (Songs Of The Court, BMI/Stone Poet, BMI) CS 43

-D-

DANCE WITH ME (Da Twelve, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/C.Sills, ASCAP) RBH 34
DERECHO A LA VIDA (Peer Int'L, BMI) LT 45
DESPRECIADO (Vander, ASCAP) LT 11
DIFFERENCES (Chocolate Factory, ASCAP/Hand In My Pocket, ASCAP/Sony/ATV Tunes, ASCAP/Music Of Windswept, ASCAP), HL, H100 25; RBH 6
DIME (Warner-Tamerlane, BMI), WBM, LT 46
DIME CORAZON (Warner/Chappell) LT 29
DISCULPE USTED (Inuma, BMI) LT 39

DONT MESS WITH THE RADIO (Organized Noise, BMI/C. Barnett, ASCAP/Belt Star, ASCAP/EMI April, ASCAP/Big Sexy, ASCAP/Street Top, ASCAP), HL, RBH 87
DONT PLAY ANY LOVE SONGS (BMG Songs, ASCAP/Liolamb, ASCAP/March, ASCAP) CS 58
DOS CORAZONES, DOS HISTORIAS (WB, ASCAP) LT 43
DO U WANNA ROLL (DOLITTLE THEME) (Show You How Daddy Ball, ASCAP/Uh Oh, ASCAP/Ensign, BMI/My Own Chit, BMI/EMI Blackwood, BMI/Notorious K.I.M., BMI/Warner-Tamerlane, BMI/Saja, BMI/Songs Of Lastrada, BMI/Sony/ATV Songs, BMI/TCF, ASCAP/Fox Film, BMI), HL/WBM, RBH 74
DOWNTIME (Gravitrone, SESAC/Bluewater, SESAC/EMI Full Keel, ASCAP/Blakemore Avenue, ASCAP), HL, CS 8; H100 59
DRIVE (EMI April, ASCAP/Hunglikeyora, ASCAP), HL, H100 20
DROPS OF JUPITER (TELL ME) (EMI April, ASCAP/Desert Tent, ASCAP/Schweet, ASCAP/P. Timon, ASCAP/Mr. Clean, ASCAP/Beneath The Tree, ASCAP/EMI Blackwood, BMI), HL, H100 9

-E-

ENJOY YOURSELF (Proceed, BMI/Divine Mill, ASCAP/WB, ASCAP/Tonya Von, BMI/Beat Wise, BMI/Warner-Tamerlane, BMI), WBM, RBH 56
ESCLAVO Y AMO (Brambilla Musical) LT 50
EVERY OTHER TIME (Prospect, ASCAP/Martybags, ASCAP/Noise Dog, BMI) H100 47
EVERYWHERE (I'm With The Band, ASCAP/Line One, ASCAP/EMI Virgin, ASCAP), HL, H100 52

-F-

FALLIN' (Lellow, ASCAP/EMI April, ASCAP), HL, H100 2; RBH 1
FAMILY AFFAIR (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/Fame, BMI/Music Of Windswept, ASCAP/Five Card, ASCAP/Elvis Mamba, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Copyright Control/Asiah Lewis, BMI/AsiahTown, BMI/Luchi Lou, BMI), WBM, H100 18; RBH 7
FAST LANE (Jazzmen, BMI/Butterwood, BMI/Mike City, BMI/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP), WBM, RBH 41
FAT LIP (EMI April Canada, SOCAN/Rectum Renovator, SOCAN/EMI April, ASCAP), HL, H100 66
FEELIN' ON YO BOOTY (Zomba, BMI/R.Kelly, BMI), WBM, H100 53; RBH 14
FIESTA (Zomba, BMI/R.Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI), HL/WBM, RBH 31
FILL ME IN (Songs Of Windswept Pacific, BMI/Warner Chappell, PRS/WB, ASCAP), WBM, H100 17; RBH 47
FLAVOR OF THE WEAK (Disciples Of Judra, ASCAP/BMG Songs, ASCAP), HL, H100 49
FOLLOW ME (Gaje, BMI/Warner-Tamerlane, BMI/Chunky Style, ASCAP/Disney-Seven Peaks, ASCAP), HL/WBM, H100 29

-G-

GANGSTA (LOVE & THE STREETS) (Mo Loving, ASCAP/BoodaMax, ASCAP) RBH 57
GETTING THERE (Universal-PolyGram International, ASCAP/Teri-OOO, ASCAP), WBM, CS 44
GET UR FREAK ON (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, RBH 43
GHETTO GIRLS (EMI April, ASCAP/So So Def, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/Hiram Clarke, SESAC/Four Knights, BMI/Songs Of Universal, BMI), HL/WBM, H100 98; RBH 49
THE GIRLIES (Big P, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP/Easy Does It, ASCAP/E.M. Marl International, ASCAP/Screen Gems-EMI, BMI), HL, RBH 62
GIRL NEXT DOOR (EMI April, ASCAP/Touched By Jazz, ASCAP/Nivrac Tyke, ASCAP/Pamaja, BMI/EMI Blackwood, BMI/Universal, ASCAP/Jatcat, ASCAP/Blue's Baby, ASCAP/Soulchild, ASCAP), HL, H100 91; RBH 33
GIVE (Heartless, ASCAP/New Beginning, ASCAP/Here And Now, ASCAP/Ha-La, ASCAP) RBH 69
GOOD MORNING BEAUTIFUL (Life Of The Record, ASCAP/Sevens International, ASCAP/Mighty Moe, ASCAP) CS 36
GRIMEY (Off Da Yelzabul, BMI/EMI Blackwood, BMI/The Waters Of Nazereth, BMI/EMI April, ASCAP/Chase Chad, ASCAP), HL, RBH 95
GRIPPIN GRAIN (King Kendrick, BMI) RBH 99

-H-

HANGING BY A MOMENT (G-Chills, BMI/Songs Of DreamWorks, BMI), CLM, H100 10
HEARTBREAK TOWN (EMI April, ASCAP/House Of Bram, ASCAP), HL, CS 23
HELPLESSLY, HELPLESSLY (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Songs Of Universal, BMI), HL/WBM, CS 33
HERE'S TO THE NIGHT (Fake And Jaded, BMI/Less Than Zero, BMI/Southern Road, BMI), HL, H100 38
HEY HEY (Krotala, BMI/8th Of May, BMI/EMI Blackwood, BMI/Hillacious, BMI/Amancia, BMI), HL, RBH 93
HIT 'EM UP STYLE (OOOPS) (Cypton, BMI/EMI Blackwood, BMI), HL, H100 4
HOW COOL IS THAT (Sony/ATV Tree, BMI/Warner-Tamerlane, BMI/Major Bob, ASCAP), HL/WBM, CS 26
HOW YOU REMIND ME (Warner-Tamerlane, BMI/Nick-elback, SOCAN), WBM, H100 75

-I-

I AM A MAN OF CONSTANT SORROW (Public Domain) CS 57
I CRY (Slavery, BMI/White Rhino, BMI/Mo Loving, ASCAP/Lil Rob, BMI/DJ Inv, BMI/Warner-Tamerlane, BMI), HL/WBM, RBH 81
I DO!! (Stix & Tones, ASCAP/Toy-Tone, ASCAP) H100 55
I DON'T KNOW (The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Drayton Goss, BMI) RBH 94
IF YOU EVER FEEL LIKE LOVIN' ME AGAIN (Warner-Tamerlane, BMI/Ensign, BMI), HL/WBM, CS 34
I'LL FLY WITH YOU (L'AMOUR TOUJOURS) (Media Songs, SRL/Warner Bros. Italy, SRL), WBM, H100 79
LUVVIT (My Own Chit, BMI/EMI Blackwood, BMI/Tray Tray's, ASCAP/Lil Gangsta, ASCAP/Koke Is It, ASCAP/Perk's, BMI/Universal-Duchess, BMI/Bridgeport, BMI/Rubber Band, BMI/Universal-Songs Of PolyGram International, BMI/Show You How Daddy Ball, ASCAP), HL, RBH 61
I'M A BELIEVER (Stonebridge, SESAC/Foray, SESAC), HL, H100 27
I'M ALREADY THERE (Sony/ATV Tree, BMI/Zomba, ASCAP/Swear By It, ASCAP/Josh-Nick, ASCAP), HL/WBM,

