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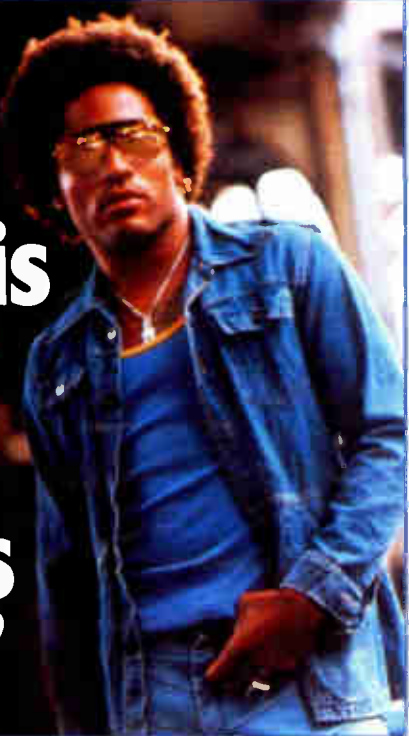
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT OCTOBER 20, 2001

Kravitz Leads With His Heart On Virgin's 'Lenny'



BY LARRY FLICK

NEW YORK—As much as he enjoys being a road animal, Lenny Kravitz says he digs being sequestered in the studio even more.

"I get hooked on experimenting with different sounds and vibes—and the opportunity to unlock my subconscious and see what's lurking below the surface," Kravitz explains. "Sometimes, I don't even know where I'm going to wind up once I start the process of making a new record."

In fact, the Virgin Records artist admits that he had a completely different creative intention when he began work on *Lenny*—his first all-new studio album in nearly three years—which is due in stores Oct. 30. "Initially," he says, "I envisioned making a psychedelic-funk album—real trippy with lots of unusual sounds."

In the end, Kravitz says his muse led him down a more acoustic, straight-ahead rock path. The resulting recording is one of his strongest efforts to date, mostly due to the fact that the listener gets an unfettered view into Kravitz's creative psyche. He offers a collection of concise, well-crafted songs that are driven by easily consumed melodies and hooks. As always, Kravitz convincingly
(Continued on page 73)

Music Biz Frets Over Format Mix

Industry Debates CD Pricing & Destiny

BY ED CHRISTMAN

NEW YORK—With three of the major labels making moves this year to discount front-line catalog titles with name power, John Marmaduke, chairman/president of the 142-unit, Amarillo, Texas-based Hastings Entertainment chain, advocates that the majors move beyond catalog product to quickly reprice recent CD titles downward when sales decline in order to spur impulse purchases and return the music business to a growth phase.

In a *Billboard* guest commentary titled "Slow Down The CD's Sunset," (see story, this page), Marmaduke points out that
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MARMADUKE

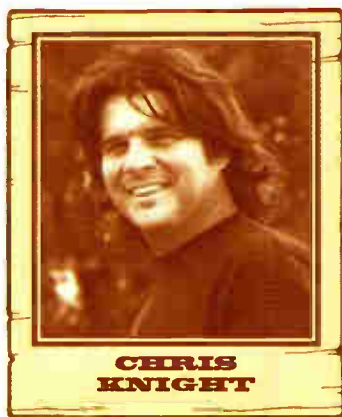


Guest Commentary: Slow Down The CD's Sunset

BY JOHN MARMADUKE

AMARILLO, TEXAS—Hastings has been a multimedia retailer since 1972, so we have a unique perspective on evaluating the various entertainment products we sell. We've been very satisfied with the growth of packaged entertainment this year. Consumers are buying more entertainment and adopting more new configurations than ever before. Unfortunately, declining music sales performance over the past few years has eroded this otherwise positive outlook. We believe the problem with prerecorded music isn't the music or the customers, but a combination of configurations
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Wanted: New Country Outlaws

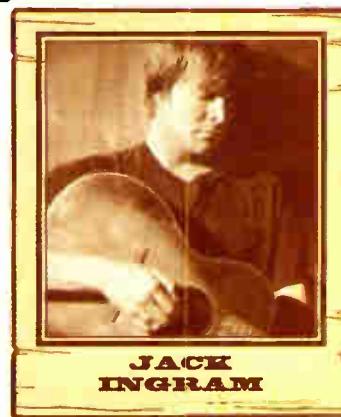


CHRIS KNIGHT

BY RAY WADDELL

NASHVILLE—Like the desperados waiting for a train in Guy Clark's classic 1975 song, a new breed of country music outsiders is poised to bust loose—a quarter of a century after the original "outlaw movement" irrevocably altered the country landscape.

As with their stylistic predecessors—a scruffy but brilliant bunch led by comrades-in-arms Waylon Jennings, Willie Nelson, Jessi Colter, and Tompall Glaser—today's outlaws
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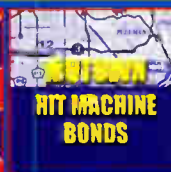
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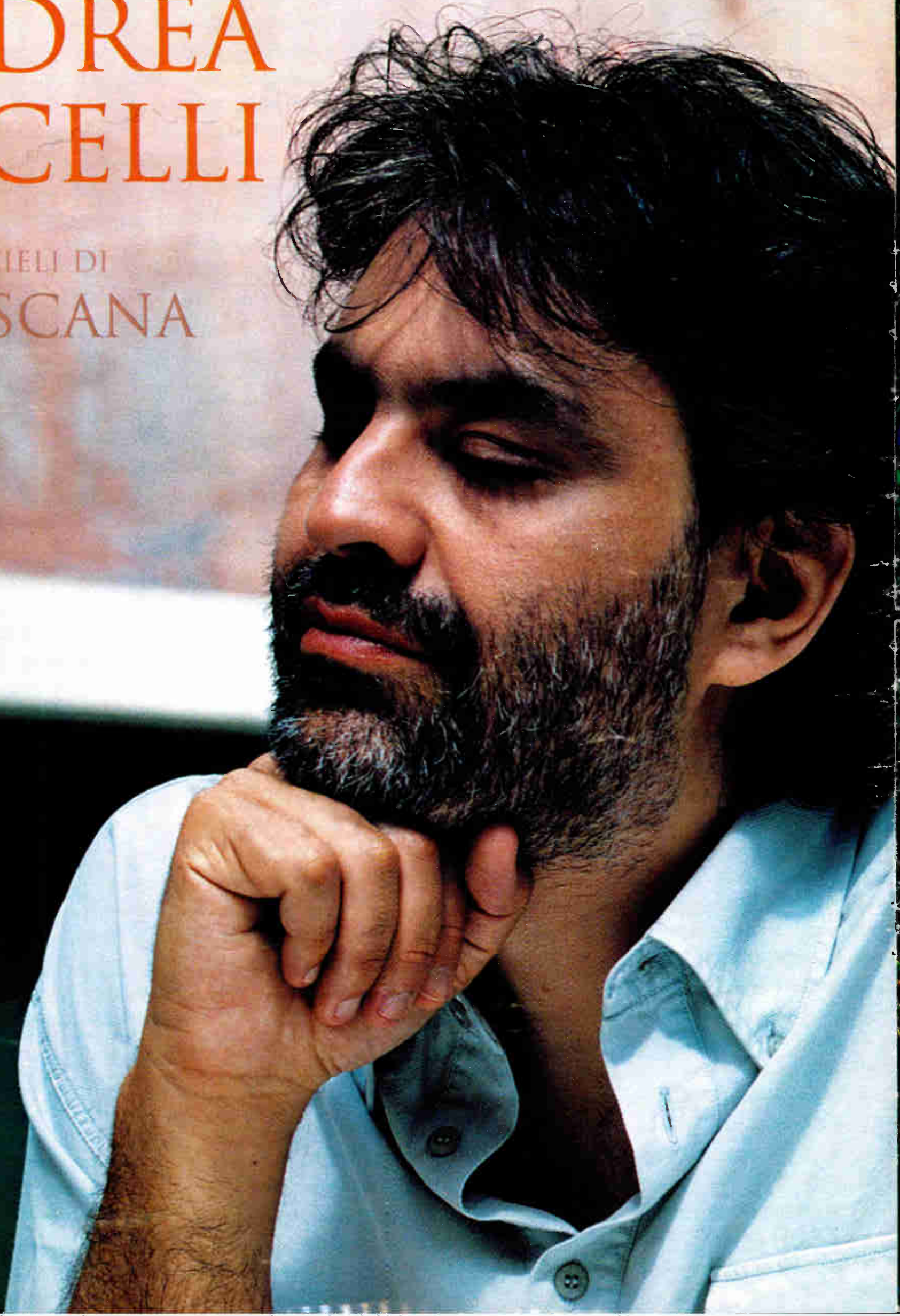
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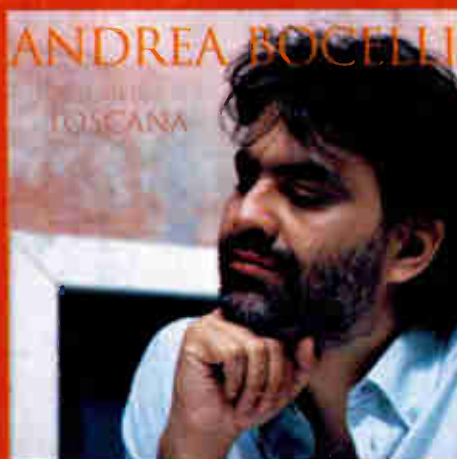
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Billboard Music Group

BMG Realigns Management Units

BY BRIAN GARRITY

NEW YORK—In a move that further unwinds the management structure established for former president/CEO Strauss Zelnick, BMG Entertainment is carving out a separate management team for its North American unit headed by Bob Jamieson.

BMG North America will now have its own executives overseeing operations, strategic marketing, legal and business affairs, corporate communications, and human resources.

Many of those responsibilities were previously overseen officially by BMG Entertainment corporate departments—a configuration that dates back to 1998, when Zelnick was named president/CEO of the company and retained his previous role as president of North America. Day-to-day operational duties in that structure were being split between corporate and the individual North American labels.

But with chairman/CEO Rolf Schmidt-Holtz now overseeing BMG corporate and Jamieson running North America, the move to make the region a more self-contained unit along the lines of operations in the U.K. and Australia was only “logical,” company executives insist.

“What’s been happening in the past is that it’s been decentralized to a fault. We’ve had duplication of functions, and we can’t afford to have that anymore,” Jamieson says. “There will be more resources available on the creative side, and there will be slightly more centralization of functions.”

Jamieson says the new alignment is



‘We’ve had duplication of functions, and we can’t afford to have that anymore.’

—BOB JAMIESON,
BMG NORTH AMERICA

in line with the way North America wanted to go and the way corporate wanted to be structured.

“[Corporate] wants to do policy and global issues, and they don’t want to get involved in the day-to-day activities of the regions,” Jamieson says. “They want to leave it to the operat-

ing people in the regions.”

As for Jamieson’s new team, Neil Foster has been named executive VP of operations for BMG North America, overseeing activities that include operations, finance, and production; Foster was GM of operations at RCA Records. Joe DiMuro has been named senior VP of strategic marketing; he was senior VP of strategic business development at RCA. Stanley Schneider has been named senior VP of legal and business affairs; he was VP of legal and business affairs at BMG Music Publishing. Also, Patrick Reilly has been confirmed as VP of corporate communications, and Jim Blauvelt is named VP of human resources.

The move marks the latest in a long line of management restructuring moves made by BMG following the departures of Zelnick and former chairman Michael Dornemann, and the subsequent death of their intended successor, Rudi Gassner, at the end of last year (*Billboard*, Jan. 4, 2001).

BMG North America will have lost 500 employees by year’s end, leaving about 1,800 staffers, according to a source. Nearly 100 have been laid off; the others are voluntary resignations and those who have accepted early retirement. Last month, Schmidt-Holtz said that 600 staffers will exit worldwide; the 100 outside the U.S. are expected to come mainly from Germany.

Additional reporting by Carolyn Horwitz in New York.

Alliance Likely To Abandon Valley Merger

BY ED CHRISTMAN

NEW YORK—Alliance Entertainment plans to walk away from its proposed merger with Valley Media, unless the major music and video suppliers agree by Friday (12) to forgive as much as 60% of the \$120 million in accounts payable that the California-based wholesaler owes them. Sources say that such a move would leave Valley teetering on the brink of a Chapter 11 filing.

Valley has been experiencing financial difficulties for more than a year, but the situation deteriorated rapidly over the past few months, sources say, due to a withdrawal of support by Congress Financial—the bank supplying Valley’s revolving credit facility. The bank, which is secured by Valley’s inventory, has been challenging the revolver’s lending formula in order to reduce fund availability. Since Valley already had been buying product on a C.O.D. basis from its major suppliers, the bank’s tactic has forced a cash-flow crisis at the company.

Whatever happens with Valley, it seems almost certain that the labels will take a financial hit from the situation, which leaves industry observers wondering whether labels can handle yet another write-off in a year that has already seen Pacific Coast file for Chapter 11 and be liquidated, as well as National Record Mart being forced into Chapter 11 status.

The weeks leading up to the Oct. 12 drop-dead date turned out to be difficult ones for vendors, as the proposed deal

between Alliance and Valley went from being a “slam dunk” needing minimal vendor support to a turbulent transaction in which the major suppliers have to forgive about \$70 million, according to sources familiar with the situation.

Vendors say that every time they turned down an Alliance/Valley offer, a new offer came back that was worse. One vendor says that the percentages went from 40% forgiveness to more than 50% forgiveness in

a tactic to stampede suppliers into giving more concessions than they need to make the deal work. They add that Alliance is acting like the only game in town for Valley, but if a Chapter 11 filing occurred, it would open the door for such others as Ingram and Handleman to take a look at Valley. But executives on the other side of the proposal argue that the deal the suppliers are being offered is immeasurably better than what they would get if a Chapter 11 filing occurs.

Suppliers say they are worried about setting the precedent of forgiving debt outside a courtroom. One financial executive raises another concern: “If you take the hit now, will the problem come back at you a year later?” The fact that Alliance’s parent, Yucaipa, doesn’t want to put money into the deal “tells the story,” that executive claims. But others argue that Yucaipa is already taking on enough risk by assuming Valley’s debt—which in addition to the estimated \$120 million in payables, also includes about \$120 million due the bank.

If the vendors approve forgiveness, the proposed deal could proceed, allowing Alliance management to take control of the combined company in a reverse merger that would leave the new corporation operating under the Valley name as a publicly traded company.

Valley and Alliance reported annual revenues of about \$800 million and about \$500 million, respectively, last year. This would give the combined company annual revenue of about \$1.3 billion.

less than a week. “Every time they came back with a new offer, their hands kept getting deeper into our pockets,” one label executive complains.

But sources on the other side of the table argue that while the forgiveness percentage may have changed, the dollar amount did not. One source says that Valley’s payables dropped because of product returns to suppliers, necessitating the adjustment in the percentage.

Nonetheless, vendors wonder if Alliance and Valley are raising the Chapter 11 flag as



VALLEY MEDIA INC.

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JAZZ/CONTEMPORARY	
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PETER BUCK



EMMYLOU HARRIS

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CYRUS CHESTNUT

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Chart Beat™ by Fred Bronson

FALLING FOR REAL: The longest see-saw battle for pole position in the history of The Billboard Hot 100 extends to a 10th week, as Jennifer Lopez and Ja Rule re-take the crown away from Alicia Keys. "I'm Real" (Epic) is No. 1 for the fourth week, while Keys' "Fallin'" once again slips to second place. These two songs have held down the top two positions since the week of Aug. 25 and are likely to do so again next week (See Singles Minded, page 59).

Until now, the longest such fight for the summit took place in the summer of 1977. During a nine-week period, Andy Gibb's "I Just Want to Be Your Everything" and the Emotions' "Best of My Love" traded places at the top. Gibb's single, his debut release, advanced to No. 1 the week of July 30, 1977, and remained there for three weeks. Then he was overcome by the Emotions, who remained in first place for four weeks. Gibb returned to No. 1 the week of Sept. 17, and the Emotions recaptured the top slot a week later. This back-and-forth battle finally ended the week of Oct. 1, when disco producer Meco Monardo used the Force, and his medley "Star Wars Theme/Cantina Band" ruled the chart.

DAWN'S EARLY LIGHT: More than a month after the terrorist attacks on the U.S., Americans continue to demonstrate their patriotism. There's evidence of this on the Hot 100, where Whitney Houston's "The Star-Spangled Banner" (Arista) reaches a

new peak position of No. 13. When originally released in 1991, the live recording went as high as No. 20.

Houston's rendition of the national anthem, recorded at the 1991 Super Bowl, is only the second version of the song to chart on the Hot 100. The first was a live recording by Jose Feliciano. Recorded at the fifth game of the World Series in 1968, his RCA single peaked at No. 50.

Houston's single puts her back in the top 20 portion of the Hot 100 for the first time since the first quarter of 2000, when "My Love Is Your Love" sailed to No. 4. The star-spangled success of "Banner" is due to sales, as the single tops the Hot 100 Singles chart but is nowhere to be found on Hot 100 Airplay.

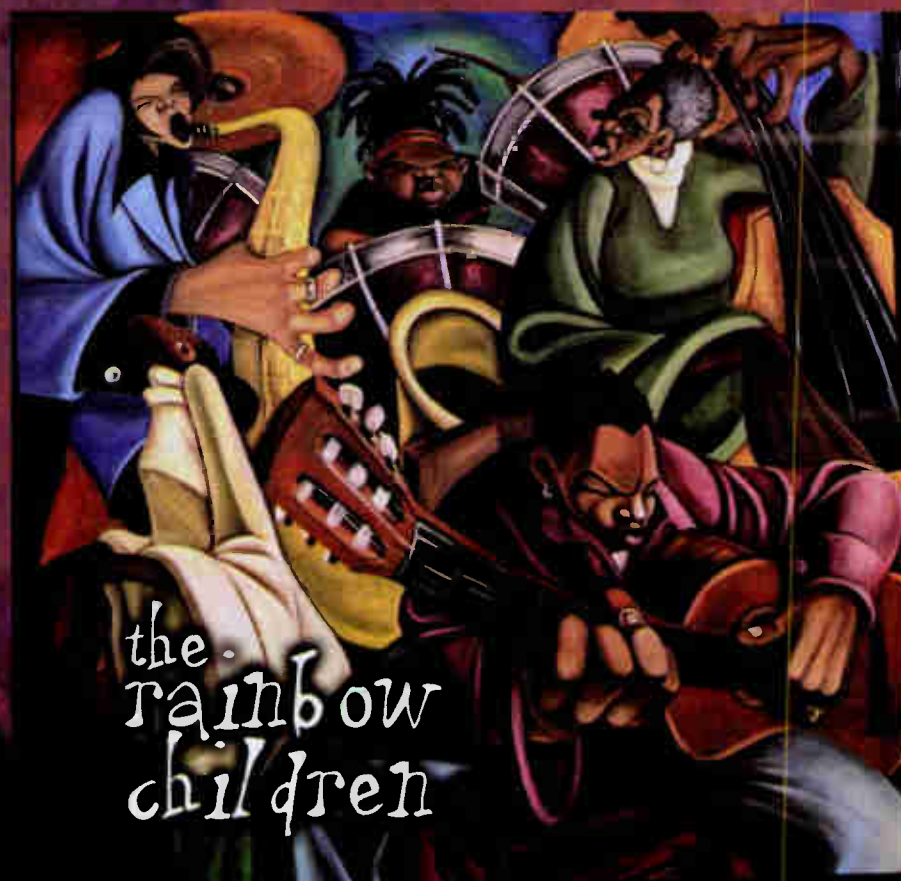
LIKE A 'ROCK': There's one artist on this issue's Top Country Albums chart whose career covers the entire span of this chart's history: George Jones, who opens at No. 6 with "The Rock: Stone Cold Country 2001" (Bandit/BNA), also appeared on the very first Top Country Albums chart, published the week of Jan. 11, 1964. That gives him a chart span of 37 years, nine months, and one week, the longest in this chart's history. But he may not hold the record for long—Johnny Cash also appeared on that first chart and is likely to appear again with his next release.

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

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Agreement Leaves Digital Royalty Issues Unresolved

BY BRIAN GARRITY

NEW YORK—As expected, the major record labels have brokered a peace treaty with songwriters and publishers that allows for the launching of digital subscription services before the end of the year. Still, executives and analysts familiar with the situation say the deal represents more of a stop-gap measure that prevents the immediate filing of lawsuits than a long-term solution when it comes to rights and rates relating to publishing licenses for online music.

Songwriters and publishers agreed to grant publishing licenses to record labels in principle, eliminating the last major hurdle preventing online music subscription services from launching. But among the issues still to be hammered out are the rates the labels will pay publishers for use of their works in their digital services and whether operators of subscription businesses are on the hook for both performance and reproduction royalties.

Recording Industry Assn. of Amer-

ica (RIAA) general counsel/senior executive VP Cary Sherman says, "Everybody knows a mechanical is required for download and a performance is required for streaming. The question is: Is a mechanical required for streaming? And is a performance license required for downloads? We did not address the latter, but we did address the former."

In a key provision of the deal, the two sides acknowledge that "a mechanical license is required for these types of subscription services." That means the labels acknowledge that on-demand streams—performances—require mechanical licenses.

Digital music companies and their trade organization, the Digital Media Assn. (DiMA), have long argued that there shouldn't be a reproduction royalty associated with performances.

But Sherman says, "It's clear that we are going to need a license for the server copy even for pure performances, for pure streams. That being the case, it makes sense to not quibble over whether the copies made after the server copy are reproductions."

The issue is far from settled. DiMA



MURPHY

president Jonathan Potter maintains that members of his organization "have no interest" in paying double royalties. He also notes that the agreement flies in the face of a report issued in August by the U.S. Copyright Office that said if the full value of a service is in the performance, then the full value of the royalty should be in the performance.

Potter says, "There's nothing restraining us from visiting with the issue in Congress that [the labels'] concession was unnecessary."

Determining exact rates also promises to be a thorny issue. Sherman says the RIAA is not looking to have existing deals between the National Music Publishers' Assn. (NMPA) and services like Napster and Streamwaves.com used as precedents: "Obviously, [the publishers] are going to go for the highest rates they possibly can, and we're going to tell them that those deals can't survive in the marketplace."

The two sides are expected to begin that debate following the launch of the major-label services MusicNet and Pressplay later this year. If labels and publishers can't reach an agreement on their own, they are expected to have the U.S. Copyright Office decide the matter in arbitration.

Jupiter Media Metrix senior analyst Aram Sinnreich, for one, is expecting

a long, contentious battle: "A year from now, the publishers and the RIAA are going to be just as much at odds over who gets what piece of the paltry margin from subscriptions as they are today."

In the meantime, the RIAA will pay a \$1 million advance to the Harry Fox Agency (HFA), the licensing arm of the NMPA, for a two-year "bulk" license of musical works. If no rate agreement is reached, the RIAA will pay HFA, which represents more than 27,000 music publisher principals, an annual advance of \$750,000 until a rate is set.

Ed Murphy, president/CEO of NMPA, says, "The \$1 million advance is really a token; I don't know what the real dollars will be."

Additional reporting by Bill Holland in Washington, D.C.

In The News

- CNN has dropped its three-year-old global music show, *World Beat*, as the cable TV news network devotes more time to the crisis facing the U.S. following the Sept. 11 terrorist attacks. The program's four-person production team, based in Atlanta, will leave the network.

- The Country Music Assn. (CMA) is postponing the scheduled launch of its branding campaign, "Country. Admit It. You Love It." Originally scheduled for a first-quarter 2002 launch, the campaign is now delayed indefinitely. A CMA spokesperson says going forward with the advertising initiative "doesn't make sense at this point," given the nation's current war on terrorism. The branding campaign was designed for the slogan to be used as a tag line in a multimedia advertising campaign, and the CMA hoped to partner with country radio and labels in using the message. The format has suffered slowing sales and growth in the past several years. The CMA's marketing and communications committee will continue to discuss a new launch date for the campaign as events unfold.

- Universal Records will release *Bee Gees: Their Greatest Hits: The Record* Nov. 20. The two-CD, 40-track set will include four new songs, as well as the group's 19 No. 1 songs.

European Court To Review U.K. Broadcast Rules

BY GORDON MASSON

LONDON—The United Kingdom has been referred to the European Court of Justice for allegedly failing to comply with European Commission (EC) rules on music broadcast in public places.

The dispute apparently involves a loophole in U.K. law that allows store owners and restaurateurs to play the radio in their premises without having to pay any licensing fee to a performing rights society.

One governmental source tells *Billboard* that because radio stations pay substantial fees for the right to broadcast tracks, store owners should not also have to pay for the right to play that music.

The EC claims the U.K. is not fully implementing the Nov. 19, 1992, Council Directive 92/100/EEC. In a statement, the EC said, "That directive concerns the rental and lending rights and certain rights related to copyright in the field of intellectual property. Under the terms of the directive (Article 8[2]), which entered into force on July 1, 1994, performers and producers of phonograms are entitled to equitable remuneration each time their music is broadcast in a place accessible to the public."

The statement added, "The United Kingdom considers it possible to set aside the rights afforded by that directive in the case of broadcasting free of charge for the public, as is the case, for example, with background music in some shops. The Commission consid-

ers that, while limits to equitable remuneration are provided for by the directive (Article 10), the case raised by the United Kingdom is not one of the exceptions possible."

Last year, the World Trade Organization ruled in favor of European songwriters and composers in response to an action brought by the EC in which it was claimed that sections of U.S. copyright legislation breached international competition and trade regulations. The action, initiated by the Irish Music Rights Organization, complained that Irish songwriters were being unfairly denied royalty payments from the U.S. because certain businesses—such as bars, restaurants, and shopping malls—were allowed to play music publicly without paying performance royalties.

In response to the EC's latest moves, a spokesperson for the U.K. government's Department of Trade and Industry says, "We have been involved in discussions with the European Union regarding this matter for quite some time, and we have fully answered the points that they have made to us. We continue to believe that U.K. copyright law complies with the directive and cannot accept the Commission's arguments that an exception to the rights of performers and record producers, which is made in U.K. law, is outside the directive. Nevertheless, we are continuing to discuss this matter with the Commission."



Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2000	2001	
Total	579,364,000	553,142,000	(↘4.5%)
Albums	535,735,000	526,638,000	(↘1.7%)
Singles	43,629,000	26,504,000	(↘39.3%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2000	2001	
CD	476,168,000	488,145,000	(↗2.5%)
Cassette	58,314,000	37,472,000	(↘35.7%)
Other	1,253,000	1,021,000	(↘18.5%)

OVERALL UNIT SALES

This Week	12,257,000	This Week 2000	13,931,000
Last Week	12,079,000	Change 2000	↘12.0%
Change	↘1.5%		

ALBUM SALES

This Week	11,874,000	This Week 2000	12,931,000
Last Week	11,732,000	Change 2000	↘8.2%
Change	↘1.2%		

SINGLES SALES

This Week	383,000	This Week 2000	1,000,000
Last Week	347,000	Change 2000	↘61.7%
Change	↘10.4%		

YEAR-TO-DATE CD ALBUM SALES BY STORE TYPE

	2000	2001	
Chain	269,720,000	269,858,000	(↗0.1%)
Independent	72,449,000	67,919,000	(↘6.3%)
Mass Merchant	124,371,000	134,725,000	(↗8.3%)
Nontraditional	9,629,000	15,643,000	(↗62.5%)

YEAR-TO-DATE CD ALBUM SALES BY STORE LOCALE

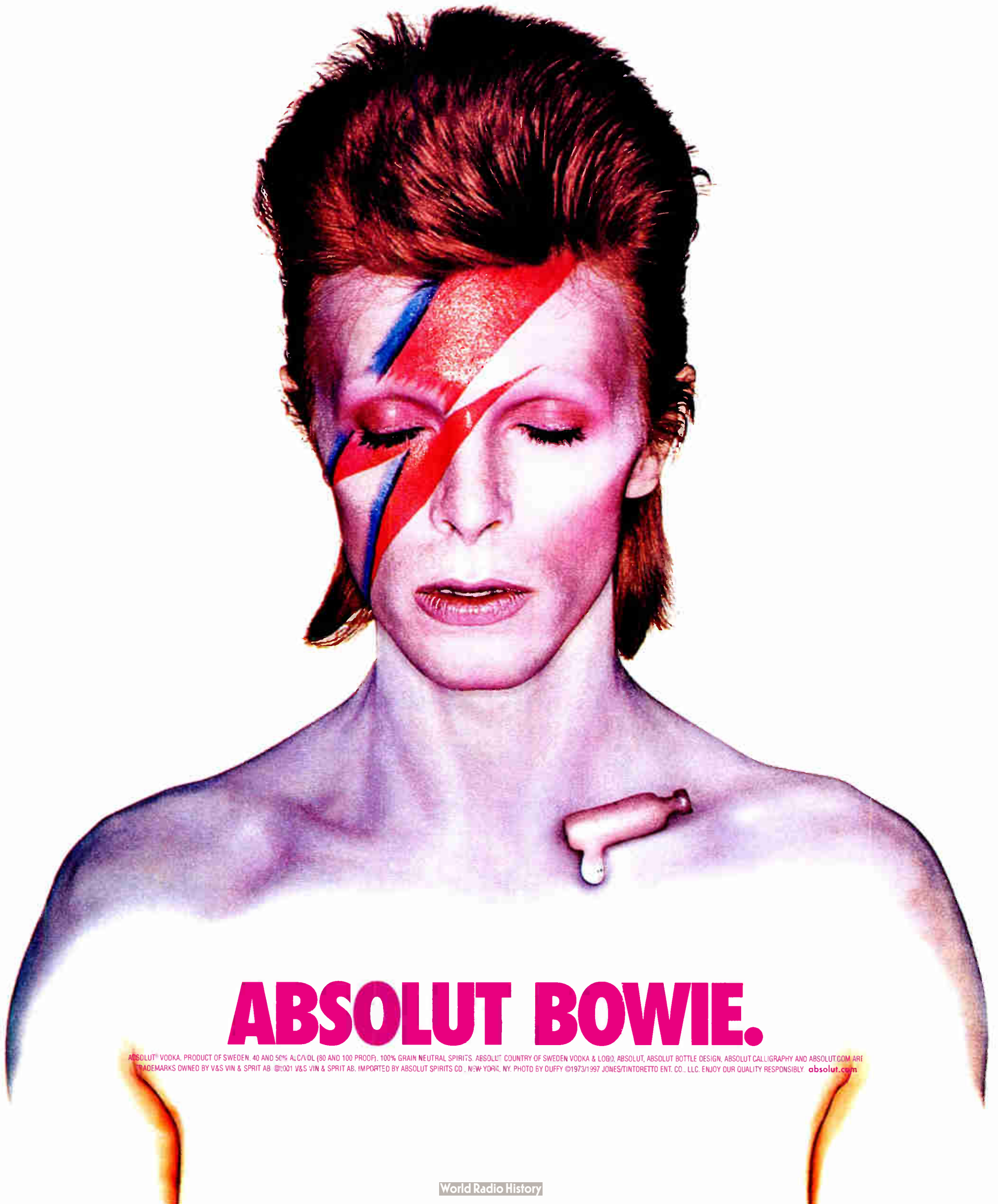
	2000	2001	
City	109,194,000	113,387,000	(↗3.8%)
Suburb	207,267,000	208,351,000	(↗0.5%)
Rural	159,707,000	166,407,000	(↗4.2%)

ROUNDED FIGURES

FOR WEEK ENDING 10/07/01

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





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ASCAP Awards Holland

WASHINGTON, D.C.—*Billboard* Washington, D.C., bureau chief Bill Holland will receive a Special Recognition Award at this year's ASCAP-Deems Taylor Awards ceremony for his yearlong coverage of the now-repealed work-for-hire law. The law cast sound recordings as a new category of work made for hire under the U.S. Copyright Act and removed recording artists' termination right to reclaim their recordings in the future (*Billboard*, Jan. 15, 2000).

Billboard editor in chief Timothy White says, "Public-service journalism is often the most rigorous and thankless. *Billboard* is proud of Bill and grateful to the



HOLLAND

ASCAP-Deems Taylor board for recognition of his pivotal work-for-hire reporting."

The ceremony will be held Dec. 5 at the Walter Reade Theater at New York City's Lincoln Center.

Holland's work-for-hire series won a Special Recognition award from the Washington Area Music Assn. last year (*Billboard*, Dec. 23, 2000). He also won an ASCAP-Deems Taylor Award in 1998 for his 1997 series, "Labels Strive to Rectify Past Archival Problems," which detailed for the first time the systematic destruction or needless corporate loss through the years of thousands of master recordings and related materials.

Executive Turntable



FOSTER



MELLENDEZ



SWINDEL

RECORD COMPANIES. BMG North America promotes Neil Foster to executive VP of operations; Joe DiMuro to senior VP of strategic marketing; Stanley Schneider to senior VP of legal and business affairs; Jim Blauvelt to VP of human resources; and Patrick Reilly to VP of corporate communications in New York City. They were, respectively, GM of operations for RCA Records; senior VP of strategic business development for RCA Records; VP of legal and business affairs for BMG Music Publishing; VP of human resources for BMG Entertainment; and senior VP of BeMusic and the Bertelsmann e-Commerce Group.

Jorge Melendez is promoted to executive VP of Sony Discos in Miami. He was VP of finance and operations.

Jim Swindel is named executive VP of sales and marketing for ArtistDirect Records in Los Angeles. He was president of Amplified Entertainment.

Cecilia McClendon is promoted to VP of R&B promotion for Arista Records in New York City. She was senior national director of R&B promotion.

Rick Correoso is named VP of marketing for Universal Music Latino in Miami. He was president of Sony Music Venezuela and Central America.

Reunion Records promotes Ellyn Gernand to retail marketing manager, Laurie Melick to consumer marketing manager, and Jaimee Paulich to marketing coordinator in Franklin, Tenn. They were, respectively, tour support/marketing coordinator, marketing production coordinator, and publicity coordinator.

PUBLISHERS. Brentwood-Benson Music Publishing promotes Lana New to royalty administrator in Franklin, Tenn. Brentwood-Benson Music Publishing also names Rachel Howell as receptionist and Brian Park, Kyle Benson, and Mike Cowart as choral outbound sales representatives in Franklin. They were, respectively, a receptionist, an intern for Zomba Publishing, inside sales representative for Techton America, a sales representative for Reeves-Sain Medical Supply, and a worship leader for Belmont Church.

RELATED FIELDS. Ellen Schwartz is promoted to VP of music development for Warner Bros. Pictures in Burbank, Calif. She was director of music development.

Jordan Feldstein is named a manager for W.F. Leopold Management in Los Angeles. He was an independent manager.

Capitol Cuts Back After Merger Sales Staff Hardest Hit By Integration With Priority

BY GAIL MITCHELL

LOS ANGELES—According to sources, details of the integration between Capitol and Priority Records are still being mapped out in the wake of the Oct. 5 merger of the two EMI-owned labels.

What is known is that Priority will serve as Capitol's urban arm and become an imprint under the label, continuing to promote and market its own urban acts. Also, both labels' backroom administrative departments have been combined.

Among the label executives who will be part of the ongoing transition



are Capitol senior VP of R&B promotion and marketing David Linton, Priority senior VP of promotion Tom Maffei, Priority senior VP of urban promotion Sandra Sullivan, and Priority senior VP of urban marketing Sheila Coates. Although unconfirmed by press time, Wendy Goldstein, who was negotiating to come into Priority prior to the merger, is expected to assume a high-level A&R role. Overseeing the combined labels is Capitol president/CEO Andy Slater.

EMI Recorded Music North America deputy president Roy Lott, who

reportedly oversaw much of the merger, and Slater declined to comment on the changes. But a statement issued by EMI said, "The moves have been made to improve efficiency and effectiveness of the marketing and promotion in both companies while at the same time reducing costs."

The consolidation led to the exit of more than 30 Capitol and 60 Priority employees, including Priority's entire sales department.

The Capitol cutbacks are across the board, affecting advertising, marketing, publicity, and promotion. Among the Capitol executives who were let go were VP of R&B promotion Unice Rice, director of marketing Michael White, advertising director Mickey Diage, VP of R&B publicity Gwendolyn Quinn, associate director of publicity and media relations Robyn Ryland-Sanders, managers of publicity and media relations Meredith Louie and Brenda Hanson, and director of international marketing and promotion Terri Goldberg.

On the Priority front, executive VP Andrew Shack, senior VP of business affairs and operations Scott Aronson, and East Coast VP/GM David Ehrlich remain with the label, as does senior VP of communications John Vlautin and senior VP of video Shellie Fontana. Among the executives who were let go in the merger are senior VP of sales Bob Grossi, senior VP of pop marketing John Rotella, and New York City-

based VP of publicity Grace Heck.

A source says, "The two field staffs were combined. It's a more powerful promotion team than it was before."

The Capitol/Priority merger follows the September exit of Priority chairman/co-founder Bryan Turner, who began negotiating to leave after merger talks between the two labels commenced. Following Turner's departure, rap label No Limit ended its distribution pact with Priority after six years. No Limit founder/CEO Percy Miller (aka Master P) has announced a new distribution deal with Universal.



According to sources, the rosters of the two labels are being assessed. The Priority rap and R&B roster includes Ras Kass, Ice Cube, Snoop Dogg, Athena Cage, and the soundtrack to the new Denzel Washington film *Training Day*. During its 16-year history, the label has also been home to rap acts N.W.A and Ice-T. Capitol's urban roster includes Pru, Sammie, Dilated Peoples, and Rachele Ferrell.

For now, Los Angeles-based Priority staffers will continue to work out of their offices instead of moving into the Capitol Tower.

Benchmark Love Suit Nears Trial As Judge Allows Amended Complaints

BY BILL HOLLAND

WASHINGTON, D.C.—The judge in the Courtney Love countersuit against Geffen and Universal Music Group (UMG) has set an Oct. 17 meeting between lawyers to set a court date for the trial that will serve as the first benchmark for recording artist free agency and whether key components of record contracts can be judged illegal.

The labels had sued Love for not delivering albums under her contract. She countersued.

The meeting, in Los Angeles Superior Court, follows a surprising procedural turnaround Oct. 4 when Superior Court Judge Fumiko Wasserman reconsidered amended complaints by Love's lawyer and allowed most of the charges in her contract termination suit to move forward to trial. Among the charges: fraud and rescission (annulment) of contract, which would give Love control of her master recordings. It also charges that the record industry's amendment to California's seven-year personal service contracts rule is illegal. The California State Senate also held a hearing Sept. 5 to discuss whether the 1987 amendment to allow companies to sue recording artists who employ the rule is illegal (*Billboard*, Sept. 15).

The turnaround follows a ruling in June in which Judge Wasserman denied 11 of the 15 causes of action listed in Love's complaint, striking some and ruling that others would be considered for review if amended. That ruling stemmed from a motion filed by UMG to throw out all of the 15 claims as irrelevant and without merit (*Billboard*, June 15).

After reviewing new evidence presented in an amended complaint last month by Love's lawyer, A. Barry Cappello,

Wasserman overruled UMG on six of those counts and is now granting Love the right to proceed with 10 claims.

After rereading the complaint, Wasserman allowed the following new charges to proceed: declaratory relief resulting from the industry's seven-year-rule amendment, rescission of contract, breach of contract, breach of fiduciary duty, breach of implied covenant of good faith and fair dealing, and "promises made without intent to perform—fraud."



The judge had already granted the following charges to proceed: declaratory relief from the contract, rescission of the contract, accounting of royalties, imposition of a collective trust, and unjust enrichment by the label.

Wasserman had earlier struck down the following complaints: unjust competition, restraint of trade, antitrust violations, concealment (of earnings), and fraudulent disclosure (of earnings).

"When a judge gives you leave to amend," Cappello tells *Billboard*, "the judge is leaving the door open to be convinced, and we were able to do that with the rewritten complaints."

"These are big issues," Cappello adds, listing "declaratory relief from section 2855 of the Labor Code (the seven-year-rule amendment); assignment clauses that allow labels to sell these contracts like chattel; accounting practices; breach of fiduciary duty; fraud; and rescission of contract. If we win rescission, it not only means we can sue for damages, but we get our masters back."

A UMG spokesman says the company has no comment.

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ASIA PACIFIC QUARTERLY IV - Issue Date: Nov 24 • Ad Close: Oct 30

HARD MUSIC/METAL II - Issue Date: Dec 1 • Ad Close: Nov 2

STUDIOS & RECORDING EQUIP - Issue Date: Dec 1 • Ad Close: Nov 2

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RAP/HIP-HOP II - Issue Date: Dec 8 • Ad Close: Nov 9

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ARTISTS & MUSIC

Warren Haynes Flourishes As He Keeps ATO's Mule Alive

BY WES ORSHOSKI

NEW YORK—It's the not knowing whether or not the rug may suddenly be pulled out from under his feet that has helped make Warren Haynes perhaps the hardest-working man on the so-called jam-band circuit.

"To me, musicians are like athletes," the singer/guitarist says. "We have a somewhat limited window of opportunity in which to perform. I would like to think that, like John Lee Hooker, I'll be performing until I'm 83. But you never know when the climate of music is going to change. For all I know, disco is coming back," he adds with a laugh.

As a full-fledged member of Gov't Mule, the Allman Brothers Band, and Phil Lesh & Friends, the 41-year-old, Asheville, N.C.-born artist certainly seems to be laying the foundation for John Lee-like longevity. During the past year, Haynes has found himself literally getting off one tour bus only to climb aboard another: He's toured with each act, occasionally pulling double duty on nights when the Allmans and Phil & Friends shared a bill. In between tours, he also found time to record two CDs' worth of new, star-studded Gov't Mule material.

But it's a bittersweet twist of fate—the August 2000 death of Gov't Mule bassist Allen Woody—that has made all this possible. At first, Woody's death from undetermined causes at age 44 seemed a catastrophic blow to Haynes' career. At the time, Haynes was a member of only Gov't Mule, or "the Mule," as the jammy, hard-touring blues-rock trio is known by its fans.

With drummer Matt Abts, Gov't Mule was formed as a side project in 1994 by Haynes and Woody, then-members of the Allmans. In 1997—eight years after Haynes and Woody joined with the original members of the Allmans to relaunch the Southern rock giant—Haynes and Woody left the Allmans to focus on Gov't Mule.

After several years of persistent roadwork, the act's fan base and reputation for delivering killer live shows

was spreading. Although the group owes less to Lesh's Grateful Dead than it does to Otis Redding or Mountain, the rising popularity of jam bands was playing a major role. Gov't Mule's hard work—and Haynes and Woody's risky move by leaving the Allmans—was paying off, it seemed.

With Woody's passing, the delicate chemistry of Haynes' rock trio was ruined. A somber Gregg Allman says it reminded him of the aftermath of his brother (and original Allmans guitarist) Duane's 1971 fatal motorcycle crash. "It was exactly the same in that you had the survivors standing around saying, 'What the hell we gonna do now?'"

As Haynes and Abts struggled with how and if to continue, band friend and Widespread Panic bassman David Schools began opening their minds to the possibility of continuing as a quartet. Meanwhile, other doors—some old, some new—began opening for Haynes.

The Allmans had dismissed guitarist/vocalist Dickey Betts just months ear-



HAYNES

lier, and Lesh was seeking an adventurous guitarist. Both camps came calling, and Haynes accepted the invitation of each, under the condition that his priorities remained with Gov't Mule.

"He's got, like, eight irons in the fire," Allman says. "And that may be his way of mourning."

Looking for "somebody who could play outside themselves," Lesh says he

was blown away by the Mule's live version of Mongo Santamaria's "Afro Blue."

"Warren didn't confine himself to that blues-rock/Southern rock kind of feeling or material," Lesh says. "He's one of the few musicians that I know—or know of—that can throw all his influences away and just play the context, play in the moment. And it's really a revelation when you come across that."

Reuniting with Haynes—who scored his original Allmans gig after playing in Betts' solo band—has proved inspiring for Allman. "Most guitarists, as they get older, they've got a million licks and they kind of not rest on 'em, but just play those million licks," he says. "But he's still diggin' in. It's like he's lookin' for somethin'."

Haynes' colleagues hail him for his compassion and kindness. ATO Records co-founder Chris Tetzeli says, "He's arguably the nicest guy in music and such a soulful person that you immediately take such a liking to him."

It's this sentiment that helped Haynes

and Abts pick up the pieces. After Schools and lauded pianist/keyboardist Chuck Leavell joined the Mule temporarily for its return to the road in fall 2000, Abts and Haynes set out early this year to persuade their favorite living bass players to play on the next Mule album, which was in the works prior to Woody's death.

What began as a tribute to Woody rooted in fantasy has become *The Deep End, Vol. 1* (Oct. 23, ATO) and *The Deep End, Vol. 2* (spring 2002)—two new Mule sets featuring performances by such bassists as John Entwistle (the Who), Jack Bruce (Cream), Chris Squire (Yes), Flea (Red Hot Chili Peppers), and Les Claypool (Primus).

Haynes says, "We thought if we could get a few of our friends to come on board, then maybe they could help us get some other people." And that's what happened: Lesh enlisted immediately. Soon after, Claypool joined, bringing with him ex-Minutemen bassist Mike Watt, who in turn brought in Flea.

Booked by Kevin Daly at Monterey Peninsula Artists, Haynes and Abts are on the road as the Mule with Leavell and the Allmans' Oteil Burbridge. It's such live shows—and the fans they cultivate—that ensure the band a promising future, says Clear Channel Entertainment promoter Gary Weinberger: "It's a great band, with players who really love playing live. And that shows."

Haynes (a BMI-affiliated artist who is managed by New York-based Stefani Scamardo) says phone calls and letters from Metallica's James Hetfield, ex-Nirvana drummer/Foo Fighter Dave Grohl, Mountain's Leslie West, and other artists who dealt with the loss of a bandmate have helped he and Abts continue.

"When you lose someone as close as Allen was to both Matt and I—both musically and personally—you go through all these emotions, and you feel like nobody in the world has ever felt that way before," Haynes says. "But we started realizing that we weren't alone and that maybe we could get past it and keep the music alive. And that became our mission."

Curb/MCA Preserves Lovett's 'Cowboy Man' Days

BY JIM BESSMAN

NEW YORK—Seventeen years after he brought a rough demo to Nashville, Lyle Lovett is returning to the country genre that first propelled him to stardom.

The Texas singer/songwriter's retrospective compilation, *Anthology, Vol. 1: Cowboy Man*, which Curb/MCA releases Oct. 23, assembles 13 country songs from his first three albums: *Lyle Lovett*, from 1986; *Pontiac*, from 1987; and *Lyle Lovett and His Large Band*, from 1989. Two recently recorded originals, the Texas shuffle "The Truck Song" and the Western swing "San Antonio Girl," are also included.