CS 14; H100 41
I'M A SURVIVOR (Porch Pickin', ASCAP/Murrah, BMI), WBM, CS 21
I'M A THUG (First N' Gold, BMI/Sony/ATV Songs, BMI), HL, H100 23; RBH 9
I'M JUST TALKIN' ABOUT TONIGHT (Tokeo Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 2; H100 28
I'M LOOKIN' (Nicole Wray, BMI/Chrysalis, BMI/I Want My Daddy's Records, ASCAP/WB, ASCAP/Jahque Joints, SESAC/Universal Tunes, SESAC/Eddie F., ASCAP/Sharay's, ASCAP), WBM, RBH 76
I'M REAL (Nuyorican, BMI/Sony/ATV Songs, BMI/Cori Tiffani, BMI/Chocolate Factory, ASCAP/Sony/ATV Tunes, ASCAP/Alpha, ASCAP/L.E.S. Publishing Designee, ASCAP/Songs Of Universal, BMI/White Rhino, BMI), HL, H100 1; RBH 2
I'M TRYIN' (Pacific Wind, SESAC/44, SESAC/Songs Of Windswept Pacific, BMI/Gottahaveable, BMI/Almo, ASCAP), HL/WBM, CS 25
IN ANOTHER WORLD (Sony/ATV Tree, BMI/Wenonga, BMI/Songs Of Nashville DreamWorks, BMI/Uno Mas, BMI/Cherry River, BMI/Hookline East, ASCAP/Madeleine Grace, ASCAP), CLM/HL, CS 35
IRRESISTIBLE (EMI April, ASCAP/Murlyn, ASCAP/Universal-PolyGram International, ASCAP/Plum Tree, BMI/Warner-Tamerlane, BMI), HL/WBM, H100 54
IT'S BEEN AWHILE (Greenfund, ASCAP/i.m.nobody, ASCAP/My Blue Car, BMI/pimpYug, ASCAP/WB, ASCAP), WBM, H100 8
I WANNA BE BAD (Kierulf, BMI/Mugsy Boy, BMI/Zomba, BMI/Mandah, BMI/Lava, BMI), WBM, H100 30
I WANNA TALK ABOUT ME (Sony/ATV Tree, BMI), HL, CS 37
I WOULD'VE LOVED YOU ANYWAY (Dannasongs, BMI/Ensign, BMI/Songs Of Universal, BMI), HL/WBM, CS 6; H100 45
IZZO (H.O.V.A.) (Lil Lu Lu, BMI/EMI Blackwood, BMI/Eye World, ASCAP/Jobete, ASCAP), HL, H100 14; RBH 4

-J-

JOHN DOE (Smeltzdog, ASCAP) RBH 32
JUST A BABY BOY (Show You How Daddy Ball, ASCAP/Zovektion, ASCAP/My Own Chit, BMI/Flossmode, BMI/Amazin', ASCAP/Black Fountain, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI), HL, RBH 73
JUST IN CASE (Divine Mill, ASCAP/WB, ASCAP/Fingaz Goal, ASCAP/Uh Oh, ASCAP/Famous, ASCAP/Ensign, BMI), HL/WBM, H100 64; RBH 17
JUST LET ME BE IN LOVE (Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI/Sony/ATV Songs, BMI), HL/WBM, CS 40

-K-

KEEP IT REAL (Kannike Does It, ASCAP/Emma's Dream, BMI/Roach Power, ASCAP/Denver Street, BMI/G E Makin' It, ASCAP/WB, ASCAP), WBM, RBH 82
KNOCK YOURSELF OUT (Jae'wons, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, RBH 45

-L-

LA CALANDRIA (Not Listed) LT 28
LA GRAN NOCHE (Flamingo, BMI) LT 15
LAREDO (Mark Hybner, ASCAP) CS 13; H100 84
LET ME BLOW YA MIND (Scott Storch, ASCAP/Blondie Rockwell, ASCAP/Universal, ASCAP/Dead Game, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Music Of Windswept, ASCAP/Five Card, ASCAP/Elvis Mamba, ASCAP/TVT, ASCAP/Blackjack, ASCAP), WBM, H100 5; RBH 42
LET'S BE FRIENDS (Heartless, ASCAP/Big Flex, ASCAP) RBH 90
LET'S RIDE (Not Listed) RBH 68
LETTER 2 MY UNBORN (Amaru, ASCAP/Universal, ASCAP/Black Hispanic, ASCAP/BMG Songs, ASCAP/Pink Folder, ASCAP/Warner-Tamerlane, BMI/Mijac, BMI), WBM, RBH 92
LIFE DON'T HAVE TO BE SO HARD (Acuff-Rose, BMI/Milene, ASCAP), HL, CS 56
LIFETIME (Sony/ATV Tunes, ASCAP/Muszewell, ASCAP/Gan Zmira, ASCAP/Famous, ASCAP), HL, H100 72; RBH 20
LIGHTS, CAMERA, ACTION! (Mr. Cheeks, ASCAP/One Shot Deal, SESAC/Stone Diamond, BMI) RBH 64
LIVING IT UP (Slavery, ASCAP/White Rhino, BMI/Lil Rob, BMI/DJ Inv, BMI/Black Bull, ASCAP/Jobete, ASCAP/Songs Of Universal, BMI), HL, H100 61; RBH 24
LVIN' THE LIFE (Juvenile Hell, BMI/Careers-BMG, BMI/EMI April, ASCAP/Justin Combs, ASCAP/Jae'wons, ASCAP/Means Family, BMI), HL, RBH 88
LOVE (EMI April, ASCAP/Nivrac Tyke, ASCAP/Touched By Jazz, ASCAP/Soulchild, ASCAP/Dirty Dre, ASCAP/Jatcat, ASCAP/Universal, BMI), HL/WBM, RBH 50
LOVE IT (Mike City, BMI) RBH 96
LOVE OF A WOMAN (Songs Of Lastrada, BMI) CS 20
LOVE OF MY LIFE (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP) RBH 25
LOVERBOY (Sony/ATV Songs, BMI/Rye, ASCAP/Fox Film, BMI/All Seeing Eye, ASCAP/Universal-PolyGram International, ASCAP/Better Days, BMI/Universal-Songs Of PolyGram International, BMI/Air Control, ASCAP/Thovin' Tantrums, ASCAP/Ludacris, ASCAP/EMI April, ASCAP), HL/WBM, H100 73; RBH 37
LOVING EVERY MINUTE (Sony/ATV Tree, BMI/Wenonga, BMI/Zomba, ASCAP), HL/WBM, CS 27
LUNCH OR DINNER (Mike City, BMI) RBH 70

-M-

MADE TO LOVE YA (Uncle Bobby, BMI/EMI Blackwood, BMI/Fingaz Goal, ASCAP/EMI April, ASCAP), HL, RBH 67
MAD SEASON (EMI Blackwood, BMI/Bidnis, BMI), HL, H100 94
EL MALQUERIDO (Bending, BMI/Wixen, BMI) LT 38
THE MAN HE WAS (Notewrite, BMI/Fiddlestock, BMI/Coburn, BMI), WBM, CS 51
MAN OF ME (Universal-MCA, ASCAP/Zomba, ASCAP/Teren It Up, BMI), WBM, CS 32
ME LIBERE (Not Listed) LT 21
ME VAS A EXTRANAR (Vander, ASCAP) LT 7
MIDWEST SWING (Jackie Frost, ASCAP/BMG Songs, ASCAP/Jay E's Basement, ASCAP/Universal, ASCAP), HL/WBM, RBH 100
MI FANTASIA (TN Ediciones, BMI) LT 16
MORE THAN THAT (Universal-Songs Of PolyGram International, BMI/Sony/ATV Scandinavia,

BMI/Sony/ATV Songs, BMI/SwedeDreams, BMI), HL/WBM, H100 76
MORE THAN WHAT I WANTED (A.G.M., ASCAP/Word, ASCAP/EMI April, ASCAP/BMG Songs, SESAC/Bases Loaded, ASCAP/Tommy Sims, ASCAP), HL, RBH 65
MUERO (Larinaga, ASCAP/Universal Musica, ASCAP) LT 19
MUSIC (Erick Sermon, ASCAP/Zomba, ASCAP/The Marvin Gaye Heirs, ASCAP/EMI April, ASCAP), HL/WBM, H100 68; RBH 18
MY PROJECTS (From The Pit, ASCAP/There's A Whole In The Bucket, ASCAP) H100 89; RBH 27

-N-

NEVER LOVE YOU ENOUGH (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/Universal-PolyGram International, ASCAP/Green Wagon, ASCAP), HL/WBM, CS 28
NIGHT DISAPPEAR WITH YOU (Universal-Songs Of PolyGram International, BMI/McComas, BMI), WBM, CS 49
NO ME CONOCES AUN (Edimonsa, ASCAP) LT 5
NO TE PODIAS Quedar (Seg Son, BMI) LT 14
NOT YOUR FRIEND (Tyme 4 Flytes, BMI/Songs Of DreamWorks, BMI) RBH 85
NO VALE LA PENA (Not Listed) LT 12

-O-

O ME VOY O TE VAS (Crisma, SESAC) LT 4
ON A NIGHT LIKE THIS (Warner-Tamerlane, BMI/Instinct, ASCAP), WBM, CS 19; H100 82
ONE MINUTE MAN (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/Ludacris, ASCAP/EMI April, ASCAP), HL/WBM, H100 16; RBH 10
ONLY IN AMERICA (Sony/ATV Tree, BMI/Bufallo Prairie, BMI/Don Cook, BMI/Route Six, BMI), HL, CS 5; H100 44
ONLY TIME (EMI Songs, BMI/EMI Blackwood, BMI), HL, H100 32

-P-

PEACHES & CREAM (Marsky, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Da Twelve, ASCAP/C.Sills, ASCAP/Tragasm, ASCAP/EMI Blackwood, BMI/Janice Combs, BMI), HL, H100 12; RBH 29
PERO NO ME AMA (P.M.C., ASCAP) LT 35
PLEASE DON'T MIND (The Waters Of Nazereth, BMI/EMI April, ASCAP/Fatima & Baron Outlet, ASCAP/Main Music, ASCAP/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, RBH 63
POP (Tenman Tunes, ASCAP/Zomba, ASCAP/WaJeRo, BMI), WBM, H100 99
PO' PUNCH (Swote, ASCAP/Trashy Boy, ASCAP/Only Pocket Change, ASCAP) RBH 78
POR AMAR ASI (Seber) LT 33
POR UN BESO (F.I.P.P., BMI) LT 48
PUEDEN DECIR (EMOA, ASCAP) LT 6
A PUNTO DE CARAMELO (Not Listed) LT 42
PURPLE HILLS (Eight Mile Style, BMI/Ensign, BMI/EMI April, ASCAP), HL, H100 40; RBH 54

-Q-

QUISIERA (Karen, ASCAP) LT 36

-R-

RAISE UP (Zomba, ASCAP/Kumbaya, ASCAP/Virginia Beach, ASCAP), WBM, H100 78; RBH 26
REAL LIFE (I NEVER WAS THE SAME AGAIN) (Major Bob, ASCAP/Castri, BMI/Whiskey Bag, BMI), WBM, CS 24
RIDE WIT ME (Jackie Frost, BMI/BMG Songs, ASCAP/Basement Beatz, ASCAP/Universal, ASCAP/Jobete, ASCAP/Jay E's Basement, ASCAP/Dynamo, ASCAP/Misam, ASCAP/B. LA Tunes, ASCAP), HL/WBM, H100 39
RIDING WITH PRIVATE MALONE (Twang Thang, ASCAP/Wood & I, BMI/G Wells, BMI) CS 55
THE ROCK SHOW (EMI April, ASCAP/Fun With Goats, ASCAP), HL, H100 90
ROCK THE BOAT (Herbilicious, ASCAP/Rap Tracks, ASCAP/E Beats, ASCAP/WB, ASCAP/Black Fountain, ASCAP), WBM, H100 57; RBH 16
ROUND & ROUND (Jonell, BMI/DJ Hi-Tek, BMI) RBH 58

-S-

SANDSTORM (BMG Finland), HL, H100 97
SCHISM (Toolshed, ASCAP/EMI Virgin, ASCAP), HL, H100 67
SECRETO DE AMOR (Vander, ASCAP) LT 26
SERA PORQUE TE AMO (Not Listed) LT 40
SET IT OFF (Money Mack, BMI) H100 74; RBH 22
SHE AIN'T GONNA CRY (Music Of Windswept, ASCAP/In The Fairway, ASCAP/November Songs, ASCAP/Creative Artist Agency, ASCAP), WBM, CS 52
SHE COULDN'T CHANGE ME (WB, ASCAP/Gary Nicholson, ASCAP/Sony/ATV Cross Keys, ASCAP), HL/WBM, CS 17
SHE'S ALL I GOT (Mike City, BMI) H100 80; RBH 23
SHINE (Money Mack, BMI) RBH 72
SHIVER (EMI April, ASCAP/Pang Toon, BMI/Jersey Girl, BMI/EMI Blackwood, BMI/Mark Alan Springer, BMI), HL, CS 48
SI QUIERES (BMG Songs, ASCAP) LT 25
SIX-PACK SUMMER (EMI April, ASCAP/Phil Vassar, ASCAP/Milene, ASCAP/EMI Blackwood, BMI/Flybridge, BMI), HL, CS 11; H100 62
SLOWLY (Tank 1176, ASCAP/Dub's World, ASCAP/Black Fountain, ASCAP) RBH 46
SMOOTH CRIMINAL (Mijac, BMI/Warner-Tamerlane, BMI), WBM, H100 58
SOMBRA... NADA MAS (WB, ASCAP) LT 20
SOMEONE TO CALL MY LOVER (Black Ice, ASCAP/EMI April, ASCAP/Flyte Tyme, ASCAP/WB, ASCAP/D. Bunnell, ASCAP), HL/WBM, H100 3; RBH 11
SOMETHING IN THE PAST (Universal-Duchess, BMI/Perk's, BMI) RBH 71
SOMETHIN' IN THE WATER (Al Andersongs, BMI/Songs Of Windswept Pacific, BMI/My Life's Work, BMI/Yellow Desert, BMI/Mighty Nice, BMI/Sony/ATV Tree, BMI/Loe Monkey, BMI), HL, CS 46
THE SPACE BETWEEN (Colden Grey, ASCAP/Universal-MCA, ASCAP/Aerostation, ASCAP), CLM/WBM, H100 22
START THE COMMOTION (Copyright Control/EMI April, ASCAP/Salaam Remi, ASCAP/Greg Nyce, ASCAP/EMI-Unart Catalog, BMI), HL/WBM, H100 31
SUERTE HE TENIDO (Not Listed) LT 32
SUPERMAN (IT'S NOT EASY) (EMI Blackwood, BMI/Five For Fighting, BMI), HL, H100 60
SUPERWOMAN PT. II (Mo Loving, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/EMI Blackwood, BMI/Mr. Manatti, BMI/Duro, BMI/WB, ASCAP/I Brasco, ASCAP/Desert Storm, BMI), HL/WBM, RBH 48
SWEET SUMMER (Desert Dreams, BMI/Michael-house, BMI/Ensign, BMI/Rio Bravo, BMI), HL/WBM, CS 22