"I had in mind for [those songs] to



LOVETT

be part of my next album, which I hope to start by the end of the year," says Lovett, whose later albums have cultivated a broader aesthetic and audience. "But [MCA Nashville president]

Tony Brown wanted to include a couple of new songs [in the anthology]."

Brown signed Lovett to the label and produced those first three albums, as well as the two new songs. "When he first called and asked if I was interested in doing an anthology-type project, I said to myself, 'Am I that old?'" Lovett says. "Then I realized I probably am, since my first record was 15 years ago."

But what really stoked Lovett's desire, he notes, was his enduring relationship with Brown. "He has been so good to me and was such a fundamental part of my early career," Lovett says. "The chance to be in the studio with him again made it feel like a family reunion."

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Groundwork Battles World Hunger

R.E.M., Pearl Jam Among Stars In Seattle Concerts; Others On CD

BY LARRY FLICK

NEW YORK—For R.E.M.'s Peter Buck, the most appealing aspect of Groundwork is that it's not another money-driven charity—it's an organization that encourages people to be proactive and productive.

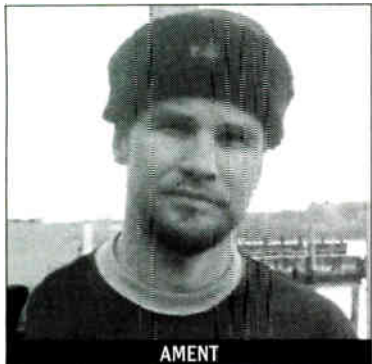
"Of course, funding is important," the guitarist says. "But the fact that the money goes to empowering people to take action in improving their lives—and the world around them—is what's so attractive. The more we learned about Groundwork's intentions, the more me and my band wanted to lend our name and time to it."

Groundwork is an organization that strives to raise awareness of solutions to world hunger. It also raises money to help small farmers in developing countries in their struggle to overcome poverty.

The organization will be aided by Groundwork 2001, a week of concert events offering performances by R.E.M., Alanis Morissette, Pearl Jam, Dave Matthews Band, Emmylou Harris, Daniel Lanois, the Wallflowers, Chris Whitley, Joe Strummer & the Mescaleros, Afro-Celt Sound System, Joe Henry, Ann & Nancy Wilson, and Femi Kuti, among others.

Organized by veteran human rights activist Jack Healey, Groundwork 2001 will take place Oct. 14-22 in several Seattle venues, coinciding with worldwide observation of World Food Day Oct. 16. It's a series of events that Healey believes is more important now than ever.

"We hope the concerts will play a role in helping us heal our collective



AMENT

'Groundwork is about living in human terms. It's about teaching people how to farm and feed themselves. That's a worthwhile endeavor for everyone to support.'

—JEFF AMENT, PEARL JAM

psyche through the power of music," he says. "What better way to stand up to acts of terror and violence than to reach beyond our borders in an effort to take away two of terrorism's favorite recruitment tools: poverty and hunger."

For Buck, doing the show helps cure some of what he calls an "overall feeling of helplessness. It's energizing to do something to help make the world better"

Pearl Jam's Jeff Ament agrees, adding that he believes the sentiment will soon begin to spread. "Once some of the shock of Sept. 11 subsides, people are going to begin thinking about living in more human, earthly terms, and less about having a 'dotcom' lifestyle. Groundwork is about living in human terms. It's about teaching people how to farm and feed themselves. That's a worthwhile endeavor for everyone to support."

In addition to the concert series (which is sold out), the music industry will support Groundwork with a compilation CD featuring tracks donated by Madonna, Sheryl Crow, Moby, David Gray, and Tom Waits, among others (see review, page 19). The disc will be sold at all Hear Music and Starbucks locations in the U.S. It can also be purchased via the Groundwork Web site (groundwork2001.org).

"What we're trying to do is provide a map, if you will, for how people can participate in making the world better," notes Melanie Ciccone, artist consultant for Groundwork 2001. "If that includes utilizing the good nature and generosity of artists like Madonna and Pearl Jam, then that's fine. How you get to the point of destination is less important than actually getting there. We want to guide people toward something important, and I believe we have amazing, effective tools to accomplish that."

Experience Music Project (EMP) principal Robert Santelli, who is producing the series (four of which are at EMP's Sky Church venue), echoes Ciccone's thoughts, adding that he's confident that "people will walk into each show with one mindset and leave with another."

Proceeds from Groundwork sales and events are used by the United States Committee for Food and Agriculture Organization (FAO) to contribute to the global TeleFood fund, which channels money directly to small-scale food-producing projects around the world.

Over the past 55 years, FAO has helped people around the world grow crops, harvest water, and raise animals. People often lack the tools, seeds, and equipment to increase the amount and quality of the food they produce. Through Groundwork and TeleFood, as noted by FAO director-general Jacques Diouf, "We are not giving people food, but the means to grow it, to achieve their own food security and become independent of aid."

Groundwork will build momentum toward FAO's World Food Summit, to be held in Rome next month. The summit provides world leaders with the opportunity to renew their commitment made in 1996 to carry out action to end world hunger and to cut the number of hungry children, women, and men in half by 2015.

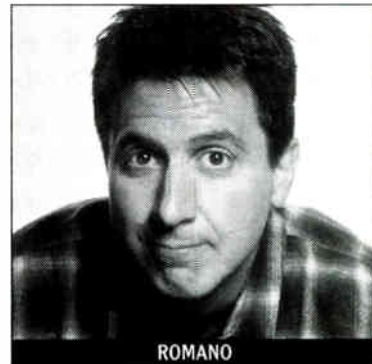
The Beat



by Melinda Newman

NO LAUGHING MATTER: Ray Romano is paid millions to be funny on his CBS hit *Everybody Loves Raymond*, but no amount of money could make him feel right about pushing his new Columbia Records comedy album, *Live at Carnegie Hall*, following the Sept. 11 terrorist attacks.

Romano found himself in the same shoes as many entertainers: How does someone promote a project in the wake of one of the worst events in American history when the act risks looking tremendously self-serving and his heart isn't in it? "I told my manager that I can't do press for it," says Romano, a native of Queens, N.Y.



ROMANO

"I hate talking about myself anyway, but especially now. To start hawking my comedy didn't seem right."

But after Romano decided to donate all his proceeds from the sale of the album, released Oct. 2, to the United Way's September 11th Fund, which goes toward disaster relief, he was convinced that talking about the charity angle was a small way he could help raise funds. "I thought this would be perfect," he says. "I'll do the press, but I'll do it because it will help New York. The more they buy, the more money will go to [the charity]."

That the project was recorded in New York City made it even more of a natural fit. "That's part of what I love about it," Romano says. "I got to play one of the most famous theaters in the town that happens to be my home. So it all just lends itself that I owe a lot to New York City. The city is the reason I have a career... 12 years of stand-up in New York every single night."

But Romano admits that he still felt a little squeamish about pushing the album. "When I heard Julia Roberts gave \$1 million [to relief efforts], I thought, 'Is it weird that she promotes it?,' but someone else said it gets other people in that position saying, 'What can I do?' It's not to pat yourself on the back. I could have just written a big check, but [album sales] will hopefully equal the same amount of money, and maybe

someone buying it will get a little bit of a good feeling that the money is going to a good cause."

Besides, even if it's not by listening to him, Romano knows people need a respite from these grim days. "People need some time away from the news," he says. "I made a stupid analogy the other day. It's kind of like we're in a boxing match. All our efforts are toward fixing things and being in the battle. But even in a boxing match, when the bell rings [between rounds] you need those 30 seconds just to go and recuperate so you can go out and do it again. Maybe that's what comedy is: your mind can switch off and enjoy something, and laugh, and feel a little bit of normalcy or happiness."

Romano was signed to the label by A&R exec John Kalodner, who serves as one of the album's producers.

Romano says he didn't ask Columbia to donate its proceeds to charity. "That wasn't my place to put them on the spot like that," he says. "Everyone is doing their own thing in their own way." Columbia's parent company, Sony, has responded to the attacks by making a multimillion-dollar donation to relief efforts.

TIDBITS: Following months of rumors, **Savage Garden's Daniel Jones** and **Darren Hayes** have publicly acknowledged their split. The Australian duo released two albums that sold a combined 20 million copies worldwide. Lead singer Hayes is wrapping up *Spin*, his solo album that will be released in February on Columbia Records in the U.S. . . . Little Big Man publicist **Ambrosia Healy** has relocated from New York to Los Angeles to become Capitol Records' head of publicity. She starts Monday (15), replacing **Michele Cucci** . . . RCA senior VP of international A&R **Dave Novik**, who was let go during BMG's round of layoffs in September, can be reached at mel100@msn.com . . . New Warner Bros. CEO **Tom Whalley** continues to make changes. WB Records executive VP **David Altschul** will leave by year's end. **Rich Fitzgerald**, WB executive VP of marketing, left the first week of October . . . **Carole King** and **Kiss**, Rush Communications founder **Russell Simmons**, and **Linda Moran**—president of the National Academy of Popular Music/Songwriters Hall of Fame and special adviser to the CEO and co-CEO of AOL Time Warner—will be honored Dec. 4 at the Heroes Awards Gala thrown by the New York chapter of the National Academy of Recording Arts & Sciences.

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Epic's Ozzy Osbourne Comes 'Down To Earth'

BY WES ORSHOSKI

NEW YORK—"I feel like my brain's just been kicked in," Ozzy Osbourne says with a laugh. The seemingly unstoppable metal god is promoting his first studio set in six years, *Down to Earth* (Oct. 16, Epic), and has just finished fielding questions delivered in broken English by an Italian journalist. "Ya gotta try to work out what they're trying to ask you," he says. "Everything's got an 'o' on the end. Ozzy-o. *Down to Earth-o*. It's fuckin' hilarious."

Osbourne is in good spirits these days and for good reason. Thanks to the love and guidance of his wife/manager, Sharon, the 52-year-old singer is reigning supreme over the metal nation 31 years since his debut with Black Sabbath.

The Osbourne-headlined Ozzfest, Sharon's metal answer to Lollapalooza, is still going strong after six years; *Down* is nearing release; and the singer has not only reunited with his Sabbath pals several times in recent years, but they've also begun work on a Rick Rubin-produced studio album.

But what's possibly the most remarkable aspect of Osbourne's story is that, of late, the once-reckless, dove-gobbling poster boy for rock censorship has ridden his crazy train of excess straight into the heart of domestic bliss

and healthy living. Gone are the days of decadent, rock star parties replete with gallons of booze and pounds of cocaine. Today, the slim singer, who works with a trainer each day, considers cottage cheese "wonderful" and feels somewhat guilty about sneaking in a little sushi every now and then. The father of three teenagers is particularly proud that he has gone more than six months without a cigarette.

This is not the wicked character most of us remember leaping like a demented frog and singing about sweet leaf. In fact, these days, the hard-touring Osbourne has become such the lovable husband and father that being in New York City on Sept. 11, he ended up taking a bus across the country to be reunited with his family in Los Angeles.

He's just a regular guy these days. And that's the point of the album's first single, "Gets Me Through," a letter of thanks and explanation to his fans, in which he sings "I'm not the kind of person you think I am/I'm not the anti-Christ or the iron man."

"I've had kids come up to me at Ozzfest, saying, 'Ozzy's bigger than God.' I'm *not* bigger than God," Osbourne insists. "I'm just a guy whose had a great gift of entertainment bestowed upon him. And I'm just trying

to let them know that I bleed too. I worry too. I have my issues, therapy, sleepless nights. I worry about my



OSBOURNE

children's futures."

Osbourne titled his new album *Down to Earth* partly because that's how he sees his personality—and also because the cover shot sort of resembles a "Satanic alien coming down to earth," he says with a laugh.

A collaboration with songwriter/producer Tim Palmer (the Cure, Tears for Fears), *Down*—which includes songwriting contributions by Foreigner's Mick Jones—features longtime axeman Zakk Wylde, former Faith No More drummer Mike Bordin, and Suicidal Tendencies bassist Robert Trujillo. *Down*'s interactive offerings include

rare video footage of Osbourne (whose songs are published by EMI Virgin Music, ASCAP, and who is booked by Mitch Rose at Creative Artists in Beverly Hills, Calif.) performing with his famed late guitarist, Randy Rhoades.

The wildly successful Ozzfest (which grossed \$36.5 million through 44 shows in 2000 and 2001) is sure to prove a powerful promotional tool for Epic. Print advertising for the tour has touted the release of *Down* for more than a year. The album was mentioned in between sets, and a bus covered with a photo of Osbourne and an ad for *Down* was parked at each stop on this past summer's tour, which also featured Slipknot and Papa Roach.

Thanks to Sharon's creation of Ozzfest—born out of failed attempts to secure her husband a spot on Lollapalooza—Osbourne has become a brand, "and the 'Ozzy' brand is absolutely at an all-time high," says Epic GM Steve Barnett, who has worked with Ozzy since the early days of Sabbath. "She should be in the managers' hall of fame, truly. She's been able to continue to make Ozzy relevant to a 16-year-old in middle America."

Ozzfest has not only harvested a new generation of Osbourne fans, but it's also helped alter the musical climate, making it more favorable to a new Os-

bourne record today than it was in 1995, when Osbourne's last collection of new songs, *Ozzmosis* (Epic), was issued. "It's helped Ozzy achieve some sort of mythological status," notes John Artale, purchasing director for the 110-store National Record Mart chain.

Barnett says Sabbath's new record—the band's first studio set to feature Osbourne since 1978's *Never Say Die!*—is far from completion; work on it was suspended so Osbourne could focus on *Down*.

Although Osbourne says he often wonders just how long Ozzfest will continue ("I'm constantly asking Sharon, 'Sweetie, how long do you think the Ozzfest will go on for?' And she goes, 'We'll know. We'll know.'"), he has no plans to retire from the road any time soon. He begins a 33-city U.S. tour with Rob Zombie, Mudvayne, and others Halloween night. (Originally titled the Black Christmas tour, the jaunt was renamed the Merry Mayhem tour after the recent terrorist attacks.)

"Eventually, the inevitable thing is going to happen," he says. "Either I'm gonna drop dead, or I'm gonna say, 'Ya know, Sharon, I don't really want to do this anymore.' But it's not like I have a job. I love music, and I love being around people. I just feel blessed. And I think rock-'n'-roll has kept me kind of young at heart."

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Dan Bern's Messenger Debut Marks New Chapter

BY WES ORSHOSKI

NEW YORK—Listening to Dan Bern's "Turning Over," a track from his recently issued Messenger Records debut, *New American Language*, it's easy to assume that he's speaking of his career as the singer/songwriter laments, "Sometimes I think I'm gunnin' for the big time/Sometimes I feel like I'm running out of time."

Although Bern says the song was



BERN

more inspired by the arrival of the new millennium (with its repeated references to the turning over of a "big odometer in the sky"), the lyric fits his career like a glove.

His three folk-inflected releases for Sony's now-defunct Work Group, as well as *Smartie Mine* (last year's Internet-only release), have proved him to be of that rare breed of songwriter able to effortlessly mix humor and compassion in songs about everything from aliens to AIDS, Santa Claus to Tiger Woods. But, still, most people have never heard of him.

Yet that "big time" may inch a little closer with the release of *New American Language*, a 12-song set with which the usually strummy troubadour tests his core faithful by switching, for the first time, to electric guitar and a full-band setup for an entire record.

Bern says he was inspired to go electric after hearing some old recordings of a "really, really rockin'" band he played in for a few months in the early '90s. "I was listening to these tapes and I was like, 'Shit, one day I'm going to be 50, and I won't be able to do that.'"

The move has paid off, as *New American Language* elevates the Brooklyn, N.Y.-based Bern to new levels of artistry and accessibility.

The collection of tunes (published by Kababa Music, ASCAP)—which includes a backbeat-heavy, early-Beatle-esque rave-up ("Honeydoo!"); a sweet, slide-guitar-laced ballad ("Albuquerque Lullaby"); and the irresistible "Beast of Burden"-like "Turning Over"—follows Bern as he travels throughout the U.S. and into Europe and as he tries to make sense of, among other things, our culture at the beginning of the 21st century.

Bern worked harder and longer on *New American Language*—co-produced by Chuck Plotkin—than on any of his previous efforts. While his eponymous 1997 debut was recorded in about 10 days, and the following year's Ani DiFranco-produced *Fifty Eggs* was cut in two weeks, the new album was recorded over the course of a year.

"I made myself participate in the entire process, asking myself if I [was] happy with the sound, the mix, everything," says Bern, who is booked by Ann Arbor, Mich.-based Jim Fleming. "In the past, it felt like a record was something you did when you had a few weeks off from touring."

Brandon Kessler, president/owner of New York City-based Messenger, couldn't be more thrilled with *New American Language*. "He paid sincere attention to building a work of art from beginning to end, and it really hits home," Kessler says. "It's a spiritual, artfully patriotic, and powerful album."

Bern's electric, full-band approach proves persuasive because it "serves the song," attests Rita Houston, music director of noncommercial triple-A WFUV New York. "That's why these arrangements work and why they'll work for his fans."

Continental Drift



by Larry Flick

IN THE LYONS DEN: With the impressive debut *Surrender*, singer/tune-smith **Tracy Lyons** proves that she has a knack for wrapping strong words in a velvet glove.

On the surface, much of her material has a delicate, sugar-sweetened pop sound. Deeper investigation reveals the work of a songwriter of formidable depth and power.

Lyons comes from a family of distinguished artists that includes famed

of. For details, visit the Vapor Records Web site at vaporrecords.com.

ANOTHER LYON: *Earnest* is a band for listeners who yearn for the days when **Natalie Merchant** presided over 10,000 Maniacs. Frontwoman **Sara Lyon** doesn't have Merchant's rich alto tones (her voice has a delicate, more ethereal texture), but she does have a similarly poetic, yet earthy way with lyrics.

On the act's first album, *Longing*, bandmates **Robert Green**, **Randy Staley**, and **Tom Cottone** surround Lyon with a blend of gentle guitars and subdued, shuffling rhythms. While there are times when the singer's delivery could use a little more edge, the fine craftsmanship of the material holds the listener's attention. There's nary a weak moment here. Although we're partial to the dreamy, often soothing quality of "Holding Up" and the melancholy vibe of "Don't Wanna Talk About It." For more information on *Earnest*, visit earnestsongs.com.



LYONS

actress **Leah Charles** and **Charles Vance**, the longest-running theater producer in London. As an adolescent, she studied classical piano, voice, and dance. Lyons fondly recalls singing at parties with her brother in their hometown, a small Irish community just outside of Toronto. Alternately, her family spent much of their time in Ulster establishing her deep Irish roots.

"Life is very different there," she says, "People live day to day. When you hear bombs going off in the distance, you learn to value what's important."

As a result, Lyons came of age "living two lives." She turned to writing and poetry to explore the world as it unfolded before her. Then something happened when she took her poetry to the piano. She recalls, "I started to live the songs."

The music on *Surrender* is melodic and honest with a core of Celtic soul and a welcome addition for listeners everywhere searching for a fresh, genuine spirit in music. The set's 11 tracks came to life over the past two years, the title track being the earliest piece.

"Surrender," Lyons says, "is from a healing period. It comes from learning to value your purpose in life, from being committed to the journey." Another melodic, soul-searching track, "Come to Me," deals with the separation and anxiety of loving someone so much "you feel like half of you is gone until they return."

Although *Surrender*, produced by **Greg Kavanagh**, explores some of the heart's darker moments, it is showered throughout with a sense of hope. In these troubled times, it's exactly what we can all use a little extra dose

DOWN-HOME STRUMMING: It's arguable that you can't really appreciate good folk music unless you hear it in a live setting. It's the spontaneity and intimacy of a troubadour spinning tales in front of an audience that truly makes the genre flourish. It's with that in mind that we wholeheartedly endorse *Live at the Down Home*, by grass-roots singer/songwriter **Sonia**.

The album is a brave, warts-and-all recording of a club date. The sound hasn't been sweetened; the audience applause hasn't been beefed up to sound like an arena of rabid animals. The result is a beautiful, compelling recording that draws in the listener. Sonia performs with palpable confidence and charm, running through the gamut of emotions.

In every note of *Live at the Down Home*, you can hear that Sonia has a lengthy résumé of shows and recordings. (She's played in seven countries and has seven award-winning albums to her credit.) In 1988, she (along with her sister, **Cindy Frank**) formed the act **Disappear Fear**. After four albums, Cindy left to become a full-time mother. Sonia forged onward as a solo artist, issuing two albums that have earned public praise from colleagues that include **Sarah McLachlan**, **Jewel**, **Indigo Girls**, and **Janis Ian**.

Sonia performs more than 200 dates a year, and yet she seems to play each gig with the passion and electric energy of an artist on opening night. If you have any doubt, hear for yourself.

To get more details on this and other Sonia projects, investigate Winthrop Media's Web site: winthrop-media.com.

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Refreshed File 13 Duo Forms Triangle

BY TODD MARTENS

Triangle is an example of what happens when indie rockers tire of guitar pop. They make dance music.

Triangle is the technologically wired, Minneapolis-rooted duo of Brian Tester and Amanda Warner, whose beats crackle with a digital sheen and bounce off warm, live basslines. All the while, sharp guitars undercut, yet never intrude on the whole affair.

The duo's debut for the Philadelphia-based indie File 13 may be given the name of a digitized asterisk, * (due Oct.

16), yet that isn't a reason to mistake this as impersonal computer music.

Triangle introduces itself by copying the oddball beats of electronic experimentalist Aphex Twin on opening number "The Results," then splices in reggae-tinged Clash guitars on "Dark Beats." There's a brief Afro-Cuban diversion on "Dan," and a post-punk Joy Division sparseness is present in "Ways and Means."

"There are dozens of bands doing this," Tester says. "But it's tough to find a band that also likes pop music."

The self-managed Triangle began

as a trio about two years ago. After a brief period, guitarist Susan Lindell left the lineup. Tester says, "That's when we began looking at how we can use sequencing or computer-generated sounds to fill in the spaces that another instrument would provide."

The band (whose songs are published by triangletrax, SESAC) recorded the set over a year.

"All the programming is me," Tester says. "Amanda provides the critical input. [Then] we start working on things together and sort of edit and trim and rearrange things based on our reactions."

It wasn't long after forming that Triangle (booked by Chicago's Recreational Booking) began receiving local kudos. Word soon spread beyond that region, catching the attention of File 13 A&R exec Matt Werth.

"We floated their EPs through friends in Minneapolis," Werth says, "and that triggered our immediate pursuit."

Joe Furth, who owns St. Paul's Eclipse Records, expects Triangle to find fans outside the Midwest, noting that the band's two self-made EPs are sought-after, out-of-print items. He says, "They've built a demand."



TRIANGLE

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
JIMMY BUFFETT & THE CORAL REEFER BAND	Tweeter Center, Tinley Park, Ill. Sept. 27-29	\$1,891,441 \$56.50/\$29	49,490 55,188 two shows	Clear Channel Entertainment
BACKSTREET BOYS, SISQÓ	Palace of Auburn Hills, Auburn Hills, Mich. Sept. 20	\$940,773 \$124.50/\$38.50	13,087 16,972	Clear Channel Entertainment, Palace Sports & Entertainment
AEROSMITH, FUEL	Tweeter Center at the Waterfront, Camden, N.J. Sept. 27	\$890,921 \$77/\$30	23,497 24,930	Clear Channel Entertainment
JANET JACKSON, 112	America West Arena, Phoenix Sept. 27	\$809,018 \$84.05/\$37.55	12,417 12,956	Clear Channel Entertainment
JANET JACKSON, 112	American Airlines Center, Dallas Sept. 22	\$791,688 \$79.75/\$39.75	12,325 12,722	Clear Channel Entertainment
AEROSMITH, FUEL	Alltel Pavilion at Walnut Creek, Raleigh, N.C. Sept. 21	\$788,356 \$77/\$24	17,542 20,000	Clear Channel Entertainment
JANET JACKSON, 112	Arrowhead Pond, Anaheim, Calif. Sept. 29	\$788,111 \$125.25/\$37.75	11,124 12,001	Clear Channel Entertainment
AEROSMITH, FUEL	MARS Music Amphitheatre, West Palm Beach, Fla. Sept. 23	\$770,940 \$82/\$30	18,645 19,706	Clear Channel Entertainment
AEROSMITH, FUEL	AmSouth Amphitheatre, Antioch, Tenn. Sept. 19	\$732,567 \$77/\$35	15,720 17,209	Clear Channel Entertainment
AEROSMITH, FUEL	Nissan Pavilion at Stone Ridge, Bristol, Va. Sept. 25	\$703,532 \$77/\$30	15,579 22,539	Clear Channel Entertainment

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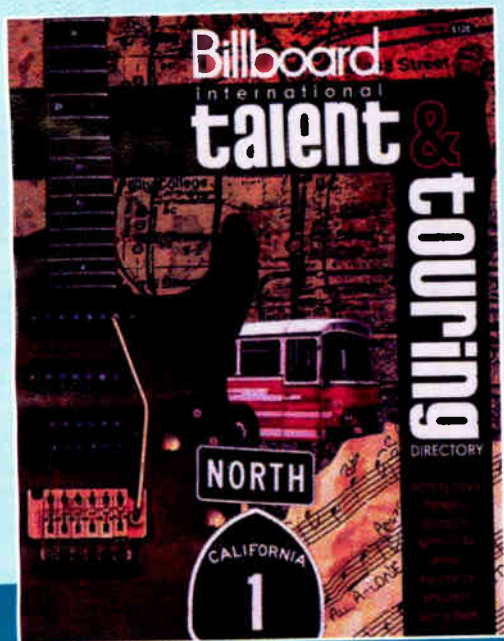
Herding Cats

Don't miss Gaelic Storm in their two upcoming cameo appearances on the hit NBC-TV series **Providence**, airing on October 19th and November 2nd. The band performs their hit song, "Before The Night Is Over," from their current release, **Tree**, in the October 19th episode.

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In The Works

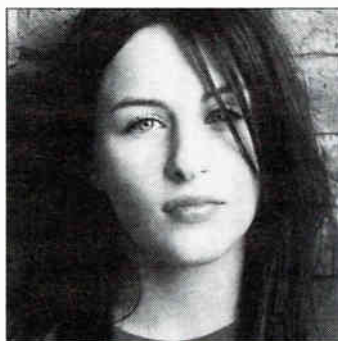
• On Nov. 13, Warner Bros. issues *Green Day's International Superhits*, a 21-cut package that will combine well-known cuts like "Basket Case," "When I Come Around," and "Good Riddance (Time of Your Life)" with the new recordings "Maria" and "Poprocks and Coke." The set will be complemented by a DVD-Video of the band's major videos.

• Aussie pop/dance siren Dannii Minogue ends a lengthy hiatus from recording with "Who Do You Love Now?," an frrr Records single due throughout Europe Nov. 19. The track previews an album due in early 2002. The artist is cutting a duet with her sister, Euro-pop icon Kylie Minogue, for the project.

• Madonna is among the artist offering retrospectives this fall. *Greatest Hits, Vol. 2*, due Nov. 13 from Maverick, covers hits from the diva's latter-day career, spanning 1992's *Erotica* through 2000's *Music*. Such hits as "You'll See" and "This Used to Be My Playground" will not be included, as they already appear on 1995's *Something to Remember*, an album of her greatest ballad hits.

On the same day, Maverick will also issue a DVD-Video/VHS chronicle of Madonna's recently concluded Drowned World tour. The home video was taped at the Palace of Auburn Hills, near her hometown of Detroit, and it aired as an HBO concert special Aug. 26.

• Broadway diva Daphne Rubin-Vega (*Rent*, *The Rocky Horror Show*) returns to her recording roots Nov. 13 with *Souvenirs*, an independently produced disc that carries a dance-flavored modern-rock sound. National distribution is still to be announced.



Angela's a Big Girl. Abrupt/Universal pop ingenue Angela Ammons is trekking the U.S. to promote "Always Getting Over You," the second single from her debut album, *Big Girl*. The song, which can also be heard on the soundtrack to *American Pie 2*, is indicative of the acoustic-pop tone of her full-length set. "Some of it comes from a pop/folk tradition," she says. "It's catchy and fun, and I believe it's got something to say."

The Classical Score



by Steve Smith

SILVER JUBILEE: It was only natural for the celebrated **Emerson String Quartet** to turn to **Joseph Haydn** to mark its 25th anniversary season. Via its longtime label, Deutsche Grammophon, the group has just released a two-CD set spanning the *oeuvre* of the composer who pretty much invented the string quartet as we know it. In Haydn's quartets, "there's a sense of a very active mind constantly willing to try new things," explains Emerson violinist **Eugene Drucker**. "There's also his tremen-



dous sense of humor, in his ability to play with the listener's expectations and confound them sometimes—and certainly to surprise us."

The same sort of confounding of expectations is a virtue of the Emersons themselves. Over the past quarter-century—including 22 years with the current lineup of Drucker, fellow violinist **Philip Setzer**, violist **Lawrence Dutton**, and cellist **David Finckel**—the Emerson Quartet has delighted in trying new things, from Grammy-winning cycles of the complete quartets of **Beethoven**, **Bartók**, and (most recently) **Shostakovich** to elaborately staged theatrical collaborations that stretch the boundaries of chamber music presentation. And, as in Haydn, a dose of levity has proved invaluable.

"A sense of humor is important," Drucker says, "because we do become predictable to one another after being together at close quarters for so many years." He notes that the quartet's members have also learned to respect one another's privacy when the group is inactive, allowing each to explore alternate musical interests. "There's no rule against self-expression," Drucker explains, "and that strengthens what we bring to the quartet. If we gain experience playing other types of music, it makes us more confident and gives us more versatility."

Key to keeping the Emerson Quartet fresh after so many years, though, is the group's belief in the music it plays. "We have a great repertoire, and that's a very sustaining, nurturing kind of thing," Drucker says. "We recycle the

repertoire like a farmer recycles certain crops in his fields. You let certain things lie fallow for a while, so that you don't play them constantly from one season to the next. But you always come back to them after a few years."

Haydn had always been a part of the Emerson performance repertoire, but until now he has been curiously absent from the group's discography. The anniversary provided an opportunity to record seven of Haydn's quartets, from the dramatic Quartet in F minor, Op. 20 No. 5 of 1772, with its neo-Baroque fugal finale, to the Quartet in G major, Op. 77 No. 1, written in 1799 and clearly anticipating the refinements of Beethoven. The set is accompanied by especially lucid notes by **Paul Epstein**, explaining the theory behind the music in an approachable manner and setting the composer within a historical context not merely limited to the world of music.

According to Drucker, providing a context for the works the group performs is especially important to the Emerson approach. "Phil Setzer is the one who usually cooks up our programs," Drucker explains, "and he has a very good sense of which music combines in interesting ways." Beyond the concert platform, Setzer's interest in the theater led the quartet to collaborate with director **Simon McBurney** and his company **Complicite** for *The Noise of Time*, a multimedia performance that premiered in 1999. The production illuminates Shostakovich's Quartet No. 15 with narrative, film, and choreography, shedding further light upon the composer's life and work.

Having already presented *The Noise of Time* in London and Berlin to kick off their anniversary season, the Emersons open a five-night run at New York City's Lincoln Center on Wednesday (17), with further performances scheduled in Northampton, Mass., at the end of October and in Los Angeles in March. The quartet also recently premiered a new concerto for quartet and orchestra by **Wolfgang Rihm** with the **Cleveland Orchestra** in September, which the group will bring to Boston and New York in January.

Beyond those special events, the Emersons will spend most of the season on the road, celebrating its milestone with programs of Beethoven, Bartók, Shostakovich, and Haydn. Unsurprisingly, though, the Emersons are looking ahead. Drucker has already programmed a series called "Music, Text, and Subtext" that will be presented in 2002-2003 at Carnegie Hall. That series will explore the ways in which music interacts with narrative, from Beethoven's quartets to **Berg's** Lyric Suite.

ALBUMS

Edited by Michael Paoletta

POP

★ DAR WILLIAMS

Out There Live
PRODUCER: Steve Addabbo
Razor & Tie 2871

Last year, singer/songwriter Dar Williams released the fine album *The Green World*. To promote the set, Williams hit the road for a national tour with bandmates Gail Ann Dorsey (bass), Jeff Kazee (keyboards), Stuart Smith (guitar), and Steve Holley (drums). Recorded during three of the tour's many sold-out shows, *Out There Live* captures an artist completely in her element, lovingly showcasing songs from all four of her albums. "We Learned the Sea," culled from *The Green World*, takes on added poignancy live. The same goes for such Williams classics as "The Babysitter's Here" (from 1993's *The Honesty Room*) and "The Christians and the Pagans" (from 1996's *Mortal City*). Williams glosses 1997's *End of the Summer* with "Are You Out There." On such tracks as the buoyant "I Won't Be Your Yoko Ono" (complete with a humorous spoken intro) and the pensive "If I Wrote You," Williams' narrative approach shines brightly.—**MP**

★ TWEAKER

The Attraction to All Things Uncertain
PRODUCER: Chris Vrenna

Six Degrees Records 657036 1055
 Tweaker is the new nom de guerre of former Nine Inch Nails contributor Chris Vrenna, whose *The Attraction to All Things Uncertain* makes for an arresting solo debut. The melange of electro-rock instrumentals and artful vocal collaborations begins with the darkly alluring first single, "Linoleum," which sees the poetic lyrics and vocals of avant-pop hero David Sylvian ideally matched to Vrenna's edgy atmospherics. Palace Music auteur Will Oldham sings the spooky "Happy Child," while ex-Shudder to Think frontman Craig Wedren brings his idiosyncratic melodicism to bear on the techno-pop poem "Take Me Alive" and the album's highlight, the grand rock ballad "After All." Other than the '80s-disco misstep of "Microsize Boy,"

S P O T L I G H T S



VARIOUS ARTISTS

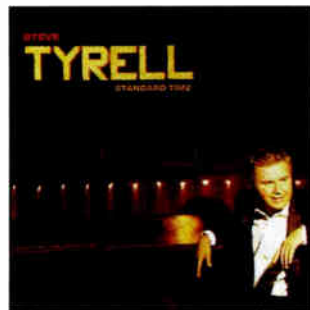
Groundwork—Act to Reduce Hunger
PRODUCERS: various
Groundwork

The release of this all-star compilation album coincides with Seattle's benefit concert series, Groundwork 2001. For the uninitiated, Groundwork supports the efforts of the Food and Agriculture Organization of the United Nations (FAO/UN), promoting the power of small-scale farming projects that enable women, families, and communities to help themselves. This musically diverse collection features a hefty handful of tracks donated by the likes of pop stars (Madonna "Cyber-Raga"; Moby, "Whispering Wind"); top jazzers (live rarities from Bill Frisell and Brad Meldau); and world music icons (Yousou N'Dour), as well as 1999 Billboard Century Award Honoree Emmylou Harris and indie heroes Michael Franti & Spearhead. Net proceeds from the sale of each \$14.95 CD go directly to the FAO/UN TeleFood projects, which provides help to small-scale farming around the world. Available at all Hear Music and Starbucks locations in North America, as well as via Groundwork2001.org. (For full story, see page 14.)—**MP**

STEVE TYRELL

Standard Time
PRODUCER: Steve Tyrell
Columbia 86006

Vocalist Steve Tyrell approaches this disc of standards with a sense of history, setting it apart from other, similar projects by tapping the talents of several musicians who were actually around when these classics were penned. Alternating between small-group and big-band arrangements by Bob Mann (son of the late arranger Sy Mann), Tyrell draws on the seasoned voices of trumpeters Clark Terry and the late Harry "Sweets" Edison, har-



monica virtuoso Toots Thielemans, and saxophonist Plas Johnson, whose appearance on "That Old Feeling" echoes his work on Frank Sinatra's rendition of the tune a half-century ago. Terry adds beautifully constructed solos to tracks like "What a Little Moonlight Can Do," giving the swinging charts a vintage shot of bebop invention. Coupled with Tyrell's own whiskey-soaked vocals, the overall result is that even the most well-worn songs sound fresh, exciting, and most of all, fun.—**SG**



VARIOUS ARTISTS

El Mas Grande Homenaje a Los Tigres del Norte
PRODUCERS: various
Fonovisa SDM6137

For irrefutable proof that *norteño* music has a finesse and complexity that can refute the snubs it usually gets from critics, just pick from any of the 12 extraordinary tracks here. The premise—the hits of icons Los Tigres del Norte revisited by a host of respected Latin rockers, from Molotov and Café Tacuba to Los Lobos—is, by itself, a sure-bet. But every reading here takes things to an unanticipated, superlative level. The sustained electric guitars of La Barranca's version of "La Banda del Carro Rojo" lends new eeriness to a tale of contraband gone awry; Juleita Venegas brings raw plaintiveness to an immigrant's loss of culture on "La Jaula de Oro;" and Botellita de Jerez's rendition of "Jefe de Jefes," which references the Beatles, is a riot. Café Tacuba's "Futurismo y Tradición," a new, experimental electronica track that derives its name from the hit "Contrabando y Tradición," deftly tests the limit of the genre. *Homenaje* is itself a classic.—**LC**

★ THE STROKES

Is This It
PRODUCER: Gordon Raphael
RCA 68045

Rock saviors or over-hyped posers? That's the debate surrounding this much-talked-about New York quintet and its aptly titled full-length debut. The fact is, neither is a fair tag. The album is certainly one of

2001's finest, most memorable releases. It just shouldn't be billed beyond what it is: a deliciously fun romp that draws heavily upon influences like the Velvet Underground, Television, and the Stooges. But in a rock market saturated in nu-metal and suburban frat-punk, the Strokes are an anomaly—hence much of the fuss. The art of the band is its ability

the nine instrumental tracks possess an appealing mix of synthetic ambience and organic invention. Also due from San Francisco indie Six Degrees is Vrenna's soundtrack to the computer game *American McGee's Alice* (from the maker of *Doom* and *Quake*), which draws from the more disquieting aspects of *Alice in Wonderland*.—**BB**

to playfully reinterpret and reinvigorate the lo-fi, vintage CBGBs sound. Credit that success to a raw, exuberant delivery and frontman Julian Casablancas' vocal mix of swaggering bravado and jaded weariness, highlighted on standout tracks "The Modern Age" and "Last Night." *Is This It*—steeped in classic themes of sex, drugs, and rock'n'roll—manages to seem simultaneously old and refreshingly new.—**BG**

★ LAVA BABY

Big Muff
PRODUCERS: Lava Baby
2 Be Real 2833

It's almost too easy to compare the New York-rooted, female-dominated Lava Baby to the Go-Go's. Sure, the group makes pogo-happy pop-rock with a decidedly '80s/new-wave stylistic bent. But that's where the similarities end. Despite the superficial froth of songs like "Sex Junkie" and "Valentine," Lava Baby is more edgy, as it opts to keep its arrangements looser, less-polished. Also, while the bandmates weave the kind of brain-embedding hooks that top 40 hits are made of, their words are decidedly smarter and far more clever than most of what you're likely to hear on radio. In short, Lava Baby makes pop music for grown-ups. If you're the type who frequently says "they just don't make 'em like they used to," look no further. Parts of *Big Muff* are actually better than the way they used to make them. Contact 212-366-0570.—**LF**

BEACHWOOD SPARKS

Once We Were Trees
PRODUCER: Thom Monahan
Sub Pop 545

Practitioners of an atmospheric blend of alt-country and spaced-out indie rock, Beachwood Sparks show considerable growth on this follow-up to last year's *Beachwood Sparks*. As on that debut, the Southern California quartet actively worships at the altar of Gram Parsons. But the best moments come when the band steps out of its hero's shadow and creates its own unique sound, as on the shimmering opener, "Germination," and the feedback-heavy title track. Other highlights include "Yer Selfish Ways" (which features J. Mascis of Dinosaur Jr. on guitar) and a cover of Sade's "By Your Side." The album suffers in the middle from one

(Continued on next page)

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

X

Los Angeles
REISSUE PRODUCERS: Gary Stewart and John Doe
ORIGINAL PRODUCER: Ray Manzarek
Slash/Rhino 74370

Wild Gift
REISSUE PRODUCERS: Gary Stewart and John Doe
ORIGINAL PRODUCER: Ray Manzarek
Slash/Rhino 74371

Under the Big Black Sun
REISSUE PRODUCERS: Gary Stewart and John Doe
ORIGINAL PRODUCER: Ray Manzarek
Slash/Rhino 74372

X emerged as a key act in L.A.'s vibrant punk scene of the late '70s. Unlike some others, though, X created intelligently written tales that have barely aged a day. With these reissues of the band's first three albums, fans can re-discover rockin' classics like "Sex and Dying in High Society," "The Once Over Twice," and early MTV smash "The Hungry Wolf." Along with colorful liner notes penned by Kristine McKenna—as well as extra photos—each disc includes rare bonus cuts, such as demos of "I'm Coming Over," "Adult Books," and "Blue Spark"; live takes ("Universal Corner") and "Beyond and Back"; and alternate mixes ("Los Angeles"). Throughout, bandmates Exene Cervenka, John Doe, Billy Zoom, and D.J. Bonebrake



wear their rockabilly hearts on their sleeves. Those who missed out the first time around have no excuse now.—**MP**

QUEENSRÛCHE

Operation: Livecrime
REISSUE PRODUCER: David Brown
ORIGINAL PRODUCER: QueensrÛche
EMI Capitol Records 72435-34499
 The rerelease of *Operation: Livecrime* offers proof that RÛche'n'rollers can't get enough of the 1988 concept album that broke QueensrÛche into the mainstream with a crack so thunderous that the disc remains the yardstick by which the act's music is measured. Recorded in 1991, *Operation: Livecrime* showcases the entirety of 1988's *Operation: Mindcrime* album performed as a continuous storyline without a break. With QueensrÛche being one of the most professional live bands around, *Operation: Livecrime* stands as a

fine showcase for Geoff Tate's operatic vocals, Scott Rockenfeld and Eddie Jackson's commanding rhythm section, and Michael Wilton and then-member Chris DeGarmo's intricately woven guitars. From "I Remember Now" to Tate's climactic delivery of "Suite Sister Mary" (with Pamela Moore) to the explosive finale that is "Eyes of a Stranger," this tale of a street junkie abused by the very underground movement that promised him redemption leaves you shocked, rocked, and ready to spin the CD again. Two live bonus tracks are also included, and a separate DVD-Video is due in time for the holidays. This enduring milestone in QueensrÛche's discography attests that its brand of progressive rock is as intelligent as it is entertaining.—**CLT**

CONTRIBUTORS: Bradley Bamberger, Lella Cobo, Larry Flick, Brian Garrity, Steve Graybow, Rashaun Hall, Gail Mitchell, Michael Paoletta, Deborah Evans Price, Christa L. Titus, 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)

too many twangy tracks attempting to pass for modernized Flying Burrito Brothers. But the gorgeous, country-influenced rock songs that bookend the collection make *Once We Were Trees* a winner and Beachwood Sparks a band to keep an eye on.—**BG**

R&B/HIP-HOP

► KENNY LATTIMORE

Weekend
PRODUCERS: various
Arista 14668
Best-known for his 1997 ballad "For You," Kenny Lattimore breaks out of the ballad box and weighs in with what he describes as "fun, straight-up R&B" on his third album—and first for new label home Arista. Leading the 11-song set is the bouncy, let's-hang-together first single, "Weekend." Borrowing a loop from Blondie's "Rapture," the track was produced by the Characters, who are responsible for another noteworthy cut, the pop-slick "If Love Is What You Want." There's also the tasty midtempo "Come to Me," helmed by Raphael Saadiq and Battlecat. The multi-octaved Lattimore doesn't ignore his romantic balladeer or gospel roots, as evidenced by "Lately" (co-written by Jill Scott) and the short-but-powerful "Healing" (co-penned by Lattimore and George Duke).—**GM**

► VARIOUS ARTISTS

Red Star Sounds Volume One: Soul Searching
PRODUCERS: various
Epic/Red Star 85857
The Heineken Foundations' Red Star Records, a collaborative effort with Epic Records, brings together the worlds of R&B, pop, hip-hop, and trip-hop on this shining set. Amel Larrieux and the Roots team with near perfection on "Glitches," the set's lead single, as Larrieux's jazzy riffs mix well with the witty lyrics of Roots frontman Black Thought. Erykah Badu gives listeners the mellow "Today [Earth Song]," a jazzy number that could have easily found its way on to last year's stellar *Mama's Gun*. Other standouts include neo-soul newcomers Glenn Lewis ("Don't You Forget It") and Jack Herrera ("High Off You"). The proceeds from *Red Star Sounds* will benefit VH1's Save the Music program. Future Red Star compilations will benefit various charities.—**RH**

VARIOUS ARTISTS

Hidden Beach Recordings Presents: Unwrapped Vol. 1
PRODUCERS: Tony Joseph and Darryl Ross
Hidden Beach Recordings 85653
Easily one of the year's most unique hip-hop releases, *Unwrapped Vol. 1* adds a new twist to the tried and true. Producers Tony Joseph and Darryl Ross have masterminded an instrumental set that injects jazzy sensations into some of hip-hop's recent hits. The reworking of midtempo tunes like Common's "The Light" and the Notorious B.I.G.'s "One More Chance" seems like an ideal fit. But a saxophone-driven interpolation of Outkast's "Ms. Jackson" loses too much of the original's pop sensibility. As hip-hop's first generation begins to mature, a concept like *Unwrapped, Vol. 1* may be right on time, but only time will tell how die-hard hip-hoppers will react to its softer, albeit groovy sounds.—**RH**

LATIN

► GIPSY KINGS

Somos Gitanos
PRODUCERS: Gérard Prévost and Claude Martinez
Nonesuch 79642
The Gipsy Kings are the kind of band you either love or really don't, and loyalties don't shift very often—since the songs may change, but the sound remains essentially the same. That is why *Somos Gitanos*—the Kings' first new studio collection in several years—works, beginning with the upbeat title track, replete with a catchy, simple melody and flamenco guitars and palmas that all play to the tune of singer Nicolas Reyes' trademark raspy vocals. There are accents here that add variety: the accordion on "Somos Gitanos," the Middle Eastern touches on "Majiw," perhaps the most intriguing track on the album; the piano "tumbao" in "Jo Busco un Camino"; and the quiet lyricism of the instrumental "Felices Días." Ultimately, it's flamenco pop as only the Kings can do.—**LC**

COUNTRY

DAVID BALL

Amigo
PRODUCER: Wood Newton
Dualtone Nashville 802030
David Ball struck gold in 1994 with the hit "Thinkin' Problem" but was inexplicably a casualty of the country airwaves in the genre's downturn since. He resurfaces here on Dualtone with a winning project that capitalizes on his honky-tonk sensibilities. The twin-fiddle title cut is a sweet slice of Texas swing, and Ball waxes Tex-Mex with "Missing Her Blues" and the easy-rollin' "She Always Talks About Mexico." The leadoff single "Riding With Private Malone" is a shuffling story song with a patriotic tint that sounds like a hit in our current environment. Ball ventures into Willie Nelson territory on the wry "Loser Friendly," and he nails the bluesy Merle Haggard cut "Trying Not to Love You," kicks up his boot heels with the "New Shiner Polka" and "Swing Baby," then showcases a mighty fine Lone Star yodel on "Texas Echo." Throw in the waltz "Just Out of Reach" and the back-pew grudge match "When the Devil Wants to Wrestle," and we've got an A-plus project on our hands.—**RW**

CLASSICAL

★ **JOHN ADAMS: El Niño**
Lorraine Hunt Lieberson, mezzo-soprano; Dawn Upshaw, soprano; Willard White, baritone; Theatre of Voices; London Voices; Deutsches Symphonie-Orchester Berlin/Kent Nagano
PRODUCER: Wilhelm Hellweg
Nonesuch 79634

A polyglot, two-hour oratorio on a nativity theme, *El Niño* stands as John Adams' most ambitious composition to date and perhaps his most humanistic—it's his "Messiah," as he has said, a grandly inclusive vocal work steeped in spiritual drama and sonic colors that explode his already-expanded brand of minimalism. With much Hispanic poetry mixed in with Biblical texts and some English verse, the words give the work—even though the oratorio is an Old World form—a decidedly New

World flavor. This two-disc set was recorded at the premiere run of *El Niño* last December in Paris, which came in a semi-staged production by Peter Sellars that included acting singers, dancers, and film. The vocal soloists are each absolutely ideal, and the orchestra and chorus play this undoubtedly taxing, if inspiring, score with remarkable precision for conductor Kent Nagano. *El Niño* may end up being one of Adams' most-performed works going forward. Michael Steinberg's excellent notes set the stage.—**BB**

CHRISTIAN

► STEVEN CURTIS CHAPMAN

Declaration
PRODUCERS: Brown Bannister and Steven Curtis Chapman
Sparrow 1770
With 44 Gospel Music Assn. Dove awards and four Grammys to his credit, Chapman is the Christian community's most-feted artist. There's a reason for this: Few singer/songwriters have the ability to write songs that so exquisitely capture the essence of a faith-filled life, encompassing the joy, soul-searching, occasional bewilderment, and deep sense of wonder that are part of the Christian experience. On *Declaration*, Chapman serves up his most compelling collection. "Live Out Loud" and "Jesus is Life" are buoyant celebrations. Never one to offer up simple platitudes, Chapman poignantly examines life's pivotal moments on "When Love Takes You In," written for his adopted daughter, and "Carry You to Jesus," which is about the gift of prayer. Thoughtfully crafted and beautifully sung, these songs will find a receptive audience in anyone searching for comfort, strength, and hope.—**DEP**

DVD-VIDEO

★ JOHN PRINE

Live from Sessions at West 54th
PRODUCERS: John Prine, Al Bunetta, and Dan Einstein
Oh Boy Records 500
John Prine is a prolific producer of insightful, melodic vignettes and a tireless touring troubadour. And while his skill as a live performer is well-documented on audio, his video representation is limited at best. That makes this new DVD-Video release a treasure for Prine's loyal fans. The 13 selections cover Prine's entire career, including well-known chestnuts like "Souvenirs," "Sam Stone," and "Hello in There," as well as more obscure but equally powerful songs like "Six O'Clock News" and "Far From Me." Particularly strong is a stirring take on "Lake Marie," with the song faring better in live treatment than in its studio incarnation. A special treat is five duets with Iris DeMent, including the Bobby Braddock classic "(We're Not) the Jet Set," the sly "Let's Invite Them Over Again," and Prine's own randy love song "In Spite of Ourselves." Along with DeMent, Prine is ably backed by Jason Wilber on guitar and Dave Jacques on bass, and the Dolby Digital 5.1 Surround Sound is crisp, clean, and full. A fitting wide-angle view of both Prine's brilliant catalog and his remarkable rapport with an audience.—**RW**

O N S T A G E

THE SPITFIRE GRILL

Music and book by James Valcq
Lyrics and book by Fred Alley
Directed by David Saint
Sets by Michael Anania
Costumes by Theoni V. Aldredge
Lighting by Howell Binkley
Sound by Scott Stauffer
Produced by Playwrights Horizons
Duke Theater, New York City

As the bouncy title song makes eminently clear, there's something cooking at *The Spitfire Grill*. Don't be put off if at first it seems too sweet and gooey, because the finished dish is richer and more satisfying than you might think.