-T-

TAKE YOU OUT (Nyrrow, ASCAP/EMI April, ASCAP/Uncle Bobby, BMI/EMI Blackwood, BMI/Dango, BMI), HL, H100 81; RBH 21
TELE ME HOW (WB, ASCAP/Big Red Tractor, ASCAP/Hay Wagon, ASCAP/Steel Wheels, BMI), WBM, CS 50
TELLURIDE (Songs Of Universal, BMI/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL/WBM, CS 60
THANK YOU (Warner Chappell, PRS/WB, ASCAP/Cheeky, BMI/EMI Blackwood, BMI/Champion Management, BMI), HL/WBM, H100 43
THAT'S A PLAN (Warner-Tamerlane, BMI/Zantanon, BMI/Harris Gordon, ASCAP/Ticonderoga, ASCAP/Music Sales, ASCAP), WBM, CS 31
THAT'S WHAT BROTHERS DO (Almo, ASCAP/Pacific Wind, SESAC/44, SESAC) CS 59
THERE YOU'LL BE (Realsongs, ASCAP), WBM, CS 39; H100 71
THIS IS ME (Sonic Graffiti, ASCAP/EMI April, ASCAP/Muso, ASCAP/Griff Griff, ASCAP/Plum Tree, BMI/Warner-Tamerlane, BMI), HL/WBM, H100 86; RBH 84
THE TIN MAN (Acuff-Rose, BMI/Songwriters Ink, BMI/Texas Wedge, ASCAP), HL/WBM, CS 29
TU CONVENCILA (WB, ASCAP), WBM, LT 41
TURN OFF THE LIGHT (Netstar, SOCAN) H100 42

-U-

UGLY (Virginia Beach, ASCAP/WB, ASCAP/Two Hundred Miles From Civilization, BMI), WBM, H100 88; RBH 39
U GOT IT BAD (J.R. IV, ASCAP/EMI April, ASCAP/So So Def, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC), HL, RBH 60
U REMIND ME (Smooth C, BMI/Songs Of Windswept Pacific, BMI/Buttermen's Land, BMI/Guccizm, ASCAP/Universal, ASCAP), WBM, H100 7; RBH 8
USED TO LOVE (Zomba, BMI/Tuff Huff, BMI), WBM, RBH 91

-V-

VUELVE JUNTO A MI (Not Listed) LT 49

-W-

WAIT A MINUTE (The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/Notorious K.I.M., BMI/Undeas, BMI/Warner-Tamerlane, BMI), HL/WBM, H100 87; RBH 44
THE WAY (Blue's Baby, ASCAP/Jatcat, ASCAP/Dirty Dre, ASCAP/Universal, ASCAP), WBM, H100 63; RBH 15
WEEKEND (Kharatroy, ASCAP/B. Black, ASCAP/WB, ASCAP/Sony/ATV Tunes, ASCAP/Kenbo, ASCAP/LaCorya's Songs, ASCAP/Dat Bull Tod, ASCAP/New Nation, ASCAP/Chrysalis, ASCAP/Monster Island, ASCAP), HL/WBM, RBH 80
WE GONNA MAKE IT (Jae'wons, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Panino's, ASCAP/A. Maman Music, ASCAP), HL, RBH 75
WE NEED A RESOLUTION (Herbilicious, ASCAP/Black Fountain, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), WBM, H100 95; RBH 51
WE RIGHT HERE (Boomer X, ASCAP/54vill, BMI) RBH 53
WHAT AM I GONNA DO (Harrindur, BMI/Uncle Jake's, BMI/BMG Songs, ASCAP/Zovektion, ASCAP/T.J. Beats, BMI) RBH 36
WHAT IF (REAL, BMI/Sony/ATV Songs, BMI), HL, RBH 59
WHAT I REALLY MEANT TO SAY (Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Chris Waters, BMI/Still Working For The Man, BMI/Tommy Lee James, BMI), HL, CS 4; H100 36
WHAT IT IS (T'Ziah's, BMI/Warner-Tamerlane, BMI/The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL/WBM, H100 70; RBH 28
WHAT WOULD YOU DO? (Pladis, ASCAP/EMI April, ASCAP/Hot-ish, ASCAP), HL, H100 26
WHEN GOD-FEARIN' WOMEN GET THE BLUES (Sony/ATV Cross Keys, ASCAP/Satcher, ASCAP), HL, CS 16
WHEN I THINK ABOUT ANGELS (EMI April, ASCAP/Pang Toon, BMI/WB, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 10; H100 51
WHEN IT'S OVER (Warner-Tamerlane, BMI/E Equals, BMI), WBM, H100 15
WHEN YOU COME BACK DOWN (Howdy Kings, ASCAP/Universal, ASCAP/Bicameral, BMI/Mighty Nice, BMI), HL/WBM, CS 54
WHERE DOES IT HURT (Sony/ATV Tree, BMI), HL, CS 42
WHERE I COME FROM (WB, ASCAP/Yee Haw, ASCAP), WBM, CS 9; H100 56
WHERE THE BLACKTOP ENDS (Steve Wariner, BMI/Built On Rock, ASCAP), WBM, CS 3; H100 35
WHERE THE PARTY AT (Them Damn Twins, ASCAP/Air Control, ASCAP/EMI April, ASCAP/So So Def, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/Jackie Frost, ASCAP/BMG Songs, ASCAP), HL, H100 6; RBH 5
WHILE YOU LOVED ME (Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/K. Williams Songs, ASCAP/Inv. BMI), HL, CS 12; H100 85
WITH ME (Sony/ATV Tunes, ASCAP/Onaly, ASCAP/Songs Of Universal, BMI), HL/WBM, CS 30
WRAPPED AROUND (EMI April, ASCAP/Sea Gayle, ASCAP/Love Ranch, ASCAP), HL, CS 38
WRONG IDEA (Denver Street, BMI/My Own Chit, BMI/EMI Blackwood, BMI/Douglas Dollar Sign, ASCAP/Universal-Songs Of PolyGram International, BMI/Larry Junior, BMI/All Seeing Eye, ASCAP), HL, RBH 97

-Y-

Y'ALL DON'T WANNA (Forever People, ASCAP/DJ Hi-Tek, BMI) RBH 98
YO NO SOY ESA MUJER (Songs On The Rocks, GEMA/Careers-BMG, BMI/Universal Musica, BMI/Fersal, BMI/No Limitations, BMI) LT 13
YOU CANT TOUCH ME (Warner-Tamerlane, BMI/Ryan Montgomery, BMI/Sony/ATV Songs, BMI/EKOP, BMI/Sony/ATV Tunes, ASCAP/ENOT, ASCAP/Nikki-Poo, BMI/AsiaTown, BMI), HL/WBM, RBH 66
YOU GETS NO LOVE (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Michaelangelo Saalsberry, ASCAP/Gloria's Boy, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Haleam, ASCAP/Scamon, ASCAP/Willcoil, BMI), HL, RBH 86
YOU ROCK MY WORLD (Mijac, BMI/Warner-Tamerlane, BMI/EMI Blackwood, BMI/Rodney Jerkins, BMI/EMI April, ASCAP/LaShawn Daniels, ASCAP/Ensign, BMI/Fred Jerkins III, BMI/Generations Third, BMI), HL/WBM, H100 34; RBH 30



# Touring

Continued from page 5

posts, Boyle becoming chairman emeritus and Messina resigning.

One observer notes, "Some people who have had great careers have had terrible exits."

Meanwhile, Anschutz Entertainment Group's (AEG) touring division, Concerts West, made a major play and landed the Britney Spears tour, beating out CCE. And in a development watched closely by the concert business at large, Denver independent promoter Nobody in Particular Presents (NIPP) filed a lawsuit against CCE, citing monopolistic business practices.

Finally, talk persists about the future of House of Blues Concerts

sales are down, and everyone agrees ticket prices are too high, you can't look at all of this and say everything is going to work out. Life doesn't work like that."

Some think the departures of Boyle and Messina, both of whom told *Billboard* they left CCE on excellent terms, are only the beginning of a CCE exodus as contracts run out. "These are times of disenchantment among Clear Channel people," says one concert industry exec who wishes to remain nameless. "Nobody's having a good time over there."

Not so, says CCE's Eckerman, who says most key executives have long-term agreements with the company and are committed to its goals. "Obviously, we have a large pool of talented individuals at Clear Channel Entertainment, and as the concert industry evolves and continues to undergo enormous transition, you'll see positions and roles and responsibilities changing. You'll also see some people who want to pursue a different role in the industry. But we have a great mix of experienced veterans who are just as energized today as any time in the past."

## WHITHER HOB?

A distant but highly active second—albeit one with an uncertain future—is HOB, which owns a bevy of large amphitheaters, promotes extensively across North America, and has an aggressive growth blueprint in place. But some speculate that HOB, which acquired what was formerly Universal Concerts for \$190 million in 1999, may have serious financial problems and be ripe for acquisition, possibly by AEG.

Phone calls to HOB president Greg Trojan were not returned, but one high-ranking HOB executive tells *Billboard* that an acquisition by AEG is not imminent, and the exec does not consider it likely. If Clear Channel were to purchase HOB, potential Department of Justice concerns might loom even larger.

(For his part, Fred Rosen, out of the concert business since his 1998 buyout at Ticketmaster, tells *Billboard*, regarding talk of his involvement with HOB: "It's always flattering to think people want me back in the live-entertainment business, as it has become very dull. But at the moment, I'm not interested.")

Now AEG's Concerts West, once considered on the verge of being absorbed itself by CCE, appears ready to become a force with the Spears coup (*Billboard*, Sept. 1), but company officials are playing it close to the vest for now and did not return phone calls. For those outside the CCE system, AEG's moves are welcome news.

"For those of us who aren't getting anything from [CCE], it's great to see Concerts West making a go of it," says Jerry Mickelson, co-president of Jam Productions in Chicago. "I just hope they're not just sticking their toe in the water and this continues in a meaningful way."

Others don't read too much into Concerts West nailing down the Spears tour, saying the tour was CCE's to lose—and they lost it. "The big gorilla slipped on its own banana peel," one agent says of CCE. "Clear Channel didn't lose that deal over money. They lost it because of unhappiness in the 'N Sync camp, and 'N Sync and Britney Spears share the same management. It was a case of management not being happy, as opposed to a bidding war."



*'Competition is the core foundation of corporate America and fuels this economy, and the effects of competition benefit consumers.'*

—RODNEY ECKERMAN,  
CLEAR CHANNEL ENTERTAINMENT

According to Eckerman, "Sometimes you lose. Competition is the core foundation of corporate America and fuels this economy, and the effects of competition benefit consumers."

## STANDING STRONG

While the ranks of independent promoters were decimated by consolidation, those remaining seem to be steadfast in their resolve.



Among the most active remaining independents are Jam Productions, New Orleans-based Beaver Productions, and Fantasma Productions out of West Palm Beach, Fla. All three have expanded well out of their home bases.

The independents are respectful of each others' territories, says Jon Stoll, president of Fantasma. "We all promote across the country, but I stay out of Chicago and New Orleans as much as I can. For years I left the Northeast alone, but now [with developments at Metropolitan], I may go up the coast. There are very few of us, and the only

ones that will survive are the ones that are super aggressive, super creative, and willing to take risks and move into markets we believe are under-served."

Many think it is just a matter of time until MEG joins the ranks of the corporate promoters. With energy conglomerate Covanta owning 80% of its stock, MEG already is, to a degree (*Billboard*, Aug. 25). Company vet Keith Beccia, who currently maintains his senior VP title but is taking a point-man role in the company with MEG's Debra Rathwell (Covanta CEO Scott Mackin took Scher's CEO title in what appears to be a figurehead situation), says MEG will quickly become more active, particularly on a venue front.

"We are getting more aggressive in the touring business, and we're going full-speed ahead as to expansions," Beccia says, adding that the company has new amphitheater projects on tap. "There are two or three sites we're working on, and they're out of our [Northeastern U.S.] area."

## MONOPOLY OR SYNERGY?

The power of CCE's radio backing, billed as "synergy" internally, has competing promoters crying foul. The NIPP lawsuit, which accuses Clear Channel of threatening to withhold airplay from acts that go with another promoter, among other offenses (*Billboard*, Aug. 25), may be the first of other suits to follow.

"We've received an overwhelmingly positive response," says Jesse Morreale, partner in NIPP. "We've gotten phone calls, e-mails, and letters from both within and out of the industry in support of what we're saying and doing. My only regret is that things even got to this point—we'd like to just do our business."

CCE's Eckerman says Denver has been and continues to be a highly competitive promoter market. "We are one of no less than five promoters in Denver, and around the country, there are competing promoters in every market. Each has their own real estate, long-term relationships, and press relationships. Clear Channel has significant market share in Denver, but it's evident by the shows [presented] by other promoters that we're not the only game in town. At the end of the day, the only thing anti-competitive in Denver is NIPP's lawsuit attempting to chill the free market in a tough business."

Jam's Mickelson says the charges alleged by NIPP aren't an isolated situation. "This exists across the country, and every record company knows it, and so does every manager that has been offered those deals. The Justice Department has been told this, and if they put some subpoenas out there, some guys are going to have to testify and tell the truth."

CCE's radio clout helps them pull in national tours. Mickelson says, "It's not just [offering] the extra airplay and extra promotion, it's also the inverse of that—less airplay and

less promotion if they don't sell their tours to Clear Channel."

Stoll says he has run into a similar circumstance in Miami, where Fantasma has long promoted. "In Miami, [Clear Channel] controls the alternative rock, the top 40, and the AC/jazz station, and that's a problem for me. [CCE] promotions get a better rate and frequency than the shows I do, and the back announcing is dramatically different. If the concert company owns the radio station, obviously they're going to get a better play than I am, more promotions, more spins. How the Justice Department and the people at the [Federal Communications Commission] don't realize the collusion of the two to the direct impairment of anybody else is beyond me."

Booking agents have yet to enter



this fray. "To a certain extent, this is more of a management fight than an agent fight," says the Agency Group's Martin. "And I imagine you'll find more and more managers talking among themselves and comparing notes."

This is one issue that apparently isn't going away. Martin says, "I think we'll continue to see the independent promoters fighting any kind of stonewalling of radio play tied to concert-date confirmations."

## STILL BULLISH

Even with the constant change and serious issues facing the business, most everyone is optimistic that, given the right set of circumstances, touring will continue to thrive. "We're all in the same boat, no matter who you work for," Rising Tide's Reid says. "It's all about getting people out of their homes and into the concert seat, and once they're there to deliver an experience that encourages them to come back, buy the artists' records, and become a fan."

I.M.P.'s Hurwitz says there is "a lot of good business to be had," even for independents. "It's a classic case of 'hit it where they ain't.' There is a lot of stuff out there not gobbled up by the tour offers. The key is to keep your overhead low and not worry about the shows you didn't get. If you really believe this current scenario doesn't make sense, then you stay in the business until it runs its course."

Besides, promoters promote, Reid says, and only the opportunities have changed. "We try to create an engaging story so the audience feels the need and excitement about going to see an artist live, whether we do it through e-mails, radio, TV, posters, Web sites, or direct mail. Nobody who reads *Billboard* has not been to a show and been moved. We're not selling widgets here. We're selling a concert, an artist, a venue, a time in the customer's life that will never be duplicated. That's the magic of it, and that's why I'm bullish on the concert business."



(HOB), with rumors regarding potential buyers ranging from AEG and CCE to former Ticketmaster architect Fred Rosen. Every week, it seems there is a new development.

"Just when you thought things had settled down, you blink your eyes and everything's different," says independent promoter Seth Hurwitz of Washington, D.C.-based I.M.P. "We're all just waiting for everything to shake down. To me, it's all a house of cards that doesn't make economic sense, and it's just a matter of time until gravity pulls it down."

Some would say rapid change is simply a sign of the times in the concert business. "It has to do with the turbulence on Wall Street and corporate America coming into the concert business," says Steve Martin, director of the Agency Group in New York City. "They're looking at quarterly reports and the day-to-day, as opposed to the long-term view."