The story, closely following the 1996 film by David Lee Zlotoff, seems slight, even for a musical: A young woman with a shadowy past changes the lives of the inhabitants of a sleepy town. But there are just enough darker moments—hidden heartaches, shameful secrets—to keep your attention from wandering.

The twangy score calls to mind *The Adventures of Tom Sawyer*, which had a brief run on Broadway last year. But while the country-tinged music seemed a few sizes too small for that classic Mark Twain tale, here it fits like a favorite flannel shirt. Playwrights Horizons plucked the perfect venue for the show, as the melodies picked out on the mandolin might have been lost in a larger theater. They fill the air in the Duke, an intimate new off-Broadway space on 42nd Street.

Composer James Valcq and lyricist Fred Alley stumble a bit before they find sure footing. The opening number, "Ring Around the Moon," does little to delineate the character of Percy, the mysterious woman who heads to the town of Gilead because of a photo she clipped from an old magazine. Apparently not wanting to give away too much of the plot, Alley instead leans on tired poetic images. (And to underscore what is already overstated, lighting designer Howell Binkley plants a big red moon in the sky.) Valcq's music meanders, struggling to find a melody.

A few songs later, in the gorgeous ballad "When Hope Goes," Valcq and Alley find their voice. Shelby, who works alongside Percy at the diner, describes how the town crumbled when a

much-loved young man never returned from the Vietnam War. This is Alley's best work, as he also manages to capture the sadness beneath Shelby's sunny exterior. Valcq, given more to work with, writes a melody that's both tender and touching.

Valcq's music grows as the show goes along, giving us more complex vocal lines and richer harmonies. His only misstep later on is when Percy realizes that she isn't a prisoner of her part in the song "Shine." It's an intimate moment, but Valcq gives it a Broadway-style coda that makes the song seem calculated only to stop the show. He redeems himself, though, in the plaintive "Way Back Home," which succeeds through its simplicity.

The show's best asset is its cast, especially the luminous Liz Callaway. A Broadway veteran, she seems equally at home on the smaller stage. Her carefully nuanced performance brings a depth to Shelby—a woman trying to get out from under her husband's thumb—that isn't always in the



From left, Liz Callaway, Phyllis Somerville, and Garrett Long in *The Spitfire Grill*.

script. And it doesn't hurt that Valcq and Alley have given her two of the evening's best songs, the aforementioned "When Hope Dies" and "Wild Bird." As Percy, Garrett Long brings a quiet dignity to the role. She has a lovely voice, most evident in her soaring duets with Callaway.

Phyllis Somerville, as the diner's proprietor, doesn't have much of a voice, but she makes up for it with her gruff charm. Big-voiced Steven Pasquale, as the sheriff who falls for Percy, jolts you awake every time he sings. His big number, the "Forest for the Trees," is the evening's most electrifying moment.

Valcq has made it clear in interviews that he and Alley chose this story because it lacked the cynicism of many new musicals. This show succeeds where other similarly intentioned shows (like last season's silly *Once Around the City*) failed because there is nothing calculated about it. Like the coffecake they serve at the diner, *The Spitfire Grill* actually leaves you wanting a second helping.

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SINGLES

Edited by Chuck Taylor

POP

► **NICKELBACK** *How You Remind Me* (3:43)
PRODUCER: Rick Parashar
WRITERS: Nickelback
PUBLISHERS: Warner-Tamblane, BMI; Nickelback, SOCAN
Roadrunner Records 613 (CD promo)
 Nickelback took some solid steps at radio with "Leader of Men" and "Breathe" from its debut, *The State*. They were but a small taste of what the band can do: "How You Remind Me," the first track from its sophomore effort, *Silver Side Up*, has dominated both the Modern Rock Tracks and Mainstream Rock Tracks charts for more than a month, and the foursome has its eyes on top 40 next. The song's minimal arrangement nicely showcases the gravelly vocals of Chad Kroeger and proves that you don't need to assault listeners with a wall of sound to be considered a hard rock band. Nickelback has the chops to be both as sensitive as Staind and as aggressive as Alice in Chains. The top five airplay success of the former proves that there's plenty of room for Nickelback to cash in.—**CLT**

► **THE ON THE LINE ALL-STARS** *On the Line* (3:20)
PRODUCERS: Dan Muckala
WRITERS: Diamond, P.Vann, and M. Hammond
PUBLISHERS: Real Diamonds/Hand Picked Songs/Mark Hammond Music, ASCAP
A Happy Place/Miramax/Jive 42941 (CD promo)

You can't make a movie starring two members of the most famous boy band in the world without a quintessential youth pop song, right? The upcoming *On the Line*, featuring 'N Sync's Lance Bass and Joey Fatone, boasts a soundtrack with killer new tracks from the likes of Britney Spears, BBMak, and 'N Sync. The all-star title cut features BBMak lead singer Christian Burns (who is arguably the best vocalist among the guy groups) at the forefront, along with Mandy Moore, Bass, and Fatone, and up-and-coming Christian pop ensemble True Vibe. The result is a sprightly, radio-friendly ditty that pushes all the right buttons for fans of the genre and could spread a little sunshine across the autumn airwaves. No doubt, a video that exposes the toothy grins from those involved will ignite intrigue among the *TRL* crowd, as will the imminent success of the flick, which hits theaters Oct. 16.—**CT**

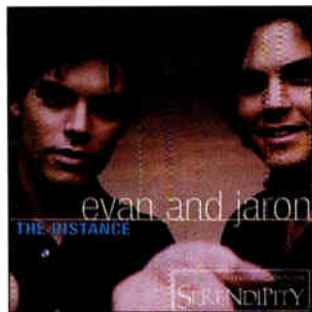
DREAM *In My Dreams* (3:57)
PRODUCERS: Dez Dottie, Sean "P. Diddy" Combs, Mario "Yellow Man" Winans, and Gordon Dukes
WRITERS: D. Dottie, G. Dukes, K. Johnson, S. Combs, M. Winans, and J. Knight
PUBLISHERS: 21 South/KJM, adm. by 21 South/Justin Combs, adm. by EMI-April/Dakota House, ASCAP; Trini Girl/Marsky/Janice Combs, adm. by EMI-Blackwood, BMI
Bad Boy 9412 (CD promo)
 Fresh off this summer's *TRL* tour, Bad Boy's pop princesses look to build off the remix of their last single, "This Is Me," with their third contender, "In My Dreams." The sim-

SPOTLIGHTS



DAKOTA MOON *Looking for a Place to Land* (3:55)
PRODUCER: Andrew Logan
WRITERS: T. Taylor, B. Mann, M. Malloy, and J. Dean
PUBLISHERS: Yipeekaye/EMI April/Black & Turquoise/Turtle Wins the Race/Ann Notation/Nazareth Hymns, ASCAP
Elektra Records 62645 (CD promo)
 Dakota Moon grazed the musical landscape in 1998 with the appreciable ballads "The Promise I Make" and "Another Day Goes By." With "Looking for a Place to Land," the quartet pulls a page straight from what sounds like the Toto songbook with a joyous, energized call for strength that's dramatically well-suited to our challenging times: "Looking for a place to land, looking for a friend to call/Looking for one to love, looking for a brand-new day, looking for a reason to stand." Already, the song was adopted to promote NBC's 2001 fall preview season campaign, and the reason is clear: It possesses a universal appeal that blends elements of pop, R&B, and enough of a rock edge to demonstrate the band's musicianship. Then there's the hook, which is about as obvious as the sun at noon. This track is a gem for brighter-leaning ACs and a real contender at any adult-focused mainstream outlet, including R&B. These are times when we're all searching out something refreshing. Here you go. Contact dakotamoon.com.—**CT**

ilarly hip-hop-influenced track delivers flirtatious lyrics that groove over a synthed-out, bass-heavy backbeat. It's pretty standard fare, crisply executed. It will be interesting to see how both top 40 and R&B radio respond to "In My Dreams"—although



EVAN & JARON *The Distance* (3:59)
PRODUCER: Matt Serletic
WRITERS: E. Lowenstein, T. Lacy, and M. Serletic
PUBLISHERS: EMI Blackwood/Tzitzis What We Do, BMI; EMI April/Ty Me a River/Melmusic/WB Music, ASCAP
Columbia 32767 (CD promo)
 Twin team Evan & Jaron got off to a rousing start with the previous pop throwdown "Crazy for This Girl," which hit the top 15 on The Billboard Hot 100 and scored top five action at adult top 40. Here, the guys slow things down dramatically with an overwhelmingly sad ode to missing a loved one. There's no question that the lyric here could be applied to America's loss: "I can't take the distance/The miles/The time/Until I next see you smile/And I'm not ashamed/That with every breath/I'm calling your name." The guys' performance is understated and lovely, with acoustic production that grips the mood effectively. This song appears in the John Cusack flick *Serendipity*, which could further its exposure. But on its own, without the tragedy of Sept. 11 or a movie to hitch it to, "The Distance" stands strong as a meaningful, world-wise statement on loss. It's remarkably effective and a song that would go a long way as a comrade to anyone's healing.—**CT**

the group has built somewhat of a profile at radio, the urban-leaning single could quite possibly fall through the cracks. Still, formats should try not to pigeon-hole this fun little number and give it a shot.—**RH**

R&B

► **BLAQUE** *Can't Get It Back* (4:07)
PRODUCER: Salaam "the Chameleon" Remi
WRITERS: S. Remi, H. Bellevue, M. Williams, N. Reed, J. Freeman, A. Gravatt, and T. Life
PUBLISHERS: Salaam Remi Music/Dotted Line Enterprises/Mills/Warner-Chappell, BMI; Art of Noise/Marly Marl, ASCAP
Track Masters/Columbia 32456 (CD promo)

Blaque returns a little older and a lot funkier on the first offering from its forthcoming sophomore effort, *Blaque Out*. The trio—Natina, Shamari, and Brandi—scored last year with the crossover hit "Bring It All to Me," which peaked at No. 4 on The Billboard Hot 100. This time out, the ensemble dabbles in a little old-school hip-hop with a Salaam Remi-produced backdrop that features a sample of Evelyn Champagne King's "We Goin' to a Party." Lyrically, "Can't Get It Back" is standard R&B fare—falling in and out of love—but the track more than makes up for it. Blaque's past successes should help persuade top 40 PDs who might otherwise turn a deaf ear to this song; at the same time, "Can't Get It Back" may also pique the interests of R&B PDs who consider the trio a pop act. Blaque looks to have a knockout on their hands.—**RH**

COUNTRY

► **DIAMOND RIO** *That's Just That* (2:31)
PRODUCERS: Michael D. Clute and Diamond Rio
WRITERS: K. Garrett and T. Owens
PUBLISHERS: Soy/ATV Tunes/Grinnin' Garrett, ASCAP; EMI Blackwood/Songs of Sea Gayle, BMI
Arista 69099 (CD promo)

It's feeling like a comeback year for Diamond Rio, even though this gifted group of stellar musicians never went away. They've been consistently making great country music for years, but with the success of the title cut of their current album, *One More Day*, the band's profile has been boosted tremendously; in fact, "One More Day" has been nominated for both single and song of the year honors at Nov. 7's Country Music Assn. Awards, while the act is up for group of the year. Although Diamond Rio obviously has a winning way with a ballad, this single will remind programmers how engaging the band can be with a frisky uptempo number. It's simply impossible to find a lead vocalist with the ability to deliver a rapid-fire lyric more effectively than Marty Roe—remember previous single "Unbeliev-

able"? At nearly breakneck speed, he sings about a quarreling couple that realizes their love really is worth fighting for. Add the musical talents of his cohorts, especially Gene Johnson's breathtaking mandolin, and it adds up to a great record that deserves hit status.—**DEP**

ROCK

► **TANTRIC** *Mourning* (4:21)
PRODUCER: Toby Wright
WRITERS: Tantric
PUBLISHERS: WB Music/CFT/Oglirifica/Cloud 29, ASCAP; Warner-Tamblane/Eight Inches Plus, BMI
Maverick 100749 (CD promo)

Tantric has garnered chart action at a brisk pace since debuting with *Tantric* last February. That album quickly grabbed listeners' attention with "Breakdown" and "Astounded," and now Maverick shows its faith in the band with yet another single, "Mourning," before the year runs out. The album version of this ballad—so gorgeously morose you can't help but want to wallow in it—was already ideal, accented by a somber piano, vocalist Hugo Ferreira's rich baritone, and an acoustic guitar intro that rings as gentle as windchimes. Perhaps in the hopes of making "Mourning" more accessible to a wider audience, a string arrangement by David Campbell has been blended in. Although it wasn't necessary, it does add a welcome dimension. This could do for Tantric what "Outside" and "It's Been Awhile" have done for Staind in terms of crossover potential. Even if by some bizarre chance this shoo-in doesn't click at modern and mainstream rock—with a plausible shot at adult top 40 as well—the quartet can be proud that its first outing has consistently yielded singles that are as original and well-crafted as they are popular.—**CLT**

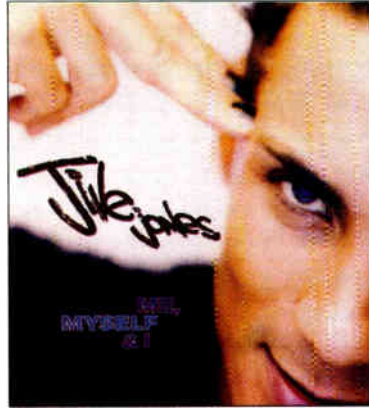
★ **DAVID GRAY** *Sail Away (Remix)* (3:58)
PRODUCERS: Gray, McClune, Polson, Richard "Biff" Stannard, and Julian Gallagher
REMIXER: Michael H. Brauer
WRITER: D. Gray
PUBLISHER: Chrysalis Music Ltd. (ASCAP)
ATO/iht/RCA 60498 (CD promo)

If David Gray's 2000 breakthrough *White Ladder* wasn't such a thrill from start to finish, you could consider "Sail Away," the ninth track on the album, a buried treasure of sorts, one of those truly striking tracks that you stumble across when you're not really paying close attention. But "Sail Away" is merely one of a handful of cuts that could have been selected as the record's third single. A no-brainer for triple-A, the song is likely to be a harder sell for top 40, as it is somewhat dramatic—at least when compared with previous singles "Babylon" and "Please Forgive Me." Still, it's one of the prettiest songs on *White Ladder*, a swaying ballad on which Gray pleads, "Sail away with me, honey/Put my heart in your hands," as his fingers slide across the strings of his acoustic guitar. His lovely lyric is embellished with gentle touches of tambourine and piano, made even more aching and haunting by the song's well-programmed atmospherics (including what appears to be the sound of waves crashing on a beach). This cleaner, bass-heavy, guitar-inflected remix makes the track even more consuming.—**WO**

NEW & NOTEWORTHY

JIVEJONES *Me, Myself & I* (3:31)
PRODUCERS: Jivejones, David Katz
WRITERS: Jivejones, D. Katz, and C. Linsey
PUBLISHERS: EMI April/Fiction Songs, ASCAP; EMI Blackwood/Cherry River/Reptilian/Songs of Nashville
DreamWorks, BMI
Jive 42935 (CD promo)

"Me, Myself & I" is the kind of hit-or-miss novelty song that could storm the nation... or become a keepsake to show the grandkids. Jivejones has certainly developed a strong persona—and work ethic—that could rally the song's odds: He ran the



Miami nightclub Liquid, connecting him to the music business, which led to success as a songwriter and producer with Mandy Moore's "Candy" and tracks for Anastacia, P.M. Dawn, and others. "Me" is a highly adhesive track, throwing more hooks around than a fishing trawler. It also includes any number of sound effects that hark back to the early '90s and actually sound pretty campy—How about that, the '90s are already retro. Jivejones co-wrote and co-produced the song, which has all the ingredients for an autumn party anthem, if radio will only send out the invites.—**CT**

Rhythm, Rap, and The Blues™



by Gail Mitchell

RADIOTHON UPDATE: Babyface, Roberta Flack, Nelly, CeCe Winans, and Lil' Kim are among the legion of celebrities that participated in American Urban Radio Networks' Oct. 11 *Operation We Care* radiothon. The star contingent also included **Allure**, which sang "The Star-Spangled Banner."

GET HERE: In the aftermath of the Sept. 11 terrorist attacks, music is playing an inspirational and helpful role. It calls to mind when, in 1991, **Oleta Adams'** passionate rendition of singer/songwriter **Brenda Russell's** "Get Here" became the unofficial an-



ADAMS

them of the Gulf War. Last with Monarch Records, the pop/R&B chanteuse is now with Pioneer Entertainment and anticipating the Feb. 12 release of her first new recording since 1997, *All the Love*. The title track also doubles as the first single.

Mixing elements of R&B, pop, and jazz, the 12-track set features six songs written or co-written by Adams, including the title track.

"If I had a child who wanted to become a musician. I'd scream," the singer says. "But it's a fun ride. The only way to do this business is to close your eyes and go for it, loving it with all your heart."

Preparing for the Colors of Christmas tour (Nov. 23-Dec. 23) with **Peabo Bryson** and others, Adams says she still gets many requests for "Get Here" and adds, "I'm happy to do it."

TITANIUM TALENT: Orlando, Fla.-based Titanium Records is a production-company-turned-label established by producer/songwriter **Veit Renn** (*Backstreet Boys*, 'N Sync). Its roster includes 14-year-old R&B singer **Ambee** and female R&B/hip-hop quartet **Urbanesque**. Both acts will perform at the label's first talent showcase in January at Universal Studios' the Groove in Orlando.

"My heart is in R&B," says Renn,

who's in talks with various distributors. "I want this label's music to have an edge to it, which pop doesn't have. Orlando has been defined in terms of the Backstreet Boys and 'N Sync. Now it's time to see the urban side of Orlando."

Renn and songwriting partner **Jolyon Skinner** (Joe's "I Wanna Know") are currently in the studio with Ambee and Urbanesque. Both acts plan debuts for next year. The two acts, along with gospel singer **Janice Renn** and R&B group **Jazé**, can be heard on the Renn-produced song "As One—For All." Available through retailers Sam Goody and CD Warehouse, the single benefits the United Way's September 11th Fund.

ON THE RELEASE FRONT: Motive/MCA artist **Jaguar Wright's** album debut is set for Jan. 22. *Denials, Delusions and Decisions* features the production talents of **James Poyser**, **Scott Storch**, and the **Roots' Ahmir "Questlove" Thompson**. . . *Instant Vintage* is the title of **Raphael Saadiq's** debut solo album, coming via Pookie Records/Universal. Guests include **D'Angelo**, **TLC's T-Boz**, **Angie Stone**, and **Organized Noize**. . . **Fat Joe's** *Jealous Ones Still Envy* is slated for Dec. 4 from Atlantic. . . **Jill Scott's** upcoming Nov. 20 Hidden Beach release, *Experience: Jill Scott (826 Plus)*, will actually be a double-CD featuring 11 live tracks and six new songs. . . the release date of **Dawn Robinson's** eponymous Q Records debut moves from Oct. 30 to Jan. 29.

The Hypnotize Minds/Loud camp is targeting Jan. 4 as the release date for **Three 6 Mafia's** fourth album, *Da Unbreakables*; also coming that month is the compilation *Hypnotize Minds Presents: The Dirty Dirty Vol. 1 (1st Round Draft Picks)*. . . As part of its continuing 20th anniversary salute, Tommy Boy released Oct. 9 the 1989 **De La Soul** classic *Three Feet High and Rising*. The first 50,000 copies include an extra disc of bonus tracks and remixes from the original recording sessions.

SCREEN SCENE: **Brian McKnight's** first TV concert special, *Up Close and Personal With Brian McKnight*, airs at 8 p.m. ET/PT Oct. 21 on cable's Oxygen channel. . . *Choices*, the filmwriting debut of **Three 6 Mafia's Project Pat**, **DJ Paul**, and **Juicy J**, bows Oct. 16; the accompanying Hypnotize Minds/Loud soundtrack was released Oct. 2. . . Syndicated TV show *Source: All Access* launches its second season Oct. 13, with returning co-hosts **Treach** and **LisaRaye**.

Dilated Peoples Stretch Out

Trio's New Capitol Set Benefits From Group's Music-Industry Contacts

BY MARCI KENON

NEW YORK—The title of Dilated Peoples' sophomore Capitol album, *Expansion Team* (Oct. 23), plays on the Los Angeles-based trio's musical philosophy.

"We've gone from performing in a tiny L.A. club to traveling all over the world," says Rakaa Taylor, aka Iri-science. "It's about expanding and stretching the whole game—coming in and forcing it to make room for what we do. We're making major-label music. As far as skills and production quality go, our record could hang with any pop record out there."

Rounding out the trio are MC Evidence (aka Michael Perretta), a BMI writer who pens songs through Double Vinyl, and DJ Babu (aka Chris Oroc), who writes tunes through Dilated Janky Music (ASCAP). Initially signed to Immortal/Epic in 1994, the trio switched to Capitol and released its 2000 debut, *The Platform*. To date, the project has sold 159,000 units, according to SoundScan.

Oakland, Calif.-based ABB Records continues to handle Dilated Peoples' vinyl releases, including the Alchemist-produced single "Worst Comes to Worst," which dropped Sept. 11. Jason Goldwach directed the video, serviced nationally Oct. 1.

MAJOR LEAGUES

"Too often when underground groups make the transition from the minor leagues, [people] get lost in the process," ABB owner Beni B. says. "But Dilated Peoples remains true to its roots and fans. Production-wise, you've got such people as DJ Premier, Evidence, Joey Chavez, Juju, Babu, and Alchemist. And lyrically, Rakaa [published through Tri-clops Media (BMI)] and Evidence share more of their personalities."

Among the standout tracks are the Babu-produced "Hard Hitters," featuring the Roots' Black Thought; "Trade Money," produced by Da Beatminerz; and the Evidence-produced "Heavy Rotation," a potential single on which Tha Liks and Dilated Peoples get buckwild.

To help expand the group's reach, Capitol is making the album available at developing-artist price points: \$9.98 per CD and \$6.98 per cassette. "Making it available at a very low price is going to get us some prime positioning at retail," says Capitol director of marketing Ricky Riker. "This group has tons of relationships with tastemaker DJs, radio stations, and street teams. So we're focusing on both retail and lifestyle outlets, including surf, skate, and snowboard shops, as well as a variety of clothing stores."

Street teams have already distributed more than 200,000 stickers and 100,000 postcards in key markets,

including Los Angeles; San Francisco; Oakland, Calif.; Chicago; New York City; and Detroit. Graffiti artists have also been tagged to paint murals of the Dilated Peoples' artwork and logo.



DILATED PEOPLES

"Even before we had an album out, we were performing at music festivals and touring Europe," Rakaa says. "Our fan base is strong there." Dilated Peoples—managed by Dan Dalton of Encino, Calif.-based Word of Mouth Entertainment and booked by the William Morris Agency—plans to hit the road in mid-October for a yearlong trek stateside and abroad.

An Alastair McKeivitt-directed documentary/electronic press kit featuring live concert footage, interviews, and the trio's history will be streamed online at such Web sites as Okayplayer.com, the cyber home of Dilated Peoples, Common, and the site's founders, the Roots.

Violet Brown, director of urban music for Warehouse Entertainment, commends *Expansion Team*. "The album is tight," she notes. "I expect it to reach a broader audience because this style of hip-hop is definitely on the rise."

Ebro, operations manager at KBMB Sacramento, Calif., and co-host of *The Playhouse* morning show on KXJM Portland, says, "If a station wants to have hip-hop credibility, then it needs to showcase groups like Dilated Peoples."

OCTOBER 20 Billboard Hot Rap Singles™

THIS WEEK		LAST WEEK		TITLE Imprint & Number/Distributing Label		ARTIST
1	1	11	11	RAISE UP	NUMBER 1	Petey Pablo
2	7	4	4	HOW WE DO	Big Lew BKA Popeye Reds Featuring Nonchalant	
3	2	4	4	BUSTER		Dennis Da Menace
4	5	2	2	I'M YOUR GIRL		Dena Cali
5	NEW			NOTHING'S WRONG		Won-G Featuring DJ Quik
6	3	4	4	JUMP UP IN THE AIR	Original P Introducing Hyped Up Westbound Soljaz	
7	4	8	8	PO' PUNCH	Po' White Trash And The Trailer Park Symphony	
8	6	6	6	UGLY		Bubba Sparxxx
9	NEW			GIRLS, GIRLS, GIRLS		Jay-Z
10	NEW			I'M GHETTO		Baby S
11	8	19	19	MY PROJECTS		Coo Coo Cal
12	11	7	7	GRIPPIN GRAIN		The Young Millionaires
13	10	2	2	WHO WE BE		DMX
14	NEW			THINK BIG		Crimewave
15	15	5	5	CUT THROAT		John Got'ti
16	16	6	6	LIVIN' IT UP		Ja Rule Featuring Case
17	RE-ENTRY			FUNK		Empty Mynd
18	24	2	2	GOTTA HAVE IT		Chocolate Bandit
19	13	11	11	LET'S BE FRIENDS	TaTa + Brando Featuring Larry Poteat Of The Donz	
20	22	6	6	TRUNK FALL OFF		Jailbird
21	14	6	6	BOUNCE		Survivalist
22	NEW			MY LIFE		Kool G Rap
23	NEW			I'M HOT	Erick Sermon Featuring Marvin Gaye	
24	12	11	11	ALL MY THUGS		Young Phantom
25	17	13	13	MAKE IT VIBRATE		Rising Son

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

Main chart table with columns: This Week, Last Week, 2 Wks. Ago, Weeks On, Title, Artist, Imprint & Number/Promotion Label, Peak Position, This Week, Last Week, 2 Wks. Ago, Weeks On, Title, Artist, Imprint & Number/Promotion Label, Peak Position. Includes sections for 'GREATEST GAINER / AIRPLAY', 'GREATEST GAINER / SALES', 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. Video clip availability indicates retail single available and is removed upon Recording Industry Association of America (RIAA) certification. 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 a number following the symbol. * Retail Launch: Indicates first full week that retail release contributes to song's point total. Airplay-only songs are not eligible for the Hot R&B/Hip-Hop Singles & Tracks until they reach the top 75 of the Hot R&B/Hip-Hop Airplay chart. Songs are removed from the Hot R&B/Hip-Hop Singles & Tracks and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. CD Single available. DVD Single available. CD Max Single available. Cassette Single available. Vinyl Max Single available. Vinyl Single available. Cassette Max 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.

Belle 'Peaks' With New Album, Label

BY TOI MOORE

LOS ANGELES—It's been three years since her last album, the MCA release *Believe in Me*. Now veteran R&B vocalist Regina Belle returns with a new disc, *This Is Regina*, and a new label, the Concord Records-distributed Peak Records.

"Don't count me out because I'm not 18 and a size 2," says the singer of "Baby Come to Me" and "Make It Like It Was," back-to-back No. 1 singles for Columbia in 1989. "Veterans do have something to say."



BELLE

Belle once again tackles her favorite subject—love—on the 12-song Oct. 23 release. It includes lead single "Oooh Boy," a sexy request to a lover who's "got it going on," she says. It was released Sept. 24.

"Love songs are my forte," Belle notes. "Love is such a big part of holding things together, the inspiration that will keep a person thinking and trying to work things out."

Belle did most of the writing on the new CD under Ginga-Belle Publishing (BMI), working with Ira Antelis (CeCe Winans, Patti LaBelle), Chris Robinson (Marc Anthony, Marc Nelson), and Sam Sims (Deborah Cox, Chanté Moore). She also reteamed with her brother, songwriter Bernard Belle (Michael Jackson, the Winans), for the whole project and with producer/arranger Barry Eastmond, who co-wrote "Oooh Boy" and helped Belle reach success with her debut album, *All by Myself*, in 1987.

Will Downing's smooth vocals grace the track "Someone Who Needs Me," while singer Glenn Jones joins Belle on the devotional "From Now On."

According to Mark Wexler, marketing consultant/partner at Peak, the label's first marketing assault is urban AC radio. That will be supplemented by lifestyle and street marketing, including ads in national publications, Internet visibility, promotional giveaways, and plans for upcoming performances. Belle is managed by Mervyn Dash of Las Vegas-based Coast to Coast Management and booked by Jody Wenig at Manhattan, N.Y.-based ABC Booking.

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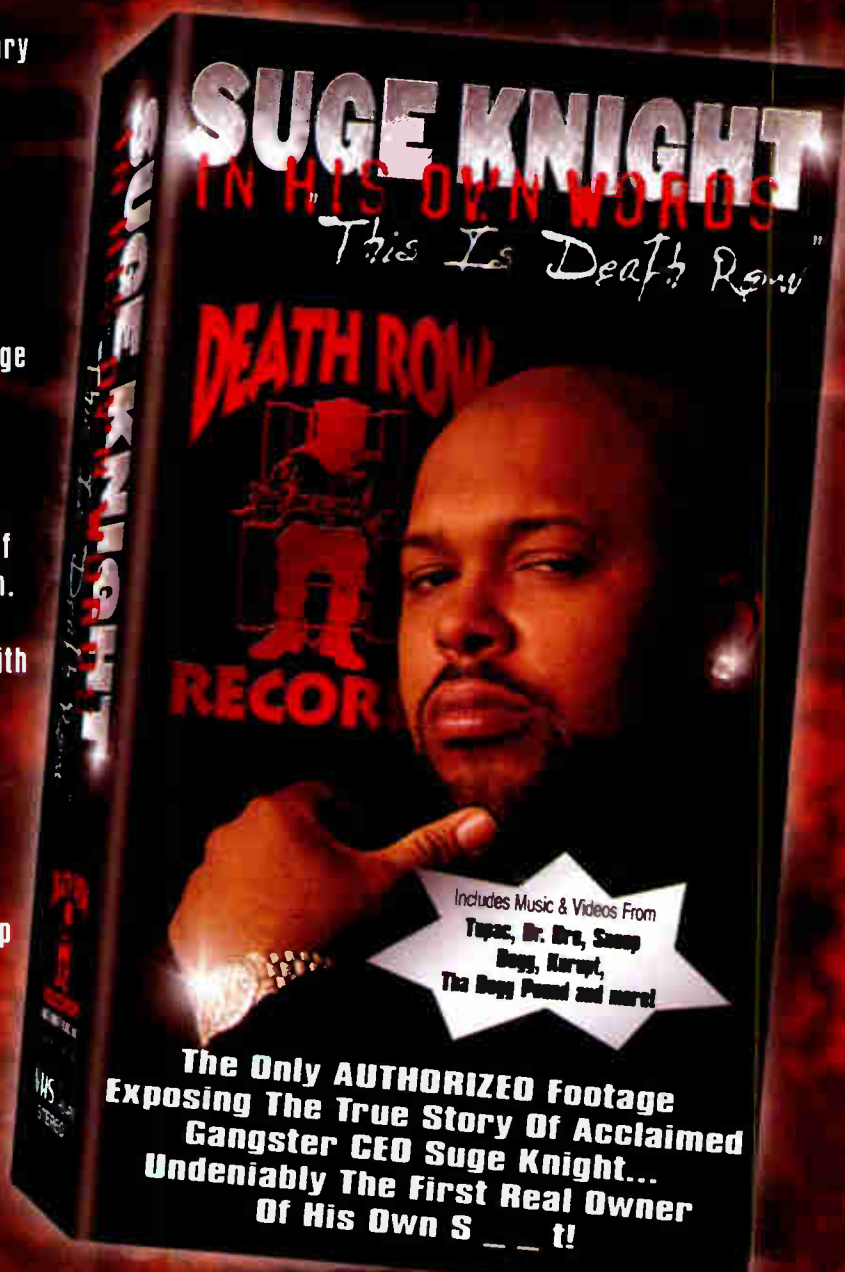
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2001 Death Row Records

OCTOBER 20 2001

Billboard

Top R&B/Hip-Hop Albums

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



THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION
1			1	JA RULE Murder Inc./Def Jam 586437/IDJMG (12.98/19.98)	Pain Is Love	1	50	54	53	67	NELLY ▲ Fo Reel 157743/Universal (12.98/18.98)	Country Grammar	1
2	1	1	5	JAY-Z Roc-A-Fella/Def Jam 586296/IDJMG (12.98/19.98)	The Blueprint	1	51	52	49	12	CRAIG DAVID ● Wildstar/Atlantic 880917/AG (11.98/17.98)	Born To Do It	12
3	5	10	9	USHER Arista 14715* (12.98/18.98)	8701	3	52	41	42	8	METHRONE Claytown 2010/11.98/17.98	Picture Me	39
4	4	5	6	MARY J. BLIGE MCA 112616* (12.98/18.98)	No More Drama	1	53	53	—	2	VARIOUS ARTISTS Thundershot 1002/Home Bass (10.98/18.98)	Thrill Da Playa Presents—Dunks N D's	53
5	3	3	4	FABOLOUS Desert Storm/Elektra 62679*/EEG (12.98/18.98)	Ghetto Fabolous	2	54	56	54	29	112 ▲ Bad Boy 73039*/Arista (12.98/18.98)	Part III	1
6	2	2	3	GERALD LEVERT Elektra 62655*/EEG (12.98/18.98)	Gerald's World	2	55	49	4	4	DENNIS DA MENACE 1st Avenue 3300 (15.98 CD) ●	The Wonderful World Of Dennis	49
7	6	4	8	MAXWELL ▲ Columbia 67136*/CRG (12.98 EQ/18.98)	Now	1	56	50	46	18	ST. LUNATICS ▲ Fo Reel 014119/Universal (12.98/18.98)	Free City	1
8	7	8	15	ALICIA KEYS ▲ J 20002 (11.98/17.98)	Songs In A Minor	1	57	55	45	6	BROTHA LYNCH HUNG & C-BO JCOR 860950/Interscope (11.98/17.98)	Blocco Movement	20
9	8	7	12	AALIYAH ▲ Blackground 10082* (12.98/18.98)	Aaliyah	2	58	51	35	6	KRAYZIE BONE Ruthless/Loud/Columbia 85784/CRG (12.98 EQ/18.98)	Thug On Da Line	13
10	10	11	4	BABYFACE Arista 14667* (12.98/16.98)	Face2Face	8	59	57	50	25	JANET ▲ Virgin 10144* (12.98/18.98)	All For You	1
											SOULJA SLIM No Limit/South 2001 (11.98/17.98)	The Streets Made Me	42
											RES MCA 112310* (8.98/12.98) ●	How I Do	54
11	20	—	2	VARIOUS ARTISTS FB 014859/Universal (12.98/18.98)	FB Entertainment Presents: The Goodlife Album	11	61	83	—	13	JESSE POWELL Sitas 112401/MCA (12.98/18.98)	JP	18
12	9	6	6	BRIAN MCKNIGHT Motown 014743/Universal (12.98/18.98)	Superhero	4	62	63	—	26	DSGB Khaotic Generation 2001 (10.98/16.98)	The Last Supper	63
13	13	13	9	THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS ▲ DreamWorks 450291/Interscope (12.98/18.98)	Eternal	1	63	65	—	2	GANGSTA BOO Hypnotize Minds/Loud 1925/CRG (12.98 EQ/17.98)	Both Worlds, '69	8
14	12	12	4	MARIAH CAREY Virgin 10197* (12.98/18.98)	Glitter (Soundtrack)	6	64	59	52	10	PUBLIC ANNOUNCEMENT RCA 69310 (10.98/16.98)	Don't Hold Back	30
15	11	9	3	MACY GRAY Epic 67497* (12.98 EQ/18.98)	The Id	9	65	68	72	29	CITY HIGH ● Booga Basement 490896/Interscope (11.98/17.98)	City High	23
											MARY MARY ● C2/Columbia 63740/CRG (10.98 EQ/16.98)	Thankful	22
16	30	29	3	PROPHET JONES University/Motown 014551/Universal (12.98/18.98)	Prophet Jones	16	66	66	72	72	DEZ Destiny 7702 (10.98/16.98) ●	Sing For Me	57
17	14	14	7	JUVENILE Cash Money 850913/Universal (12.98/18.98)	Project English	2	67	89	66	13	CORMEGA Legal Hustle 9203*/Landspeed (11.98/18.98) ●	The Realness	24
18	16	17	27	GINUWINE ▲ Epic 69622* (12.98 EQ/18.98)	The Life	2	68	91	64	11	LIL' ROMEO Soulja 50198*/Priority (11.98/17.98)	Lil' Romeo	5
19	17	15	10	JADAKISS ● Ruff Ryders 453011*/Interscope (12.98/18.98)	Kiss Tha Game Goodbye	2	69	62	51	14	VARIOUS ARTISTS Def Jam 586239/IDJMG (12.98/18.98)	The Source Hip-Hop Music Awards 2001	34
20	15	16	3	COO COO CAL Infinite 1466/Tommy Boy (11.98/17.98)	Disturbed	15	70	69	61	8	KURUPT Antra 751083/Artemis (12.98/18.98)	Space Boogie: Smoke Oddesey	5
21	19	—	2	VARIOUS ARTISTS Warner Bros./Elektra/Atlantic 14684/Arista (12.98/18.98)	Totally Hits 2001	19	71	67	59	12	LIL' MO Elektra 62374*/EEG (12.98/18.98)	Based On A True Story	6
22	24	23	4	SOUNDTRACK Priority 50213* (12.98/18.98)	Training Day	22	72	74	70	15	MR. SPITFLAME Spitflame 70810/Stoney Burke (11.98/17.98) ●	Tangle Wit Me Vol. 1	62
23	18	18	6	AFROMAN Universal 014939 (12.98/18.98)	The Good Times	9	73	72	62	10	PASTOR TROY MADD Society 014173/Universal (12.98/18.98)	Face Off	13
24	22	—	2	BALDHEAD SLICK & DA CLICK Ill Kid 9205*/Landspeed (11.98/18.98) ●	Baldhead Slick & Da Click	22	74	81	79	20	MUSIQ SOULCHILD ▲ Def Soul 548289/IDJMG (11.98/17.98)	Aijuswanaseing (I Just Want To Sing)	4
25	21	19	37	JENNIFER LOPEZ ▲ Epic 85965 (12.98 EQ/18.98)	J.Lo	1	75	76	68	72	VARIOUS ARTISTS Violator/Loud/Columbia 85790*/CRG (12.98 EQ/18.98)	Violator The Album V2.0	5
26	25	21	29	TRICK DADDY ▲ Slip N Slide/Atlantic 83432*/AG (11.98/17.98)	Thugs Are Us	2	76	77	75	11	SADE ▲ Epic 85185 (12.98 EQ/18.98)	Lovers Rock	2
27	28	27	4	VARIOUS ARTISTS Lake 9204*/Landspeed (11.98/18.98)	The 41st Side	18	77	80	76	51	LUDACRIS ▲ Disturbing The Peace/Def Jam South 548138*/IDJMG (12.98/18.98)	Back For The First Time	2
28	23	—	2	THE CLICK Sick Wid It/Jive 41716/Zomba (11.98/17.98)	Money & Muscle	23	78	84	76	52	JA RULE ▲ Murder Inc./Def Jam 542934*/IDJMG (12.98/18.98)	Rule 3:36	1
29	27	28	16	LUTHER VANDROSS ● J 20007 (12.98/18.98)	Luther Vandross	2	79	80	67	10	THA DOGG POUND Death Row 33253/03 (12.98/17.98)	Death Row Presents: Tha Dogg Pound 2002	15
30	26	20	6	RZA AS BOBBY DIGITAL Wu Tang/The Pamir 8182*/Koch (11.98/17.98)	Digital Bullet	9	80	70	77	28	2PAC ▲ Amaru/Death Row 490840*/Interscope (19.98/24.98)	Until The End Of Time	1
31	33	33	15	JAGGED EDGE ▲ So So Def/Columbia 85646*/CRG (12.98 EQ/18.98)	Jagged Little Thrill	2	81	80	67	10	TANK ● Blackground 50484* (12.98/18.98)	Force Of Nature	1
32	31	24	30	JAHEIM ● Divine Mill 47452*/Warner Bros (11.98/17.98)	[Ghetto Love]	2	82	61	48	30	EVE ▲ Ruff Ryders 490845*/Interscope (12.98/18.98)	Scorpion	1
33	33	1	1	VARIOUS ARTISTS Hidden Beach 85653*/Epic (12.98 EQ CD)	Hidden Beach Recordings Presents: Unwrapped Vol. 1	33	83	90	86	31	PROJECT PAT ● Hypnotize Minds/Loud 1950/CRG (12.98 EQ/17.98)	Mista Don't Play Everythings Workin	2
34	43	47	20	TYRESE ● RCA 67984* (11.98/17.98)	2000 Watts	4	84	88	84	11	G'FELLAS Hit A Lick 51282/Triple XXX (16.98 CD)	Gangster 4 Life	67
35	36	31	23	DESTINY'S CHILD ▲ Columbia 61063*/CRG (12.98 EQ/18.98)	Survivor	1	85	79	78	17	SILK Elektra 62642/EEG (12.98/18.98)	Love Sessions	2
36	35	38	48	R. KELLY ▲ Jive 41705*/Zomba (12.98/18.98)	tp-2.com	1	86	82	55	4	KILLARMY Wu Tang/Loud 1927*/CRG (12.98 EQ/17.98)	Fear Love & War	34
37	32	25	64	JILL SCOTT ▲ Hidden Beach 62137*/Epic (11.98 EQ/17.98) ●	Who Is Jill Scott? Words And Sounds Vol. 1	2	87	96	91	3	LINA Atlantic 83436/AG (7.98/11.98)	Stranger On Earth	89
38	37	39	10	BILAL Moyo 493009/Interscope (12.98/18.98)	1st Born Second	10	88	93	—	20	SYLEENA JOHNSON Jive 41700/Zomba (11.98/17.98) ●	Chapter 1: Love, Pain & Forgiveness	16
39	29	26	14	P. DIDDY & THE BAD BOY FAMILY Bad Boy 73045*/Arista (12.98/18.98)	The Saga Continues...	2	89	90	93	—	DMX ▲ Ruff Ryders/Def Jam 546933*/IDJMG (12.98/18.98)	...And Then There Was X	1
40	38	41	16	D12 ▲ Shady 490897*/Interscope (12.98/18.98)	Devil's Night	1	90	85	65	12	SHAGGY ▲ MCA 112096* (12.98/18.98)	Hotshot	1
41	34	22	10	SNOOP DOGG PRESENTS THA EASTSIDAZ TVT 2230* (10.98/17.98)	Duces 'N Trayz—The Old Fashioned Way	2	91	85	65	12	BAD AZZ Doggy Style 50078/Priority (11.98/17.98)	Personal Business	16
42	42	40	10	BLU CANTRELL ● RedZone 14703*/Arista (11.98/17.98)	So Blu	5	92	97	83	18	SUNSHINE ANDERSON ● Soulja/Atlantic 93011*/AG (11.98/17.98)	Your Woman	2
43	40	32	10	VARIOUS ARTISTS ▲ EMU/Universal/Sony/Zomba 10749/Virgin (12.98/18.98)	Now 7	3	93	94	93	—	THE LOVE DOCTOR Mardi Gras 1055 (10.98/16.98) ●	Doctor Of Love	47
44	45	37	28	INDIA.ARIE ● Motown 013770/Universal (12.98/18.98)	Acoustic Soul	3	94	96	91	3	CECE WINANS Wellspring Gospel 51826/Sparrow (12.98/17.98)	CeCe Winans	48
45	47	43	57	DONNIE MCCLURKIN ▲ Verity 43150/Zomba (10.98/16.98) ●	Live In London And More...	22	95	87	94	3	NATURES PROBLEM Low Key 1121 (11.98/14.98)	The Future	87
46	44	34	4	SOUNDTRACK So So Def/Columbia 86025/CRG (13.98 EQ CD)	Hardball	34	96	98	66	66	JAY-Z ▲ Roc-A-Fella/Def Jam 546822*/IDJMG (12.98/18.98)	Vol. 3... Life And Times Of S. Carter	1
47	46	30	12	FOXY BROWN ▲ Def Jam 548834*/IDJMG (12.98/18.98)	Broken Silence	3	97	99	14	14	RAY J Atlantic 83439*/AG (11.98/17.98)	This Ain't A Game	9
48	39	36	22	MISSY "MISDEMEANOR" ELLIOTT ▲ The Gold Mind/Elektra 62639*/EEG (12.98/18.98)	Miss E...So Addictive	1	98	92	88	35	LIL' WAYNE ● Cash Money 86591/Universal (12.98/18.98)	Lights Out	2
49	48	44	20	LIL JON & THE EAST SIDE BOYZ BME 2220*/TVT (10.98/16.98)	Put Yo Hood Up	6	99	100	92	88			

OCTOBER 20 2001

Billboard

Top R&B/Hip-Hop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST Imprint & Number/Distributing Label	TITLE	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST Imprint & Number/Distributing Label	TITLE	TOTAL CHART WKS
1	1	AALIYAH ▲ Blackground 10753 (12.98/18.98)	One In A Million	6	13	14	SNOOP DOGGY DOGG ▲ Death Row 63002* (11.98/17.98)	Doggy Style	252
2	2	JAY-Z ● Freezz/Roc-A-Fella 50592*/Priority (10.98/18.98)	Reasonable Doubt	200	14	15	BARRY WHITE ▲ Casablanca/Mercury 82278/IDJMG (6.98/11.98)	Barry White's Greatest Hits Volume 1	92
3	3	AALIYAH ▲ Blackground/Jive 41533*/Zomba (10.98/16.98)	Age Ain't Nothing But A Number	47	15	19	2PAC ▲ Amaru 41636/Jive (11.98/17.98)	Me Against The World	272
4	4	AL GREEN ▲ Hi/The Right Stuff 30800/Capitol (10.98/17.98)	Greatest Hits	345	16	12	JANET JACKSON ▲ Virgin (10.98/16.98)	janet.	107
5	5	2PAC ▲ Death Row 63008* (18.98/24.98)	All Eyez On Me	288	17	25	KEITH SWEAT ▲ Vintertainment/Elektra 60763/EEG (11.98/17.98)	Make It Last Forever	299
6	10	MAKAVELI ▲ Death Row 63012* (11.98/17.98)	The Don Killuminati: The 7 Day Theory	176	18	18	THE NOTORIOUS B.I.G. ▲ Bad Boy 73000*/Arista (9.98/16.98)	Ready To Die	319
7	6	JUVENILE ▲ Cash Money 153162/Universal (11.98/17.98)	400 Degreez	152	19	23	JODECI ▲ Uptown 110198/MCA (6.98/11.98)	Forever My Lady	113
8	7	2PAC ▲ Amaru/Death Row 490301*/Interscope (19.98/24.98)	Greatest Hits	146	20	13	SADE ▲ Epic 85287 (12.98 EQ/18.98)	The Best Of Sade	357
9	8	LOST SOULS Worldwide 54030 (11.98/16.98)	Let It Ride	6	21	—	MARY J. BLIGE ▲ MCA 111929* (12.98/18.98)	Mary	73
10	15	DMX ▲ Ruff Ryders/Def Jam 558277*/IDJMG (12.98/18.98)	It's Dark And Hell Is Hot	172	22	—	TEDDY PENDERGRASS Philadelphia International/The Right Stuff 36994/Capitol (9.98/16.98)	Greatest Hits	22
11	9	BOB MARLEY AND THE WAILERS ◆ Tuff Gong/Island 846210*/IDJMG (12.98/18.98)	Legend	264	23	16	JA RULE ▲ Murder Inc./Def Jam 538920*/IDJMG (12.98/18.98) ●	Venni Vetti Vecci	49
12	17	MARY J. BLIGE ▲ Uptown 110681/MCA (6.98/11.98)	What's The 411	89	24	—	DR. DRE ▲ Death Row 63000* (11.98/17.98)	The Chronic	262
					25	—			

R&B/HIP-HOP

Words & Deeds™



by Rashaun Hall

LADIES FIRST: *Billboard* has learned that Goodvibe/Barak/JCOR recording artist **Mystic** and Motown recording artist **India.Arie** will co-headline the first Sisters for Hip-Hop & Soul tour. Sponsored by MTV2 and *Vibe*, the show will be hosted by WQHT (Hot 97) New York on-air personality **DJ Jazzy Joyce**. The tour will kick off Nov. 8 in Philadelphia.

INEBRIATED RHYTHMS: With producers like the Neptunes and **Rockwilder** becoming household names in the hip-hop community, the producer's role has certainly changed in recent years. **Will Hawkins** and **Mahlon Williams** are focusing on that transition with their Inebriated Rhythm label.



Of the West Roxbury, Mass.-based company, label president/CEO Williams says, "We're a producer-driven label that seeks to accentuate original production and actually pull the producer from behind the boards and feature [him or her] as the star. We'll also serve as a resource to other labels."

Director of business development Hawkins says, "Picture allowing an artist or a label to walk into a 'library' or 'mall of beats' produced by specific producers. They can go in, given whatever they're working on, and say, 'Based on what we're looking for, Inebriated Rhythm can provide us with a producer.'"

Williams and Hawkins, who met in high school, see Inebriated as a way of bringing producers to artists in a new way. "At first, we were helping producers shop their music to other labels," Williams says. "Then we decided to get more proactive."

With a production roster that includes **Slim Williams** (music director for the Showtime series *Soul Food*), **Insight** "the Truncator," **Mr. Lew**, **Big Moz**, **Soul Supreme**, **G-Dub**, **Soul Searchers**, **J-Niles**, **Frank Strange**, and the **Beat Collective**, Inebriated Rhythm offers both labels and acts a wide variety of talented producers.

"The producers in our camp

have pretty much worked with everybody who's anybody," Williams says. "They just haven't been upgraded to A-level status. We recognize the talent they have and are using them to promote themselves and Inebriated as an original production one-stop."

When it came time to choose the label's name, the duo looked to the music for inspiration. "It's the funk that gets you drunk," Williams says. "If you look at all the things we offer, you're pulled in so many different directions it's almost as if your mind is staggering. The different rhythms that we have span such a wide universe that it's hard to stay walking in a straight line when you come into our lab."

Their first release will be a three-song benefit single featuring **EDO.G**, **Reks**, **Jaysaun of the Kreamers**, **Illin P**, **Shuman**, **Insight**, **Dezmonterro**, **JV**, **Alius**, **Akrobatik**, **Soul Supreme**, and **T-Max**. Proceeds from the single will benefit the American Red Cross Disaster Relief Fund.

BEHIND THE 8BALL: JCOR artist **8Ball** seems to be pulling out all the stops for the Nov. 20 release of his latest set, *Almost Famous*. The Memphis native has enlisted the help of **Sean "P. Diddy" Combs** for the album's lead single, "Stop Playin' Games." *Almost Famous* also features appearances by **MJG**, **Carl Thomas**, **Ludacris**, **Konkrete**, and **Dorase1**. The accompanying videoclip, directed by **Limp Bizkit's Fred Durst**, was shot last week in Los Angeles.

ON THE ROAD: A number of artists will be hitting the road this quarter to promote current projects. **DMX** recently embarked on the three-week **Hoodstock** tour in support of his forthcoming set, *The Great Depression*. The rapper will perform a series of free outdoor shows from atop an 18-wheel truck... **WQHT** on-air personality and **DJ Funkmaster Flex** is on the road this fall performing at a number of college homecoming events. Flex will be joined by Virgin newcomer **Bathgate**, **Jadakiss**, **Murder Inc./Def Jam** artist **Tah Murder**, **Benzino**, and **WQHT's Big Kap** and **DJ Kay Slay** on the 11-city tour. The tour began on Saturday (13) at North Carolina A&T University.

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

OCTOBER 20 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)
1	1	17	Differences	5 Weeks At No. 1 Ginuwine (Epic)	26	23	17	Area Codes	Ludacris Feat. Nate Dogg (Disturbing The Peace/Def Jam/JMG)
2	2	14	Family Affair	Mary J. Blige (MCA)	27	31	6	Who We Be	DMX (Ruff Ryders/Def Jam/JMG)
3	4	11	Rock The Boat	Aaliyah (Blackground)	28	26	19	Set It Off	Juvenile (Cash Money/Universal)
4	3	18	I'm Real	Jennifer Lopez Feat. Ja Rule (Epic)	29	29	22	U Remind Me	Usher (Arista)
5	5	11	Livin' It Up	Ja Rule Feat. Case (Murder Inc./Def Jam/JMG)	30	24	24	The Way	Jill Scott (Hidden Beach/Epic)
6	13	7	U Got It Bad	Usher (Arista)	31	30	9	What If	Babyface (Arista)
7	9	14	Lifetime	Maxwell (Columbia)	32	33	6	#1	Nelly (Priority)
8	8	9	Ugly	Bubba Sparxxx (Beat Club/Interscope)	33	45	5	We Thuggin'	Fat Joe Feat. R. Kelly (Terror Squad/Atlantic)
9	7	14	Izzo (H.O.V.A.)	Jay-Z (Roc-A-Fella/Def Jam/JMG)	34	39	8	Lights, Camera, Action!	Mr. Cheeks (Universal)
10	11	32	Feelin' On Yo Booty	R. Kelly (Jive)	35	32	23	Music	Erick Sermon (NYLA/Def Squad/Interscope)
11	10	16	I'm A Thug	Tinck Daddy (Slip-N-Slide/Atlantic)	36	35	31	Peaches & Cream	112 (Bad Boy/Arista)
12	6	25	Fallin'	Alicia Keys (J)	37	41	4	Goodbye	Jagged Edge (So So Def/Columbia)
13	16	13	Love Of My Life	Brian McKnight (Motown)	38	40	4	Emotion	Destiny's Child (Columbia)
14	14	7	You Rock My World	Michael Jackson (Epic)	39	36	24	Take You Out	Luther Vandross (J)
15	15	18	Can't Deny It	Fabulous Feat. Nate Dogg (Desert Storm/Elektra/EEG)	40	34	13	Girl Next Door	Musiq Soulchild Feat. Ayaana (Del Soul/JMG)
16	18	7	You Gets No Love	Faith Evans (Bad Boy/Arista)	41	43	11	Made To Love Ya	Gerald Levert (Elektra/EEG)
17	20	4	Girls, Girls, Girls	Jay-Z (Roc-A-Fella/Def Jam/JMG)	42	51	4	Diddy	P. Diddy Feat. The Neptunes (Bad Boy/Arista)
18	12	18	Where The Party At	The Isley Brothers (DreamWorks) Jagged Edge With Nelly (So So Def/Columbia)	43	37	12	Knock Yourself Out	Jadakiss (Ruff Ryders/Interscope)
19	17	23	Oance With Me	112 (Bad Boy/Arista)	44	50	8	Ballin' Out Of Control	Jermaine Dupin Feat. Nate Dogg (So So Def/Columbia)
20	22	16	Raise Up	Pete Dinklage (Jive)	45	44	4	Don't Stop (Funkin' 4 Jamaica)	Maniah Carey Feat. Mystikal (Virgin)
21	25	14	Just In Case	Jaheim (Diverse/M/Warner Bros.)	46	66	2	A Woman's Worth	Alicia Keys (J)
22	21	24	Caramel	City High Feat. Eve (Booga Basement/Interscope)	47	42	23	John Ooo	Public Announcement Feat. LeLe (RCA)
23	28	5	One Minute Man	Nissay "Misdemeanor" Elliott (The Gold Mind/Elektra/EEG)	48	62	5	Weekend	Kenny Lattimore (Arista)
24	19	20	What Am I Gonna Do	Tyrese (RCA)	49	59	2	I Got Love	Nate Dogg (Elektra/EEG)
25	27	10			50	48	39	Fiesta	R. Kelly Feat. Jay-Z (Jive)
51	57	4	Brotha	Angie Stone (J)	52	58	6	Formal Invite	Ray J (Atlantic)
52	58	6	Brown Skin	India.Arie (Motown)	53	49	19	ILuvIt	Snoop Dogg Presents The Eastsideaz (Doggy Style/TVI)
53	49	19	We Gonna Make It	Jadakiss Feat. Styles (Ruff Ryders/Interscope)	54	53	14	Fatty Girl	Ludacris, LL Cool J & Keith Murray (FB/Universal)
54	53	14	Shine	Li Wayne (Cash Money/Universal)	55	52	8	Bad Intentions	De Dre Feat. Xzot-Tum-AI (Aftermath/Doggy Style/Interscope)
55	52	8	Do U Wanna Roll (Oolittle Theme)	R.L. Snoop Dogg & Lil' Kim (J)	56	71	2	Nothing In This World	Keke Wyatt Feat. Avant (MCA)
56	71	2	Bad Boy For Life	P. Diddy, Black Rob & Mark Curry (Bad Boy/Arista)	57	60	8	Special Delivery	G. Dep (Bad Boy/Arista)
57	60	8	Nothing In This World	Keke Wyatt Feat. Avant (MCA)	58	—	1	Never Be The Same Again	Ghostface Killah (Wu-Tang/Razor Sharp/Epic)
58	—	1	Break Ya Neck	Busta Rhymes (J)	59	63	8	Grimey	Violator Feat. Noriega (Def Jam/JMG)
59	63	8	Something In The Past	Jesse Powell (Sils/MCA)	60	72	2	More Than A Woman	Aaliyah (Blackground)
60	72	2	I'm Hot	Erick Sermon Feat. Marvin Gaye (J)	61	46	17	You Can't Touch Me	Royce Da 5'7" (Game/Revue/Columbia)
61	46	17	Let's Ride	The D Jays (MCA)	62	55	12	Hardball	Li Bow Wow, Li Wayne, Sammie & Lil' Zane (So So Def/Columbia)
62	55	12	Slowly	Tank (Blackground)	63	64	9		
63	64	9	Cash, Money, Cars, Clothes	Ruff Endz Feat. Memphis Bleek (Epic)	64	75	2		
64	75	2	Special Delivery	G. Dep (Bad Boy/Arista)	65	61	10		
65	61	10	Never Be The Same Again	Ghostface Killah (Wu-Tang/Razor Sharp/Epic)	66	54	4		
66	54	4	Grimey	Violator Feat. Noriega (Def Jam/JMG)	67	70	7		
67	70	7	More Than A Woman	Aaliyah (Blackground)	68	56	15		
68	56	15	You Can't Touch Me	Royce Da 5'7" (Game/Revue/Columbia)	69	65	4		
69	65	4	Hardball	Li Bow Wow, Li Wayne, Sammie & Lil' Zane (So So Def/Columbia)	70	—	1		
70	—	1			71	—	1		
71	—	1			72	74	6		
72	74	6			73	—	1		
73	—	1			74	—	7		
74	—	7			75	68	3		
75	68	3							

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. 143 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

OCTOBER 20 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)
1	3	2	The Star Spangled Banner	Whitney Houston (Arista)	26	30	6	Cut Throat	John Gotti (Big Pocket/Drpheus)
2	2	11	Raise Up	Pete Dinklage (Jive)	27	31	6	Livin' It Up	Ja Rule Feat. Case (Murder Inc./Def Jam/JMG)
3	1	15	Where The Party At	Jagged Edge With Nelly (So So Def/Columbia)	28	23	23	There She Goes	Babyface (Arista)
4	4	4	AM To PM	Christina Milian (Del Soul/JMG)	29	21	13	Lovaboy	Maniah Carey Feat. De Bree & Ludacris (Virgin)
5	5	9	Someone To Call My Lover	Janet (Virgin)	30	43	11	Family Affair	Mary J. Blige (MCA)
6	8	9	Enjoy Yourself	Akure (MCA)	31	24	14	This Is Me	Dream (Bad Boy/Arista)
7	14	4	How We Do	Big Lew BKA Popeye Redd (Col-Beast)	32	50	6	Funk	Empty Mynd (The Real 420/Drpheus)
8	6	4	Buster	Dennis Da Menace (1st Avenue)	33	46	2	Gotta Have It	Chocolate Bendi (Countryboy/Warlock)
9	12	2	I'm Your Girl	Dena Cain (ESS/Treydani)	34	27	11	Let's Be Friends	Tata + Brando (Heartless)
10	—	1	Nothing's Wrong	Won-G Featuring DJ Quik (TNO/EMG)	35	41	6	Trunk Fall Off	Jalbird (Ghetto Savvy)
11	10	6	Chillin' In Your Benz	Exhale (Real Deal/Drpheus)	36	29	6	Bounce	Sunnahat (Fo' Life/Treydani)
12	7	4	Jump Up In The Air	Original P (Westbound)	37	25	14	Take You Out	Luther Vandross (J)
13	11	8	Po' Punch	Po White Trash And The Traile Park Symphony (Pocket Change)	38	—	1	My Life	Kool G Rap (Rawkus)
14	9	10	Give	The Donz (Heartless)	39	—	1	I'm Hot	Erick Sermon Feat. Marvin Gaye (J)
15	13	7	Ugly	Bubba Sparxxx (Beat Club/Interscope)	40	26	11	All My Thugs	Young Phantoms (Heartless)
16	54	2	Girls, Girls, Girls	Jay-Z (Roc-A-Fella/Def Jam/JMG)	41	35	20	Fill Me In	Craig David (Wildstar/Atlantic)
17	20	22	Keep It Real	Kelli Mack (Rising Hi)	42	33	15	Make It Vibrate	Rising Son (Darkside)
18	17	14	Bootylicious	Destiny's Child (Columbia)	43	58	14	Don't Mess With The Radio	Hness (Jive)
19	—	1	I'm Ghetto	Baby S (Ruthless/Blast/Epic)	44	28	31	Fiesta	R. Kelly Feat. Jay-Z (Jive)
20	15	6	Bye-Bye Baby	Brandy Moss-Scott (Heavenly Tunes)	45	18	6	Izzo (H.O.V.A.)	Jay-Z (Roc-A-Fella/Def Jam/JMG)
21	16	19	My Projects	Coc Coc Cal (Infinite/Tommy Boy)	46	—	1	We Thuggin'	Fat Joe Feat. R. Kelly (Terror Squad/Atlantic)
22	22	7	Grippin Grain	The Young Millionaires (Urban Spear/Urban Tunes)	47	—	1	Break Ya Neck	Busta Rhymes (J)
23	19	3	Who We Be	DMX (Ruff Ryders/Def Jam/JMG)	48	44	21	I Oo!	Toya (Arista)
24	49	2	Think Big	Crèmeave (Crèmeave)	49	51	4	Fatty Girl	Ludacris, LL Cool J & Keith Murray (FB/Universal)
25	38	12	Used To Love	Keke Wyatt (MCA)	50	32	17	U Remind Me	Usher (Arista)
51	48	7	Lights, Camera, Action!	Mr. Cheeks (Universal)	52	36	16	Purple Hills	D12 (Shady/Interscope)
52	36	16	I'm Real	Jennifer Lopez Feat. Ja Rule (Epic)	53	34	6	Stranger In My House	Tanya (Elektra/EEG)
53	34	6	50 Playaz Deep	Drunken Master Feat. Lola Damone (FB/Universal)	54	45	29	Jam On It	Mos Def (MCA)
54	45	29	Jam On It	Mos Def (MCA)	55	40	9	Never Be The Same Again	Ghostface Killah (Wu-Tang/Razor Sharp/Epic)
55	40	9	Never Be The Same Again	Ghostface Killah (Wu-Tang/Razor Sharp/Epic)	56	42	2	U Got It Bad	Usher (Arista)
56	42	2	U Got It Bad	Usher (Arista)	57	47	4	From Her Mama (Mama Got A**)	Juvenile (Cash Money/Universal)
57	47	4	From Her Mama (Mama Got A**)	Juvenile (Cash Money/Universal)	58	70	2	Oo! Oo!	P. Diddy Feat. The Neptunes (Bad Boy/Arista)
58	70	2	Oo! Oo!	P. Diddy Feat. The Neptunes (Bad Boy/Arista)	59	—	1	She's All I Got	Jimmy Carter (J)
59	—	1	She's All I Got	Jimmy Carter (J)	60	—	1	Brown Skin	India.Arie (Motown)
60	—	1	Brown Skin	India.Arie (Motown)	61	56	19	Separated	Avant (Magic Johnson/MCA)
61	56	19	Separated	Avant (Magic Johnson/MCA)	62	59	3	We Right Here	DMX (Ruff Ryders/Def Jam/JMG)
62	59	3	We Right Here	DMX (Ruff Ryders/Def Jam/JMG)	63	55	33	Feelin' On Yo Booty	R. Kelly (Jive)
63	55	33	Feelin' On Yo Booty	R. Kelly (Jive)	64	39	6	Love It	Bleek (Mojo/Interscope)
64	39	6	Love It	Bleek (Mojo/Interscope)	65	60	9	Ballin' Out Of Control	Jermaine Dupin Feat. Nate Dogg (So So Def/Columbia)
65	60	9	Ballin' Out Of Control	Jermaine Dupin Feat. Nate Dogg (So So Def/Columbia)	66	52	15	Everyday's A Party	Demozet (MCA)
66	52	15	Everyday's A Party	Demozet (MCA)	67	37	5	Fast Lane	Bilal Feat. Dre & Jadakiss (Mojo/Interscope)
67	37	5	Fast Lane	Bilal Feat. Dre & Jadakiss (Mojo/Interscope)	68	69	9		

'Highway' Leads Listeners Into Morel's World Via Yoshitoshi

BY MICHAEL PAOLETTA

NEW YORK—If film director Gus Van Sant made pop music of the dance/electronic kind, his name would very likely be Richard Morel, who records simply as Morel. Like Van Sant's movies *Drugstore Cowboy* and *My Own Private Idaho*, Morel's full-length debut, the lyrically deft and beat-smart *Queen of the Highway* (Yoshitoshi Recordings, due Nov. 6), features a cast of characters who more often than not live outside of what mainstream society considers the norm.

"I write narratives," the Boston-raised/Washington, D.C.-residing Morel says. "It's always about the otherness for me—life outside the circle."

Being openly gay, Morel has experienced what he writes and speaks about. "We're the only group that mainstream society still likes to leave out in the cold. You can still make fun of us. Because of this, I've learned to remove myself from certain situations over the years. In fact, I prefer being the observer, which means I'm a terrible date."

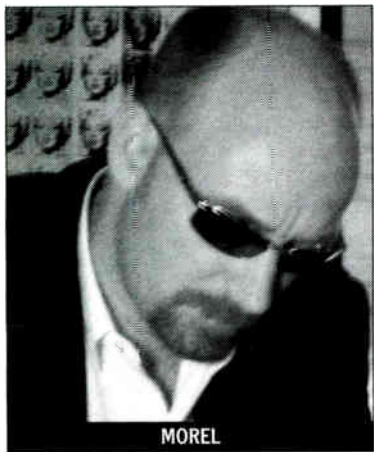
Queen of the Highway includes tales of street hustlers ("All of the Sweet Ones"), unrequited love ("Funny Car"), secrets and lies ("A World Set Free"), being the odd one out in high school ("Mean Time"), and true colors ("True [The Faggot Is You]"). Morel's songs are published, appropriately enough, by Outsider Music, ASCAP.

"Everybody thought I was being anti-gay," Morel recalls of the controversy that ensued when "True" was released as a single two years ago. "In reality, though, I was addressing how it's acceptable in our society to put down a group you're not part of."

He continues, "I love hip-hop music, because the artists use real street language—and I was just

commenting on this. You couldn't get more ironic than this. It wasn't a homophobic track, but it ended up doing exactly what it was commenting on."

For Morel, the songwriting process is quick and to the point. Ideas are triggered by a gut instinct or an emo-



MOREL

tional feeling, he says. "But, I never know where exactly the lyrics are going until I get to the point where I know it's done," he acknowledges. "There comes a time when everything—the lyrics and the music—is buzzing at once. That's when I know the song is where it needs to be."

Musically, *Queen of the Night* recalls early recordings by New Order, Depeche Mode, U2, and Yaz as seen through the eyes of clubland mavericks like Deep Dish and John Digweed. Elements of alternative rock, synth pop, and progressive house merge to create one self-assured, swaggering landscape.

According to Morel—who collaborated with Deep Dish on its 1998 debut, *Junk Science*, and who as Pink Noise has remixed tracks for Depeche

Mode and Pet Shop Boys, among others—his youth was spent devouring the sounds of the Beatles, Stevie Wonder, and David Bowie; the words of author Tennessee Williams; and the films of Montgomery Clift. In the '80s, he discovered Prince and Madonna. He reflects, "I've always reacted well to singer/songwriters, especially those that have good stories to tell."

In the world of dance/electronic music, Morel—unlike many other artists and producers—doesn't treat lyrics as an afterthought. "This is what's holding club music back in the U.S.," he says. "A lyric grounds the music and gives people something to latch on to."

Nashville-residing club DJ Ron Slowicz concurs, adding, "Morel manages to balance the club underground with commercial accessibility."

"He's that rare, special artist that you always wish for," says Chuck Roder, label manager of Washington, D.C.-based Yoshitoshi. "He crosses all boundaries. He's rock, he's dance, and everything in between."

On Tuesday (16), the label will preview the album with the commercial single "Funny Car" (featuring remixes by the U.K.'s Hydrogen Rockers). At this time, Yoshitoshi will also deliver *Queen of the Night* to college radio—as well as offer the album for sale on its Web site (Yoshitoshi.com). On Oct. 22, the single "Escape (Driving to Heaven)" by 16B Featuring Morel will street via British imprint Hooj Choons.

Morel, whose career is overseen by Shifty Entertainment in New York City, is hoping to tour early next year with his band (guitarist John Allen, drummer Rob Black, and percussionist/background vocalist Dwayne Tyree).

The Beat Box Hot Plate

beautiful remixes of the year, courtesy of François K. & Eric Kupper.

•**Lo:Rise**, "21st Century Blues" (Miso U.K. single). Fave producer Charles Webster launches his new label, Miso, with this deliciously left-field and quirky track by Lo:Rise (aka Webster & Sara Jay). Matthew Herbert weighs in with the acoustic-laced Give and Take mix, as well as a Larry Heard-inflected dub.

•**Kraftwerk**, "Expo (Remixes)" (Astralwerks single). Originally penned as a 30-second jingle by the electronic pioneers in the late '90s for the German Expo festival,

"Expo" was later released as a proper song ("Expo 2000"). Now comes this U.S.-only remix package. Orbital's mix is a loop'd loop trip of the trance kind, while François K. & Rob Rives keep it deep and funky. The Underground Resistance crew offers Detroit techno atmospherics, and DJ Rolando revisits classic Kraftwerk moments.

•**Garbage**, "Androgyny" (Mushroom U.K. single). Hip-hop-inflected in its original version, "Androgyny" is now ready for the genre's close-up with this vibed-out Neptunes remix. While the Architects' sinewy 2-step mix is bumpin', what's up with Shirley Manson's chipmunk-like vocals?

MICHAEL PAOLETTA

Beat Box™



by Michael Paoletta

MINISTRY OF THE WORLD: Two years ago, the U.K.'s 10-year-old Ministry of Sound (MoS) launched MoS Australia, followed by MoS Germany last year. The company also has distribution arrangements in South Africa (Virgin Records), Ireland (Interactive Music), Spain (Vale Music), and the Middle East (EMI Arabia).

With the Oct. 23 arrival of Bent's critically acclaimed debut, *Programmed to Love* (Dance Trax, *Billboard*, Nov. 11, 2000), here, MoS North America opens its doors. Paul Van Dyk's first DJ-mixed set (in eight years), *Politics of Dancing*, and *The Annual 2002* (mixed by Liquid Todd) street, respectively, Nov. 6 and Nov. 20.

The label's first domestic single—albeit currently promo-only—"Rapture (Tastes So Sweet)," by Iio with remixes by Jon Creamer & Stephane K. and Deep Dish, climbs seven spots this issue to No. 14 on the Hot Dance Music/Club Play chart. "Rapture" is expected to be commercially released before the end of the year.

MoS, which recently ended its U.S. distribution deal with New York City-based Ultra Records, will now be handled exclusively by RED, according to Chris Stephenson, president/CEO of MoS North America.

Stephenson says that, as in the U.K., MoS North America will "always be looking for great partnerships for continual growth. We're always looking to develop branded and unbranded products and tours. Our aim has always been to be a club and lifestyle brand, not just a record label."

On Sept. 1, MoS was valued at \$160 million, according to Stephenson, who adds that this includes a \$34 million investment from 3i Group. MoS encompasses labels, clubs, a magazine, a clothing line, and a Web site (Ministryofsound.com) that launched the 24/7 dance station Ministry Radio Oct. 1.

MoS North America has offices in New York City and Los Angeles. The following staffers are already in place: Barney Glover (GM), DB and Andrew Goldstone (A&R), Eva Weiss (retail), Guy Leger (marketing), Gerard Talbot (licensing), and Amanda Harrison (special events/promotions).

ENGLISHMAN IN NEW YORK: Having recently relaunched his 8-year-old Journeys by DJs label (Dance Trax, *Billboard*, July 21)—which he co-founded with Wilson Fong—via its globally recognized DJ-driven compilation series (*Journeys by DJs*), New York City-residing Briton Tim Fielding final-

ly appears ready for his close-up.

On Tuesday (16), the Caroline-distributed imprint will issue Fielding's *Journeys by DJs—Ley Lines*. According to Fielding, who compiled such mid-'90s series as "After Hours" and



FIELDING

"Ultimate House Party"—this set marks the first time "where I've had my hand on the mixer at all times."

Fielding, who helped launch London's Brain club and Brainiak Records in 1990, followed by London nightclub The End in 1995, says, "You can't always hide in the background. I got tired of explaining myself as the guy behind Journeys by DJs. Now seemed as good a time as any to step into the DJ spotlight and do my thing."

The album is a funky mix of soulful and progressive house, Brazilian-inflected rhythms, breakbeats, and disco cut-ups. "The joy of a DJ-mixed CD is that you can get away from the tyranny of the dancefloor," Fielding says with a chuckle. "You don't have to worry about keeping a dancefloor packed, which means you can include tracks that might not normally fit into your live sets."

AUTUMN CHANGES: Those that have been keeping track know that Brazilian chanteuse Bebel Gilberto's sultry debut, *Tanto Tempo* (Ziriguiboom/Crammed Discs/Six Degrees), has been a mainstay on the *Billboard* Top World Albums chart for more than 70 weeks. On Tuesday (16), the album is given a new lease on life with the festive *Tanto Tempo Remixes*.

The project—overseen by Ziriguiboom's Béo Dranoff and Marc Hollander—spotlights the remixing/production skills of 4hero, Faze Action, King Britt, Rae & Christian, Trüby Trio, Chateau Flight, Peter Kruder, Mario Caldato Jr., Ananda Project, Monoaural, Chari Chari, Da Lata, and Sin Plomo.

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Billboard

Hot Dance Music

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE Imprint & Number/Promotion Label	ARTIST
NUMBER 1 1 Week At Number 1					
1	3	4	8	CRYSTAL Reprise 42397	New Order
2	2	3	9	LITTLE L Epic 79638	Jamiroquai
3	4	6	7	YES Tommy Boy 2286	Amber
4	5	9	8	OFFICIAL CHEMICAL Geffen PROMO/Interscope	Dub Pistols
5	8	18	5	IT BEGAN IN AFRIKA Freestyle Dust/Astralwerks 38798/Virgin	The Chemical Brothers
6	10	16	5	BREAK 4 LOVE Star 69 1217	Peter Rauhofer + Pet Shop Boys=The Collaboration
7	1	2	9	FEEL THIS 2001 Strictly Rhythm 12611	Robbie Rivera
8	7	12	7	THE PLAYER (REMIXES) Philly Groove PROMO/The Right Stuff	First Choice
9	13	22	5	IMAGINATION Star 69 1220	Ceevox
10	6	5	10	ABSOLUTELY NOT J 21100	Deborah Cox
11	9	1	12	STAND STILL Groovilicious 253/Strictly Rhythm	Aubrey
12	11	7	14	KEEP IT COMING King Street 1124	7 Featuring Mona Monet
13	14	19	8	KEEP ON MOVIN' Definity 012	Frankie Knuckles Featuring Nicki Richards
14	21	30	4	RAPTURE (TASTES SO SWEET) Made 002/Ministry Of Sound	Ilio
15	12	8	9	KNOW YOU CAN Strictly Rhythm 12607	Whatever, Girl
16	19	23	6	BUTTERFLY Blue2 001/Blueplate	Kylie Minogue
17	24	26	6	LA LA LAND Relief 2004/Cajual	Green Velvet
18	17	20	7	NEVER GET ME Kuli 103	Dynamix Presents Nina Eve
19	18	15	10	LOVE'S ON TIME Junior Vasquez 009	Barbara Tucker
20	27	37	4	MUHAMMAD ALI Cheeky PROMO/Arista	Faithless
21	25	29	5	YOU MAKE ME FEEL GOOD Centaur 825	Pat Hodges
22	20	17	8	LET'S GET TOGETHER Big Beat 85148/Atlantic	Soul Logic
23	15	13	10	AM TO PM Def Soul 572972/10JMG	Christina Milian
24	26	32	5	GROOVELINE Lefwing 005	Pete Lorimer Vs. Heatwave
25	28	33	5	LOST VAGUENESS Network 33131	Utah Saints
26	30	36	4	SUCH IS LIFE Tommy Boy Silver Label 2270/Tommy Boy	Rank 1 Featuring Shanokee
27	22	14	11	DIGITAL LOVE Virgin PROMO	Daft Punk
POWER PICK					
28	41	—	2	LETTIN' YA MIND GO Future Groove 9169/Mute	Desert
29	33	39	3	I SEE RIGHT THROUGH TO YOU MCA 015120	DJ Encore Featuring Engelina
30	39	—	16	SANDSTORM (THE REMIXES) Groovilicious 263/Strictly Rhythm	Darude
31	42	—	2	AND I AM TELLING YOU I'M NOT GOING Tommy Boy Silver Label 2304/Tommy Boy	Rosabel With Jennifer Holliday
32	29	31	5	PHILLY GROOVE Jellybean 2630	Romain & Danny Krivit Featuring Linda Clifford
33	16	11	13	TELL ME WHO Elektra PROMO/EEG	Tamia
34	35	41	3	TO BE ABLE TO LOVE Nervous 20501	Jessica Folker
35	37	40	4	EL BIMBO LATINO Tommy Boy Silver Label 2271/Tommy Boy	Love Selective
36	40	43	3	I DON'T WANNA LOSE MY WAY Groovilicious 256/Strictly Rhythm	Dreamcatcher
37	45	—	2	HERO Interscope PROMO	Enrique Iglesias
HOT SHOT DEBUT					
38	—	—	1	SO STRONG Groovilicious 262/Strictly Rhythm	Ben Shaw Featuring Adele Holness
39	23	10	12	I FEEL LOVED Mute 47396/Reprise	Depeche Mode
40	—	—	1	JONESING Groovilicious 260/Strictly Rhythm	Circuit Boy Feat. Alan T.
41	32	25	11	BOOTYLICIOUS Columbia 79622	Destiny's Child
42	44	—	2	DEEP DOWN BELOW Radical PROMO	RMB
43	43	45	3	GET UP Strictly Rhythm 12612	Maxz Volume Featuring Norma Jean
44	—	—	1	HUNTER Arista PROMO	Dido
45	36	28	8	LA BOMBA Sony Discos PROMO	Azul Azul
46	—	—	1	U REMIND ME Arista 15024	Usher
47	34	35	5	VAMOS A BAILAR (ESTA VIDA NUEVA) Columbia IMPORT	Paola & Chiara
48	38	27	11	LET U GO Radical 99080	ATB Featuring The Wild Strawberries
49	31	21	15	NAME OF THE GAME Outpost/Geffen 497599/Interscope	The Crystal Method
50	46	34	10	SALSOUL NUGGET (IF U WANNA) Big Beat PROMO/Atlantic	M&S Presents The Girl Next Door

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE Imprint & Number/Distributing Label	ARTIST
NUMBER 1 6 Weeks At Number 1					
1	1	1	17	WHERE THE PARTY AT So So Def/Columbia 79605/CRG	Jagged Edge With Nelly
2	2	2	14	ALL OR NOTHING J 21056	O-Town
3	3	3	8	CRYSTAL Reprise 42397/Warner Bros	New Order
4	6	4	15	BOOTYLICIOUS Columbia 79622/CRG	Destiny's Child
5	7	6	21	FILL ME IN Wildstar/Atlantic 88098/AG	Craig David
6	5	8	15	THIS IS ME Bad Boy 79403/Arista	Dream
7	4	5	8	I WANNA BE BAD Lava/Atlantic 85148/AG	Willa Ford
8	7	3	3	TO BE ABLE TO LOVE Jive 42972	Jessica Folker
9	10	9	4	IT BEGAN IN AFRIKA Freestyle Dust/Astralwerks 38798/Virgin	The Chemical Brothers
10	11	12	3	BROWN SKIN (MEGAMIX) Motown 015315/Universal	India Arie
11	9	10	6	I'M REAL Epic 79639	Jennifer Lopez Featuring Ja Rule
12	11	24	24	WHAT IT FEELS LIKE FOR A GIRL Maverick 42372/Warner Bros	Madonna
13	13	10	10	I FEEL LOVED Mute/Reprise 42398/Warner Bros	Depeche Mode
14	15	18	20	I DO!! Arista 13973	Toya
15	14	16	34	STRANGER IN MY HOUSE Elektra 67173/EEG	Tamia
16	18	14	33	BY YOUR SIDE Epic 79544	Sade
17	17	23	39	CASTLES IN THE SKY Robbins 72046	Ian Van Dahl Featuring Marsha
18	22	20	60	MUSIC Maverick 49099/Warner Bros	Madonna
19	21	19	23	SURVIVOR Columbia 79566/CRG	Destiny's Child
20	16	15	7	U REMIND ME Arista 15024	Usher
21	20	21	9	WITHOUT YOU Xtreme 831	Digital Allies Featuring Richard Luzzi
22	19	17	12	LOVERBOY Virgin 38793	Mariah Carey Featuring Cameo
23	23	24	76	DESERT ROSE A&M 497321/Interscope	Sting Featuring Cheb Mami
24	24	22	18	A WHITER SHADE OF PALE/A QUESTION OF HONOUR Nemo Studio 73374/Angel	Sarah Brightman
25	—	—	37	DON'T TELL ME Maverick 44910/Warner Bros	Madonna

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.

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Billboard

Hot Dance Breakouts

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE Imprint & Number/Promotion Label	ARTIST
Club Play					
1	—	—	1	IMPRESSIVE INSTANT Madonna Maverick	
2	—	—	1	WHO'S CRYING NOW Karmadelic Jellybean	
3	—	—	1	WAKING UP Naid Universal Import	
4	—	—	1	SMOKE MACHINE X-Press 2 Skint Import	
5	—	—	1	THE PARTY 2001 Kraze Groovilicious	
Maxi-Singles Sales					
1	—	—	1	ONE GOOD REASON Nicole McCloud Artemis	
2	—	—	1	CAMBODIA Pulsedriver Radical	
3	—	—	1	IT'S ALRIGHT Lina Atlantic	
4	—	—	1	KEEP IT COMING 7 Featuring Mona Monet King Street	
5	—	—	1	ALONE Sal & Sandy B Nervous	

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

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Billboard

Top Electronic Albums

THIS WEEK	LAST WEEK	WEEKS ON	ARTIST	TITLE
NUMBER 1 1 Week At Number 1				
1	NEW	—	GARBAGE	Beautiful Garbage
2	1	2	VARIOUS ARTISTS	Pulse
3	2	6	BJORK	Vespertine
4	3	4	JAMIROQUAI	A Funk Odyssey
5	4	15	VARIOUS ARTISTS	Totally Dance
6	5	10	THE CRYSTAL METHOD	Tweekend
7	9	3	DJ ESCAPE	Party Time 2002
8	6	15	THE WISEGUYS	The Antidote
9	7	17	DAFT PUNK	Discovery
10	8	11	DARUDE	Before The Storm
11	11	17	VARIOUS ARTISTS	Trance Party (Volume One)
12	12	3	GROOVE ARMADA	Goodbye Country (Hello Nightclub)
13	13	5	PAUL OAKENFOLD	Ibiza
14	14	2	DJ RICKY CORBO	Webster Hall's Tranzformed
15	10	9	ATB/GEORGE ACOSTA	Trance Nation America Two

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 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 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.

Leigh Opts To Stay True To Herself And Goes Indie With Audium

BY LORIE HOLLABAUGH

NASHVILLE—After two disintegrated major-label deals, failed radio singles, and multiple inevitable, pigeon-holing comparisons to Dwight Yoakam, honky-tonk singer Danni Leigh did the only thing any self-respecting rebel girl from Virginia could do: She went anti-establishment, signing with indie label Audium Records and recruiting Yoakam's own producer, Pete Anderson, to work with her.

After years of trying to please others, Leigh elected to be completely, uncompromisingly true to herself on this new record, and the resulting *Danni Leigh* hits stores Nov. 6. Fans of her previous two albums, the Decca release *29 Nights* and the Monument set *A Shot of Whiskey and a Prayer*, will be surprised to hear a different side of Leigh on the new project, and she credits Anderson with being the wind behind her sails.

"I had spit out Pete's name both times before for production," recalls Leigh of her previous albums, "and both times got shot down immediately. I think some of it stemmed from the fact that Pete did not succumb to what people in Nashville thought he was supposed to do . . . He didn't work out of here, or live here, or play ball the way everyone else did. It gave him this rebellious, hard-to-deal-with rep, which he's not at all. And people had a fear about using him because of the 'female Dwight' stereotype I got pegged with. But I knew I wanted to work with him, and we ended up making this record, and the process was totally unstifling and wonderful, with no guidelines to have to go by."

STRIPPING DOWN SOUND

Anderson stripped down Leigh's sound and gave her material an edgier, hipper feel sonically, while coaxing her into new territory. "Vocally, he moved me into a realm I'd never been in before, and he made me work," Leigh says. "I always had this bluesy side to me I knew existed but had no idea how to bring it out. Pete suggested I start listening to some jazz and blues stuff I'd never checked out before. And when I finally starting cutting sides, it was like, 'Shit! That just came out of me!'"

Stretching the boundaries and pushing the limits is hardly a new concept for Leigh, who spent much of her youth challenging conformity. "I was always doing stuff as a kid that made people go, 'Why is she doing that?' I was from a small town, wore different clothes, had a freaked-out hair style, and listened

to different music," Leigh says. "I got quite rowdy at times, which branded me a bit of a troublemaker. Which I wasn't . . . I just liked having a bunch of fun."

Leigh left her hometown of Strasburg, Va., after high school and headed to Orlando, Fla., where she sang in country and rock bands by night while working for Federal Express by day. When a transfer to Nashville opened up, Leigh quickly took it and eventually got a wait-



ressing job at the Bluebird Café, where she spent her nights slinging drinks and soaking up tips on writing and performing.

Signed to Warner/Chappell Music not long after, BMI-affiliated writer Leigh eventually inked with Decca in 1998. But shortly after her debut single, "If the Jukebox Took Teardrops," was released, the label closed due to a corporate merger. Leigh persuaded former Decca head Shelia Shipley Bidy to manage her. She is booked by Joey Lee at Nashville-based Buddy Lee Attractions.

Monument Records came calling soon after and gave Leigh a second shot, which quickly evaporated when airplay wasn't forthcoming. The album was released just days after her departure from the label, and the experience left a bad taste in Leigh's mouth.

"There were promises made that shouldn't have been made," Leigh recalls, "and when the single 'Honey I Do' flopped around like a fish out of water, I was frustrated. It was disappointing for me and for everyone at the label who had been so excited at first and fired up. But then that fire, all of a sudden it was like backdraft, man . . . it got sucked up into the walls, and you could just feel it in there. I started to feel disillusioned and disheartened because I honestly feel if someone has the stamina to hang

in there with one of my records, that it will stay there for them."

Leigh seems to have found that determination in Audium, according to marketing VP Barry Yarbrough, who acknowledges the uphill battle the label faces at radio with Leigh's music. "Before we really go strong to radio, we're going to go to video and have a clip out well in front of a single to create some awareness and get a little buzz going and get radio's attention," he says. "Danni's videos have always been well-received, and the camera loves her. We're putting together an intensive promotion with [video network] Great American Country [before] the release of the album.

"Since this record is a little edgier, we'll also try and identify some key retailers who do well with alt-country projects and get an awareness factor started there," Yarbrough continues. "We'll be going after those stores for support, in-store play, and positioning in listening stations, and those will help with consumer awareness. We'll also do an e-mail campaign among her fan base and plan to take her to the home offices of key retailers and visit their conventions in the next few months to let retailers meet her and get a better sense of who she is as an artist."