## NEW WORLD ORDER?

As it currently stands, CCE (formerly SFX Entertainment) is far and away the king of the concert companies, owning scores of amphitheaters, promoting more than 20 national and international tours (including Madonna and U2), and notching some 70% of all concert box-office reports. Its parent company and namesake, top radio conglomerate Clear Channel, offers a formidable ally in radio and promotional clout.

Still, the Robert Sillerman-driven roll-up of independent promoters that created SFX/CCE prompts head-scratching among some industry watchers, even with CCE's huge volume of business. "Try to find one person who thinks the economics of this massive structure make economic sense. In some cases, people within the company will tell you privately it doesn't make sense," Hurwitz says. "If everyone agrees they paid too much for these promoters, everyone agrees they're paying too much for these tours, everyone agrees ticket

# Classical

Continued from page 5

trimmed their operations to more compact units in order to more effectively marshal their resources in a depressed retail climate. The indies, too, have sought new solutions to the challenges they face, while sometimes benefiting from changes at the majors.

## ON THE FRONT LINE

At the heart of the situation is the staple of the classical release schedule: front-line, full-price new releases from artists on current rosters. Traditionally, labels were able to finance new recordings with the profits generated by their catalogs. The rich legacies of such artists as Leonard Bernstein, Herbert von Karajan, and Arthur Rubinstein, in addition to the healthy sales of standard-setting modern recordings by Itzhak Perlman and Luciano Pavarotti, could be expected to shore up the bottom line, making it possible to take risks with new performers and contemporary composers.

The 1990s witnessed a trend of voluminous, often redundant reissue series and elephantine boxed sets affordable only by the moneyed few. The indies, too, built impressive catalogs, bolstered not only by their own sales but by the general health of their distributors. In recent years, though, the retail space available for classical music in general has diminished, and deep catalog sales have dipped accordingly.

"The market has reverted to what it was before the CD boom," says Peter Alward, London-based head of A&R for EMI Classics. With that boom, Alward says, "we thought Christmas had come and we could rerecord every piece with all our artists—and everybody would buy the discs."

## CHANGING FACES

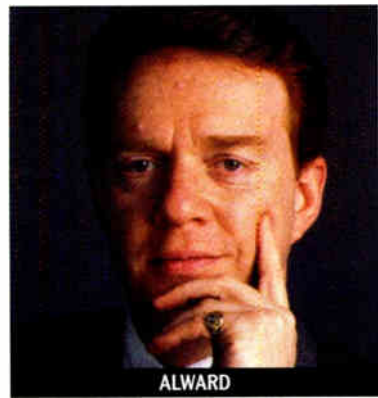
The major-label groups have all effected dramatic structural changes. Earlier this year, Warner Classics dismantled the offices of its Erato and Teldec labels (based in Paris and Hamburg, respectively), bringing them into a centralized London office where they will soon be joined by two new, crossover-oriented imprints. Bertelsmann dismantled its BMG Classics unit last year, not announcing a new classical initiative until recently (see *The Classical Score*, page 18).

Artist rosters and release schedules at all the majors have been slashed in recent years. A major label that released as many as 100 new recordings per year in the late '80s might issue less than half that amount today. "What the end of the CD boom taught us," Alward says, "was that we had to focus, reduce the number of recordings made with each artist per year, and try to make each record special."

Some stronger indie labels benefited directly from the majors' cuts. Finland's Ondine, for example, works regularly with pianist/conductor Vladimir Ashkenazy, a longtime Decca artist, and the label plans to release a recording of Pulitzer-winning American composer Christopher Rouse's concertos with violinist Cho-Liang Lin and percussionist Evelyn Glennie, both formerly with

majors. Such projects help build up Ondine's international profile, according to founder Reijo Kiilunen.

Each label has had to reassess the repertoire recorded by its artists. The most intense scrutiny has fallen upon the core classical repertoire—music composed largely from the 1700s to the turn of the last century, ranging from such Baroque icons as Bach and



ALWARD

Vivaldi, through Mozart and Beethoven, to Brahms, Mahler, and Debussy. This body of work comprises most of the pieces considered to be the genre's timeless masterpieces—staples of the concert hall recorded time and again since the birth of the record industry.

New recordings of such works now have to compete with a plethora of lower-priced alternatives—from budget and super-budget labels like market leader Naxos, as well as reissues of classic recordings by the major labels. Lately, an argument has arisen that the marketplace won't sustain *any* new full-price recordings of core repertoire.

Most labels—majors and indies—reject such a notion. Classical artists are inclined to make core repertoire a substantial part of their recorded output, and those artists inevitably help shape the A&R policies at every label. But the degree to which these projects are green-lighted and then promoted differs from label to label.

According to Chris Roberts, chairman of the Universal Classics Group, core repertoire can still generate extraordinary sales figures, as long as the artist and the label work together closely. Violinist Anne-Sophie Mutter enjoyed great success with a recent Deutsche Grammophon set of Vivaldi's *Four Seasons*, perhaps the most over-recorded piece in music history.

A project by a star vocalist can yield still greater results. Mezzo-soprano Cecilia Bartoli's recent Decca recording of rarely heard scores by Vivaldi racked up sales of nearly 500,000 copies worldwide, according to the label. (Surprisingly, perhaps, that figure far exceeds high-profile crossover projects involving singers Ute Lemper and Ann Sofie von Otter.)

"Vivaldi is a commercial composer in that he's got a number of very well-known pieces," Roberts says, "but the pieces we recorded [with Bartoli] were not well-known. [The marketing campaign] was a challenging but clear-minded approach, one that involved all the basics: a great album cover, TV ads, touring. There was no smoke and mirrors to it, and over 18 months, the record has done very well."

Bartoli and pianist Krystian Zimerman—whose 1999 Deutsche Grammophon recording of Chopin's ubiq-

uitous Piano Concertos also did surprisingly well—supported their releases with live performances of the music. In the past, an artist would usually perform a work for a considerable time before committing it to record and then moving on to new repertoire.

On her most recent Nonesuch release, *Angels Hide Their Faces*, Dawn Upshaw recorded music by Bach that she had originally performed in concert four years earlier. By the time the album came out, she was performing new repertoire. "In terms of recording, I believe that this is the right way, because [only after performances do] you know that you feel strongly about the music," Upshaw says. "But in terms of marketing, it's a disaster!"

In general, though, given limited press and radio exposure for classical artists, touring behind a new release is virtually imperative. "We haven't always expected the artist to go out and promote the product like pop labels do," says Robina Young, head of A&R for Los Angeles-based independent Harmonia Mundi USA. "But we are going to have to expect them to do this, and the more enlightened ones understand."



YOUNG

Sony Classical president Peter Gelb is more reluctant than his peers when it comes to standard repertoire. "I'm really not interested in rerecording works of music for which there's little interest from the public," he says. "To make an interesting new recording of standard repertoire these days requires a genius that comes along very rarely." Murray Perahia's Bach recordings and Guiliamo Carmignola's *Four Seasons* are among the Sony exceptions that prove Gelb's rule.

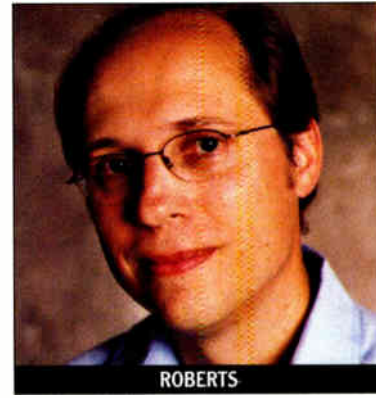
## CROSSING BOUNDARIES

Contemporary classical music continues to have a place in the mix at each of the major labels. Such projects satisfy the artistic desires of the performers on the roster while reaffirming a label's critical cache (albeit partially underwritten via co-productions with European media). On occasion, such music leads to unexpected sales success, as in the cases of mystical moderns Arvo Pärt and John Tavener—both of whom have yielded consistently respectable numbers for several different labels, major and indie.