BACK TO ROOTS

Tim Petersen, Trans World's country music buyer, thinks the visits will help Leigh connect and broaden her appeal and that the continuing Yoakam comparisons won't hurt her in the long run. "Danni is obviously an artist who has those genuine roots, and it's thrilling to see a woman out there being influenced in that vein and performing the music and really being true to it," he says. "This album has some great stuff on it, and you can really hear her voice. It wasn't masked over with all the guitars and stuff on it. The integrity is really there, and it rings right through the music. People should open their minds and take it in and realize this is great stuff."

Yarbrough feels confident that others will soon echo Petersen's sentiments. "This is a long-term project for us. We're not looking to come out of the gate and have a huge impact necessarily from day one with radio," he says. "We're going to come out and build each week and take a real grass-roots [approach]. Word-of-mouth should really help us. People just need to hear this record, and once they do, I think it's going to get a lot of people's attention."

Nashville Scene™



by Phyllis Stark

RADIO STANDOUTS: Brooks & Dunn made calls Oct. 3 breaking the news to the Country Music Assn.'s winning stations and personalities of the year. That included one extra-long-distance call to *American Country Countdown* host **Bob Kingsley**, who was vacationing in Hawaii and received the message at his hotel. Kingsley is the inaugural recipient of the CMA's new national broadcast personality award.

Station of the year winners are WQYK-FM Tampa, Fla. (major market); WFMS Indianapolis (large); WTVK Knoxville, Tenn. (medium); and WUSY Chattanooga, Tenn. (small).

Air personality winners are WQYK's **Skip Mahaffey** (major); WMIL Milwaukee's **Karen Dalessandro** and **Scott Dolphin** (large); WSSL Greenville, S.C.'s **Paul Koffy** (medium); and KKIX Fayetteville, Ark.'s **Darren Wilhite** and **Tim Wall**.

Winners will be recognized on the 35th annual CMA Awards show telecast live Nov. 7 from Nashville on CBS-TV. Among the acts announced to perform during the show are **George Strait**, **Brooks & Dunn**, **Toby Keith**, **Diamond Rio**, and **Lee Ann Womack**.

ON THE ROW: Gaylord Entertainment's VP of corporate communications **Tom Adkinson** exits as part of the company's ongoing restructuring. He had been with the company and its predecessor, NLT Corp., for 22 years.

Norm Parenteau, formerly with DS Management, and **Van Tucker Simmons** have formed NV Management, a Nashville-based artist management company. Simmons formerly was senior VP at Bank of America's national entertainment division. Parenteau previously worked with **Alison Krauss + Union Station** and **Gillian Welch**.

RCA Label Group VP of A&R **Renée Bell** has reorganized her department, naming **Carole Ann Mobley** and **Jim Catino** to dual director posts. Mobley has been part of the department since 1998. Catino joins Oct. 15 from the creative director position at DreamWorks Publishing.

Nashville-based Dreamcatcher Records has joined the Recording Industry Assn. of America and numerous other labels in pursuing claims of copyright infringement against Internet file-sharing provider Aimster.

ARTIST NEWS: Garth Brooks' new Capitol album, *Scarecrow*, is due Nov. 13. As with previous Brooks releases,

there will be a limited first edition with a different cover and packaging. Brooks has also entered into his first-ever endorsement deal. He will appear in commercials for Dr Pepper soda beginning in November.

Early-'90s hitmaking band **McBride & the Ride** is reuniting and seeking a new label deal, according to manager **Steve Hoiberg** of Nashville-based SHO Artist Management. The band, led by **Terry McBride** with original members **Ray Herndon** and **Billy Thomas**, is working on a three-song sampler with **Matt Rollings** producing. They will make their first recent public appearance together Oct. 19 and 20 on *The Grand Ole Opry*, a show the group never got to play when it was recording for MCA Nashville. McBride & the Ride recorded four albums and charted 11 songs between 1991 and 1995, including four top five hits.

Wynonna has tapped longtime associate **Kerry Hansen** as her co-manager. Hansen has been VP of Wynonna Inc. since August 2000 and has worked with the artist for six years.

Billy Dean has signed with Nashville-based Dreamcatcher Artist Management. **Kevin Sharp** has signed with Nashville-based Scott Stem Publicity. Sharp is recording an album for indie label Radio Records.

Coley McCabe exits the RCA Records artist roster.

George Strait, **Alan Jackson**, **Brooks & Dunn**, **Martina McBride**, **Vince Gill**, **Clint Black**, **Lonestar**, **Tim McGraw**, **George Jones**, **Lee Ann Womack**, **Charlie Daniels**, and **Sara Evans** are the confirmed performers for the Country Freedom Concert Oct. 21 at Nashville's Gaylord Entertainment Center. The event, co-sponsored by CMT and Clear Channel Entertainment, will pay tribute to the victims of the Sept. 11 terrorist attacks and honor the efforts of rescue workers. CMT and CMT Canada will telecast the concert live and commercial-free. Westwood One will provide the radio feed. Proceeds from the show will benefit the Salvation Army's disaster relief efforts. In addition to ticket sales, proceeds will be generated through toll-free phone lines as well as Web sites.

Kenny Chesney's fall tour kicks off Oct. 25 in College Station, Texas, with opener Sara Evans and **Phil Vassar**.

FOR THE RECORD: Last week's column about **John Berry** incorrectly listed the title of the album on which he collaborated with songwriters **Gary Burr**, **Kent Blazy**, and others. The album's title is *All the Way to There*.

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Top Country Albums

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



THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION
NUMBER 1 3 Weeks At Number 1													
1	1	1	3	MARTINA MCBRIDE RCA 67012/RLG (11.98/18.98)	Greatest Hits	1	38	35	29	35	DIAMOND RIO ● Arista Nashville 67999/RLG (11.98/17.98)	One More Day	5
2	2	2	44	SOUNDTRACK ▲ Mercury 170069 (11.98/18.98)	O Brother, Where Art Thou?	1	39	31	32	23	MONTGOMERY GENTRY Columbia 62167/Sony (11.98 EQ/17.98)	Carrying On	6
GREATEST GAINER													
3	3	3	6	TOBY KEITH ● DreamWorks 450297/Interscope (12.98/18.98)	Pull My Chain	1	40	36	34	70	RASCAL FLATTS ● Lyric Street 165011/Hollywood (11.98/17.98) ●	Rascal Flatts	14
HOT SHOT DEBUT													
4	NEW	1	1	GARY ALLAN MCA Nashville 170201 (11.98/17.98)	Alright Guy	4	41	39	36	102	GARY ALLAN ● MCA Nashville 170101 (11.98/17.98)	Smoke Rings In The Dark	9
5	5	4	24	TIM MCGRAW ▲ Curb 78711 (12.98/18.98)	Set This Circus Down	1	42	34	26	4	ROBERT EARL KEEN Lost Highway 170198/Mercury (11.98/17.98) ●	Gravitational Forces	10
6	NEW	1	1	GEORGE JONES Band/OBNA 67029/RLG (11.98/17.98)	The Rock: Stone Cold Country 2001	6	43	32	—	2	VARIOUS ARTISTS Epic 61620/Sony (11.98 EQ/17.98)	Dancin' With Thunder: The Official Music Of The PBR	32
7	6	5	62	SOUNDTRACK ▲ Curb 78703 (11.98/17.98)	Coyote Ugly	1	44	40	35	49	JAMIE O'NEAL ● Mercury 170132 (11.98/17.98) ●	Shiver	14
8	7	7	54	KENNY CHESNEY ▲ BNA 67976/RLG (11.98/17.98)	Greatest Hits	1	45	42	38	5	JEFF CARSON Curb 77937 (11.98/17.98) ●	Real Life	38
9	8	8	15	LONESTAR ● BNA 67911/RLG (11.98/17.98)	I'm Already There	1	46	41	37	36	LEANN RIMES ● Curb 77979 (11.98/17.98)	I Need You	1
10	9	6	8	ALISON KRAUSS + UNION STATION Rounder 67501/World Circuit (11.98/17.98)	New Favorite	3	47	43	44	11	TRACY BYRD RCA 67009/RLG (11.98/17.98)	Ten Rounds	12
11	11	10	46	TIM MCGRAW ▲ Curb 77978 (12.98/18.98)	Greatest Hits	1	48	46	43	22	BILLY GILMAN ● Epic 62087/Sony (11.98 EQ/17.98)	Dare To Dream	6
12	4	—	2	CHELY WRIGHT MCA Nashville 170210 (11.98/17.98)	Never Love You Enough	4	49	47	40	88	KEITH URBAN ● Capitol 97591 (10.98/16.98) ●	Keith Urban	17
13	10	9	72	LEE ANN WOMACK ▲ MCA Nashville 170099 (11.98/17.98)	I Hope You Dance	1	50	45	42	85	PHIL VASSAR Arista Nashville 18891/RLG (10.98/16.98) ●	Phil Vassar	23
14	16	13	10	CYNDI THOMSON Capitol 26018 (10.98/17.98)	My World	7	51	49	41	15	PATTY LOVELESS Epic 85651/Sony (11.98 EQ/17.98)	Mountain Soul	19
15	12	12	110	DIXIE CHICKS ▲ Monument 69678/Sony (12.98 EQ/18.98)	Fly	1	52	51	47	103	ANNE MURRAY ● Stratton Music 2001 (11.98/19.98)	What A Wonderful World	4
16	13	15	48	ALAN JACKSON ▲ Arista Nashville 69335/RLG (11.98/17.98)	When Somebody Loves You	1	53	56	49	60	RODNEY CARRINGTON Capitol 118271R (10.98/17.98) ●	Morning Wood	18
17	15	14	10	BLAKE SHELTON Warner Bros. 24731/WARN (11.98/17.98)	Blake Shelton	3	54	53	48	83	GEORGE STRAIT ▲ MCA Nashville 170100 (11.98/17.98)	Latest Greatest Straitest Hits	1
18	14	11	25	BROOKS & DUNN ● Arista Nashville 67003/RLG (12.98/18.98)	Steers & Stripes	1	55	54	46	68	BILLY GILMAN ▲ Epic 62086/Sony (11.98 EQ/17.98)	One Voice	2
19	NEW	1	1	DAVID BALL Dulcinea 01109 (11.98/17.98)	Amigo	19	56	44	—	2	CHAD BROCK Warner Bros. 48038/WARN (11.98/17.98)	III	44
20	18	18	9	CAROLYN DAWN JOHNSON Arista Nashville 69336 (10.98/16.98)	Room With A View	8	57	50	55	12	SOUNDTRACK Curb 78715 (12.98/18.98)	Driven	16
21	21	20	30	TRICK PONY Warner Bros. 47927/WARN (11.98/17.98)	Trick Pony	12	58	55	39	4	RICKY SKAGGS Skaggs Family/Lyric Street 901003/Hollywood (11.98/17.98)	History Of The Future	35
22	20	16	52	SARA EVANS ▲ RCA 67964/RLG (11.98/17.98)	Born To Fly	6	59	61	60	5	STEVE HOLY Curb 77972 (11.98/17.98)	Blue Moon	59
23	19	19	53	TRAVIS TRITT ▲ Columbia 62185/Sony (11.98 EQ/17.98)	Down The Road I Go	8	60	48	51	49	RANDY TRAVIS Warner Bros. 47893/WARN (11.98/17.98)	Inspirational Journey	34
24	17	17	100	FAITH HILL ▲ Warner Bros. 47373/WARN (12.98/18.98)	Breathe	1	61	NEW	1	1	DWIGHT YOAKAM Reprise 48012/WARN (11.98 CD)	South Of Heaven West Of Hell (Soundtrack)	61
25	27	21	44	NICKEL CREEK Sugar Hill 3909 (16.98 CD) ●	Nickel Creek	17	62	52	45	3	BUDDY & JULIE MILLER HighTone 8135/Rhino (16.98 CD) ●	Buddy & Julie Miller	45
26	23	24	18	TRISHA YEARWOOD MCA Nashville 170200 (11.98/17.98)	Inside Out	1	63	58	52	63	AARON TIPPIN ● Lyric Street 165014/Hollywood (10.98/16.98)	People Like Us	5
27	25	23	101	TOBY KEITH ▲ DreamWorks 450299/Interscope (10.98/16.98)	How Do You Like Me Now?!	9	64	63	56	102	ALAN JACKSON ▲ Arista Nashville 18892/RLG (10.98/17.98)	Under The Influence	2
28	24	22	11	SOUNDTRACK Lost Highway 170221/Mercury (12.98/18.98)	Down From The Mountain	10	65	62	53	6	VARIOUS ARTISTS MCA Nashville 170189 (11.98/18.98)	Earl Scruggs And Friends	41
29	NEW	1	1	VARIOUS ARTISTS UTV 585061/Universal (18.98 CD)	This Is Your Country	29	66	66	65	30	DELBERT MCCLINTON New West 6024 (17.98 CD)	Nothing Personal	20
30	22	—	2	VARIOUS ARTISTS Lost Highway 170239/Mercury (18.98 CD)	Hank Williams: Timeless	22	67	57	50	19	MARY CHAPIN CARPENTER Columbia 65176/Sony (12.98 EQ/18.98)	Time* Sex* Love*	6
31	26	25	32	JESSICA ANDREWS ● DreamWorks 450248/Interscope (10.98/16.98)	Who I Am	2	68	60	54	22	MARK MCGUINN VFR 734757 (10.98/16.98) ●	Mark McGuinn	18
32	29	28	23	TAMMY COCHRAN Epic 69738/Sony (12.98 EQ/11.98) ●	Tammy Cochran	27	69	64	57	20	ROY D. MERCER Capitol 32515 (10.98/16.98) ●	Roy D. Mercer Vs. Yankees	24
33	37	30	62	JO DEE MESSINA ● Curb 77977 (11.98/17.98)	Burn	1	70	59	58	76	ROY D. MERCER Virgin 49085/Capitol (10.98/16.98)	Greatest Fits: The Best Of How Big'a Boy Are Ya?	26
34	38	33	45	CHRIS CAGLE Capitol 34170 (10.98/17.98) ●	Play It Loud	20	71	69	67	97	JEFF FOXWORTHY Warner Bros. 47427/WARN (10.98/16.98)	Greatest Bits	17
35	33	31	19	BRAD PAISLEY Arista Nashville 67008/RLG (11.98/17.98)	Part II	3	PACESETTER						
36	30	—	2	SHEDAISY Lyric Street 165021/Hollywood (18.98 CD)	The Whole Shebang - All Mixed Up	30	72	72	70	4	THE DERAILERS Lucky Dog/Columbia 65793/Sony (11.98 EQ/17.98)	Here Comes The Derailers	50
37	28	27	7	MARK WILLS Mercury 170288 (11.98/17.98)	Loving Every Minute	10	73	65	59	51	DARRYL WORLEY DreamWorks 450042/Interscope (10.98/16.98) ●	Hard Rain Don't Last	33
							74	NEW	1	1	VARIOUS ARTISTS Warner Bros. 48185/WARN (11.98/17.98)	More Country Fun	74
							75	67	64	5	RANDY TRAVIS Image 744 (11.98/17.98)	Live - It Was Just A Matter Of Time	61

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 100,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dro). △ Certification of 200,000 units (Platino). ☆ Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. # indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

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Billboard

Top Country Catalog Albums

THIS WEEK	LAST WEEK	ARTIST Imprint & Number/Distributing Label	TITLE	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST Imprint & Number/Distributing Label	TITLE	TOTAL CHART WKS
1	1	LEE GREENWOOD Capitol 98568 (11.98 CD)	American Patriot	6	13	13	HANK WILLIAMS JR. ▲ Curb 77638 (5.98/9.98)	Greatest Hits, Vol. 1	383
2	2	LEE GREENWOOD Curb 77862 (4.98/9.98)	Best Of Lee Greenwood	2	14	12	JOHN DENVER Madacy 4750 (5.98/9.98)	The Best Of John Denver	172
3	3	DIXIE CHICKS ● Monument 68195/Sony (10.98 EQ/17.98) ●	Wide Open Spaces	193	15	14	ALAN JACKSON ▲ Arista Nashville 18801/RLG (10.98/16.98)	The Greatest Hits Collection	311
4	4	SHANIA TWAIN ● Mercury 536003 (12.98/18.98)	Come On Over	205	16	15	PATSY CLINE ▲ MCA Nashville 320012 (6.98/11.98)	12 Greatest Hits	752
5	5	LEE GREENWOOD Madacy 504 (4.98 CD)	Lee Greenwood: God Bless The USA	1	17	11	THE CHARLIE DANIELS BAND ▲ Epic 65694/Sony (7.98 EQ/11.98)	A Decade Of Hits	582
6	6	LEE GREENWOOD Universal Special Products 420605/Universal (6.98 CD)	God Bless The USA	2	18	21	GARTH BROOKS ● Capitol 97424 (19.98/26.98)	Double Live	151
7	7	TOBY KEITH ▲ Mercury 558962 (11.98/17.98)	Greatest Hits Volume One	149	19	18	THE JUDDS Curb 77965 (7.98/11.98)	Number One Hits	73
8	8	WILLIE NELSON ● Legacy/Columbia 69322/Sony (7.98 EQ/11.98)	16 Biggest Hits	161	20	16	CHARLIE DANIELS ▲ Epic 64182/Sony (5.98 EQ/9.98)	Super Hits	339
9	9	BROOKS & DUNN ▲ Arista Nashville 18852/RLG (12.98/18.98)	The Greatest Hits Collection	212	21	17	FAITH HILL ▲ Warner Bros. 46790/WARN (11.98/17.98)	Faith	181
10	6	JOHNNY CASH ● Legacy/Columbia 69738/Sony (7.98 EQ/11.98)	16 Biggest Hits	131	22	23	VARIOUS ARTISTS Madacy 1326 (15.98 CD)	The Best Of Country	46
11	9	LONESTAR ▲ BNA 67782/RLG (10.98/17.98)	Lonely Grill	123	23	22	TRISHA YEARWOOD ▲ MCA Nashville 170011 (11.98/17.98)	(Songbook) A Collection Of Hits	180
12	10	PATSY CLINE ▲ MCA Special Products 420265/MCA (3.98/6.98)	Heartaches	147	24	25	ALISON KRAUSS ▲ Rounder 610325/IDJMG (11.98/17.98) ●	Now That I've Found You: A Collection	247
					25	24	WILLIE NELSON ▲ Legacy/Columbia 64184/Sony (5.98 EQ/9.98)	Super Hits	338

● 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 100,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dro). △ Certification of 200,000 units (Platino). ☆ Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. # indicates past Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

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2001

Billboard®

Hot Country Singles & Tracks

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



THIS WEEK	LAST WEEK	WKS. ON	TITLE PRODUCER (SONGWRITER)	ARTIST	PEAK POSITION	WKS. ON	LAST WEEK	WKS. ON	TITLE PRODUCER (SONGWRITER)	ARTIST	PEAK POSITION
1	1	17	WHERE I COME FROM K Stegall (A. Jackson)	Alan Jackson Arista Nashville 69102	1	31	31	25	GOD BLESS THE USA J Crutchfield (L. Greenwood)	Lee Greenwood MCA Nashville 90226	7
2	2	18	ONLY IN AMERICA K Brooks, R. Dunn, M. Wright (K. Brooks, D. Cook, R. Rogers)	Brooks & Dunn Arista Nashville ALBUM CUT	2	32	37	13	IN ANOTHER WORLD D Cook, L. Wilson (T. Shapiro, W. Wilson, J. Yeary)	Joe Diffie Monument ALBUM CUT	32
3	3	13	ANGRY ALL THE TIME B. Gallimore, J. Stroud, T. McGraw (B. Robison)	Tim McGraw Curb ALBUM CUT	3	33	38	7	SHIVER K Stegall (J. D. Neal, L. Drew, S. Smith)	Jamie D'Neal Mercury 172216	33
4	5	4	I WOULD'VE LOVED YOU ANYWAY M. Wright, I. Yearwood (M. Danna, T. Verges)	Trisha Yearwood MCA Nashville 172201	4	34	39	9	COLD ONE COMIN' ON J. Scarife (M. Geiger, W. Mullis, M. Huffman)	Montgomery Gentry Columbia ALBUM CUT	34
5	4	1	WHAT I REALLY MEANT TO SAY P. Worley, T. L. James (C. Thomson, C. Waters, T. L. James)	Cyndi Thomson Capitol 58987	1	35	40	6	SAINTS & ANGELS S. Evans, P. Worley (V. Banks)	Sara Evans RCA 69107	35
6	6	8	COMPLICATED P. Worley, C. D. Johnson (C. D. Johnson, S. Smith)	Carolyn Dawn Johnson Arista Nashville 69050	6	36	41	13	THERE WILL COME A DAY B. Gallimore, F. Hill (B. Luther, A. Mayo, C. Lindsey)	Faith Hill Warner Bros. ALBUM CUT/WRN	36
7	7	9	ON A NIGHT LIKE THIS C. Howard (K. Staley, D. Kahan)	Trick Pony Warner Bros. 16751/WRN	7	37	42	5	EASY FOR ME TO SAY C. Black (C. Black, H. Nichols)	Clint Black With Lisa Hartman Black RCA ALBUM CUT	37
8	9	19	LOVE OF A WOMAN B. J. Walker, Jr., T. Britt (K. Brandt)	Travis Tritt Columbia ALBUM CUT	8	38	46	6	CARRY ON L. Maines (P. Green, W. Wilkins)	Pat Green Republic ALBUM CUT/Universal	38
9	10	11	ANGELS IN WAITING B. Chancey (T. Cochran, J. McBride, S. Harris)	Tammy Cochran Epic ALBUM CUT	9	39	43	8	LIFE DON'T HAVE TO BE SO HARD T. Lawrence, F. Anderson (C. Beathard, K. D. West)	Tracy Lawrence Atlantic ALBUM CUT/WRN	39
10	13	13	I'M A SURVIVOR I. Brown, R. McEntire (S. Kennedy, P. White)	Reba MCA Nashville 172212	10	40	53	5	I BREATHE IN, I BREATHE OUT C. Lindsey (C. Cagle, J. Robbin)	Chris Cagle Capitol ALBUM CUT	40
11	11	17	WHEN GOD-FEARIN' WOMEN GET THE BLUES M. McBride, P. Worley (L. Satcher)	Martina McBride RCA ALBUM CUT	11	41	44	8	SOMETHIN' IN THE WATER J. Steele, S. Baggett (J. Steele, A. Anderson, B. D. P. ero)	Jeffrey Steele MCA Nashville 172212	39
12	8	6	AUSTIN B. Braddock (D. Kent, K. Manna)	Blake Shelton Giant 16767/WRN	1	42	50	9	NIGHT DISAPPEAR WITH YOU L. Medica (B. McComas)	Brian McComas Lyric Street ALBUM CUT	42
13	15	9	I WANNA TALK ABOUT ME J. Stroud, T. Keith (B. Braddock)	Toby Keith DreamWorks ALBUM CUT	13	43	49	6	BABY I LIED B. Gallimore (R. Van Hoy, R. M. Bourke, D. Allen)	Shannon Brown BNA 69104	43
14	14	16	I'M TRYIN' D. Huff (C. Wallin, J. Steele, A. Smith)	Trace Adkins Capitol 17667	14	44	52	7	THAT'S WHAT BROTHERS DO B. Beckett, D. Shirley (A. Smith, C. Wallin)	Confederate Railroad Audiogram ALBUM CUT	44
15	12	7	I'M JUST TALKIN' ABOUT TONIGHT J. Stroud, T. Keith (T. Keith, S. Emonck)	Toby Keith DreamWorks ALBUM CUT	1	45	57	2	I'M MOVIN' ON M. Bright, M. Williams (P. White, D. V. Williams)	Rascal Flatts Lyric Street ALBUM CUT	45
16	16	10	WITH ME D. Huff (B. James, T. Verges)	Lonestar BNA 69105	16	46	55	3	SOME DAYS YOU GOTTA DANCE P. Worley, B. Chancey (T. Johnson, M. Morgan)	Dixie Chicks Monument ALBUM CUT	46
17	17	22	REAL LIFE (I NEVER WAS THE SAME AGAIN) J. Nebank (N. Thrasher, J. Janosky)	Jeff Carson Curb ALBUM CUT	17	47	48	10	TELL ME HOW N. Wilson, B. Cannon (J. Deakin, J. Bettis, L. Stewart)	Chad Brock Warner Bros. ALBUM CUT/WRN	47
18	20	26	LOVING EVERY MINUTE C. Chamberlain (T. Shapiro, M. Criswell, M. White)	Mark Willis Mercury 172204	18	48	45	11	AIN'T NOBODY GONNA TAKE THAT FROM ME J. Stroud (R. Rutherford, S. Tate, A. Tate)	Collin Raye Epic ALBUM CUT	43
19	21	13	THE TIN MAN B. Cannon, N. Wilson, K. Chesney (K. Chesney, D. Lowe, S. Slate)	Kenny Chesney BNA ALBUM CUT	19	49	RE-ENTRY	2	I DON'T HAVE TO BE ME ('TIL MONDAY) R. Van Hoy (S. Azar, J. Young, R. C. Bannion)	Steve Azar Mercury ALBUM CUT	49
20	23	8	WRAPPED AROUND F. Rogers (B. Paisley, C. DuBois, K. Lovelace)	Brad Paisley Arista Nashville 69103	20	50	NEW	1	HOT SHOT DEBUT		
21	28	7	RIDING WITH PRIVATE MALONE W. Newton (T. Shepherd, W. Newton)	David Ball Quotient 01120	21	51	47	41	SIDEWAYS J. Stroud, F. Rogers (D. Worley)	Darryl Worley DreamWorks ALBUM CUT	50
22	29	3	WHERE THE STARS AND STRIPES AND THE EAGLE FLY A. Tippin, M. Bradley, B. Watson (K. Beard, C. Beathard, A. Tippin)	Aaron Tippin Lyric Street 164059	22	52	58	60	THE STAR SPANGLED BANNER D. Foster (F. S. Key)	Faith Hill Warner Bros. PROMO SINGLE/WRN	35
23	36	2	RUN T. Brown, G. Strat (T. Lane, A. Smith)	George Strait MCA Nashville ALBUM CUT	23	53	56	14	DON'T PLAY ANY LOVE SONGS J. Clark, R. Stuve (J. Clark, D. Poythress, D. Skaggs)	Jameson Clark Capitol 17665	52
24	25	16	MAN OF ME T. Brown, M. Wright (R. Rutherford, G. Teren)	Gary Allan MCA Nashville 172213	24	54	NEW	1	CRAZY LIFE D. Malloy (K. Fisher)	Tim Rushlow Scream ALBUM CUT	43
25	27	18	THAT'S A PLAN M. McGuinn, S. Decker (B. E. Boyd, D. Leone)	Mark McGuinn VFR 734758	25	55	NEW	1	ALL OVER ME B. Braddock (B. Shelton, E. T. Conley, M. Pyle)	Blake Shelton Warner Bros. ALBUM CUT/WRN	54
26	33	6	BRING ON THE RAIN B. Gallimore, T. McGraw (B. Montana, H. Darling)	Jo Dee Messina With Tim McGraw Curb ALBUM CUT	26	56	NEW	1	I WILL SURVIVE J. Scarife, A. S. Martin (S. Bentley, N. L. Baxter, G. Teren)	Wild Horses Epic ALBUM CUT	55
27	30	9	JUST LET ME BE IN LOVE B. J. Walker, Jr. (T. Martin, M. Nesler, T. Shapiro)	Tracy Byrd RCA 69108	27	57	NEW	1	THAT'S JUST THAT M. D. Clute, Diamond Rio (K. Garrett, T. Owens)	Diamond Rio Arista Nashville ALBUM CUT	56
28	32	12	GOOD MORNING BEAUTIFUL W. C. Rimes (Z. Lyle, T. Correy)	Steve Holy Curb ALBUM & SOUNDTRACK CUT	28	58	RE-ENTRY	16	THE LUCKY ONE A. Krauss + Union Station (R. L. Castleman)	Alison Krauss + Union Station Rounder ALBUM CUT/Mercury	57
29	34	2	BEER RUN A. Reynolds (K. Anderson, K. Blazy, G. Ducas, A. Williams, K. Williams)	George Jones Duet With Garth Brooks Bandit ALBUM CUT/BNA	29	59	59	5	I AM A MAN OF CONSTANT SORROW T. Bone Burnett (Traditional)	The Soggy Bottom Boys Mercury SOUNDTRACK CUT	48
30	35	15	IF YOU EVER FEEL LIKE LOVIN' ME AGAIN B. Gallimore, C. Walker (J. Stevens, S. Bogard, J. Kilgore)	Clay Walker Warner Bros. 16738/WRN	30	60	NEW	1	AMERICA THE BEAUTIFUL J. Stroud, T. Brown (K. L. Bates, Ward)	Various Artists No Label DOWNLOAD TRACK	58
									TO QUOTE SHAKESPEARE B. Gallimore, T. McGraw (H. Lamar, G. Barnhill)	The Clark Family Experience Curb ALBUM CUT	60

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. Video clip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. CD Single available. DVC Single available. CD Maxi-Single available. Cassette Single available. Vinyl Maxi-Single available. Vinyl Single available. Cassette Maxi-Single available. © 2001, Billboard/BPI Communications.

OCTOBER 20
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	23	2	WHERE THE STARS AND STRIPES AND THE EAGLE FLY Lyric Street 164059/Hollywood	Aaron Tippin	13	11	27	COME A LITTLE CLOSER Warner Bros. 16762/WRN	Lita McCann
2	1	60	BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT Curb 73116	LeAnn Rimes	14	15	31	LOVE IS ENOUGH RCA 69034/RLG	3 Df Hearts
3	3	21	ON A NIGHT LIKE THIS Warner Bros. 16751/WRN	Trick Pony	15	14	34	MRS. STEVEN RUDY/THAT'S A PLAN VFR 734758	Mark McGuinn
4	2	23	AUSTIN Giant 16767/WRN	Blake Shelton	16	13	27	MATTHEW, MARK, LUKE & EARNHARDT DreamWorks 450327/Interscope	Shane Sellers
5	4	10	SOMETHIN' IN THE WATER Monument 79625/Sony	Jeffrey Steele	17	16	6	A ROSE IS A ROSE Mercury 172193	Meredith Edwards
6	5	82	ROCKY TOP '96 Decca 155274/MCA Nashville	The Osborne Brothers	18	19	30	I WANT YOU BAD Lucky Dog/Columbia 75542/Sony	Charlie Robison
7	6	22	WHAT I REALLY MEANT TO SAY Capitol 58987	Cyndi Thomson	19	25	35	SHE COULDN'T CHANGE ME Columbia 79540/Sony	Montgomery Gentry
8	7	55	THE WAY YOU LOVE ME Warner Bros. 16818/WRN	Faith Hill	20	17	27	SIMPLE LIFE Columbia 79541/Sony	Mary Chapin Carpenter
9	9	226	HOW DO I LIVE Curb 73022	LeAnn Rimes	21	20	73	IT DON'T MATTER TO THE SUN/LOST IN YOU Capitol 58788	Garth Brooks as Chris Gaines
10	8	44	POUR ME Warner Bros. 16816/WRN	Trick Pony	22	18	52	OKLAHOMA/WARM & FUZZY Epic 79503/Sony	Billy Gilman
11	10	13	UNBROKEN BY YOU Lyric Street 164048/Hollywood	Kortney Kayle	23	—	1	LEGACY Mercury 172183	Neal Coty
12	12	16	DIDN'T WE LOVE Curb 73128	Tamara Walker	24	22	21	I KNOW HOW THE RIVER FEELS MCA Nashville 172186	Mcalyster
					25	24	50	HOW DO YOU LIKE ME NOW? DreamWorks 450932/Interscope	Toby Keith

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 multiple copies indicated by a numeral following the symbol. © 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.

Higher Ground™

by Deborah Evans Price



THE GIFT OF MUSIC: During these troubling times, good music has become more than mere entertainment: It's become a soothing balm for uneasy emotions and a comforting escape. The holiday buying season is always an occasion for extra effort by record companies, but this fall the Christian Booksellers Assn.

(CBA) Music Category Development Committee—comprising Word, Provident, Pamplin, and Chordant—is initiating a new industrywide promotional campaign.

Their mission: "To reinforce the desirability of music as a gift."

According to **David Crace**, VP of marketing for EMI Christian Music Group's distribution arm, Chordant, the campaign will specifically target the Christian bookstore market, "where music continues to be not as high a priority as books and Bibles. For retailers and shoppers, we're asking them to consider music as a gift during the shopping season."

Those involved in the campaign are spreading data from a SoundData National Music Consumer study

reporting that nearly three-quarters of all music consumers purchased music as a gift for some occasion in 2000. Predictably, birthdays and Christmas/Hanukkah were the primary gift-giving occasions. The study also revealed that nearly two-thirds of all music consumers intend to purchase music during the holiday season.

In light of the national crisis, Crace is anticipating stronger sales this holiday season. "I can't speak [for] the overall music industry," he says, "but inside the Christian music industry, we're seeing a lift in sales as people are looking more toward Christian music to help them cope with what's going on."

This campaign marks the first effort of its kind. "Word, Provident, and Chordant compose about 90% of the market," Crace observes. "Pamplin is probably another 3%-4% of the market, so roughly 95% of the market is participating in the campaign. We've started rolling this out with our retailers, placing it in their catalog vehicles. It will not make a big impact in stores until around Nov. 1, the target date."

The campaign includes such artist endorsements as written quotes and imaging for print vehicles and audio quotes for radio, in-store play, and on-hold programs; inclusion in artist merchandising

materials released in November and December; a video spot on Chordant, Provident, and Word's video loops and inclusion on Chordant's interactive display; custom in-store play CDs from Word, Provident, Pamplin, and Chordant featuring the message integrated into cuts from featured releases; and release-book advertising from all distributors explaining the campaign to accounts.

TOUR NEWS: The highly anticipated Songs4Worship tour is under way, featuring **Michael W. Smith, Darlene Zschech, Don Moen, Nicole C. Mullen, Caedmon's Call, and Watermark**. The tour is an extension of the *Songs4Worship* TV continuity series, a partnership between Integrity Music and Time Life Music. It will make stops in 10 major markets during its October run. Time Life Music and Integrity are supporting the tour in numerous ways, including tapping into Songs4Worship databases to send postcard mailings and e-mail notices to the tour markets. Proper Management, GET Management, and the Creative Artist Agency joined Integrity and Time Life to put the tour together.

NEWS NOTES: Madacy Christian recently released *Rock On*, a compilation of 30 Christian music rock classics. **Michael W. Smith, Third Day, Caedmon's Call, Rich Mullins, All Star United, and Ashley Cleveland** are among the artists featured on the disc. According to Madacy Christian VP/GM **Bob Gurich**, the project will be marketed via a direct-TV response ad campaign on five different networks. Plans also include end-cap placement in mainstream music stores nationwide. . . Sparrow will be taking **Mannheim Steamroller's** new Christmas project to CBA retail via Chordant Distribution. It's the band's first new holiday album in six years and the first to be released in the Christian market. . . National Religious Broadcasters (NRB) chairman **Wayne Pederson** has been chosen as the new president/CEO of the association. He succeeds **Dr. E. Brandt Gustavson**, who died of cancer in May. Currently executive VP at Northwestern Radio in St. Paul, Minn., Pederson began working with NRB part-time Oct. 1 and will relocate to the organization's Manassas, Va., headquarters to begin full time by Jan. 1.



Dan Hays Watches As Bluegrass Grows

BY DEBORAH EVANS PRICE

Dan Hays has served since 1990 as executive director of the International Bluegrass Music Assn. (IBMA), which held its World of Bluegrass trade show and fan fest Oct. 1-7 in Louisville, Ky.

Why is there such a growing interest in bluegrass?

Certainly, the attention a number of artists have gotten this year from everything surrounding *O Brother, Where Art Thou?* and *Down From the Mountain* to the chart success of everyone from Dolly Parton to Nickel Creek to Rhonda Vincent, Del McCoury, and Ricky Skaggs has helped.

What is the community doing to capitalize on the visibility of *O Brother*?



HAYS

At the convention, IBMA unveiled a new strategic plan for the next three years. It's heavily weighted toward marketing and promotion.

What we're going to be adding in total is more capabilities to deal with everything from market research to sponsorship development and publicity. We want to generate a threefold increase in the number of media impressions. We're also going to be focusing a lot on the college market and retail.

6 Questions

Has *O Brother* benefited others?

O Brother deserves an enormous amount of credit, but the trend didn't start with that movie and soundtrack. It has been happening for several years and it's much broader and deeper.

Is there going to be a more concerted effort to have bluegrass product accounted for by SoundScan?

The first step is to make sure we have a good relationship with retail and provide them with information. We also want to find ways to track their sales and, obviously, SoundScan is the most reliable way of doing that. We're looking at ways to get labels collaborating and to get artists to report sales.

What feedback are you getting from retailers?

Sharon Jones, the buyer for Anderson who stocks a lot of Wal-Mart stores, says they examined their bluegrass sales, and when they pulled out *O Brother*, *Down From the Mountain*, and Nickel Creek and set those aside, the sales of bluegrass product—with their broad array of stores—had increased 150% over the last 12 months.

How was attendance at the IBMA convention?

It was up slightly. With the events of Sept. 11, we did have some cancellations, [but] we're happy with the attendance. The award show sold out a 2,400-seat hall for the first time.

In The Spirit™

by Lisa Collins



GOSPO, B'RITE PACT WITH ZOMBA: Culminating months of ongoing talks and negotiations with several different music companies, **Claude and Vicki Mack-Lataillade**, owners of gospel's trendiest labels—Gospo Centric and B'Rite Music—have entered into a long-term distribution pact with New York City-based Zomba Music.

The announcement, made Oct. 10 by Jive Records president **Barry Weiss**, makes official the rumors that have been circulating for the past several months. Weiss notes, "We have known Vicki Mack-Lataillade for years and have always admired her creative vision and passion. We are thrilled to begin to work with Gospo Centric and B'Rite Music in this new arrangement and look forward to great synergies in the future."

The agreement was termed as a "natural extension of the company's current relationship with the two labels," given its current distribution of Gospo Centric and B'Rite Music directly to Christian bookstores through the Christian Booksellers' Assn. distribution network via Zomba's Nashville-based, wholly owned subsidiary, Provident Music Group.

Mack-Lataillade says, "I've known Barry Weiss for years now, and I couldn't be more excited. This deal means that Gospo Centric and B'Rite can grow and thrive as an independent label under the umbrella of a giant music machine. Zomba was one of few companies who respected that we wanted to wholly own our label, and [they] were willing to let us guide our own vision. The best part is they know how to sell music better than just about anybody in the business."

"The timing of the announcement is especially relevant now," Mack-Lataillade continues. "I believe that we have a responsibility to create strong Gospel music to comfort, to heal, and to inspire."

However, as the deal was formalized late in the year, both Gospo Centric and B'Rite have pushed their slate of releases to early next year. Admittedly, Mack-Lataillade says, "This was a challenging year, but next year we believe is going to be one of the best years we've ever had, and it couldn't be more appropriate, as it marks our 10-year anniversary in the record industry. So after a slow release year, Gospo Centric is going to be turning up the heat in the first quarter. What better way to kick off the new relationship and a new year than with an upcoming CD from **Kirk Franklin**?"

That CD, titled *The Rebirth of Kirk Franklin*, marks a return for the artist to the more traditional ballad-styled music that sparked the double-platinum sales of his eponymous debut. And while Franklin's combined album sales have since totaled more than 10 million copies—making him one of

the most successful gospel artists of all time—his last two releases fell short of sales projections. Mack-Lataillade reports that there is an outside chance of the album's release in December. But as it now stands, aside from Franklin, the company's first-quarter release slate includes the much-anticipated gospel debut of former **Dru Hill** member **Woody Rock**—titled *Soul Music*—as well as new releases from **Dorinda Clark-Cole, Byron Cage, Ray Beatty, and Trin-I-Tee 5:7**, whose debut CD is nearing platinum (the first all-female Gospel group to earn this distinction), with the second CD already gold.

LONG LIVE THE QUEEN: Or at least that's what Word Records' marketing staff is banking on with the Oct. 30 release of *Hymns*, **Shirley Caesar's** first-ever recording of church standards and traditional hymns, including such classics as "Blessed Assurance," "Amazing Grace," "Come Ye Disconsolate," and the lead single, "Steal Away"—one of two cuts on which Caesar is backed by fellow Word Records labelmate **New Direction**. The collection also includes a duet with *Destiny's Child* member **Michelle Williams**.

"Thus far, there has been good feedback from the single," reports **Cheryl Moore**, director of marketing for Word Records. "We've had a lot of requests for interviews and 'win it before you buy it' promotions. Since this is her first hymns album, and it comes at a time when people are looking for standard church songs, we are expecting huge sales." The thrust of the marketing will be based around key stops the Sisters in the Spirit tour (featuring Caesar) is making, including New York City, Los Angeles, Chicago, Atlanta, Detroit, Dallas, and Houston.

IN THE MEANTIME: A formal announcement was expected Oct. 12 with regard to the new owner of the Word label. While it is not known how the transfer of ownership will affect the company's release schedule, its newest offerings include the latest from **Anointed** (now comprising the brother/sister act of **Steve & Da'dra Crawford**), titled *If We Pray*, coming Oct. 16. And the label is in the midst of setting up the next release from **Marvin Sapp**, titled *I Believe* and slated for release in January. Sapp had been rumored to be leaving the label but has since opted to stay.



Melody Proves Youthful Music Is No Monkey Business

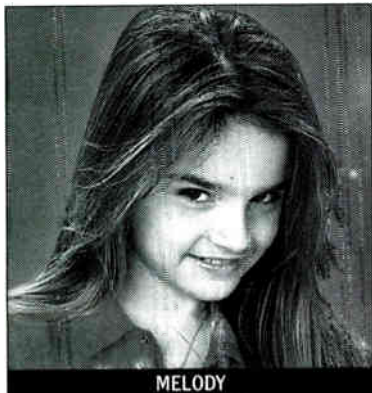
BY HOWELL LLEWELLYN

MADRID—You have been warned. The next Spanish “Macarena”-style song/dance phenomenon that could sweep the world is called “El Baile del Gorila” (The Dance of the Gorilla). It has been the music phenomenon of the summer in Spain, much as “Macarena” was in the mid-’90s, before millions—including senior U.S. politicians—danced to its beat.

The main difference this time is that the cause of the mayhem is not a middle-aged male duo (remember Los del Río?) but an 11-year-old talent called Melodía Ruiz Gutiérrez—she performs under the stage name Melody—who has already become a household name and a permanent TV presence.

BIZARRE COINCIDENCE

By bizarre coincidence, both Melody and Los del Río come from Dos Hermanas, a small town just outside Seville, Spain, in the flamenco-rich southern region of



MELODY

Andalucía. And like Los del Río some five years earlier, Melody is gearing up to assault the U.S., Latin American, and European markets.

Sony offices across the Latin region have shown much interest in Melody, whose debut album, *De Pata Negra* (Epic Spain), will be released in Latin America and the U.S. Oct. 30 on Sony Discos. Promo trips are slated for Mexico, Miami, and Puerto Rico, and Melody has already recorded “The

Dance of the Gorilla” in English for release across Europe in November. She is a priority artist for Sony Music Europe. “El Baile del Gorila” was released in Mexico early August, and already giant network Televisa has organized a nationwide “gorilla dance” contest in schools, colleges, and amusement parks.

PRECOCIOUS TALENT

In Spain, Melody received a double-platinum disc (200,000 units) Sept. 24 from Sony Music Entertainment Spain president Claudio Condé at a Madrid flamenco club. She was accompanied by veteran rumba-flamenco artist El Fary, who discovered her. He had taken a demo tape of her precocious talent to Condé and Epic managing director Manolo Moreno last March.

“They said yes straight away, and the album was released in June—just in time for the summer disco season,” Sony international exploitation director Amelia Santos says. “We gave it lots of TV and radio promotion, and it went into the charts almost immediately. In July, I sent the record with a video and photo highlights to our Latin region and European offices, and the response was positive everywhere.”

At the same time, Condé was presenting the Melody sound at meetings in New York City, Miami, and London, as *De Pata Negra* went platinum and then double-platinum in Spain. Not bad for a 10-year-old.

Melody’s songs have an arresting, nonsensical quality. They work not only because they are danceable but also because her voice has the assurance of someone raised in a musical environment: Her father and other family members play in a well-known Seville fiesta group called Los Quillos.

“I always knew I wanted to be an artist,” Melody says. “Since I was very small I [have] loved singing, dancing, and getting up onstage with my dad—so much so that if they didn’t let me, I used to cry.”

And although Melody didn’t write the lyrics, they reflect the world as seen by a person her age. “Mi Mejor Amiga” is about her female puppy, “De Pata Negra” concerns her experiences on her first visit to Madrid with her dad, and “Besos de Cristal” is a song to her mom as she prepares her first TV show.

“Many people are comparing ‘El Baile del Gorila’ to phenomena such as ‘Macarena’ or the lambada,” Santos says. “In music, you never know. But the response so far has been tremendous.”



by Leila Cobo

KEEP COMING BACK: Even as sales of recorded music in Latin America have taken a plunge in the past year (*Billboard*, Oct. 13), the Latin music industry remains committed to the region and—most important—to the development of local talent.

“It’s not all doom and gloom,” says Frank Welzer, chairman of the Latin American board of the International Federation of the Phonographic Industry and president of Sony Music International Latin America. “There’s a lot of investment going on in new-artist development and in established artists. So the music is not sliding. And that’s true for all the companies. We may be a little more selective, we may be investing in fewer artist development projects, but those we choose we invest well in.”

For example, while Brazil’s numbers registered a 40.6% plunge in units sold compared with last year, the country remains hopeful. This week, government officials created a delegation to fight piracy and electronic crime (see *America Latina*, page 37). At the same time, such labels as Abril Music have taken steps to lower CD prices.

In Argentina—perhaps the most affected market of all—labels have taken novel approaches to retailing, selling albums at newsstands around the country. The strategy has been responsible for a surge in sales of such artists as La Renga, Daniela Herrero, and Emanuel Ortega.

“We’ve all had bad moments in Latin America,” Welzer says. “We have a history of coming back, and we’ve all come back again.”

DOING THE GROUNDWORK: As a host of Latin artists prepare to travel to Washington, D.C., to perform “El Último Adiós,” the track recorded to raise money for the victims of the Sept. 11 terrorist attacks, Mexican rock band Maná is getting ready for a different type of benefit. The group is the only Latin band that has been invited to perform at Groundwork, an event staged by the Food and Agricultural Organization of the United Nations that raises money for hunger relief in developing nations.

Maná will play a show in October in Seattle alongside Femi Kuti, Alanis Morissette, Pearl Jam, and R.E.M.