Roberts confirms that Universal's contemporary music series, "20/21," remains active if lacking focus; at Warner, senior VP Arthur Moorhead says that the recently launched "New Line" series will continue in perhaps a different form. If less than in the past, EMI, RCA, and Sony still keep up the new music, with releases by the likes of composers Sofia Gubaidulina, Steven

Mackey, and Kaija Saariaho.

Yet Gelb is more interested in expanding the contemporary classical repertoire in more idiosyncratic, post-classical directions. In the wake of *Titanic*, he has commissioned award-winning film scores by such established composers as John Corigliano and Tan Dun, as well as new arrangements of music by Gershwin and Bern-



ROBERTS

stein for violinist Joshua Bell. Gelb has also diversified the Sony roster to include nonclassical artists.

Bassist/composer Edgar Meyer, active in both classical music and bluegrass, has released several discs via Sony Classical, including albums with his own compositions. "I've had nearly perfect freedom," Meyer says. "It feels like I could bring in just about any project that I wanted to do."

In particular, Sony allows Meyer an opportunity to break down the boundaries between his various musical activities. "In my estimation, classical music has suffered from the lack of vigorous interaction with the musical world around it," he says. "If for every 10 projects that we try, only one of them has any value, it would still be a tremendous boost, because it simply brings a lot of new information in."

Such boundary-crossing projects now play a role at all the major labels. EMI releases most of its crossover ventures on the Angel imprint. Warner has similar plans for its new Warner Classics label. Projects that lean toward world music are on the agenda for the new RCA Victor Group, and Universal continues to be a leader in the genre—in a connoisseur's fashion, with Lemper and von Otter (both working with

Elvis Costello), and in a mainstream blockbuster way, with Andrea Bocelli and such kitsch-hit newcomers as Russell Watson and Bond.

Still, a classical-music department has to define itself not by the success of its crossover projects but by its commitment to core classical artists, Roberts says: "If that's not the bottom line and common denominator of who you are, then that's a different business—not the business I'm in."

The proliferation of crossover projects is indicative of the pressure at retail to release records that will turn faster than the average core classical disc, and it also offers a reminder that the business is cyclical. "Before the CD boom," Roberts says, "the business was not in great shape. Why do you think all those crossover records came out at the same time? [James Galway's] *Arnie's Song*, [Claude Bolling's] *Suite for Flute and Jazz Piano*—it's the same thing. There has always been pressure to sell."

Since that pressure to sell is exerted in large part by the needs of retail, Alward makes it a point to interact with European retailers one-on-one. "I think it's terribly important to spend time going to record shops and talking to people behind the counter," he says, "because we can't be in an isolated ivory tower. We've got to be more in tune with the people who potentially sell our records."

Ray Edwards, classical chief for Tower Records (based in the chain's downtown Manhattan store), doesn't see such interaction going on in the U.S. "Some labels used to discuss what they were planning," he says, "but it hasn't happened in a long time."

Classical labels agree that the market is in bad shape, but they also believe even more strongly in the artists they promote and the projects they release. "Yes, there is a problem," Alward says. "But, no, it's not terminal. I believe the best way to counter [our critics] is to continue what we're doing now: provide a mix, make sure artists are cooperative and made to feel a part of our family, and then hope for the best. I basically believe one thing: Every generation will wish to have the musical heroes of its time preserved for posterity. And that's our role."

## NEWSLINE...

**Vivendi Universal** completed its acquisition of online music portal MP3.com. After MP3.com shareholders voted in favor of the deal, MP3.com stock was delisted from the Nasdaq Stock Market, effective Aug. 28. For every share of MP3.com they own, shareholders receive \$5 in cash or 0.0904 Vivendi American Depositary Shares—representing shares of Vivendi stock, which trades on the Paris Bourse. MP3.com's corporate offices will remain in San Diego.

MATTHEW BENZ

**Singer Patti Austin**, attorneys Don Engel and Jay Cooper, Recording Academy president/CEO Michael Greene, and Ann Chaitovitz, national director of sound recordings for the American Federation of Television and Radio Artists, will testify at a California senate hearing on the Seven Year Statute on Wednesday (5) in Sacramento. They join previously announced artists Don Henley and Courtney Love. The hearing before the select committee on the entertainment industry will be chaired by state senator Kevin Murray (D-Los Angeles). According to Murray's office, a representative from the Recording Industry Assn. of America and a label executive are also expected to speak. The Seven Year Statute limits the amount of time anyone can be held to a personal contract; the law does not include recording contracts.

MELINDA NEWMAN

# Billboard Monitor RADIO.2001 seminar



## Busy Schedule Taking Shape For Radio Seminar, Awards

Several panels and events have been added to the Billboard/Airplay Monitor Seminar & Awards, setting the stage for the biggest and best seminar in years. The event will take place Oct. 4-6 at the Eden Roc Hotel and Resort in Miami Beach.

Now in its eighth year, the Seminar brings together program and music directors, on-air personalities, record-label promotion executives, and artists to discuss current issues facing the radio industry. Among the attractions are live performances by top artists. Panel highlights include the Radio Town Meeting; "How Far Is Too Far," a critical discussion of radio's responsibility to the community; the Artists Panel, featuring Darius Rucker of Hootie & the Blowfish, Michael Peterson, and others; plus daily genre-specific panels covering the latest issues in rhythmic top 40, R&B, and adult contemporary radio.

Special programming includes a "Rock Day," presented by Pollack Media, featuring a series of panels on the rock genre, and the "Country Seminar Within a Seminar" focusing on critical issues facing country music radio.

Other events include a pre-seminar bash welcoming record labels, hosted Oct. 3 by Clear Channel Florida; the Heston Hosten Memorial Golf Tournament to benefit the T.J. Martell Foundation Oct. 3 at the Miami Shores Country Club; a poolside welcome reception Oct. 4 at the Eden Roc; and nightly artist showcases. The event culminates Oct. 6 with the 2001 Billboard/Airplay Monitor Radio Awards. Host Joey McIntyre will join *Billboard* and *Airplay Monitor* in honoring excellence in radio and related fields.

For general information on the event, contact Michele Jacangelo at 646-654-4660 or visit [billboard.com/events/radio](http://billboard.com/events/radio). For registration and group discounts, contact Phyllis Demo at 646-654-4643. For sponsorship information, contact Cebele Rodriguez at 646-654-4648. For information on the Heston Hosten Memorial Golf Tournament, call 212-833-7538.

### upcoming events

**Billboard/Airplay Monitor Radio Seminar & Awards**  
Eden Roc Resort • Miami Beach • Oct. 4-6, 2001

**Billboard Music Video Conference & Awards**  
Beverly Hilton • Los Angeles • Oct. 31 - Nov. 2, 2001

**What Teens Want: Marketing to a New Generation**  
Universal Hilton • Los Angeles • Nov. 5-6, 2001

**Billboard/Prudential Music & Money Symposium**  
St. Regis • New York City • Nov. 13, 2001

**Billboard Latin Music Conference & Awards**  
Miami • May 2002

for more info: Michele Jacangelo 646.654.4660  
[bbevents@billboard.com](mailto:bbevents@billboard.com)

## THIS WEEK@

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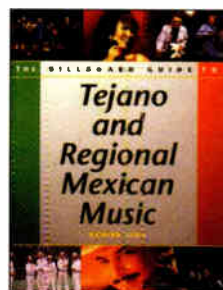
COMING TUESDAY: In recent years, Byrds leader Roger McGuinn has posted a new song on his official Web site each month and released four albums via download retailer MP3.com. CD is the medium of choice for McGuinn's newest Appleseed album, *Treasures From the Folk Den*, which features guest spots from Joan Baez, Pete Seeger, Tommy Makem, and Judy Collins, among others. The *Billboard* review will appear exclusively on [billboard.com](http://billboard.com).

Also online this week are reviews of Clinic's *Internal Wrangler* (Domino) and Ken Stringfellow's *Touched* (Manifesto), plus an exclusive interview with Chicago instrumental supergroup Pullman.