“By being the only Latin artists, our idea is to join these people and [let] them [know that] many of [their] neighbors are in the same situation,” Maná drummer Alex González says. “And if we can make this

known and plan future concerts to raise money for these countries, we’ll have accomplished our mission.”

Maná will play a “tight” half-hour set, in Spanish, although members of the band may speak in English as well. Aside from conveying the Maná message—the group has long been active in social causes, notably human rights and



MANÁ

the environment through its Selva Negra Foundation—Groundwork will expose Maná to an audience of millions.

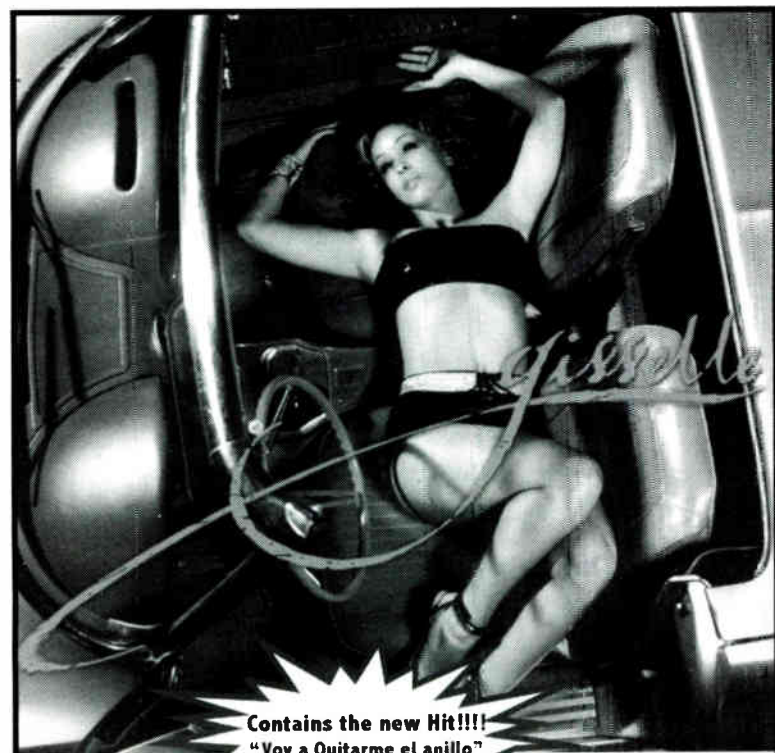
As for Maná’s long-awaited upcoming album, González says that recording will begin in January, with a target release date for April. The band is already speaking with several “friends” about possible collaborations in the project, which will feature all-new tracks.

“[Carlos] Santana owes us [a] favor [for] ‘Corazón Espinado,’” González says, referring to the track the group recorded for Santana’s *Supernatural* album. “He’s already said he’s willing and able, and he’s definitely one person we’d like to have on our album.”

HEALTHY COMPETITION: Terra.com is sponsoring an amateur Latin rock competition in Los Angeles. Proceeds will go toward the tuition and educational needs of Latin youths affected by the Sept. 11 attacks.

Twelve local bands will compete during 30 days of concerts, with concert-goers voting online for winners. Amigos Invisibles, David Summers, and Hombres G will perform at the grand finale Nov. 11 at the Palace in Hollywood, and bands including Aterciopelados, La Secta, and Pericos are scheduled to perform during the Terra Rock concerts.

Terra.com will donate \$1 for each vote cast on the site. The winning band will receive \$5,000.



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Main Billboard chart table with columns for Rank, Last Week, 2 Weeks Ago, Weeks On, Artist, Title, Peak Position, and a secondary chart for Weeks On. Includes sub-sections for Latin Pop Albums, Tropical/Salsa Albums, and Regional Mexican Albums.

BY LEILA COBO

MIAMI—For the past several years, much of Cuban music has been associated with quaint octogenarians who have never left the island and who play Cuban standards with the gentility of past times.

But there's nothing quaint or old-fashioned about 83-year-old pianist Bebo Valdés' vigorous and profoundly musical reading of those same standards on *El Arte del Sabor*, set for release Oct. 23 in the U.S. on Blue Note records. Recording for the first time as the Bebo Valdés Trio with notables Israel López "Cachao" on bass and Carlos "Patato" Valdés (no relation to Bebo) on percussion—as well as clarinetist/saxophonist Paquito D'Rivera guesting on three tracks—Valdés (who happens to be the father of celebrated pianist Chucho Valdés) plays with the technique of a classically trained musician, the swing of a jazzman, and an understanding of Cuban music that belongs only to those who have been playing it for decades.

"I made the album to play dif-

Blue Note's Valdés Enlivens Cuban Standards

ferent styles of Cuban music," says Valdés, a respected pianist/composer/arranger/bandleader who for years directed the Tropicana orchestra and recorded multiple albums before leaving Cuba in 1960. "It's Cuban music—as represented by very well-known old Cuban melodies—taken to today, yesterday, and tomorrow."

Although *El Arte del Sabor* is classic, there's nothing retro about it. In "Son de la Loma,"

Valdés improvises with the right hand and plays counterpoint with the left, "Route 66" is played in a fusion "Cuban tempo," "El Reloj de Pastora" has blues improvisations, and "Ogguere" is a sexy interplay between Cachao's bowed bass and D'Rivera's clarinet. As impressive as the musicality are Valdés' fine chops, which he keeps in place by practicing his technique every day.

Still, Valdés' prowess could have been lost were it not for D'Rivera, who in 1994 called him out of semi-retirement to record *Bebo Rides Again* (Messidor) with producer Gortz Worner. Then, last year, he was featured on the *Calle 54* film and soundtrack, where he played a duet with son Chucho and another with Cachao. *El Arte* is the brainchild of producer Nat Chediak, who was the associate producer of *Calle 54* and who proposed bringing the trio together to perform Cuban classics. Immediately following the recording of *Calle 54*, Chediak rounded up his three charges and had them record live.

"We made this album to safeguard this music, to enjoy it, to preserve the classics interpreted by the masters who were around when this music was created—not through approximation or second hand," says Chediak, who calls Valdés a "genuine master." Indeed, the only non-Cuban track,



VALDÉS

"Route 66," a fusion of straight-ahead and Afro-Cuban jazz, was included, Chediak says, "to open up a window to the range these musicians have."

The disc was recorded through film director Fernando Trueba's Lola Records (Trueba directed *Calle 54*) and released via EMI Spain and Blue Note in the U.S.

Valdés, who has lived in Sweden for more than three decades, is now in the midst of a series of projects—as a soloist, arranger, and bandleader—and is busier than he's been in years.

"My children have grown and gone," says Valdés, who turned 83 Oct. 9, the same day Chucho turned 60. "But music will stay until the day I die. People talk about heroin and cocaine and opium. I think the addiction to making music is greater than any drug in the world. Those vices you can get rid off. Music, never."

Jazz Notes™



by Steve Graybow

IT'S JUST ABOUT THE MUSIC: In a year when there has been a substantial amount of enjoyable and musically challenging new releases, **Cyrus Chestnut's *Soul Food*** (Division One/Atlantic, Oct. 16) stands out from the pack for several succinct reasons. First and foremost, the music is just good. *Soul Food* swings hard, is fun to listen to, and by placing solo piano, trio, and

traffic chime to alert pedestrians that it was safe to cross busy streets.

While Chestnut professes a deep love for jazz history and its accompanying repertoire, he is pleased that *Soul Food* does not have a historically themed marketing hook. "I don't want to be imprisoned by jazz history," he says. "I want to build upon history and move myself forward."

Steve DeBro, VP of associated labels for the Atlantic Group, says that the marketing of *Soul Food* effectively began last year, with the release of Chestnut's *A Charlie Brown Christmas* (*Billboard*, July 26, 2000), a set of classic and original holiday music. Featuring guest vocals from **Vanessa Williams** and **Brian McKnight**, the project had significant crossover potential. "It was an attempt to broaden Cyrus' appeal," DeBro says, "but it was done using



CHESTNUT

expanded-trio selections side-by-side, the project takes the listener on a trip through both intimate settings and ebullient jam sessions.

It doesn't hurt that the pianist is joined by a distinctive cast of characters—bassist **Christian McBride**, drummer **Lewis Nash**, and guests **Stefon Harris** (vibraphone), **Marcus Printup** (trumpet), **Wycliffe Gordon** (trombone), **Gary Bartz** (alto saxophone), and **James Carter** (tenor saxophone)—all musicians who in a slightly more just world would be household names.

The most enjoyable aspect of *Soul Food* may be that it harks back to the so-called "good ole days," when artists made records that were not boosted or encumbered (take your choice) by overbearing concepts or marketing angles. *Soul Food* is simply the sound of a 30-something pianist from Baltimore creating music, and perhaps that is what makes it most enjoyable of all.

Of course, it helps that Chestnut draws influence from a wide range of sources, from '70s R&B and pop to the gospel that he has played in church since childhood. "I did not grow up in the '30s, or live through the '40s or '50s," the pianist says. "I grew up in the '70s listening to the **Rolling Stones**, **Three Dog Night**, and the **Jackson 5**, all the while studying **Beethoven** and **Mozart** and playing in church. All of these things make up who I am, and that is what I wanted to bring to the table."

Chestnut adds a personal touch to *Soul Food* by including solo piano renditions of two gospel standards, "Swing Low, Sweet Chariot" and "Coming Through the Rye." The latter came to him through an unexpected source: On a recent trip to Japan, Chestnut heard the familiar melody used as a

music that was close to his heart, music that he loves. Hopefully, we won some additional fans with that record, and they will stay with Cyrus for *Soul Food*." Advertising for *Soul Food* will prominently cross-promote *A Charlie Brown Christmas*.

Chestnut says that the music on *Soul Food* "is meant to nourish and inspire" both those who played on it and those who listen to it. "Jazz, in its purest sense, presents artists exactly as who they are," he says. "When I played with **Betty Carter**, she told me that jazz is about finding out who you are, and this record is a step in that direction."

NOTEWORTHY: Eagle Jazz releases live albums from both **Dizzy Gillespie** and **Stan Getz** Nov. 6. Gillespie and the **United Nations Orchestra's *Live at the Royal Festival Hall, London*** was recorded June 10, 1989, and features appearances by **Paquito D'Rivera**, **Slide Hampton**, and **James Moody**. The Getz double-disc *The Final Concert Recording* was recorded July 18, 1990, at Philharmonic Hall in Munich. Both are distributed by Red Ink... Prestige releases *Discovery*, a compilation of the late **Grover Washington Jr.**'s earliest recordings, Oct. 16. Recorded between September 1970 and August 1971, the set includes *Inner City Blues*, the first album Washington recorded as a leader.

GOOD WORKS: The Jazz Corner Web site (jazzcorner.com) has established the Jazz Cares Relief Fund at jazzcares.com, allowing musicians, authors, and record labels to donate a portion of their proceeds to charities assisting those directly affected by the tragic events of Sept. 11.

América Latina...

In Brazil: The governor of the state of Sao Paulo signed an edict in the first week of October creating a new government delegation with the sole objective of fighting electronic crime and piracy. This is the first step taken by government authorities in the fight against piracy, which is at least partially responsible for a huge decline in sales of legitimate CDs and cassettes.

TOM GOMES

In Colombia: The kidnapping and murder of former Colombian Minister of Culture Consuelo Araujonoguera last week by leftist rebels has dealt a blow to that country's musical infrastructure. Araujonoguera was one of the founders of the Festival de la Leyenda Vallenata—the most important *vallenato* festival in the world—and was instrumental in taking the genre into the international status it knows today. Known as la Cacica (the Chief), Araujonoguera had written numerous books on vallenato, including a biography of seminal composer Rafael Escalona.

GUSTAVO GÓMEZ

In Mexico: Joselo Rangel, guitarist with Café Tacuba, has signed a deal with newly created indie Suave Records to record a solo album. Tentatively titled *Oso*, the disc will be produced by Café Tacuba vocalist Rita Cantalagua and is set for release in December. Other artists who will collaborate with Rangel's side project include rockers Liquits and Jumbo.

TERESA AGUILERA

In Panama: Colombian singer Juanes debuted successfully in Panama Oct. 5, playing a show for 2,000 fans. The singer, who is currently on a promotional and concert tour in Spain, is also working on his second solo album with producer Gustavo Santaolalla, for which Juanes has reportedly written more than 40 songs. The set is due in 2002.

ANASTACIO PUERTAS CAICEDO

In Puerto Rico: A telethon organized by the Puerto Rican government, *Unidos por Nueva York* (United for New York), raised \$1.5 million to benefit the victims of the Sept. 11 terrorist attacks. The Oct. 7 event, which was broadcast by the four local channels—Telemundo, Telecentro, TeleOnce, and TUTV—included such artists as Jerry Rivera, Michael Stuart, MDO, Yaire, Andy Montañez, Daniela Droz, and Danny Rivera.

RANDY LUNA

BMI Announces Winners Of 2001 Urban Awards

BMI has announced the winners of the 2001 Urban Awards and has also named the 2000-2001 Top Producers Awards.

"Maria Maria," co-written by Jerry "Wonder" Duplessis and Carlos Santana and recorded by Santana Featuring the Product G&B, was named song of the year. The hit, from Santana's multiple-platinum, Grammy Award-winning album *Supernatural*, is published by EMI-Blackwood Music, Stellabella Music, and Te Bass Music.

Pharrell Williams was named songwriter of the year with three award-winning songs, "Got Your Money," co-written by Ol' Dirty Bastard and recorded by him with Kelis; "I Just Wanna Love U (Give It 2 Me)," co-written by Deric Angelettie, Jay-Z, Todd "Too Short" Shaw, and Kit Walker and recorded by Jay-Z; and "Shake Ya Ass," recorded by Mystikal. Other multiple award-winning songwriters included Duplessis, Jay-Z, Fred Jerkins, and Rodney Jerkins. Each won two Urban Awards.

Williams was also named among the top BMI-affiliated producers. The others were Duplessis, Eminem, Mannie Fresh, Irv Gotti, Hi-Tek, R. Kelly, Poke, Rockwilder, and Mario Winans. The urban publisher of the year award went to EMI Music Publishing.

In conjunction with the Urban

Awards, *Billboard* honored the BMI writers of those songs that have topped the Hot R&B/Hip-Hop Singles & Tracks chart during the past year. R. Kelly was a multiple winner with "Fiesta" (recorded by Kelly Featuring Jay-Z) and "I Wish" (written and recorded by Kelly), as was Williams with "I Just Wanna Love U (Give It 2 Me)" and "Danger (Been So Long),"



which was recorded by Mystikal Featuring Nivea.

Meanwhile, a date for the actual Urban Awards presentation—which was originally slated for Oct. 3 in Miami but has been postponed—will be rescheduled.

The winners of the BMI 2001 Urban Awards are as follows:

"Bag Lady," written by Nate Dogg, Isaac Hayes, Kurupt, and Craig Longmiles and published by Anraphil Music, Irving Music, Nate Dogg Music, and Warner-Tamerlane Publishing.
 "Between Me and You," written by Irv Gotti, Ja Rule, and Lil Rob and published by DJ Irv Publishing, Ensign Music, Lil Rob Entertainment, and White Rhino Music.
 "Big Pimpin'," written by Jay-Z and published by EMI-Blackwood Music and Lil Lu Lu Publishing.

"Dance Tonight," written by Dawn Robinson and published by Ensign Music, Stratinum Songs, and Watermelon Girl Music.

"Doesn't Really Matter," written by Janet Jackson and published by Black Ice Publishing.
 "Got Your Money," written by Ol' Dirty Bastard and Pharrell Williams and published by EMI-Blackwood Music, Warner-Tamerlane Publishing, and Waters of Nazareth Publishing.

"He Wasn't Man Enough," written by Fred Jerkins and Rodney Jerkins and published by EMI-Blackwood Music, Ensign Music, Fred Jerkins Publishing, and Rodney Jerkins Productions.

"I Don't Wanna," written by Kevin Hicks and Jazze Pha and published by Bubba Gee Music, Kevin Hicks Music, and Warner-Tamerlane Publishing.

"I Just Wanna Love U (Give It 2 Me)," written by Deric Angelettie, Jay-Z, Todd "Too Short" Shaw, Kit Walker, and Pharrell Williams and published by Deric Angelettie Music, EMI-Blackwood Music, Lil Lu Lu Publishing, Strand Music, Waters of Nazareth Publishing, Wind Tiger Music, and Zomba Songs.

"I Like It," written by Dallas Austin and Gary White and published by Cyptron Music, EMI-Blackwood Music, and Soundtron Tunes.

"I Wish," written by R. Kelly and published by R. Kelly Publishing and Zomba Songs.
 "I Wish," written by Mike City and published by Mike City Music.

"Independent Women Part 1," written by Poke and Cory Rooney and published by Colpix Music, Cori Tiffani Publishing, Ekop Publishing, and Sony/ATV Songs.

"Just Be a Man About It," written by Teddy Bishop and Toni Braxton and published by Braxton Music, October Eighth Music, and Warner-Tamerlane Publishing.

"Maria Maria," written by Jerry "Wonder" Duplessis and Carlos Santana and published by EMI-Blackwood Music, Stellabella Music, and Te Bass Music.

"The Next Episode," written by David Axelrod and Snoop Dogg and published by EMI-Beechwood Music and My Own Chit Publishing.

"911," written by Mary Brown and Jerry "Wonder" Duplessis and published by EMI-Blackwood Music, Ms. Mary's Music, and Te Bass Music.

"Open My Heart," written by Yolanda Adams and published by Jam Yo Music.

"The Real Slim Shady," written by Tommy Coster and Eminem and published by Eight Mile Style Music, Ensign Music, and Strawberry Blonde Music.

"Say My Name," written by Fred Jerkins and Rodney Jerkins and published by EMI-Blackwood Music, Ensign Music, Fred Jerkins Publishing, and Rodney Jerkins Productions.

"Separated," written by Avant and Stephen Huff and published by Grindtime Publishing, Tuff Huff Music, and Zomba Songs.

"Shake Ya Ass," written by Pharrell Williams and published by EMI-Blackwood Music and Waters of Nazareth Publishing.

"Thank God I Found You," written by Mariah Carey and published by Rye Songs and Sony/ATV Songs.

"Thong Song," written by Tim Kelley, Bob Robinson, and Robi "Draco" Rosa and published by A Phantom Vox, Songs of DreamWorks, Time for Flytes Music, and Warner-Tamerlane Publishing.
 "Whoa," written by Harve Pierre and published by Harve Pierre Publishing.

The winners of *Billboard* awards for songs reaching No. 1 on the Hot R&B/Hip-Hop Singles & Tracks chart are as follows:

"All for You," written by Janet Jackson.
 "Bag Lady," written by Nate Dogg, Isaac Hayes, Kurupt, and Craig Longmiles.

"Danger (Been So Long)," written by Pharrell Williams.

"Fiesta," written by R. Kelly.
 "I Just Wanna Love U (Give It 2 Me)," written by Deric Angelettie, Jay-Z, Todd "Too Short" Shaw, Kit Walker, and Pharrell Williams.

"I Wish," by R. Kelly.

"Independent Women Part 1," written by Poke and Cory Rooney.

"It's Over Now," written by Melvin Glover and Sylvia Robinson.

"Liar," written by Tyrrell Bing and Roy Hamilton III.

"Loverboy," written by Mariah Carey and Tomi Jenkins.

"Missing You," written by Tim Kelley and Bob Robinson.

"Promise," written by Gary Smith and Bert Young.

"Stutter," written by Steve Boone, Roy Hamilton III, Tre Vant J. Hardson, J-Swift, Romye Robinson, John Sebastian, Mark Sebastian, Derrick "Fatlip" Stewart, and Emandu Imani Rashaan Wilcox.

"U Remind Me," written by Edmund Clement and Anita Clement McCloud.

Words & Music™

by Jim Bessman

PHILHARMONIC FEES: The New York Philharmonic Special Editions label's new 10-disc boxed set *Kurt Masur at the New York Philharmonic* was made possible partly through the beneficence



Kurt Masur and Barbara Haws at Lincoln Center in New York City.

of classical music publishers, according to the Philharmonic's archivist/historian **Barbara Haws**—particularly, G. Schirmer, Boosey and Hawkes, European American Music, and TRO-Hampshire House/Chappell & Co.

"They reduced their fees for us," Haws says, further singling out the collection's three world premieres—**Gubaidulina's Two Paths: Music for Two Solo Violas and Symphony Orchestra, Kancheli's And Farewell Goes out Sighing . . .**, and **Tan Dun's Concerto for Water Percussion and Orchestra in Memory of Toru Takemitsu**—as well as one U.S. premiere, **Henze's Symphony No. 9**.

Haws continues, "With the state of recordings—especially contemporary classical music—it's hard to find people to record and release them, and it's really wonderful to see the publishers essentially be partners in making it all happen. They realize as much as we do that if newly written works are to be played again, it's useful to develop audiences for them, and recordings do that."

ASCAP'S VIACOM PACT: ASCAP and Viacom have reached an agreement concerning music performing-rights fees for all Viacom cable networks, including MTV, VH1, BET, CMT, and MTV2. The long-term agreement resolves the outstanding royalty dispute with Viacom and follows ASCAP's agreement last year with the Turner Broadcasting System. Court proceedings continue between ASCAP and the remaining cable networks to set reasonable license fees.

Meanwhile, ASCAP and Heineken USA have commenced the second installment of the "ASCAP Presents . . . Heineken Ampt Music Series," which features top local artists and bands in their home vicinities. The series debuted last fall with events in Austin, Miami, Chicago, Seattle, and

Boston, and it was supported with a special promotional CD—the third volume of ASCAP's *Ear* compilation program. The second event kicked off Oct. 4 in Atlanta and follows with showcases in Minneapolis (Oct. 19); Portland, Ore. (Oct. 20); New Orleans (Oct. 30); and Nashville (the week of Nov. 12). The showcases are designed to bring worthy performers and songwriters to the attention of both the music industry and the public, in line with ASCAP's commitment to developing new musical talent and Heineken USA's efforts to support performing arts. Heineken Ampt/ASCAP Recognition Awards will again be presented at the showcases to acknowledge the contributions of key music-community nonperformers, ranging from record executives to music magazine publishers in each of the cities.

"GARTH" PRIZE WINNER: Nashville songwriter **Aaron Scherz** has won the grand prize in the songwriting contest *In the Beginning: A Songwriter's Tribute to Garth Brooks*. He will get to perform his winning song, "The Rock" (co-written with **Jeff Batson** and **Thom Shepherd**), with several of the songwriters featured on VFR Records' **Brooks** tribute album, also called *In the Beginning*, Oct. 26 at Nashville's Bluebird Café. The album's co-producer/performer, **Pat Alger**, selected Scherz after a panel of music industry veterans whittled the 650 entries down to the top 10 finalists.

The contest was an offshoot of the album, which features Alger and fellow Brooks hit songwriters **Tony Arata**, **Larry Bastian**, **Dewayne Blackwell**, **Kent Blazy**, **Stephanie Davis**, **Victoria Shaw**, and **Kim Williams** performing the songs they either wrote or co-wrote that Brooks made famous. Scherz noted their influence upon him: "The songs that these writers have written were really the ones that turned me on to country music. I remember seeing their names in music videos and liner notes and wondering who they were. [I] am overwhelmed at the opportunity to be able to share a round with such talented people."

BALLARD HOSTS "HOPE" EVENT: Producer/songwriter **Glen Ballard** is hosting Songs of Hope—A Celebrity Sheet Music Auction to Benefit City of Hope Nov. 1 at his home in Los Angeles. Signed sheets and memorabilia by the likes of **Elton John**, **Billy Joel**, **Burt Bacharach**, **Hal David**, **Alanis Morissette**, and **Shania Twain** will be available. For information, contact **Mary Carlsen** at 213-202-5735, ext. 26542.

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Studio Monitor™

by Christopher Walsh



TALK OF THE TOWN: Right Track Recording, a multiroom facility with a 25-year history in New York City, hosted the first session in its new facility at 509 West 38th St. Oct. 8, as the **CenturyMen**, a chorus made up of musical directors from Baptist churches across America, christened the studio with the majestic power of some 100 voices.

The talk of the New York recording industry for the past year—when construction on “Studio A509” began—Right Track’s newest room is nothing short of breathtaking. A mammoth 85-foot-by-55-foot main tracking space with a 35-foot-high



Twenty-five-year-old, New York City-based Right Track Recording recently opened Studio A509, a mammoth tracking space on West 38th Street.

ceiling, Studio A509, located just a block from the Jacob Javits Convention Center (site of the upcoming 111th Audio Engineering Society Convention), is the latest addition to a city that, more than ever, can benefit from such a grand statement. The studio, designed to host orchestral recordings, is an auspicious and timely assertion of New York’s continuing history as the artistic and cultural capital of the U.S.

Designed by **Dennis Janson**, managing partner of the New York-based Janson Design Group, the palatial Studio A509 is surrounded by five large isolation booths and an equally impressive control room, itself measuring some 1,100 square feet. The control room features a 96-channel Solid State Logic 9000 J Series console customized with a removable SL 956 multichannel monitoring panel.

Not only does Studio A509 further signal a return of colossal, magnificent recording spaces in Manhattan—joining Hit Factory’s Studio One, Manhattan Center Studios’ adjacent Hammerstein Ballroom, and Sony Music Studios’ main stage, largely used for TV production—it is also emblematic of the economic might of the city. Right Track owner **Simon Andrews** explains that the New York City Investment Fund,

conceived by financier **Henry Kravis** to identify and support New York entrepreneurs, was instrumental to the project, as were partner **Frank Filippetti**—an engineer/producer with a long affiliation with Right Track’s 48th St. location—Fleet Bank, and the building’s leasing company.

“We’ve been thinking about an orchestral room for eight years,” Andrews explains. “The firm decision to do it was made at the end of ’98. Then I started looking for suitable premises, because the key in New York is real estate. You’re in two businesses in New York: your own, and real estate—it’s just the nature of Manhattan. Then in February ’99, I found this. We started demolition in August 2000 and construction in October. Here we are in October of 2001, and we’re open. It’s very exciting. A room of this size has not been built since the days of the old RCA, back in the late ’50s.”

With ample natural light, multiple microphone and cue lines laid along troughs under the floor, and clear visibility between tracking room, iso booths, and control room, all provisions for film scoring, Broadway cast recording, and orchestral dates are in place.

At the inaugural session, producer **Buryl Red**, musical director and arranger for the **CenturyMen**, led the chorus from the conductor’s position, some 100 men, music stands, and pairs of headphones arrayed in front of him. Above were positioned four Neumann TLM 170s, a pair of B&K 4006s, a Calrec Soundfield, and a Decca Tree microphone array holding Neumann M 50s.

“The control room is spacious,” Andrews notes. “You can get 20 people in there without feeling on top of each other. And we’re getting rave reviews about the sound, which is, obviously, the ultimate test in the end.”

Inside the A509 control room, Nashville-based engineer **Dan Rudin** sat at the 96-channel SSL 9000, recording the **CenturyMen** to Pro Tools. During a break, Rudin and Red reviewed passages of the track, the resonant, thundering chorus filling the room as Andrews exclaimed, “Unbelievable!”

An article on Right Track’s Studio A509 and the return of large recording spaces in New York will appear in the *Studios & Recording Spotlight*, moved to the Dec. 1 issue of Billboard to correspond with the *Audio Engineering Society Convention*, rescheduled for Nov. 30-Dec. 3.

PatchWerk Addition Boosts Atlanta Market

BY CHRISTOPHER WALSH

The busy Atlanta recording market is climbing to new heights, exemplified by the recent installation of the city’s first Solid State Logic 9000 J Series console at PatchWerk Recording Studios.

PatchWerk itself has undergone an expansion, adding a large tracking/mix room in a converted warehouse adjacent to the existing studio. Designed by the Russ Berger Design Group, the new room is an effort to capture the mix work that clients were taking to New York City, Nashville, or Los Angeles, where J Series consoles are prevalent.

Dubbed Studio 9000, the new studio is true to the facility’s emphasis on ambiance. The recording area features a tracking room with a 20-foot-high ceiling and two isolation booths stacked on top of one another. The upper booth borders a lounge, which, as owner and Atlanta Fal-

cons offensive tackle **Bob Whitfield** maintains, is integral to achieving the desired vibe.

have to walk all the way back downstairs to record vocals.’ It was perfect to have the iso booth upstairs right off the lounge, so you can go from relaxing, right into dropping vocals, and back to relaxing.”

An abundance of glass between rooms enables visual contact between isolated spaces, including the control room, tracking room, iso booths, and lounge. “The idea is to create spaces that are inspiring,” Russ Berger says of the upper level. “You can stand up there and sing and look all the way down and see the engineer at the console.”

Having hosted such artists as **Ludacris** and **OutKast**, who recorded *ATLiens* here, the facility has be-

come a nexus for the Atlanta rap and hip-hop communities with the addition of Studio 9000 in July. “We’ve definitely picked up where we left off,” Whitfield says. “We’ve been really cranking since the first of July.”



Atlanta Falcons offensive tackle and PatchWerk Recording Studios owner **Bob Whitfield** (seated) at the recently installed, 80-channel Solid State Logic 9000 J Series console.

“The niche that we made,” Whitfield says, “is that the client felt so relaxed in the setting—everything was perfect. The way the new studio was set up, the lounge was actually upstairs, so we thought, ‘We need to have it so that clients don’t

OCTOBER 20 2001

Billboard®

Production Credits

BILLBOARD'S NO. 1 SINGLES (OCTOBER 13, 2001)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	MODERN ROCK
TITLE Artist/ Producer (Label)	FALLIN' Alicia Keys/ A. Keys (J)	DIFFERENCES Ginuwine/ T. Oliver (Epic)	WHERE I COME FROM Alan Jackson/ K. Stegall (Arista Nashville)	HOW YOU REMIND ME Nickelback/ R. Parashar, Nickelback (Roadrunner)	HOW YOU REMIND ME Nickelback/ R. Parashar, Nickelback (Roadrunner)
RECORDING STUDIO(S) (Location) Engineer(s)	KRUCIALKEYS (New York) Kerry "Krucial" Brothers	LOBO (Deer Park, NY) Manelich Sotolongo, Peter Wade Keusch	THE CASTLE (Franklin, TN) John Kelton	GREENHOUSE (Burnaby, British Columbia) Joey Moi	GREENHOUSE (Burnaby, British Columbia) Joey Moi
CONSOLE(S)/ DAW(S)	Mackie 32-8	SSL 9000 J	SSL 4064 G+	SSL 4048 E/G	SSL 4048 E/G
RECORDR(S)	Tascam DA-88	Pro Tools	Quint DTR 900 II, Studer A827	Pro Tools	Pro Tools
RECORDING MEDIUM	Quantegy DA8	Pro Tools	Ampex 467, Ampex 456	Pro Tools	Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	ELECTRIC LADY (New York) Russell Elevado	SDNY (New York) Jean-Marie Horvat	THE SOUND STATION (Nashville) John Kelton	ARMDURY (Vancouver, British Columbia) Randy Staub	ARMOURY (Vancouver, British Columbia) Randy Staub
CONSOLE(S)/DAW(S)	SSL 9000 J	SSL 9000 J/ Pro Tools	SSL 4000 G	SSL 4072 G+	SSL 4072 G+
RECORDR(S)	Studer A820	Studer A820	Mitsubishi X 850	Sony 3348, Tascam DA-88	Sony 3348, Tascam DA-88
MIX DOWN MEDIUM	BASF 900	BASF 900	Quantegy GP9 1/2"	Pro Tools, Quantegy OA8	Pro Tools, Quantegy DA8
MASTERING (Location) Engineer	HIT FACTORY (New York) Herb Powers, Jr.	SDNY (New York) Vlad The Impaler	MASTERMIX (Nashville) Mark Williams	STERLING SOUND (New York) George Marino	STERLING SOUND (New York) George Marino
CD/CASSETTE MANUFAC- TURER	BMG	SDNY	BMG	UNI	UNI

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INTERNATIONAL

Powderfinger Sales Jump After Awards Australian ARIA Awards Again Provide Boost For Indigenous Acts

BY CHRISTIE ELIEZER

SYDNEY—Artist appearances at the 15th Australian Record Industry Assn. (ARIA) awards, held Oct. 3 at the Capitol Theatre in Sydney, had an immediate impact on the ARIA sales charts for the week commencing Oct. 8—despite a dip in the telecast's viewership.

The effect was most evident for Universal act Powderfinger, which dominated the night with six awards. The Brisbane-based guitar band was named best group, and its 1-year-old album, *Odyssey Number Five*—having already gone six-times platinum here (70,000 units shipped)—took the awards for record, album, rock album, cover art, and biggest-selling Australian album of the year. It subsequently jumped from No. 29 to No. 12 on the ARIA album chart.

ARIA CEO Emmanuel Candi says Powderfinger's success is "recognition we have a supergroup on our hands—the industry is looking at them being as successful as INXS." The awards were voted for by a 676-person music industry/media panel.

Despite the positive industry reception for the show, ratings were down from last year. The host for the three-hour live telecast of the awards was Nine, Australia's most-watched network. Previously, the awards show had been shown on the Ten network, the third-largest in the country. Last year it drew an average of 1.1 million viewers; the average figure for this year's telecast was 750,000 viewers.

Among the other beneficiaries of the show were the Avalanches, whose album *Since I Left You* (Modular/EMI) re-entered the ARIA top 50 at No. 22 after it won awards for best dance artist release, new artist album, and producer. The act, which also took the new artist single award for "Frontier Psychiatrist," currently has a higher profile in Europe than at home. "We don't feel famous," band leader Darren Seltmann says. "We certainly don't dress like we are." The band had been due to perform a duet at the awards with veteran Australian family entertainer Rolf Harris, but it pulled out when Seltmann suffered a leg injury.

KYLIE AND CAVE

Four of Australian music's internationally best-known names took center stage. Kylie Minogue won in the best female artist category, and her ARIA chart-topping album *Light Years* (FMR) was named best pop release. *Light Years* duly re-entered the top 50 in the week that FMR reported platinum domestic shipments of her Oct. 7 release, *Fever*.



CANDI



Mute/FMR artist Nick Cave won the male performer category, while Capitol's Nashville-based country artist Keith Urban was presented with the outstanding achievement award. Urban flew in that night to duet with EMI-signed singer Kasey Chambers. Urban told the audience, "I've been away so long that it's gratifying to keep my support in Australia."

INXS was inducted into the Hall of Fame by singer Jenny Morris and Australian cricket team captain Steve Waugh, accompanied by a standing ovation. INXS guitarist Tim Farriss later said that the band would record new material next year.

Live performances at the awards also saw yields for EMI's Alex Lloyd, Arista/Cheeky U.K. artist Dido, Sony's Something for Kate, Chambers, and dance producer Paumac. BMG's Natalie Imbruglia also unveiled her new single during the show.

The John Butler Trio won the independent release category for its album *Three* (Butler Brown), giving the act its first mainstream recognition. Hardcore outfit Art of Fighting won in the alternative release category with *Wires* (Trifekta/FMR), a triumph over several better-known names.

Candi says the awards showed "the diversity of the market and the high quality of acts in each style." He also predicts that the pre-ARIAs presentation of some of the lesser awards, held a month before and televised on Channel V, could eventually become "as important as the main event."

Powderfinger vocalist Bernard Fanning says, "There's a great deal of talent coming through, and it's not all rock acts. I just wish there were more new acts."

IFPI Confirms That British Is Best In Europe

BY PAUL SEXTON

LONDON—Reputations forged across three decades of rock came to the fore as the U.K. swept the board in September's International Federation of the Phonographic Industry (IFPI) Platinum Europe Award certifications.

Four albums made IFPI's latest update of titles registering 1 million or more European sales, and

each carried a "Made in Britain" stamp. Two are by acts whose international notoriety has been won in the past year or so, while the other two are career anthologies by artists with track records stretching back more than 20 years apiece.

September marked the elevation to 2 million European sales of *The Very Best of Sting and the Police* (A&M), the 1997 set containing both the English trio's best-known hits and notable solo endeavors by the band's erstwhile frontman. The compilation appeared in the top five in Norway as recently as June, boosted by Sting's 300-date, two-year tour behind his *Brand New Day* set (A&M). His *All This Time* live album is due Nov. 20, followed by more U.S. dates commencing

Dec. 6 in New York City.

Almost as venerable in terms of commercial shelf life are British pop-reggae veterans UB40, whose *The Very Best of UB40* (Virgin), released during Christmas 2000, has moved its first 1 million units. The band's international consultant, Jon Webster, tells *Billboard* that approximately half of those sales were in the U.K., where Virgin's promotional spend included substantial TV advertising costing "at least £500,000 [\$740,000]."

The retrospective also performed robustly in many other European markets, with sales of 78,000 in Holland, 70,000 in France, 50,000 in Spain, and 42,000 in Portugal.

In the U.K., UB40 (which first charted in 1980 and has amassed 17 top 10 hits to date) has had three previous chart compilations, most notably *The Best of UB40 Volume 1* (Virgin), which spent an aggregate of 2½ years on the survey from 1987. "But when that came out, CD was far from a mass-market format," Webster notes. "So when people saw [the latest compilation], they thought 'Oh, I haven't got that on CD.'"

UB40 is now back on active service, with a new Virgin album, *Cover Up*, due Oct. 22—the day the band starts an extensive European tour in Belgium. The band previewed the itinerary with a special show at the NEC arena in its home town of Birmingham Sept. 13, marking the 14th time it had headlined there.

Travis, whose last album, *The Man Who* (Independiente/Sony), was certified for 2 million European sales in February 2000, is halfway to repeating the feat with its follow-up, *The Invisible Band* (Independiente/Sony), which reached the 1 million mark in September.

But the month's biggest certification came from a frequent visitor to the IFPI Platinum listings, Dido, whose *No Angel* (Cheeky/Arista) moved up to 4 million European sales only three months after passing 3 million. The album recently returned to No.1 in Britain on the Official U.K. Charts Co.'s listing almost a year after it first charted, helped by discounting by HMV that nearly doubled its week-on-week sales across the chain.



Universal Raises Cap In Sweden

BY JEFFREY DE HART

STOCKHOLM—Universal Music is looking to expand its A&R resources in Sweden by linking with start-up label Cap Music.

The three-year marketing and distribution deal sees Universal linking with two writers who have enjoyed considerable success in their own right—either performing or producing—and who already have ties with the major.

The newly launched label is jointly owned and run by its founders, pop singer/songwriter Martin Svensson and producer/songwriter Arnthor Birgisson. Cap Music will scout, sign, and develop new recording talent, seeing the process through to completion of production.

Svensson was originally signed to Universal as an artist in 1997 and has released three Swedish-language albums through its Sonet label. A fourth album is expected in

March. Birgisson's most recent success on The Billboard Hot 100 was with Jessica Simpson's current Columbia hit "Irresistible," which was co-written and produced with Anders Bagge, one of his partners in the Murlyn Music Group.

Murlyn is already linked to the major through Stockholm-based, Universal-financed joint venture Murlyn Polydor Interscope (*Billboard Bulletin*, Nov. 17, 2000).

"Martin is very experienced with the local scene," Birgisson says. "I have international experience with America and England. We're combining this to try to bring something from the local scene to take further, to find Swedish artists that have been in the shadows since Robyn and Ace of Base. A lot is being missed by the bigger record companies."

The two met in 1999 after Birgisson had worked with Svensson's wife, recording artist Dilba. "We

went to Italy for vacation with our wives. We were talking about the music industry, and Arnthor said it would be fun to work in A&R," Svensson says. The two approached Universal Music Sweden managing director Gert Holmfred, who was immediately taken with the idea. Svensson continues, "We now have the label together, and [we] have an office on the same street as Sony Music and EMI Music Publishing—and we have a co-publishing deal with Universal."

Svensson and Birgisson will sign the acts together and share the workload according to their specific areas of expertise. Holmfred says Cap Music should deliver about two albums a year, with its first hitting the shelves in February 2002.

"We're not in a hurry—we don't have to release an album right now if we don't find anything," Svensson adds. "We want to be sure that what we're doing is totally right."

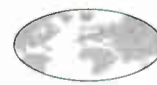


Table with 4 columns: JAPAN, UNITED KINGDOM, GERMANY, FRANCE. Each column lists chart positions, song titles, and artists.

Table with 4 columns: CANADA, SPAIN, AUSTRALIA, ITALY. Each column lists chart positions, song titles, and artists.

Sony's Amanda Marshall To Tell Her 'Story'

Canadian Singer Stages Comeback With Disc Signaling Stylistic Evolution

BY LARRY LeBLANC

TORONTO—What gave dusky-voiced Canadian pop singer Amanda Marshall the nerve to co-write her third album, *Everybody's Got a Story*, following the poor international performance of her previous effort?

"I never gave it second thought," Marshall declares. "I just wanted to make a record that was going to fit into the sonic landscape of radio—but also had something to say."

Everybody's Got a Story (Columbia) will be released Nov. 13 in Canada. It's slated for release by Columbia in the U.S. and through Sony affiliates worldwide in early 2002. Produced by Billy Mann and Peter Asher, the album is the first to harness Marshall's energy as a live performer, and the quality of its 12 songs—primarily co-written by the artist with Mann, Asher, and New York DJ Molecules—has delighted Sony Music Canada president Denise Donlon.

"I couldn't be more thrilled with the album," she says. "It is loaded with singles and hangs together as a narrative work. Amanda has made a musical and a stylistic evolution."

IN ROTATION

The album's title track debuted at No. 21 and No. 30 on Broadcast Data Systems' Canadian top 40 and AC charts, respectively, in the week ending Oct. 8. "It's been two good weeks at radio," reports Sony Canada director of national promotion/video Vel Omazic. "Many stations are already giving us increased rotation."

"We added the track immediately," says Wayne Webster, music director of top 40 station CKFM Toronto. "It's good that Amanda has done something different. There were strong tracks on her last album, but people were tired of that sound."

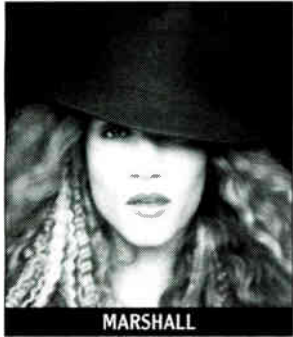
Marshall's eponymous 1995 Epic debut, powered by seven top 10 singles, sold 1.1 million units in Canada, according to Sony. SoundScan also registered 320,000 sales in the U.S., and the disc peaked at No. 156 on The Billboard 200. Outside of North America, it went gold (50,000 units) in Holland and platinum in Germany (200,000 units). In addition, it sold 60,000 units in Norway, passing the platinum mark (50,000 units) and topping the album chart.

On her debut, Marshall wrote one song and co-wrote two others—while much of it was penned by Canadian songwriters David Tyson, Christopher Ward, Dean McTaggart, and Marc Jordan. But bolstered by the album's success, she co-wrote all but one track on its follow-up, *Tuesday's Child*, released by Epic in 1999.

But *Tuesday's Child* failed to repeat its predecessor's performance

outside Canada—its U.S. sales are 46,000 units, according to SoundScan. Despite a three-month tour of Europe supporting Whitney Houston in 1999, the album slumped everywhere but in Germany, where 100,000 units were sold.

In Canada, supported by three top 40 hits, the album has to date sold a solid 240,000 units, according to SoundScan. Yet comparison with Marshall's debut found many in the



MARSHALL



DONLON

industry calling *Tuesday's Child* a failure and blaming Marshall's inexperience as a songwriter.

As *Tuesday's Child* floundered in the U.S., Marshall's manager Tom Stephen took stock. "I told Amanda, 'This is now about setting up the next album. Forget this one.'"

As Marshall began preparing new songs, she got a career boost in December 2000: Longtime supporter Donlon arrived at Sony from video networks MuchMusic and MuchMoreMusic, where she had

been VP/GM. Stephen recalls, "Denise had a vision for Amanda."

Another boost came when Asher, Sony Music Entertainment U.S. senior VP, agreed to oversee the project. He introduced Marshall to Mann, who has worked with Vitamin C and Jennifer Brown and had songs covered by Celine Dion.

In February, Mann came to Toronto to meet Marshall, and over the course of three days, they co-wrote three of the album's key songs—the title track, "The Gypsy," and "Double Agent"—at Sony's in-house studio. "We were flabbergasted by what we heard," Donlon recalls. "There's a creative synergy between Amanda and Billy that can't be denied."

Everybody's Got a Story, recorded mainly at McClear digital studio in

Toronto, evolved from its title track, Marshall says. "Once we wrote that, the theme of the album made itself so evident, and the record was completed very quickly. With this record, I learned not to worry about being poetic or profound. If the music is real, it's going to have an impact [on] people."

Marshall, booked by S.L. Feldman & Associates in Canada (Creative Artists Agency in the U.S.), begins a Canadian tour in January, followed by U.S. promotion dates.

Sweden's Buffalo Roaming Across Scandinavian Region

BY JEFFREY DE HART

STOCKHOLM—A trio of Swedish musicians has joined forces with Warner/Chappell Scandinavia in a new publishing venture called Buffalo Songs, which aims to have a foot in the local and U.K. markets.

Warner/Chappell handles catalog administration and international exploitation for the company, which is being funded through an advance against future earnings. The three musicians working as Buffalo's A&R managers in Stockholm are Martin Sköld (bass player with BMG Sweden-signed rock band Kent), David Shutrick (a solo artist/musician), and Peter von Gegerfelt (member of the band Zoo and a former A&R manager with online music company Popwire).

Completing the company's five-strong team are Stockholm-based financial director Anders Ermén—who previously worked at the Swedish Musicians' Assn. in the same capacity—and London-based Jonathan Morley, himself a former Sony Music U.K. A&R executive. Morley says he aims to "inject artists and writers into the U.K. market" via

his new role. The company is jointly owned by all five.

Sköld was also a former staffer with Stockholm Records. There, he launched the Trampolene Records label, which signed the Cardigans. He says the rationale behind the new company's launch at the end of August was simple. "I wanted to start my own publishing company and have my songs there," he explains. "The other guys had exactly the same idea and said, 'Hey, why don't we start one together and try to find other bands as well?'"

Among the initial singer/songwriter signings at Buffalo are Lasse Kurki from Finnish rock band the Lemonator; Mira from Norway; Lena Dissing from Denmark; and Hurb, Daniel Blomqvist, and Hannah from Sweden.

"Joint ventures and co-publishing deals like this are good for us," says Hans Desmond, VP of creative affairs at Warner/Chappell Music Scandinavia. "Their heart will be with bands like Lemonator and rock music, but they are signing singer/songwriter production teams as well."

NEWSLINE...

The Swedish music industry is launching a second annual awards show to complement the existing Grammisgalan event. The new Swedish Music Awards will premiere Nov. 11 at Scandinavium in Gothenburg. The event will honor local and international artists based on sales and radio airplay; albums released from Sept. 1, 2000, to Aug. 31, 2001, are eligible. Winners of Grammisgalan (which is held in February) are determined by a jury and comprise only local acts. Former Diesel Music international marketing manager Nutta Hultman will organize the project. The awards are endorsed by local trade body GLF/IFPI—which also organizes Grammisgalan—and will air live on lifestyle channel ZTV and Pan-Scandinavian network TV3. **KAI R. LOFTHUS**

Annette Barrett, former Warner/Chappell U.K. executive director, has re-emerged at the helm of Reverb 2 Music, a joint venture with U.K. independent publisher Reverb Music, which is jointly headed by Ian Wright and A&R director Gordon Charlton. Wright says Reverb has embarked on the partnership "as part of a continuing expansion designed to widen our roster, with the signing of more traditional songwriters and the acquisition of catalogs." **DAVID STARK**

Usher and So Solid Crew took two honors each at the sixth annual MOBO Awards, presented Oct. 4 at the London Arena. So Solid Crew won best U.K. garage act and newcomer. Arista artist Usher won best R&B act and album for *8701*. Craig David was named best U.K. act; he accepted his award via video link, saying he was "in the U.S. trying to fly the flag for British music." Other winners included Shaggy, best reggae act; Missy Elliott, hip-hop act; and Destiny's Child, best single for "Independent Women Part I." OutKast, which had led the nominations with four listings, left empty-handed. **LARS BRANDLE**



U.K. labels group the Assn. of Independent Music (AIM) is in talks with TV production company Initial to develop a music TV series. Initial, a division of production company Endemol U.K., claims to be the territory's leading producer of music programming. The project—which will focus on the best of the U.K. indie scene—is being spearheaded by Play It Again Sam U.K. president Mike Heneghan with assistance from AIM CEO Alison Wenham, Initial CEO Malcolm Gerrie, and Gut Records founder Guy Holmes. AIM recently shelved plans for a sales-based chart for Britain's independent labels after it lost its unnamed sponsor (*Billboard Bulletin*, Oct. 5). The London-based body, which is seeking new backing for the project, cites "a very torrid telecoms market" for the withdrawal of the sponsorship.

Michel Petré has exited as VP of A&R at Edel Records in Stockholm. He had been with the label since the early '90s, when the German company's Swedish affiliate was formed through the acquisition of Stockholm-based Pitch Control, of which he was co-owner. In other news, Peter Skovsted has departed as international manager of Edel Records in Copenhagen. His duties have been taken over by Annika Meyer, international marketing director of Edel in London. It is understood that a successor will not be named. **KAI R. LOFTHUS**

Mean Fiddler Holdings, parent of U.K. venue/festivals operator Mean Fiddler Group, is to proceed with a planned reverse takeover by its online subsidiary in a deal worth £33.5 million (\$49.43 million). Meanfiddler.com has raised the £5 million (\$7.37 million) it needed to fund the combined operation; the online firm fell £1.5 million (\$2.21 million) short of the target in August (*Billboard Bulletin*, Aug. 23). The cash will be used "to [expand] the brands that we've got and to acquire some similar-type businesses," founder and chairman Vince Power says. Power adds that he aims to double the enlarged group's valuation within the next year. The larger company is to be refloated Oct. 29 on the Alternative Investment Market under the name Mean Fiddler Music Group; shareholders will vote on the changes Oct. 26. **LARS BRANDLE**

Hubert Wandjo has departed his post as managing director of East West Records in Hamburg. Warner Music Germany president Bernd Dopp has yet to name a successor. Wandjo was appointed to the East West role in August 1997, following stints as managing director of Columbia Records and deputy managing director of Sony Music Entertainment Germany. **WOLFGANG SPAHR**

BMG Spain has launched a flamenco label, Tablao, with three releases, *Corren Tiempos de Alegria* by young Gypsy singer Diego El Cigala, *El Sorbo* by guitarist Niño Josele, and an eponymous debut by Esperanza Fernández. Tablao also plans to issue vintage recordings—some dating back more than 70 years—including works from Manuel Caracol, Mairena, Sordera de Jerez, Sabicas, Camarón de la Isla, and El Lebrijano. BMG head of flamenco product Roberto Servert serves as director of Tablao. **HOWELL LLEWELLYN**

Virgin Records U.K. Taps Source's Philippe Ascoli To Revitalize A&R

BY GORDON MASSON

LONDON—Signing groundbreaking acts will be the first priority of Philippe Ascoli, new VP of A&R/GM of repertoire at Virgin Records U.K., as he attempts to grow the company's British market share.

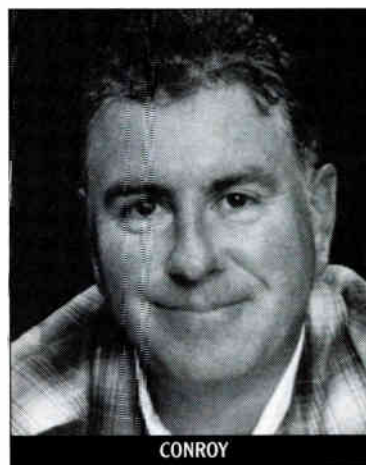
In his new London-based role, the Frenchman will oversee A&R and marketing for Virgin U.K. while retaining his position as managing director of the Virgin-affiliated Source U.K. imprint, set up in 1999. Source was originally co-founded by Ascoli and the then-president of Virgin France, Emmanuel de Buretel, as a French imprint in 1995, when Ascoli was A&R director there; the label in France is currently headed by managing director Alain Artaud.

Ascoli will report to Virgin U.K. president Paul Conroy, who says he is delighted that he was able to bring on board his No. 1 choice for the position. "When looking for suitable candidates to come in and freshen up the whole Virgin side, it seemed ridiculous to me that we didn't look closer to home. [In Philippe], we saw someone who was building a label [Source] from within, and I think he was ready to make that quantum leap to the next stage in his career."

Conroy adds, "Philippe believes in his artists passionately, and it's that sort of passion that we're after. Also, the relationship he already has with people within the Virgin family is a massive plus for me."

Stressing that he is keen to sign acts across genres, Ascoli tells *Billboard*, "Good music comes from all styles. The only thing that is important is to have the best."

Ascoli's appointment puts him on



CONROY

the same managerial level as David Boyd and Hugh Goldsmith, the respective managing directors of Virgin U.K.'s Hut and Innocent imprints. They also report to Conroy.

Conroy says, "Hugh is having a great time, and David is in the process of finishing about eight albums at the moment—so that allows Philippe a small bit of breathing space to get some new artists on to the Virgin label." Conroy adds that Ascoli will be given carte blanche to transform the A&R structure.

Ascoli contends, "The time is right in the U.K. now. There are a lot of good urban music bands that I really love. I'm completely versatile and open to good music."

He adds, "First of all, I am an A&R man—and my job is to ensure that Virgin is on the case. I think Virgin needs to be more aggressive, so I need to sit down and see where we are [with regard to the A&R team]."

Ascoli is determined to keep a hands-on relationship at his Source label, he says. "It's a great label, and we've done some really good things over the past two years. That will continue." As a result of Ascoli's promotion, Seb Chew—who was Source U.K.'s A&R manager—will become head of A&R at the imprint. Ascoli says, "I think he is the best young A&R guy in London, so he will focus on all the new signings for Source U.K."

Ascoli concludes, "I can't put a time frame on how long things [at Virgin] are going to take, but I want to start the [revitalization process] quickly. Success breeds success, and if we get the right act at the start, that is important. All the new acts we sign will be big statements for the future of the new Virgin."

Universal Offers The Japanese Some Rhythm And Booze

BY STEVE McCLURE

TOKYO—In an effort to create a more contemporary image for its products—which include Chivas Regal Scotch whisky and Martell cognac—drinks company Seagram has teamed with Universal Music Asia-Pacific (UMAP) for a series of joint promotions in the region.

In recent months, Martell and Chivas have sponsored showcases and Chivas Aftershow events in the region for such Universal artists as Brian McKnight, Aqua, Mytown, and Shaggy, as well as Hong Kong-based acts Ding Fei Fei and singer/songwriter Jun.

Singapore-based Nicholas Carr, VP of marketing for Seagram Asia-Pacific, says associating its product with music has been "a key component in our marketing drive to rejuvenate some of our more traditional brands."

Under the direction of Hans Ebert, UMAP's Hong Kong-based VP of creative services/corporate communications, Seagram and Universal recently launched a "Martell meets Bond" TV ad campaign fea-

turing the British classical crossover quartet. The sponsorship deal with Martell also includes a *Bond in Asia* TV special, which is being aired in the region during September and October.

'We are working with Universal on tremendously exciting music-related projects.'

—PETER PRENTICE, CHIVAS BROS.

The two companies are also jointly promoting a series of compilation albums called *When You Know Music* that feature specific musical genres. The series has been advertised in duty-free outlets throughout the region, on such regional TV channels as CNN and MTV Asia, and in print media.

"We are currently working with Universal Music on the follow-up to this series, plus some other tremendously exciting music-related projects," says Peter Prentice, Singapore-based commercial director of Chivas Bros.

UMAP chairman Norman Cheng comments, "We have a very strong business, working, and personal relationship with Seagram in this region. We will always work to ensure that whatever music product of ours they get behind is relevant to their marketing strategies."



Kelly Ships Metal. While in Rotterdam, the Netherlands, recently to play a brace of concerts in the Dutch port city, Jive/Zomba artist R. Kelly collected a pair of awards, one marking double-platinum sales (160,000 units) in the Netherlands of his 1998 album, *R.*, and the other for gold sales of last year's album, *TP-2.com*. Pictured, from left, are Zomba Records Holland managing director Bert Meyer, Kelly, and Zomba Records Holland marketing director Florent Luyckx.

Fastrax Tests Videoclip Delivery Via Broadband

BY PAUL SEXTON

LONDON—It's the record pluggers' perennial problem: proving that a new release has reached the intended head of music at a radio station.

But the traditional excuses proffered by the supposed recipients ("I never got it," "Someone else took it home," etc.) have been less persuasive since digital distributor Fastrax began trackable audio delivery to U.K. radio some 18 months ago. And now the London-based company could be close to bringing similar accountability to TV channels with music video.

This month, Fastrax tests a new broadband video-delivery system with MTV Networks U.K. (*Billboard Bulletin*, Sept. 28), enabling videoclips and associated promotional material to be sent directly to broadcasters via a dedicated desktop PC.

Rob Cain, a former president/CEO of U.S. one-stop Valley Media, has been appointed managing director, reporting to chairman David Haynes, to coincide with the expansion. Cain had been managing director of the "physical" division of U.K. distributor Startle since August 2000.

"There's been an enormous, rapid increase in the number of television channels playing music, and [delivery] systems involved at labels aren't really up to the mark," Haynes says. "We seem to be recognized as having a particular aptitude for satisfying the problems the TV guys have [with] getting [product] when they need it. Once we've tailor-made the system, we'll roll it out to roughly 70 points of delivery—basically all the people that make video decisions on [U.K.] TV."

Haynes says Fastrax has spent close to £750,000 (\$1.1 million) on broadband capability—which enables

faster, better quality delivery of larger files—and hopes that most of its business will be delivered via this method by Christmas.

MTV Networks U.K. head of talent/artist relations Stephen Irvine, who oversees seven channels, two Web sites, and a radio-production arm, welcomes the initiative. "Ultimately, it could be absolutely fantastic for us," he says. "As department head, I get a

VHS of just about everything, and I'm sick to the back teeth of the sight of them, to be honest. This could take us to a position where a normal acquisitions meeting would just be on a screen with a computer."

FASTRAX



Names and Faces. While in Copenhagen, DreamWorks/Interscope act Lifehouse met with Universal Music Denmark execs to receive its first gold award outside its native U.S. The award marked sales in that country of more than 25,000 copies of the band's album *No Name Face*. Pictured, from left, are band member Jason Wade, product manager Nat Beskos, band member Rick Wollsenhulme, marketing director Kjeld Stefansen, promotion manager Dorte Høgsted, and band member Sergio Andrade.

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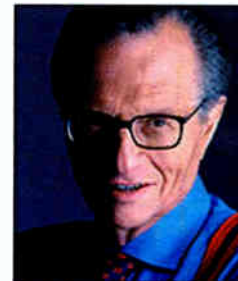
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MERCHANTS & MARKETING

Top Distributors Of Albums, Singles Same As Last Year

Universal Still No. 1 In Albums

BY ED CHRISTMAN

NEW YORK—Universal Music and Video Distribution remained the No. 1 distributor in both total and current U.S. album market share for the first nine months of this year, as well as nailing down the top spot for country and R&B albums (see story, page 48), while BMG Distribution managed to widen its lead as the top singles distributor.

In total album market share, a significant rankings shift saw WEA moving up one notch from its fourth-place ranking in the earlier time period to displace Sony Music Distribution. In current market share, BMG enjoyed the largest market-share gain for the last quarter, putting its nine-month total up slightly more than one percentage point ahead of the 14.6% it had in the first half of the year. But BMG was still considerably off the 19.8% pace it held in the first nine months of last year, when it ranked second.

The market-share rankings, based on the period Jan. 1-Sept. 30, were determined by White Plains, N.Y.-based SoundScan, which collects point-of-sale information for all formats and configurations from retailers, rack accounts, and other merchants, including mail-order companies and online stores. The accounts that provide the data generate 85% of U.S. music sales; SoundScan estimates totals for the entire U.S. market.

Market-share tallies for albums and singles include all formats and genres available in the respective configuration. The shares for country and R&B albums consist of data collected by SoundScan from the specialized panels used to compile the *Billboard* album charts for those genres.

In calculating current market share, SoundScan counts only album sales

occurring within the first 18 months of a title's release (12 months for classical and jazz) except for those 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.

While Universal retained the top ranking in the U.S. for total album market share and even showed a slight increase to 26.7% from its first-half total of 26.5%, that percentage is below the 27.3% slice of the pie it garnered in the first nine months of 2000.

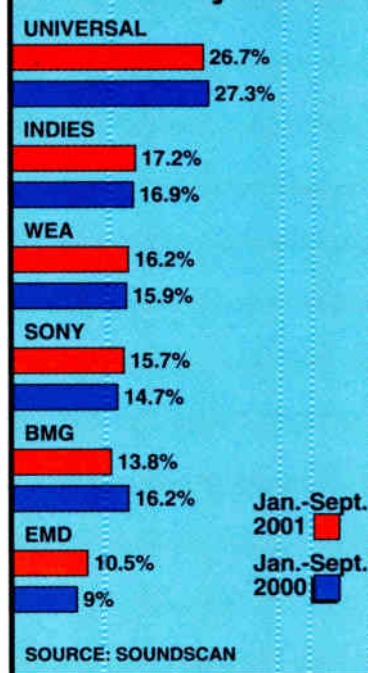
As the dominant distributor, Universal was helped by its strength in alternative rock, jazz, and rap, where it attained the No. 1 rankings in each genre, as well as achieving the top ranking for the soundtracks, catalog, and deep-catalog categories and in placing albums on The *Billboard* 200. It was the No. 2 distributor in the classical and hard-rock genres and in placing albums on the *Heatseekers* chart.

Independent distributors collectively placed second in total album market share with 17.2%, up from the 16.9% they garnered in the first nine months of last year but down a tick from the 17.3% they had in the first half of this year. Independent distributors collectively showed strength in Latin, gospel, and classical, as well as placing albums on the *Heatseekers* chart. They were No. 2 in both rap and catalog.

WEA's move up to third in total albums market share came despite the fact that the company held steady at 16.2%, the same total it had in the first half of the year when it was in fourth place. But it was an improvement on last year's 15.9%, which ranked it in fourth place at that time. WEA's total was boosted by its strength in hard rock and new age, where it was the No. 1 distributor in both genres, as well as being the No. 2 distributor in the alternative rock genre and the soundtracks and deep-catalog categories.

Sony Music may have dropped back to fourth place for the nine-month period from the No. 3 ranking it had in the first half of the year, but its 15.7% market share was up a percentage point from the 14.7% it had

Total U.S. Album Market Share By Distributor



last year in the first nine months, when it was ranked fifth. Sony displayed strength in jazz and Latin, ranking second in both genres.

BMG placed fifth with a 13.8% slice of the pie for the first nine months of the year—a comeback from the 13.1% it had in the first six months but down considerably from the 16.2% it held in the first nine months of last year. In looking at genre distribution, BMG was the No. 2 distributor in gospel and in placing albums on The *Billboard* 200.

EMI Music Distribution (EMD) came in last in total album market share for the nine-month period with 10.5%, the same percentage it had in the first six months of the year but up considerably from the 9% it claimed in the first nine months of last year.

In current market share, Universal had an industry-leading 28% in the first nine months of the year, an improvement above the 27.8% the company had garnered in the first six months of 2001 but off the 27.8% pace

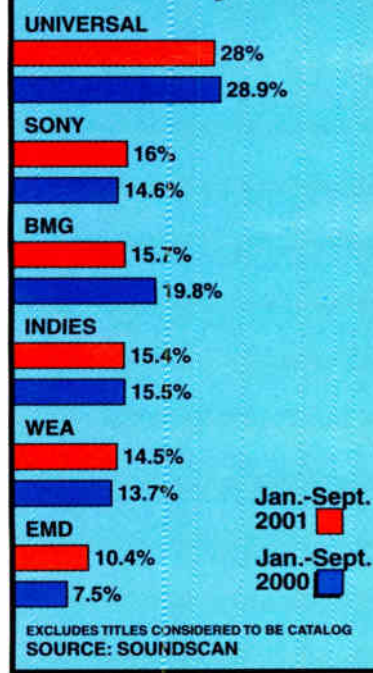
it had in the first nine months of 2000. Universal's big albums this year include the No. 1 disc of the year so far, Shaggy's *Hotshot*. Other top sellers from Universal this year are the *O Brother, Where Art Thou?* soundtrack, Limp Bizkit's *Chocolate Starfish and the Hot Dog Flavored Water*, Nelly's *Country Grammar*, the *Save the Last Dance* soundtrack, Ja Rule's *Rule 3:36*, Tupac's *Until the End of Time*, Lifehouse's *No Name Face*, D12's *Devil's Night*, and Ludacris' *Back for the First Time*.

Sony Music ranked second in current album market share for the first nine months of the year, an improvement on the 14.6% it had last year in the same period—when it was ranked fourth—but down from the 17.2% the company had in the first half of this year. Its big titles so far this year include Destiny's Child's *Survivor*, the *Now That's What I Call Music!* 6 compilation, Jennifer Lopez's *J.Lo*, and Train's *Drops of Jupiter*.

BMG's 15.7% showing in the first nine months moved it up one notch in the rankings to third place, compared with the fourth place the company had in the first half of the year. Its best-selling titles include 'N Sync's *Celebrity*, Dave Matthews Band's *Everyday*, Alicia Keys' *Songs in A Minor*, Dido's *No Angel*, Creed's *Human Clay*, 112's *Part III*, and Tool's *Lateralus*.

Independent distributors, collectively, ranked fourth in current albums with 15.4%, down from the third place ranking they had both in the first nine months of 2000 and the first six months of this year. WEA placed fifth for the first nine months—the same ranking it had after the first six months of this year—and maintained its forward momentum by gaining a tick in market share, finishing with 14.5%, up from the 14.4% it had in the earlier time period and improving on the 13.7% it had in the first nine months of last year. Its best-selling titles include Staind's *Break the Cycle*, Linkin Park's *Hybrid Theory*, and Enya's *A Day Without Rain*. Finishing last with a 10.4% market share, EMD improved considerably on the 7.5% it had in the first

Total Current U.S. Album Market Share By Distributor



nine months of last year. Its best-selling titles include the Beatles' *1*, Janet Jackson's *All for You*, the *Now That's What I Call Music!* 7 compilation, and Lenny Kravitz's *Greatest Hits*.

Looking at music corporations as a whole, Universal ranked first in total album market share, with 26.7% in the first nine months of this year; followed by Sony Music Entertainment, which includes RED and Sony Music Special Products, with 16.9%; and the Warner Music Group (including the Alternative Distribution Alliance) with 16.88%. Independent distributors came in fourth with 14.5%, BMG was fifth with 13.8%, and EMI Recorded Music, including Caroline Distribution, came last with 11.3%.

In current album market share, Universal led the industry with 28%, followed by Sony Music Entertainment with 17.5%, BMG with 15.7%, Warner Music with 15.2%, the independent sector with 12.7%, and EMI Recorded Music with 11.2%.

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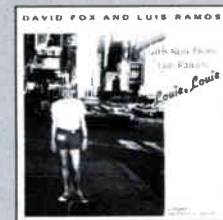
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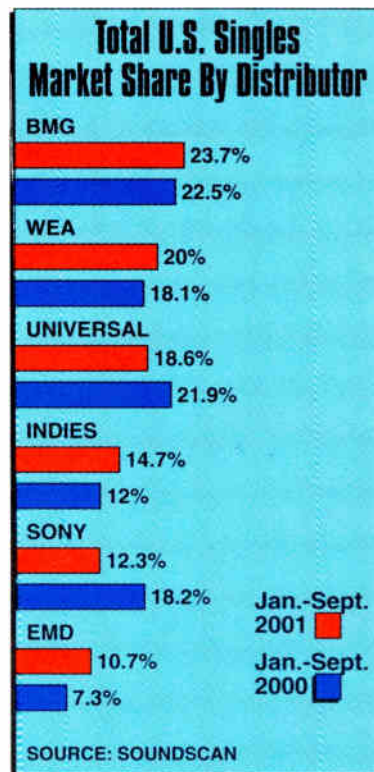
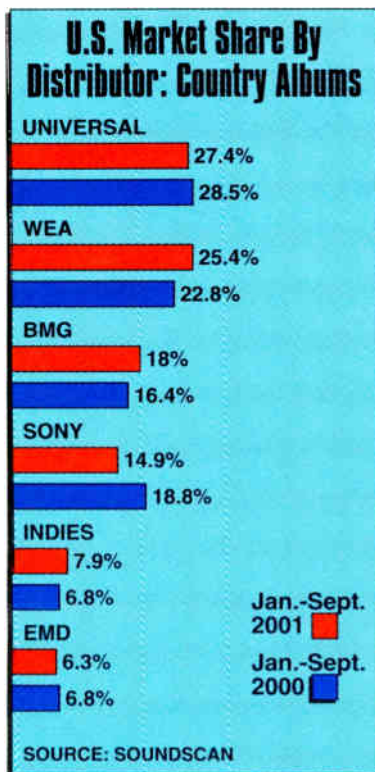
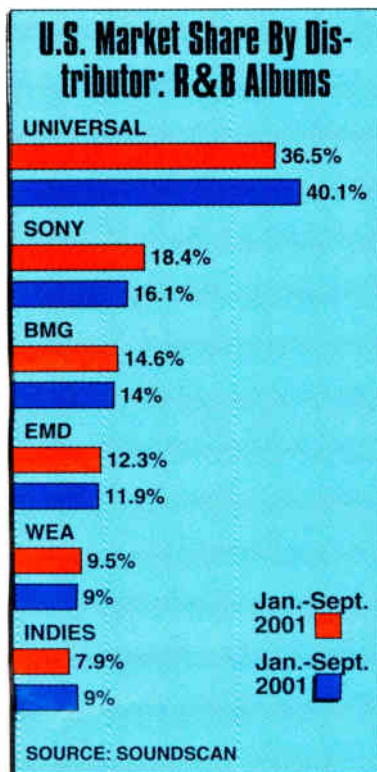
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Declarations Of Independents™

by Chris Morris

PIGGIN' OUT ON THE BLUES: Close on the heels of Alligator Records' *30th Anniversary Collection* (*Billboard*, July 28), another well-known indie blues label is celebrating a milestone. Blind Pig Records will deliver its *25th Anniversary Collection* Oct. 23.

Label partners Edward Chmewski (who is based in San Francisco) and Jerry Del Giudice (whose office is in Chicago) have gone that extra mile in producing their quarter-century package. (Blind Pig actually marks its 25th anniversary in 2002, but a little head start never hurts at retail these days.) The company hopes that the new package will be a successful sequel to its two-CD 20th-anniversary set, which Chmewski calls "one of our best-selling titles."

The three-disc set is priced at only \$15.98. Two CDs contain a total of 35 tracks by such well-known acts as Deborah Coleman, Big Bill Morganfield, Magic Slim & the Tear Drops, Tommy Castro, Chris Cain, Coco Montoya, Joe Louis Walker, Taj Mahal, Arthur Adams & B.B. King, James Cotton, Chris Thomas King, and Pinetop Perkins, as well as such late blues stars as Muddy Waters and Johnny Shines.

"We really put a lot of thought into the [CD] program itself," Chmewski says. "The idea was to make it like an old radio show."

Liner notes for the 24-page booklet were penned by **Thayrone X**—host of *The Bone Conduction Music Show* on WEMU Ypsilanti, Mich.—who commemorates Blind Pig Records' beginnings in the early '70s at Ann Arbor, Mich., blues bar the Blind Pig Café.

The third disc in the set is a CD-ROM featuring video footage of Coleman, Waters, Castro, Roy Rogers & Norton Buffalo, Pops Chubby, Preacher Boy, and Snooky Pryor. "We felt we had to up the ante a little bit, because of the deterioration of the marketplace," Chmewski says.

Chmewski says the anniversary celebration will continue into next year and may entail a new Blind Pig radio show.

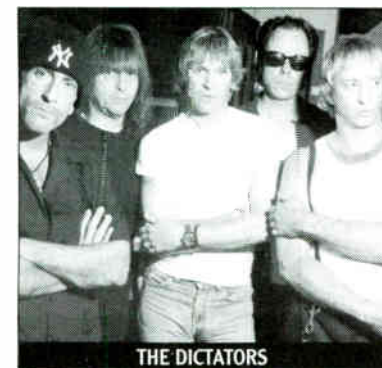
FLAG WAVING: "The Dictators" may be the answer to the question the New York City perennials pose themselves in the leadoff track of their new album, *D.F.F.D.*: "Who Will Save Rock'n'Roll?"

The 12-track collection—issued on the band's own Dictators Multi/Media imprint and distributed by New York City's Norton Records—is the first set of new studio material by the "Tators in—believe it or not—23 years, and

it finds the Big Apple combo in spectacular, hard-rocking form.

Guitarist Scott "Top Ten" Kempner notes that, though it had a protracted genesis, the new album had a certain inevitability about it.

"The band officially broke up in



THE DICTATORS

early 1978," Kempner says. "Breaking up was a pretty hard thing to do. It was like, 'That's it, that's all—what are you doing tomorrow?' We're all really best friends."

The band—which today also includes original members **Handsome Dick Manitoba**, **Ross "the Boss" Friedman**, and **Andy Shernoff**, plus drummer **J.P. Patterson**—reunited (after members served time in such units as the **Del-Lords** and **Manitoba's Wild Kingdom**) and toured irregularly but frequently over the years.

Kempner says that by the mid-'90s, "we were starting to feel more like an act than a band, because some of the songs were 20 years old. Rather than break up for real or for good, we decided to buckle down and make this record... It took a really long time to get everybody together."

Much of *D.F.F.D.* was produced by Shernoff, who—as before—also served as a principal songwriter; noted producers **Sean Slade** and **Don Fleming** were also brought in from the outside.

The forceful results should bring a smile to the faces of those "Tators aficionados who fondly recall such '70s classics as *Go Girl Crazy!* and *Bloodbrothers*. Kicking off with the aforementioned anthem "Who Will Save Rock'n'Roll?," *D.F.F.D.* also includes such too-tuff single sides as "I Am Right," "Avenue A," and "The Savage Beat," plus roaring new cuts "The Moronic Inferno" (a blast at California culture) and "Burn, Baby, Burn!" (an homage to the incendiary pleasures of grilled meat).

Kempner says, "Rock'n'roll needs great rock bands, and I don't understand why there aren't more." Let's hope that rock's legions to come will learn some lessons from the Dictators.

BMG Remains Top Singles Distributor

BY ED CHRISTMAN

BMG Distribution remains the No. 1 distributor of singles, although that distinction has begun to lose its luster with the decline of the configuration—singles sales this year are down 39.3% from last year's total.

By coming in first, BMG held almost a four-point advantage over the No. 2-ranked WEA, finishing the nine-month period with 23.7%—an improvement on the 22.5% it had last year in the corresponding period and the 22.9% it had in the first half of 2000, according to SoundScan.

WEA held on to the No. 2 ranking with a 20% share for the first nine months, despite dropping two percentage points from the 22% it had in the first half of this year. In the first nine months of last year, WEA had an 18.1% share, which ranked it fourth in that time period.

Universal Music and Video Distribution (UMVD), which last year challenged BMG for its traditional dominance in singles, finished third in the first nine months of this year with 18.6%, down from the 21.9% it had last year in the same time period and from 20.5% in the first half of this year.

The independent sector, ranked fourth, continues to benefit from the majors' ongoing withdrawal from the singles market, as they collectively garnered 14.7% for the first nine months of this year—up from the 13.9% they had in the first half, as well as from the 12% they had last year in the first nine months.

Sony placed fifth with a 12% market share—down from the 28.2% it had last year in singles distribution—while EMI Music Distribution (EMD) placed last with 10.7%, up from the 7.3% it had last year in the same period.


Meanwhile, the shares for country and R&B albums consist of data collected by SoundScan from the specialized panels used to compile the *Billboard* album charts for those genres.

UMVD NO. 1 IN R&B


In R&B albums distribution, UMVD came in first for the first nine months of the year with 36.5%, down from the 40.1% it had last year in the same time period. But its market share was almost twice as large as the No. 2 distributor, Sony, which had 18.4%. The No. 3 R&B distributor, BMG, had 14.6%, while EMD ranked fourth with 12.3%. WEA finished fifth with 9.5%, and the independent sector brought up the rear with 7.9%.

In country albums, Universal came in first with 27.4%, displacing WEA, which was ranked No. 1 in the first six months of this year. In falling to second place, WEA dropped two percentage points to 25.4% from the 27.4% it had in the first half. But that 25.4% was an improvement on the 22.8% it had in the first nine months of last year.

BMG Distribution placed third with 18%, holding a comfortable lead over Sony, which had 14.9% and ranked in fourth place. And the independent sector placed fifth in the first nine months of this year with 7.9%, while EMD, in last place, had 6.3% during that time period.



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Retail Track™



by Ed Christman

POWER TO THE TOWER: Tower Records' turnaround efforts have received a vote of confidence from its banks, which have amended the chain's revolver to set the maximum availability at \$205 million through Dec. 31 and \$195 million after that, through to the loan's due date of April 23.

Previously, the chain had an accelerated paydown schedule requiring that borrowings under the loan would be down to \$195 million by Sept. 30 and \$100 million by Dec. 31, which



was causing great anxiety among its trading partners. The move not only gives Tower greater credit availability but also allows it more time to continue improving operations and financial results so that it will be in a better position to obtain a new credit facility when the current one expires.

In fact, two days after announcing the improvement in its credit agreement, Tower revealed that it had completed the sale of its operations in Argentina, Hong Kong, and Taiwan, converting six stores in those markets into franchises. The two Asian stores have been acquired by local record retailer Cosmos Records, a wholly owned subsidiary of UFO International. According to a Tower press release, Cosmos intends to grow, adding between one and two stores a year during the next four years. This includes a new Tower store in Taipei later this week, the third in Taiwan.

In Hong Kong, where the chain shut down its store earlier this year when the lease came up, Tower has sold the franchise licensing rights for the territory. Meanwhile, the four Tower stores in Argentina have been sold to Condor Records, which will continue to operate and expand in that country under the Tower name.

In a statement, Tower Records president/CEO Michael Solomon said, "The divestiture of these foreign operations keeps us on track with the set of initiatives we have undertaken as part of our ongoing business program to improve Tower's performance." He adds that the conversion of Tower stores to franchises enables the chain to "leverage brand equity without incurring further capital investment or net operating losses."

NEW CHAPTER: Gary Ross, the longtime Musicland senior executive who left the chain in 2000 to run the Pure-Beauty cosmetics chain, was appoint-

ed Oct. 9 to run National Record Mart (NRM), which is operating under Chapter 11 protection. Ross replaced Bill Teitelbaum, who was forced out as chairman/CEO of the Pittsburgh-based chain. Ross was named after a proposal to install Universal Capital Partners president Michael Catain was unexpectedly thrown out during an Oct. 5 court date by the judge, leaving creditors to scramble for a replacement over the weekend before coming up with Ross.

In addition to okaying Ross, the judge also approved NRM debtor-in-possession financing, which comes in the form of providing certain overdrafts on the revolving credit facility that is supplied by Fleet Financial and secured by NRM's inventory. The new credit, which is expected to allow the chain to operate through the holiday selling season, is aimed at helping the chain retain its value so it can be sold, according to industry creditors. Ross says it's too early to say how the NRM Chapter 11 will progress. "I have to get in there and see what the situation is."

BREAKING UP: The ownership of Southwest Wholesale is about to change hands. The minority owner, Robert Guillerman, has agreed to buy out majority owner Richard Powers, according to the two principals, who have been partners in the company since Southwest opened its doors in 1976. Terms were not disclosed, but the deal is scheduled to close before the end of November, which depends on Guillerman getting his financing in place. The plan is for the investors backing Guillerman to put additional funds into the company to improve its systems so that it can expand both the one-stop operation and the independent distribution arm.

DIRECT TV: Medalist Entertainment—the compilation-based record label owned by Alliance Entertainment and Charles Koppelman—has entered the video business, selling a video collection of three Billy Wilder movies all featuring Jack Lemmon directly to consumers for \$29.98. The company plans on releasing five other video sets by year's end.

MAKING TRACKS: Alan Voss, executive VP/GM at WEA, and Alan Shapiro, senior VP of sales at WEA, are leaving the company, sources say. Voss is scheduled to leave at year's end, while Shapiro is expected to depart before then. Earlier in the year, WEA executive VP Fran Aliberti left the company.

After 21 years with Musicland, Keith Benson, COO since the chain was taken over by Best Buy, has left the company.

Cedarment Goes Back To The Cradle

New Christian Music Line Woos Newborns In Effort To Build Loyalty

BY MOIRA McCORMICK

CHICAGO—With children gravitating toward pop music at increasingly younger ages, labels specializing in kids' music are stepping up their efforts to target and build loyalty among a more captive audience: infants.

In the latest example, top-selling children's audio imprint Cedarment Kids—second only to Walt Disney Records in sales—has debuted a new Christian music line catering to newborns.

Cedarment Baby's initial release consists of four titles: *Playtime Praise*, *Baby Bible Songs*, *Happy Hymns*, and *Loving Lullabies*, each featuring 15 instrumental versions of such well-known devotional songs as "Jesus Loves Me" and such spirituals as "Swing Low, Sweet Chariot."

"These are melodies [kids] will remember when they're old enough to learn and sing the words," label head Mike Gay says. "Then, hopefully, they'll listen to our other products as they grow."

Price points for these 30-minute titles are \$5.99 for the CD and \$3.99 for the cassette—"the same prices as [regular] Cedarment Kids releases," Gay notes.

Gay says that the label decided to court the newborn market because it is the direction in which the children's audio industry as a whole appears to be going.

"A lot of folks have noted that the kids' market is getting younger," he says, referring to the fact that, with

mont Kids Classics titles already in existence have sold 12 million units.

"Our mission statement," Gay says, "is to provide quality children's music with a Christian message, at budget prices."

Cedarment Baby, he says, continues in that tradition. As with recent Cedarment Kids Classics product, Cedarment Baby has been released both to the Christian bookstore market and the mainstream mass market.

Cedarment Music is offering retailers a merchandising kit for Christian bookstores, including five backer cards/shelf talkers; hourlong in-store CDs with announcer tags, and countertop spinner displays holding 24 cassettes and 48 CDs.

The Cedarment Baby releases, Gay notes, are likely to be picked up by "families who plan to take their kids to church."

All four titles are also available packaged together in a gift box called the Cedarment Baby Collection. The CD retails for \$19.99 and the cassette for \$15.99.

The music was arranged and performed by Christopher Davis and Matt Huesmann, who used synthesizer, piano, and a mixture of music-box samples and light orchestration.



early-grade kids becoming pop consumers, children's labels are obliged to skew either younger or older.

"Many of our accounts had been asking if we'd do Cedarment product for the 12- and 13-year-olds who'd grown up with us," Gay adds. "But my thought was that it would be better to serve those who haven't been introduced to us yet—newborns."

KEEPING WITH TRADITION

Gay created the Cedarment Kids brand and its label, Cedarment Music, with wife Sue Martin Gay; Cedarment Music is currently licensed to Franklin, Tenn.-based Provident Music Group. Gay says the 16 Cedar-

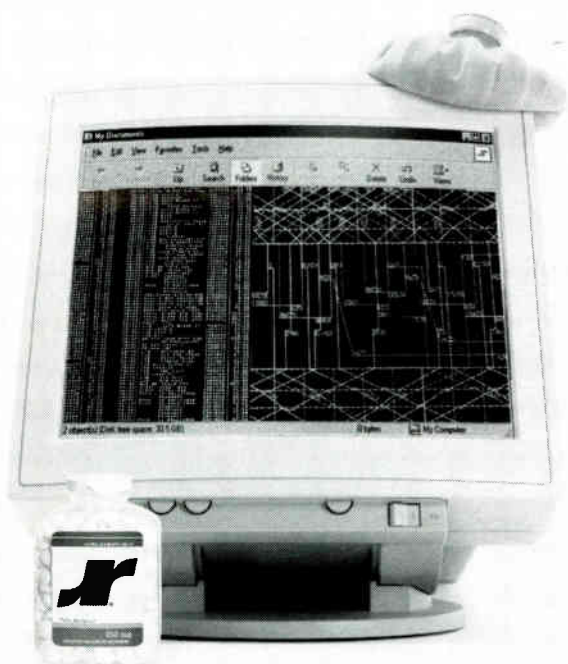
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NEW MEDIA

Musicmaker Returns With Liquid Purchase

BY MATTHEW BENZ

NEW YORK—Musicmaker.com is back—sort of. Nine months after switching management and abandoning the business of creating customized music compilations, the company—along with entities affiliated with its president/CEO James Mitarotonda and chairman Seymour Holtzman—has purchased 6.3% of the stock of digital-music provider Liquid Audio.

Mitarotonda says he has no plans to resurrect the Musicmaker.com brand or resume any sort of music-related operations. He contends that Musicmaker is simply one of the vehicles he, Holtzman, and the company are using to acquire their stake in Liquid.

Why? Mitarotonda says that “the market value of the company is substantially lower than its net cash” and its other assets, and the company is therefore undervalued.

‘NOT OPTIMISTIC’

Last December, Mitarotonda’s firm, BCG Strategic Investors, acquired a stake in Musicmaker because it considered it similarly undervalued. In January, it ousted management and oversaw a liquidation of some of the company’s assets. Musicmaker’s stock was delisted by Nasdaq over the summer but continues to trade over the counter.

Mitarotonda is not optimistic about Liquid’s ability to make it in the online music business, especially against Pressplay and MusicNet, which he says have a “competitive advantage” by virtue of being backed by the major record labels. He and Holtzman have requested a meeting with Liquid chairman/CEO Gerry Kearby to discuss Liquid’s business prospects.

“I think that while they’ve been a pioneer in the industry, they’ve generated minimal revenue and are losing a considerable amount of money,” he says. “Management and the board need to be extremely prudent about the cash that they’ve raised from investors. It’s very valuable.”

A Liquid spokeswoman declined to comment, except to say that the firm will treat Musicmaker and the other entities like any other shareholders.

Mitarotonda’s group wants to up its stake in Liquid to 15% and perhaps even 25%. This would be dependent on Liquid rescinding its recently adopted shareholder rights plan, which effectively bars any entity from acquiring more than 15% of the stock without the approval of Liquid’s board of directors. Mitarotonda’s group has requested this action in a letter to Liquid. The group also asks that the four-person

Liquid board be expanded to include three individuals proposed by the group. It is also considering other actions, including a possible tender offer for additional shares.

OTHER SHAREHOLDERS STEP IN

For the six months that ended June 30, Liquid had a net loss of

company stating that it would be in the best interest of shareholders to abandon its plans for delivering digital music over the Internet and sell itself to the highest bidder. Mitarotonda says he has not talked with Steel Partners and has no plans to contact the firm. Calls to Steel Partners were not returned by press time.

While Musicmaker—under Mitarotonda and Holtzman—is leading the charge, the company itself has purchased only 515,000, or 2.3%, of Liquid’s shares, according to an Oct. 9 jointly filed 13D, a form required by the Securities and Exchange Commission of any entity that acquires more

than 5% of the stock of a publicly traded company. The other entities involved are Jewelcor Management, which purchased 475,500 shares, Barington Companies Equity Partners (339,200 shares), Ramius Securities (89,500), and Domrose Sons Partnership (8,000). All of the shares were purchased between Aug. 14 and Oct. 5, for a total cost of \$3.14 million.

Liquid audio

\$25.3 million, or \$1.12 per diluted share, on revenue of \$2.7 million. In the same period the year before, it posted a net loss of \$14.2 million, or 65 cents per diluted share, on revenue of \$6.5 million. As of June 30, it had \$103.6 million in cash.

On Sept. 7, New York investment fund Steel Partners II—at the time, Liquid’s largest shareholder with a 7.8% stake—sent a letter to the

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Picture This™



by Eileen Fitzpatrick

PLAYBOY'S NEW DEAL: Armed with a new distribution deal with Image Entertainment, Playboy Home Video says it will increase its release schedule by 20%-25% over the next year.

"Image has been a longtime partner with us," Playboy senior VP/GM Barry Leshtz says, "and now we feel like we're back in business."

Playboy has been without a distributor since June, when its agreement with Universal Music and Video expired. Previously, Image had distributed laserdiscs for Playboy.

Over the summer, Leshtz says the home-video division had time to re-examine its business plan. It came up with two new product lines to bring to retail.

The "Exposed" line will feature reality and amateur video programming. But don't expect any high-speed police chases or drug busts. The first title in the line will be *Beach Babes Exposed*, which Leshtz describes as "a wild three-day party in



the Florida Keys" that was sponsored by three liquor companies.

"Reality-based programming is a real hot category," Leshtz says. "Even though we're late getting into it, stamping our brand on it will give it more credibility than some of the other titles out there."

"There's always going to be a glut of product—that's never going to change," he adds. "This is strong product that should kick-start our business. Besides, if we don't do it, our suppliers are going to take the business away from us."

The second line will feature original programming from the Playboy Channel, which may contain added footage. In addition to the new lines, Playboy will continue to release its signature "Playmates" videos and the rental line "Eros."

Leshtz says the company plans to release one title from each line per month. "Exposed" titles will be priced at \$14.95 DVD/VHS, and the Playmate and channel programs will be priced at \$19.95 DVD/VHS.

COMEBACK 'KIDS': Miramax Home Entertainment's revamped marketing campaign for *Spy Kids*, which was altered following the Sept. 11 terrorist attacks, has paid off (*Billboard*, Oct. 6). For the week ending Sept. 23, the title debuted at No. 1

on VideoScan's DVD and VHS sales chart. It also debuted in the top spot on the Video Software Dealers Assn.'s VidTrac VHS rental chart and at No. 3 on the DVD rental chart.

HERE'S JOHNNY: Thirty years of highlights from *The Tonight Show Starring Johnny Carson* are available for the first time on DVD from Respond2. The direct-response and advertising company has partnered with Carson Productions to sell the three-disc set via the Internet.

In 1995, the collection was distributed by Buena Vista Home Entertainment and sold 5 million units on VHS. Distribution rights reverted back to Carson Productions two years ago.

"We're doing better without [Buena Vista]," Carson Productions' Jeff Sotzing says. "In three weeks of pre-selling on the Web site, we've sold 10,000 units already." The site gets about 15,000 visitors each day, according to Respond2 CEO Tim O'Leary.

The DVD, which started shipping to consumers Oct. 5, is available for \$79.99 at johnnycarson.com or by phone at 888-908-9090.

While much of the material for the set comes from the VHS series, rare footage from the show was discovered in an underground storage facility at a working salt mine outside Kansas City, Mo. Extras include footage of Carson pitching to New York Yankee legend Mickey Mantle in a deserted Yankee Stadium; the NBC special *Johnny Goes Home*, which chronicles his trip back to Norfolk, Neb.; a backstage tour of *The Tonight Show* set; script notes; and vintage commercials.

Consumers who order the set may sign up for the "Carson Club," a continuity series that will send out a new DVD each month. The next two titles in the series contain highlights of the exotic animals that appeared on the show, while another features appearances by stand-up comics.

ON THE MOUSE: Consumers who buy the Disney/Pixar DVD/VHS three-pack will receive a free movie pass to see *Monsters, Inc.* Priced at \$39.99 (VHS) and \$44.99 (DVD), the three-pack contains *Toy Story*, *Toy Story 2*, and *A Bug's Life*. It arrives in stores Oct. 30.

The pass is good at participating theaters from Nov. 2 to Feb. 28. *Monsters, Inc.* opens in theaters Nov. 2.

BY CHRIS MORRIS

LOS ANGELES—Rabid fans of America's most popular animated family are receiving a feast with Fox Home Entertainment's new release, *The Simpsons Season One Collector's Edition DVD Box Set*.

According to Bill Leibowitz—owner of Golden Apple Comics in Los Angeles, which made a hefty pre-order of the three-disc collection—"The Simpsons is one of these rare properties that has both mass-market appeal and true appeal to the collector and the cutting-edge, hip shopper. We've been very successful with it for years. In fact, our biggest problem with *The Simpsons* is not being able to get enough merchandise. There seems to be a voracious appetite for this stuff."

"This DVD will appeal to everybody," Leibowitz adds. "We'll lose some of the market to the mass marketers who'll discount it, but this is a Christmas product as far as I'm concerned."

The *Simpsons* box, which retails at \$39.98, compiles the first season's 13 episodes from Matt Groening, James L. Brooks, and Sam Simon's Emmy-winning Fox TV series, which premiered Dec. 17, 1989. Though the cartoon adventures of Homer, Marge, Bart, Lisa, and Maggie have been mined extensively in a series of thematic VHS boxed sets from Fox, this marks the first *Simpsons* release on DVD-Video.

Fox senior VP of marketing Peter Staddon says, "I think DVD is the way people like to buy TV properties. If they're a fan of the show, they don't want to get a VHS with two or three episodes on it. They'd like to get the DVD package that has a complete season."