News contact: Jonathan Cohen • [jacohen@billboard.com](mailto:jacohen@billboard.com)

# home front

Billboard Music Group events & happenings



## BOOK OF THE WEEK

### TEJANO & REGIONAL MEXICAN MUSIC

Billboard Books/Watson-Guptill has issued *The Billboard Guide to Tejano and Regional Mexican Music*, a comprehensive survey of the burgeoning Tejano and regional Mexican music industry by longtime *Billboard* correspondent Ramiro Burr.

Serving as a resource for both the layman and the most-knowledgeable music insider, *The Billboard Guide to Tejano and Regional Mexican Music* covers more than 300 artists and bands who have made their mark on the genre. It includes a glossary of terms and outlines the history of this increasingly popular music and its sub-genres of conjunto, norteño, mariachi, ranchera, and trio/bolero.

Burr is a syndicated music columnist and arts and entertainment reporter for *The San Antonio Express-News*, covering rock, pop, country, and Latin music. He is also an author and a freelance music writer whose work has been published by *Pulse*, *Rhythm Music*, *Cashbox*, *Latina*, *Performance*, and *New Country Music* magazines, as well as the *Houston Chronicle* and *Austin Chronicle* newspapers.

For more information or for author, contact Lee Wiggins at 646-654-5455 or visit [watsonguptill.com](http://watsonguptill.com).

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# Elek-tric Night



The Pratt Institute recently honored Elektra Entertainment Group chairwoman/CEO Sylvia Rhone at its 10th annual Black Alumni Celebration of the Creative Spirit Scholarship Benefit Dinner in New York. Elektra artists Yolanda Adams and Gerald Levert performed "I Believe I Can Fly" at the event. Rhone, center, is shown with the evening's other award recipients: from left, Martin Cooper, VP of design for Burberry USA Ltd.; Philippe Starck, international designer for the Royalton and Hudson hotels; George Kalinsky, official photographer for Madison Square Garden and the New York Mets; and Emil Wilbekin, editor in chief of *Vibe* magazine.

# The Billboard BACKBEAT

EDITED BY CHUCK TAYLOR

## Off Track: Lila McCann



**F**ifty-seven miles east of Mobile, Ala., across 640 acres, is the Poarch Creek Indian reservation, where 1,000 members of a tightly knit community honor traditions that have endured for nearly 150 years. They also listen to country music.

So when Lila McCann was invited to visit the site during a tour stop in support of her Warner Bros. album *Complete*, she obliged, curiosity getting the best of her. After all, visiting a Native American reservation hardly compares with your average radio-station stop. "I had no idea what to expect," McCann says, "but when we drove in, there was a big sign that said, 'Welcome, Lila,' and girls all around in traditional wear. It was a big, nice welcome."

That was just the beginning. Tribe members showered the teen singer with numerous gifts. "They created everything from the earth, all from things around them," she says. Senior citizens presented a basket of fresh blueberries, others offered a traditional Dream Catch-

er made of sticks and twine, and, perhaps most precious, McCann was given a basket woven from pine needles that took three weeks to make, as the needles bleached in the sun before they were dyed in bright hues.

Next, McCann was treated to an exhibition of native Poarch Creek Indian dancing. "They called it stomp dancing, where women wear shells filled with rocks around their shins," she says. "The men sing, while the women stomp and keep the beat, all around in a circle. It was really cool."

McCann was called on to be more than an observer during the pageantry. "I was scared at first, but finally got up my nerve," she says, recalling the spectacle with a laugh. "Before long, I was stomping with the rest of the gang."

That evening, McCann was surprised to find a gathering of the Indians in the audience at her concert appearance in Mobile. She says, "It was like having family there, my own little cheering section."

CHUCK TAYLOR



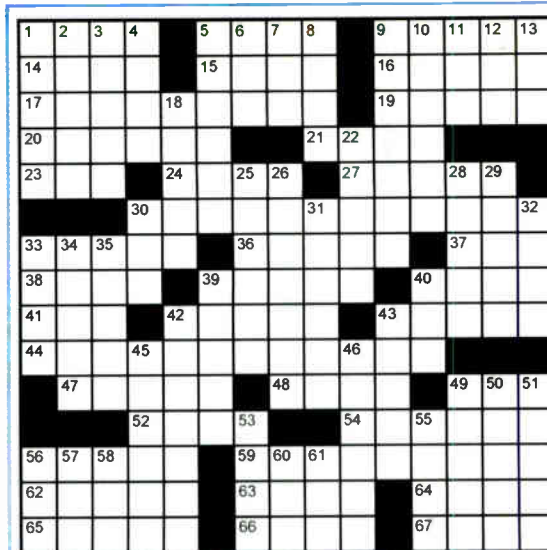
## Tait That!



Contemporary Christian outfit Tait, which released its Forefront Records debut, *Empty*, in July, recently shot a video for the song "Altars" that will help promote the Salvation Army and its commitment to helping at-risk youth. Along with band members Michael Tait, Pete Stewart, and brothers Chad and Lonnie Chapin, more than 800 New York inner-city kids participated in the production.

## An Axe to Grind

Bidding began Aug. 22 for the Spinal Tap "Marshall Stack" guitar, used by Nigel Tünel, lead guitarist of legendary faux rock band Spinal Tap. The body of the instrument is a replica of a full Marshall Stack monitor with a detachable bottom half, attached to a functional working axe. The innovative design was one of a number of guitars auctioned on Ebay to raise money for pediatric kidney research as part of the Casey Lee Ball Foundation. Only two Marshall Stack guitars were ever made. (And they both probably go to "11.")



## 'SWEET CHARITY' by Matt Gaffney

- Across**
- 1 Miss Williams and namesakes
  - 5 Tough Lita
  - 9 "You \_\_\_ my heart..." (Rod Stewart line from "Maggie May")
  - 14 Robt. \_\_\_
  - 15 James Cagney film "Each Dawn \_\_\_"
  - 16 1984 Amy Grant album "Straight \_\_\_"
  - 17 Musician nominated for a Nobel Peace Prize for his humanitarian efforts
  - 19 Prom absentees
  - 20 Fired people get it
  - 21 Gershwin's "I've \_\_\_ Crush on You"
  - 23 Mineo of "Rebel Without a Cause"
  - 24 "White Wedding" singer
  - 27 African country recently renamed
  - 30 Supergroup that included Huey Lewis and Bob Dylan
  - 33 Make do
  - 36 Lerner's musicals partner
  - 37 Kernels' place
  - 38 Rappers \_\_\_ Soul
  - 39 Puccini title character who jumps to her death
  - 40 State for which a famous musical is named: abbr.
  - 41 Beastie Boys album "Licensed to \_\_\_"
  - 42 Pet Shop Boys tune "What \_\_\_ Done to Deserve This?"
- Down**
- 13 Kowalczyk and Van Halen
  - 18 Be
  - 22 Manchurian-born conductor
  - 25 Last two words of a Springsteen album title
  - 26 How .38 Special recommended holding on
  - 28 "She's All I Ever Had" name
  - 29 School, to Rene Angelil
  - 30 "\_\_\_ Lazy River"
  - 31 Harry Connick Jr. had one for love
  - 32 "This guy walks into \_\_\_"
  - 33 Take \_\_\_ (swim)
  - 34 Indian metropolis
  - 35 "\_\_\_ forgiven!"
  - 39 "There you have it!" cries
  - 40 "\_\_\_ wise guy!"
  - 42 Does unwillingly
  - 43 Dangerous singer
  - 45 Part of the "Lady Marmalade" quartet
  - 46 "Over the Rainbow" composer Arlen
  - 49 "Johnny B. \_\_\_"
  - 50 "I didn't know he had it \_\_\_!"
  - 51 Slow, in music
  - 53 Belgrade guy
  - 55 Spun the records
  - 56 "What About Your Friends" group
  - 57 \_\_\_ Speedwagon
  - 58 Spielberg's little green guys
  - 60 Ben from Down Under
  - 61 Like beachgoers

The solution to this week's puzzle can be found on page 82.

## RIM SHOTS

by Mark Parisi



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