The rough birthing of the half-hour cartoon sitcom *The Simpsons* (which had its genesis as a series of shorts on Fox's *Tracey Ullman Show* from 1987-89) is detailed in the boxed set through recorded commentaries by such creative personnel as Groening, Brooks, director David Silverman, and writer/producer Al Jean (who today serves as executive producer of the show).

GROWING PAINS

Looking back on the show's growing pains, Jean tells *Billboard*, "There was work at the beginning in finding all these characters—it was a little bit like making keys on a piano. Now, we know we have the keys, but you've gotta come up with the melody. I think back then, it was pretty easy to say something like, 'Oh, Marge might have an affair.' OK, boom, that's the plot. Or Bart gets kicked out of school—boom. You could just reel off, like, 12 of those [plots] really quick. Now, it's

Fox Treats Simpsons Fans To DVD Set

much, much slower. It takes a lot longer to develop a story."

Extras on the *Simpsons* box include sketches and "animatics" (rough animations), foreign-language clips from the shows, and—perhaps most revealingly—



A still from *The Simpsons*.

part of an unaired early version of the episode "Some Enchanted Evening," over which Groening,

Silverman, and Jean offer groaning commentary about the rubbery animation and inadequate script.

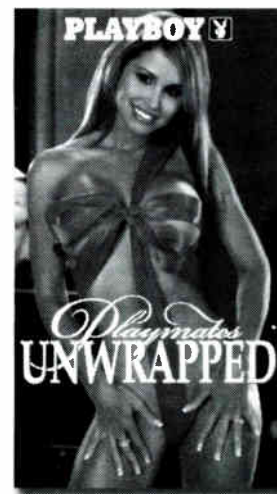
Jean says of the rejected reel, "It was something that didn't look real. There were scatological jokes, there were things that were off-putting without being particularly funny. So when that came back, it nearly killed the whole thing—it nearly killed what turned into a billion-dollar industry. I'm sure if that had aired as it was, the show wouldn't have succeeded."

Asked why *The Simpsons* has endured as a long-running hit, Jean answers, "The balance. That's the key, I think, to every successful comedy series on TV. There is a balance between funny—which can often have an edge—and relatability or warmth or however you might put it... We will have some real sharp satire, [but] when it's working, at the end I think you feel a real shared sense of humanity with the family."

By itself, the DVD box—which has been very modestly promoted—is performing above expectations, according to Staddon: "Our sales volume is well ahead of where our initial forecasts were going to be."

One indicator of the set's initial acceptance is a mock competition, *Dummy Vs. Mummy*, on the Amazon.com site, which pitted sales of the *Simpsons* package against those of *The Mummy Returns*. According to an Amazon spokesperson, the *Simpsons* collection—which shipped to consumers Sept. 25—logged in 20,207 in pre-sales vs. 17,709 for *The Mummy Returns*.

NAUGHTY OR NICE?



They've made a list and checked it twice. The question is, have they been naughty or nice? *Playmates Unwrapped*. Naughty they are and happy you'll be as these seasonal stunners turn up the heat on your holidays!



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OCTOBER 20 2001 **Billboard** Top VHS Sales™

WEEK	LAST WEEK	WKS. ON CHIT.	TITLE Label/Distributing Label & Number	PRINCIPAL PERFORMERS	YEAR OF RELEASE	RATING	PRICE
			Compiled from a national sample of retail store and rackjobber reports collected, copied, and provided by VideoScan.				
			COLUMBIA TRISTAR SM				
			TITLE Label/Distributing Label & Number				
			PRINCIPAL PERFORMERS				
			YEAR OF RELEASE				
			RATING				
			PRICE				
			NUMBER 1 2 Weeks At Number 1				
1	1	2	SPY KIDS (PAN & SCAN) Walt Disney Home Video/Buena Vista Home Entertainment 23538	Antonio Banderas Alan Cumming	2001	PG	24.99
2	NEW		DRAGONBALL Z: SHOWDOWN (UNEDITED) FUNimation 299	Animated	2001	NR	19.95
3	NEW		DRAGONBALL Z: DARK PRINCE RETURNS (UNEDITED) FUNimation 297	Animated	2001	NR	19.95
4	NEW		DRAGONBALL Z: SHOWDOWN (EDITED) FUNimation 310	Animated	1840	NR	14.95
5	NEW		DRAGONBALL Z: DARK PRINCE RETURNS (EDITED) FUNimation 296	Animated	2001	NR	14.95
6	2	5	WILLY WONKA & THE CHOCOLATE FACTORY: 30TH ANNIVERSARY EDITION Warner Family Entertainment/Warner Home Video 18961	Gene Wilder	1971	G	19.98
7	3	5	SEE SPOT RUN Warner Family Entertainment/Warner Home Video 21370	David Arquette	2001	PG	22.96
8	5	4	MEN OF HONOR FoxVideo 2002094	Robert De Niro Cuba Gooding, Jr.	2000	R	14.98
9	6	8	RECESS: SCHOOL'S OUT Walt Disney Home Video/Buena Vista Home Entertainment 12737	Animated	2001	G	24.99
10	4	6	POKEMON 3 - THE MOVIE Warner Home Video 21251	Ikue Ootani Veronica Taylor	2001	G	22.99
11	11	3	ELMO'S WORLD: WILD WILD WEST Sany Wonder 54073	Sesame Street Muppets	2001	NR	12.98
12	8	6	SCOOBY DOO: SPOOKIEST TALES Turner Home Entertainment/Warner Home Video 1759	Scooby Doo	2001	NR	14.95
13	9	2	ULTIMATE SILLY SONGS Big Idea/Lynck Studios 2113	Veggie Tales	2001	NR	12.99
14	7	3	61* HBD Home Video/Warner Home Video 91782	Barry Pepper Thomas Jane	2001	NR	14.95
15	19	21	IT'S THE GREAT PUMPKIN, CHARLIE BROWN Paramount Home Video 153703	Animated	1994	NR	12.95
16	NEW		PEANUTS: HOLIDAY COLLECTION Paramount Home Video 156669	Animated	2001	NR	38.85
17	12	5	FINDING FORRESTER Columbia TriStar Home Video	Sean Connery Robert Brown	2000	PG-13	14.95
18	NEW		THOMAS & FRIENDS: BEST OF THOMAS Anchor Bay Entertainment 1260	Thomas & Friends	2001	NR	12.98
19	14	14	BRING IT ON Universal Studios Home Video 87173	Kirsten Dunst	2000	PG-13	14.98
20	26	5	BLUE'S CLUES: ABC'S AND 123'S Nickelodeon Video/Paramount Home Video 835743	Not Listed	1998	NR	9.95
21	10	5	BARNEY: LET'S GO TO THE ZOO Barney Home Video/Lynck Studios 2035	Barney	2001	NR	14.95
22	31	3	A SPOOKIE OOKIE HALLOWEEN Walt Disney Home Video/Buena Vista Home Entertainment 22942	Rolie Polie Olie	2001	NR	12.99
23	15	16	COYOTE UGLY Touchstone Home Video/Buena Vista Home Entertainment 21794	Piper Perabo Adam Garcia	2000	PG-13	14.99
24	17	15	THE PATRIOT Columbia TriStar Home Video 05702	Mel Gibson	2000	R	14.95
25	13	4	BLUE'S CLUES: CAFE BLUE Nickelodeon Video/Paramount Home Video 874933	Not Listed	2001	NR	9.95
26	18	38	SAVING PRIVATE RYAN DreamWorks Home Entertainment 84991	Tom Hanks Matt Damon	1998	R	14.99
27	28	2	WINNIE THE POOH: BOO TO YOU TOO Walt Disney Home Video/Buena Vista Home Entertainment 22940	Winnie The Pooh	1997	NR	14.99
28	23	8	RUGRATS: ALL GROWED UP Nickelodeon Video/Paramount Home Video 839413	Animated	2001	NR	12.95
29	24	23	THE EMPEROR'S NEW GROOVE Walt Disney Home Video/Buena Vista Home Entertainment 21838	Animated	2000	G	26.99
30	22	11	THE BOOK OF POOH: STORIES FROM THE HEART Walt Disney Home Video/Buena Vista Home Entertainment 22477	Animated	2001	G	24.99
31	16	4	SPACE COWBOYS Warner Home Video 21688	Clint Eastwood Tommy Lee Jones	2000	PG-13	19.98
32	21	2	THE BOOK OF POOH: FUN WITH WORDS Walt Disney Home Video/Buena Vista Home Entertainment 21296	Animated	2001	NR	12.99
33	25	5	BILLY ELLIOT Universal Studios Home Video 88653	Jamie Bell Julie Walters	2000	R	14.98
34	30	29	STUART LITTLE Columbia TriStar Home Video 05215	Geena Davis Michael J. Fox	1999	PG	14.95
35	NEW		BARNEY'S HALLOWEEN PARTY Barney Home Video/The Lyons Group 2024	Not Listed	1998	NR	14.95
36	20	4	LITTLE NICKY New Line Home Video/Warner Home Video 5321	Adam Sandler	2000	PG-13	14.95
37	32	3	DORA THE EXPLORER: TO THE RESCUE Nickelodeon Video/Paramount Home Video 874443	Dora The Explorer	2001	NR	12.95
38	NEW		WELCOME TO DEATH ROW Xenon Entertainment 4094	Various Artists	2001	NR	19.98
39	NEW		FRANKENPOOH Walt Disney Home Video 3944	Winnie The Pooh	1995	NR	14.99
40	NEW		THE GOONIES Warner Home Video 21275	Sean Astin Josh Brolin	1985	PG	14.95

◆ RIAA gold cert for sales of 50,000 units or \$1 million in sales at suggested retail ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. ©2001, Billboard/BPI Communications

OCTOBER 20 2001 **Billboard** Top DVD Sales™

WEEK	LAST WEEK	WKS. ON CHIT.	TITLE Label/Distributing Label & Number	PRINCIPAL PERFORMERS	RATING	PRICE
			Compiled from a national sample of retail store and rackjobber reports collected, copied, and provided by VideoScan.			
			COLUMBIA TRISTAR SM			
			TITLE Label/Distributing Label & Number			
			PRINCIPAL PERFORMERS			
			YEAR OF RELEASE			
			RATING			
			PRICE			
			NUMBER 1 1 Week At Number 1			
1	NEW		A Knight's Tale Columbia TriStar Home Video 06143	Heath Ledger	PG-13	27.96
2	NEW		Along Came A Spider Paramount Home Video 336514	Morgan Freeman Monica Potter	R	29.99
3	1 2		Spy Kids Walt Disney Home Video/Buena Vista Home Entertainment 23539	Antonio Banderas Alan Cumming	PG	29.99
4	NEW		The Simpsons: Season 1 FoxVideo 2000900	The Simpsons	NR	39.98
5	2 2		Driven Warner Home Video 21013	Sylvester Stallone	PG-13	24.98
6	3 3		Blow New Line Home Video/Warner Home Video 5284	Johnny Depp Penelope Cruz	R	26.98
7	NEW		Kingdom Come FoxVideo 2002396	Whoopi Goldberg LL Cool J	PG	29.98
8	4 5		Exit Wounds Warner Home Video 21069	Steven Seagal DMX	R	24.98
9	NEW		Citizen Kane (Special Edition) Turner Home Entertainment/Warner Home Video 6565	Orson Welles Joseph Cotton	NR	29.98
10	5 6		Hannibal MGM Home Entertainment 1002321	Anthony Hopkins Julianne Moore	R	29.98
11	7 4		Memento Columbia TriStar Home Video 06596	Guy Pearce Joe Pantoliano	R	24.95
12	10 5		Forrest Gump (Special Edition) Paramount Home Video 156444	Tom Hanks	PG-13	29.99
13	6 2		Someone Like You FoxVideo 2002312	Ashley Judd Hugh Jackman	PG-13	29.98
14	13 5		Willy Wonka & The Chocolate Factory: 30th Anniversary Edition Warner Family Entertainment/Warner Home Video 18961	Gene Wilder	G	24.98
15	NEW		Welcome To Death Row Xenon Entertainment 4094	Various Artists	NR	19.98
16	9 3		61* HBD Home Video/Warner Home Video 91782	Barry Pepper Thomas Jane	NR	19.98
17	15 7		Enemy At The Gates Paramount Home Video 336624	Jude Law Joseph Fiennes	R	29.99
18	19 17		Crouching Tiger, Hidden Dragon Columbia TriStar Home Video 05990	Chow Yun-Fat Michelle Yeoh	PG-13	27.96
19	16 6		The Goonies Warner Home Video 11474	Sean Astin Josh Brolin	PG	24.98
20	NEW		The Forsaken Columbia TriStar Home Video 06453	Johnathon Schaech Kerr Smith	R	24.95
21	NEW		The French Connection (Special Edition) FoxVideo 2002065	Gene Hackman	R	26.98
22	21 5		Spaceballs MGM Home Entertainment 908100	Mel Brooks John Candy	PG	14.95
23	20 5		Joe Dirt Columbia TriStar Home Video 06161	David Spade	PG-13	24.95
24	23 102		The Matrix Warner Home Video 17737	Keanu Reeves Laurence Fishburne	R	24.98
25	18 7		15 Minutes New Line Home Video/Warner Home Video 5186	Robert De Niro Edward Burns	R	26.98

OCTOBER 20 2001 **Billboard** Top Video Rentals™

WEEK	LAST WEEK	WKS. ON CHIT.	TITLE Label/Distributing Label & Number	PRINCIPAL PERFORMERS	RATING	
			Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores.			
			COLUMBIA TRISTAR SM			
			TITLE Label/Distributing Label & Number			
			PRINCIPAL PERFORMERS			
			RATING			
			NUMBER 1 1 Week At Number 1			
1	NEW		Along Came A Spider Paramount Home Video 336513	Morgan Freeman Monica Potter	R	
2	NEW		A Knight's Tale Columbia TriStar Home Video 06140	Heath Ledger	PG-13	
3	1 2		Spy Kids Dimension Home Video/Buena Vista Home Entertainment 23538	Antonio Banderas Alan Cumming	PG	
4	2 3		Blow New Line Home Video/Warner Home Video 5284	Johnny Depp Penelope Cruz	R	
5	4 2		Someone Like You FoxVideo 2002392	Ashley Judd Hugh Jackman	PG-13	
6	NEW		Kingdom Come FoxVideo 2002396	Whoopi Goldberg LL Cool J	PG-13	
7	3 2		Driven Warner Home Video 21013	Sylvester Stallone	R	
8	6 5		Exit Wounds Warner Home Video 21069	Steven Seagal DMX	R	
9	5 2		Crocodile Dundee in Los Angeles Paramount Home Video 320293	Paul Hogan Linda Kozlowski	PG	
10	7 6		Hannibal MGM Home Entertainment 1002318	Anthony Hopkins Julianne Moore	R	
11	9 5		Joe Dirt Columbia TriStar Home Video 05726	David Spade	PG-13	
12	11 11		The Family Man Universal Studios Home Video 86035	Nicolas Cage	PG-13	
13	10 4		Memento Columbia TriStar Home Video 06616	Guy Pearce Joe Pantoliano	R	
14	8 3		The Tailor Of Panama Columbia TriStar Home Video 05716	Pierce Brosnan Geoffrey Rush	R	
15	12 8		The Mexican DreamWorks Home Entertainment 87821	Julia Roberts Brad Pitt	R	
16	13 7		15 Minutes New Line Home Video/Warner Home Video 1342	Robert De Niro Edward Burns	R	
17	NEW		The Forsaken Columbia TriStar Home Video 05744	Johnathon Schaech Kerr Smith	R	
18	14 8		Chocolat Miramax Home Entertainment/Buena Vista Home Entertainment 21757	Juliette Binoche Johnny Depp	PG-13	
19	16 7		Enemy At The Gates Paramount Home Video 336623	Jude Law Joseph Fiennes	R	
20	15 16		O Brother, Where Art Thou? Touchstone Home Video/Buena Vista Home Entertainment 21654	George Clooney	PG-13	

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. ©2001, Billboard/BPI Communications

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Label/Distributing Label & Number	YEAR OF RELEASE	PRICE
1	4	3	NUMBER 1 ELMO'S WORLD: WILD WILD WEST Sony Wonder 54073	2001	12.98
2	1	6	SCOOBY DOO: SPOOKIEST TALES Turner Home Entertainment/Warner Home Video 1759	2001	14.95
3	2	2	ULTIMATE SILLY SONGS Big Idea/Lyrick Studios 2113	2001	12.99
4	6	25	IT'S THE GREAT PUMPKIN, CHARLIE BROWN Paramount Home Video 153703	1994	12.95
5	NEW		PEANUTS: HOLIDAY COLLECTION Paramount Home Video 156669	2001	38.85
6	NEW		THOMAS & FRIENDS: BEST OF THOMAS Anchor Bay Entertainment 1230	2001	12.98
7	57		BLUE'S CLUES: ABC'S AND 123'S Nickelodeon Video/Paramount Home Video 874933	1998	9.95
8	3	5	BARNEY: LET'S GO TO THE ZOO Barney Home Video/Lyrick Studios 2035	2001	14.95
9	12	3	A SPOOKIE OOKIE HALLOWEEN Walt Disney Home Video/Buena Vista Home Entertainment 22942	2001	12.99
10	5	4	BLUE'S CLUES: CAFE BLUE Nickelodeon Video/Paramount Home Video 874933	2001	9.95
11	10		WINNIE THE POOH: BOO TO YOU TOO Walt Disney Home Video/Buena Vista Home Entertainment 22940	1997	14.99
12	9	8	RUGRATS: ALL GROWED UP Nickelodeon Video/Paramount Home Video 839413	2001	12.95
13	8	11	THE BOOK OF POOH: STORIES FROM THE HEART Walt Disney Home Video/Buena Vista Home Entertainment 22477	2001	24.99
14	7	2	THE BOOK OF POOH: FUN WITH WORDS Walt Disney Home Video/Buena Vista Home Entertainment 21296	2001	12.99
15	15	17	BARNEY'S HALLOWEEN PARTY Barney Home Video/The Lyons Group 2028	1998	14.95
16	13	6	DORA THE EXPLORER: TO THE RESCUE Nickelodeon Video/Paramount Home Video 874443	2001	12.95
17	25	2	FRANKENPOOH Walt Disney Home Video 3944	1995	14.99
18	16	4	POWER RANGERS TIME FORCE 2-THE QUANTUM RANGER FoxVideo 2001850	2001	14.98
19	24	2	HALLOWEEN & THANKSGIVING Columbia TriStar Home Video 5461	2001	12.95
20	18	13	POWER RANGERS: IN 3-D FoxVideo 2001849	2001	14.98
21	14	8	BOB THE BUILDER: PETS IN A PICKLE Lyrick Studios 24102	2001	14.99
22	21	19	BOB THE BUILDER: CAN WE FIX IT? Lyrick Studios 24101	2001	14.99
23	17	3	THE NEW ADVENTURES OF CASPER: SPOOKING BEE/PAWS Universal Studios Home Video 82302	2001	9.98
24	20	17	DORA THE EXPLORER: WISH ON A STAR Nickelodeon Video/Paramount Home Video 874473	2001	12.95
25	NEW		POKEMON: CRIMSON WARRIOR Viz Video/Pioneer Entertainment 71679	2001	14.98

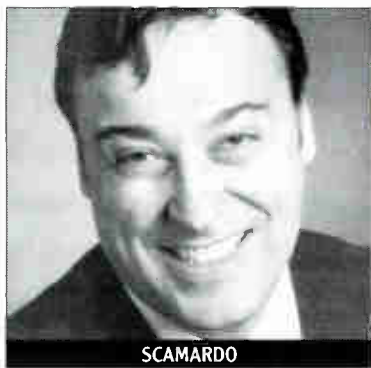
HOME VIDEO

New Jordan DVD Title Nets Interest

BY EILEEN FITZPATRICK

LOS ANGELES—Michael Jordan's decision to come out of retirement and play for the Washington Wizards is providing an unexpected bonus for USA Home Entertainment.

On Oct. 23, USA will release *Ultimate Jordan*, a two-disc DVD set containing five previously released Jordan VHS videos, which cumulatively have sold more than 5 million units, according to USA. Among the extras on the \$26.95 title are 70 minutes of bonus material, outtakes from the star's popular Nike commercials, his 10 best dunks and assists, a music video featuring Jill Scott, and a video-



SCAMARDO

game sampler. Trade sources say USA expects to ship approximately 250,000 units of *Ultimate Jordan*.

The timing of the release plays perfectly into USA's marketing plans, since the NBA season starts Oct. 30.

"Having Michael on the court during our key selling period is a big bonus," USA VP of sports marketing Sal Scamardo says. "His return to the game ratchets up interest in the DVD to a totally different level." He adds that many sports programs, including ESPN's *Sports Center*, have featured the DVD in segments on Jordan's return.

USA immediately contacted the Wizards to set up promotions. The title will be advertised at the MCI Center—where the team plays—and on the Wizards' Web site. Video and sports stores in the Washington, D.C., area will also prominently feature the DVD. Other marketing elements include a direct-response TV campaign scheduled to run in major markets.

Although Jordan has tremendous popularity and broad appeal, Tower Video's VP of video John Thrasher says the West Sacramento, Calif.-based chain has not placed a "huge order" for the DVD title. He adds that sports titles, in general, don't have legs. "Sporting events are something that live in a moment. After it's over, it's ancient history. That makes it tough to market."

USA, however, believes Jordan's superstar status will be more than enough to drive sales. "Whether he came back to play again or not," Scamardo says, "he's an icon and a merchandising machine."

THIS WEEK	LAST WEEK	WKS ON CH	TITLE Label / Distributing Label & Number	PRINCIPAL PERFORMERS	TAPE/DVD PRICE
1	1	7	NUMBER 1 THE VIDEOS: 1994-2001 BMG Video 65012	Dave Matthews Band	19.95/24.97
2	2	4	AROUND THE WORLD WITH THE BACKSTREET BOYS Jive/Zomba Video 41747	Backstreet Boys	19.95/24.97
3	6	8	LONDON HOMECOMING Spring House Video/Chordant Dist. Group 4421	Bill & Gloria Gaither And Their Homecoming Friends	29.95/21.97
4	3	42	THE UP IN SMOKE TOUR Eagle Vision/Red Distribution 30001	Various Artists	19.95/23.97
5	RE-ENTRY		HE TOUCHED ME: VOLUME 1 Spring House Video/Chordant Dist. Group 44369	Elvis Presley	29.95 VHS
6	RE-ENTRY		HE TOUCHED ME: VOLUME 2 Spring House Video/Chordant Dist. Group 44370	Elvis Presley	29.95 VHS
7	4	290	HELL FREEZES OVER Gaffin Home Video/Universal Music & Video Dist. 39548	Eagles	24.95/24.99
8	16	2	OFFERINGS-WORLD TOUR Essential Video/Zomba Video 110160	Third Day	19.98
9	5	109	HISTORY ON FILM: VOLUME II Epic Music Video/Sony Music Entertainment 50138	Michael Jackson	14.95/19.97
10	7	43	SALIVAL Tool Dissection/Alamo/Zomba Video 31159	Tool	24.98/29.98
11	9	43	BRITNEY IN HAWAII: LIVE & MORE Jive/Zomba Video 41704	Britney Spears	19.95/24.97
12	8	13	AARON'S PARTY... LIVE IN CONCERT! Jive/Zomba Video 41749	Aaron Carter	14.95/19.97
13	17	2	CHRISTMAS... A TIME FOR JOY Spring House Video/Chordant Dist. Group 4423	Bill & Gloria Gaither And Their Homecoming Friends	29.95/21.97
14	11	99	LISTENER SUPPORTED BMG Video 65005	Dave Matthews Band	19.95/24.97
15	15	50	LIVE AT MADISON SQUARE GARDEN Jive/Zomba Video 41729	'N Sync	19.95/24.97
16	18	56	SUPERNATURAL LIVE Anisa Records Inc./BMG Video 15750	Santana	19.95/24.97
17	13	15	CHRONICLES	Rush	19.95
18	12	23	TOURING BAND 2000 Epic Music Video/Sony Music Entertainment 54010	Pearl Jam	19.95/24.97
19	21	7	LIVE IN SAN FRANCISCO Epic Music Video/Sony Music Entertainment 54069	Joe Satriani	14.95/24.97
20	19	94	LIVE CONCERT HOME VIDEO Epic Music Video/Sony Music Entertainment 50114	Sade	14.95/24.97
21	NEW		RECORDING THE PRODUCERS Sony Music Video/Sony Music Entertainment 89706	Various Artists	19.98/24.98
22	22	287	LIVE FROM AUSTIN, TEXAS Epic Music Video/Sony Music Entertainment 52132	Steve Ray Vaughan And Double Trouble	14.95/19.97
23	24	212	THE DANCE Warner Reprise Video 38486	Fleetwood Mac	19.95/24.97
24	14	2	LIVE AT THE ROYAL ALBERT HALL Image Entertainment 659	The Who	19.99 DVD
25	27	33	ALL THE WAY... A DECADE OF SONG Epic Music Video/Sony Music Entertainment 50229	Celine Dion	19.95/24.97
26	20	84	DEATH ROW UNCUT Death Row/Ventura Distribution 66200 2Pac/Snoop Doggy Dogg		19.98/19.95
27	28	12	PLAY THE DVD V2/BMG Video 27100	Moby	24.98 DVD
28	23	12	LEWD CRUED & TATTOOED Beyond Music/Universal Music & Video Dist. 578133	Motley Crue	19.98/24.98
29	RE-ENTRY		BITTERSWEET MOTEL Image Entertainment 9782	Phish	19.98/24.99
30	RE-ENTRY		I DO BELIEVE Spring House Video/Chordant Dist. Group 44426	Gaither Vocal Band	29.95 VHS
31	RE-ENTRY		WHAT A TIME! Spring House Video/Chordant Dist. Group 4424	Bill & Gloria Gaither And Their Homecoming Friends	29.95 VHS
32	10	3	GREATEST HITS VIDEO COLLECTION BMG Video 67025	Martina McBride	14.95/14.97
33	25	26	ON BROADWAY Spring House Video/Chordant Dist. Group 44403	Mark Lowry	29.95 VHS
34	26	2	GENESIS SONGBOOK Eagle Vision 30008	Genesis	24.98 DVD
35	33	124	ONE NIGHT ONLY: LIVE Eagle Rock Entertainment/Image Entertainment 5474	Bee Gees	19.98/24.99
36	29	42	CRUSH TOUR LIVE Island Video/Universal Music & Video Dist. 53331	Bon Jovi	19.95/24.97
37	40	15	ENCORE Spring House Video/Chordant Dist. Group 44432	Old Friends Quartet	29.95 VHS
38	30	35	MAKING THE TOUR Jive/Zomba Video 41726	'N Sync	19.95/24.97
39	34	59	AARON'S PARTY (COME GET IT)—THE VIDEO Jive/Zomba Video 41721	Aaron Carter	9.95/14.97
40	37	106	LIVE AT THE BEACON THEATRE Columbia Music Video/Sony Music Entertainment 50111	James Taylor	14.95/24.97

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Program Supplier & Number	PRICE
1	NEW		NUMBER 1 WWF: SUMMERSLAM 2001 Sony Music Entertainment 274	19.95
2	NEW		WWF: UNDERTAKER-THIS IS MY YARD Sony Music Entertainment 288	14.95
3	1	5	WWF: INVASION 2001 Sony Music Entertainment 273	19.95
4	3	18	NASCAR RACERS: START YOUR ENGINES FoxVideo 2000298	5.78
5	2	14	WWF: LITA-IT JUST FEELS RIGHT World Wrestling Federation Home Video 279	14.95
6	4	22	WWF: WRESTLEMANIA X-SEVEN World Wrestling Federation Home Video 269	19.95
7	5	9	WWF: BEST OF RAW-VOL 3 Sony Music Entertainment 286	19.98
8	8	20	BALL ABDOVE ALL Ventura Distribution 0803	14.98
9	NEW		WWF: ACTION Sony Music Entertainment 287	14.95
10	10	26	WWF: DIVAS IN HEDONISM World Wrestling Federation Home Video 281	14.95
11	6	11	NBA: 2001 NBA FINALS CHAMPIONSHIP USA Home Entertainment 60194	19.95
12	7	14	FUTURE KINGS OF THE RING Backyard Video 71000	19.95
13	9	45	TONY HAWK: SKATEBOARDING TRICK TIPS-VOL 1 Redline Entertainment 77002	15.95
14	12	35	MICHAEL JORDAN TO THE MAX FoxVideo 2001286	14.98
15	15	10	WWF: KING OF THE RING Sony Music Entertainment 272	19.98
16	14	12	NHL OFFICIAL 2001 STANLEY CUP CHAMPIONSHIP USA Home Entertainment 60023	14.98
17	11	14	CAR RACE: NASCAR VIDEO VOL 1 Warner Home Video 1843	9.95
18	NEW		WWF: NO WAY OUT World Wrestling Federation Home Video 268	19.95
19	17	17	GOLF DIGEST: PLAY GAME RIGHT Global Fusion 50810	9.98
20	16	14	WWF: JUDGMENT DAY World Wrestling Federation Home Video 271	19.95

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Program Supplier & Number	PRICE
1	2	136	NUMBER 1 THE CRUNCH: TAE BOXING WORKOUTS Anchor Bay Entertainment 10813	14.98
2	1	55	DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES Artisan Home Entertainment 10152	14.98
3	3	82	YOGA CONDITIONING FOR WEIGHT LOSS Living Arts 1203	14.98
4	5	151	TOTAL YOGA Living Arts 1080	9.98
5	11	40	DENISE AUSTIN: BLAST OFF TEN POUNDS Artisan Home Entertainment 10154	14.98
6	6	363	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Living Arts 1088	14.98
7	8	90	YOGA FOR BEGINNERS COLLECTION Living Arts 1070	17.98
8	7	21	DENISE AUSTIN: POWER YOGA PLUS Artisan Home Entertainment 11754	14.98
9	12	144	BILLY BLANKS: TAE-BO WORKOUT Ventura Distribution 2274	39.95
10	4	25	BASIC YOGA FOR DUMMIES Anchor Bay Entertainment 11586	9.99
11	10	75	YOGA FOR BEGINNERS: STRESS RELIEF Living Arts 1077	9.98
12	9	28	PILATES: BEGINNING MAT WORKOUT Living Arts 1231	14.98
13	16	17	QUICK FIX: TIGHT ABS Parade Video 1115	9.98
14	13	32	THE METHOD PILATES: TARGET SPECIFICS Parade Video 840	12.98
15	14	49	THE METHOD PILATES: PRECISION TONING Parade Video 572	12.98
16	17	127	YOGA FOR BEGINNERS: ABS YOGA Living Arts 1075	9.98
17	18	7	METHOD: ALL IN ONE Parade Video 906	12.98
18	19	13	QUICK FIX: TOTAL BODY TONING Parade Video 1116	9.98
19	15	7	KATHY SMITH: FAT BURNING BREAKTHROUGH Sony Wonder 55425	14.98
20	20	88	BILLY BLANKS: CRUNCH MASTER BLASTER Anchor Bay Entertainment 10885	14.98

◆ IRMAA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrical releases; 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMAA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrical releases; 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©2001, Billboard/BPI Communications and VideoScan Inc.

All charts compiled from a national sample of retail store and rack-jobber reports collected, compiled, and provided by VideoScan.

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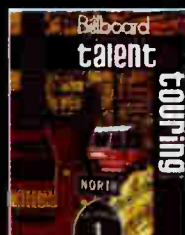
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Events Calendar

OCTOBER

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. 13, **Third Annual Eyeball Music Video Showcase**, 40 Watt Club, Athens, Ga. 706-227-6090.

Oct. 16, **Internet Roundtable**, presented by the California Copyright Conference, Sportsmen's Lodge, Studio City, Calif. 818-848-6783.

Oct. 17, **ASCAP/Performing Right Society Awards**, Grosvenor House, London. 44-207-439-0909.

Oct. 17, **Current Litigation and Legislative Matters**, presented by AIMP, Princeton Club, New York City. 212-758-6157.

Oct. 17-20, **A2A: Access to Amsterdam International Music Conference and Showcase**, Golden Tulip Amsterdam Centre, Amsterdam. 512-236-0969.

Oct. 18, **British Music Industry Trusts Dinner**, Grosvenor House, London. 44-207-851-4000.

Oct. 18, **Third Annual Ritmo Latino Awards**, Shrine Auditorium, Los Angeles. 562-425-5815.

Oct. 25, **Making Waves: The 50 Greatest Women in Radio and Television**, Tavern on the Green, New York City. 415-546-9608.

Oct. 26-28, **Big Apple Anime Festival**, various Manhattan locations, New York City. 212-355-5049.

Oct. 27, **Breathe Benefit Concert**, Greek Theatre, Los Angeles. 310-203-4203.

Oct. 29-30, **Webnoize 2001**, Century Plaza Hotel, Los Angeles. 617-763-0400.

Oct. 31-Nov. 2, **Billboard Music Video Conference and Awards**, Beverly Hilton Hotel, Los Angeles. 646-654-4660.

NOVEMBER

Nov. 5, **Music Row Celebrity Bowling Bash**, presented by the T.J. Martell Foundation, Hermitage Lanes, Hermitage, Tenn. 615-256-2002.

Nov. 5, **Sprint Music Row Celebrity Golf Tournament**, presented by the T.J. Martell Foundation, Governor's Club, Brentwood, Tenn. 615-256-2002.

Nov. 6, **BMI 49th Annual Country Awards**, BMI Nashville office. 615-401-2000.

Nov. 7, **MAP Awards**, presented by the Musicians' Assistance Program, Regent Beverly Wilshire Hotel, Los Angeles. 310-559-9334, ext. 162.

Nov. 8, **MTV European Music Awards**, Festhalle, Frankfurt. 44-207-478-6615.

Nov. 8, **SESAC Country Music Awards**, Nashville. 615-320-0055.

Nov. 9-11, **Cosmicbeach Electronic Music Festival**, Montego Bay, Jamaica. 305-945-0700.

Nov. 11, **Bogart Backstage: On Tour for a Cure**, presented by the Neil Bogart Memorial Fund, Barker Hangar, Santa Monica, Calif. 310-358-4970.

Nov. 11-13, **13th Annual EPM Entertainment Marketing Conference**, Universal City Hilton & Towers, Los Angeles. 212-941-0099.

Nov. 12, **Empowerment Strategies**

for a Changing Music Industry, presented by the Chicago chapter of the Academy of Recording Arts and Sciences and the Rock and Roll Hall of Fame, Cleveland. 312-786-1121.

Nov. 13, **Billboard/Prudential Music & Money Symposium**, St. Regis, New York City. 646-654-4660.

Nov. 14, **Real Stories Panel—Women in the Business**, presented by

ASCAP, ASCAP building, New York City. 212-621-6243.

Nov. 15, **Seventh Annual Price-waterhouseCoopers Global Entertainment, Media & Communications Summit**, Waldorf-Astoria Hotel, New York City. 646-394-2413.

Nov. 30-Dec. 2, **Caribbean Music Expo 2001**, Renaissance Jamaica Grande Hotel, Jamaica. 246-436-0578.

DECEMBER

Dec. 2, **Second Annual My VH1 Music Awards**, Shrine Auditorium, Los Angeles. 212-258-7800.

Dec. 4, **Recording Academy New York Heroes Awards**, Roosevelt Hotel, New York City. 212-245-5440.

Dec. 4, **12th Annual Billboard Music Awards**, MGM Grand Hotel, Las Vegas. 646-654-4660.

Dec. 5, **Chicago Heroes Awards**, presented by the Chicago chapter of the National Academy of Recording Arts and Sciences, Adler Planetarium, Chicago. 312-786-1121.

Dec. 8, **Third Annual T.J. Martell Foundation Family Day**, Basketball City, New York City. 800-785-2873.

JANUARY

Jan. 9-12, **29th Annual International Assn. for Jazz Education Conference**, Long Beach Convention Center and Hyatt Regency Hotel, Long Beach, Calif. 785-776-8744.

Jan. 20-24, **MIDEM 2002**, Palais Des Festivals, Cannes. 212-370-7470.

Jan. 29-Feb. 3, **Country in the Rockies**, presented by the T.J. Martell Foundation, Crested Butte, Colo. 800-785-2873.

MARCH

March 2-3, **Global Entertainment & Media Summit**, New Yorker Hotel, New York City. 973-228-4450.

Submit items for *Lifelines*, *Good Works*, and *Calendar to Jill Pesselnick at Billboard*, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at jpesselnick@billboard.com.



Bombed. Joan Jett and former Runaways lead vocalist Cherie Currie recently reunited for the first time in more than 20 years to perform a fiery rendition of "Cherry Bomb" at a special sold-out show in Anaheim, Calif. "Cherry Bomb" originally appeared on the Runaways' first record and was later recorded as a solo track by Jett. Attending the gig were members of Lit. Pictured following the concert, from left, are Lit lead singer A. Jay Popoff, Currie, Jett, Lit bassist Kevin Baldes, Lit drummer Allen Shellenberger. Kneeling is Lit guitarist Jeremy Popoff.

Good Works

WAVE CONCERT: KTWV Los Angeles is sponsoring the concert A Wave of Peace to benefit the American Red Cross Disaster Relief Fund Oct. 14 at the Great Western Forum in Inglewood, Calif. The free event will feature performances from more than 20 smooth-jazz artists, including **Kenny G**, **Dave Koz**, **Al Jar-**

reau, **Boney James**, **James Ingram**, and **Patti Austin**. Contact: **Greg Schoenbaum** at 310-840-7140.

LILI CLAIRE BENEFIT: The Fourth Annual Lili Claire Foundation Benefit Dinner will take place Oct. 20 at the Beverly Hilton Hotel in Los Angeles. Hosted by **Matthew Perry**, the event will include musical performances by **Pat Benatar** and **Graham Nash**, a wine-tasting event, and a silent auction. Funds will aid children living with neuroge-

netic disabilities. Contact: **Mary Kaye Daniels** at 310-248-6144.

NARM NEWS: The National Assn. of Recording Merchandisers' (NARM) Scholarship Foundation is currently collecting recipes for its industry cookbook, *Sound Bites*. The book will be available for \$20 at NARM's convention March 9-12 in San Francisco. All proceeds will go toward NARM college scholarships. Recipes must be received by Oct. 29. Contact: **Pat Daly** at 856-596-2221.

AUCTION CHANGE: The Yahoo-sponsored Celebrity Signature Wireless Phone Auction, previously slated for Oct. 1-10, will now take place Oct. 22-Oct. 30. It will still benefit the National Coalition Against Domestic Violence, although 50% of the proceeds will now go to the September 11th Fund. Site visitors will be able to bid on wireless phones designed and autographed by celebrities. Contact: **Gloria Friedmann** at 212-453-2244.

Life Lines

BIRTHS

Girl, Lucy Macaya, to **Chantalle** and **David Millman**, Sept. 4 in Santa Monica, Calif. Father is head of Los Angeles-based public relations company MHI.

Girl, Avery Faith, to **Angelique** and **Damon Valentino**, Sept. 12 in North Hollywood, Calif. Mother is a re-

cruiter for Universal. Father is marketing manager for WEA.

Girl, Kelsy Cameron, to **Julie** and **John Fogerty**, Oct. 5 in Los Angeles. Father is a solo recording artist and frontman of Creedence Clearwater Revival.

DEATHS

Manny Albam, 79, of cancer, Oct. 2 in Croton-on-Hudson, N.Y. Albam was a jazz composer/arranger/conductor who worked with such performers as Dizzy Gillespie, Stan Getz, Sarah Vaughn, and

Count Basie. He began his music career in the 1940s, when he toured with big bands led by Charlie Barnet, Jerry Wald, and Sam Donahue as a saxophone player and arranger. Albam turned to freelance composing and arranging in 1950. He later wrote music for TV movies and commercials and founded BMI's Jazz Composers Workshop. Albam most recently worked on Nancy Marano's 1999 recording, *If You Could See Us Now*. He is survived by his wife, a son, two daughters, and three grandchildren.

Solution to this week's puzzle (page 77)

R	O	L	L	I	S	A	A	C	G	A	S			
O	H	I	O	M	A	R	I	A	S	O	L	A		
O	N	E	S	A	M	I	N	T	O	N	A	M		
O	V	E	R	B	E	E	T	H	O	V	E	N		
S	A	O				O	F	A						
R	A	I	N	Y		H	A	L	F	N	O	T	E	
B	A	N	T	U		A	U	D	I	S	A	I	D	
L	S	D		P	D	Q	B	A	C	H	S	L	Y	
I	T	O	N		R	U	B	Y		O	B	I	E	S
P	A	R	A	G	U	A	Y		G	U	E	S	S	
R	E	M				I	N	V						
R	O	C	K	M	E	A	M	A	D	E	J	S		
R	O	B		K	E	P	T	I	N		R	O	A	M
C	O	E		O	R	I	E	N	T		L	M	N	O
A	M	Y		S	C	A	T	S		Y	O	K	E	

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HIGHLIGHTS



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PROVOCATIVE PANELS

- ▶ Discrimination and Sexual Exploitation
- ▶ The Local Show Spotlight
- ▶ Video Visionaries
- ▶ Show Me The Money
- ▶ Alternative TV Networks
- ▶ Video Treatments & Heavy Rotation

panelists include:

- Marian Bradley, Columbia Records
- Siouxsie Crawford, Bohemia After Dark
- Dave Del Beccaro, Music Choice
- Nigel Dick, A Band Apart Music Videos
- Mellicent Dyane, Dyane Foster Film & Casting
- Joseph Kahn, Super Mega
- Tina Landon, Richard Gordon Productions
- Steve Leeds, Universal Records
- Michael Lloyd, Channel M
- Tony Mercedes, Tony Mercedes Records
- Kate Miller, Capitol Records
- Andy Nibley, GetMusic
- Norm Schoenfeld, MuchMusic USA
- Amy Baker Severson, Fox Family Channel
- Kris Slava, Trio/USA Networks
- Shelly Sumpster, Nickelodeon
- Laurel Sylvanus, Telemotion
- Pam Tarr, Squeak Pictures/MVPA
- Ryan Thompson, 525 Studios
- David Watson, 2-Zero-3 Music Clique
- Jazz, Dru Hill
- The TINK, VidDREAM Television



NIGEL DICK



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CANCELLATIONS

No refunds for cancellations accepted after Oct 1. Substitutions may be made at anytime.

BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter™



by Geoff Mayfield

AMERICAN PUBLIC, allow me to introduce **Ja Rule**. Oh, I see you've already met—and how. With 361,000 units, the rapper has by far the largest sales week of his career. He exceeds by 30% his previous best, accomplished almost a year ago, when his sophomore album topped *The Billboard 200* with 276,000 (*Billboard*, Oct. 28, 2000).



Ja Rule's return to the big chart's No. 1 ends a three-week reign by **Jay-Z** (148,000). Although Ja Rule leads his labelmate by a margin of more than two to one, we'll have to see whether the new champ can match the shelf life that has been enjoyed by Jay-Z's albums.

Throughout the decade in which *Billboard* has utilized SoundScan data, most big rap albums have followed the same course of opening to large numbers but quickly evaporating to the point where most have short stays on the chart. Two 1993 albums by **Dr. Dre**, his own *The Chronic* (28 weeks in the top 10 of *The Billboard 200*, 44 weeks in the top 40) and **Snoop Doggy Dogg's** first album (17 weeks in the top 10, 31 weeks in the top 40) were notable exceptions to the rule, but most large rap albums took steep slides until 1998, when Jay-Z's third album and the debut album by fellow Island Def Jam rapper **DMX** showed remarkable traction. Jay-Z's third, fourth, and fifth albums combined account for 76 weeks inside the top 40 of *The Billboard 200*, including 22 in the top 10. His sixth is off to a strong start, too, having sold 1.02 million in only four weeks. DMX's albums have racked up 110 weeks in the top 40, including 25 in the top 10.

Ja Rule's profile has been raised by his appearance on **Jennifer Lopez's** "I'm Real," which returns to No. 1 on *The Billboard Hot 100* (see *Singles Minded*, this page), and by this new album's lead track, "Livin' It Up," which bullets at No. 5 in its 11th week on *Hot R&B/Hip-Hop Airplay*. Stay tuned to see if that exposure helps him join the still-exclusive ranks of rap artists who achieve

long shelf lives. His past two albums averaged 20.5 weeks in the top 40, compared with DMX's average of 36.6 weeks.

Island Def Jam locks up three of the top five albums. Joining Ja Rule and Jay-Z is rock band **Nickelback**, which bullets at No. 5.

CONTINUED: Echoes of the Sept. 11 terrorist attacks linger on our sales charts, as **Enya** manages yet another career plateau on *The Billboard 200* (4-3, 128,500 units), while **Lee Greenwood** dominates *Top Pop Catalog Albums*.

As noted here last week, Enya's contemplative "Only Time" garnered much TV and radio play in the wake of last month's tragic events. The song also gained steam at pop radio from a remix fashioned by KISS Los Angeles jock **Christian B.** Enya's *A Day Without Rain*, up 14,000 units, becomes the first album on the big chart to string together three consecutive Greatest Gainer awards since *Save the Last Dance* started a four-week streak in the Jan. 20 issue.

Greenwood has four albums from four different labels on the catalog list, including *American Patriot*, which is No. 1 for a third week. All four contain the song "God Bless the USA." In fact, three of the four are titled after that song. That red, white, and blue chestnut also appears on *This Is Your Country*, a multi-artist country compilation that dents *The Billboard 200* at No. 193, while entering *Top Country Albums* at No. 29.

HAPPY FEATS: **Prophet Jones** leaps off the *Heatseekers* chart with a 123-86 sprint up *The Billboard 200*. On the latter chart, a 45% gain earns the Pacesetter award. Second track "Lifetime" is still bubbling under *Hot R&B/Hip-Hop Airplay* but is getting played at 25 of that panel's radio stations, as well as on BET. In Chicago, where WGCI and WPWX are both on "Lifetime" and the group has engaged in promotional activities, sales have more than doubled... In just 21 chart weeks, **Missy "Misdemeanor" Elliott's** *Miss E...* *So Addictive* has already become the biggest-selling album of her career. Now at No. 68 on the big chart, it has sold 1.3 million to date, compared with 1.02 million for 1999's *Da Real World* and 1.13 million for 1997's *Supa Dupa Fly*.

STILL BILLY JOEL TO ME: *The Billboard 200* celebrates the pop past and serious future of **Billy Joel**. An anthology, *The Essential Billy Joel*, bows at No. 29, while *Fantasies & Delusions*, his first collection as a classical composer, enters at No. 83 for pianist **Richard Joo**.

Essential is the third Joel hits collection to reach a *Billboard* chart. *Fantasies* enters *Top Classical Albums* at No. 1 during the chart's unpublished week.

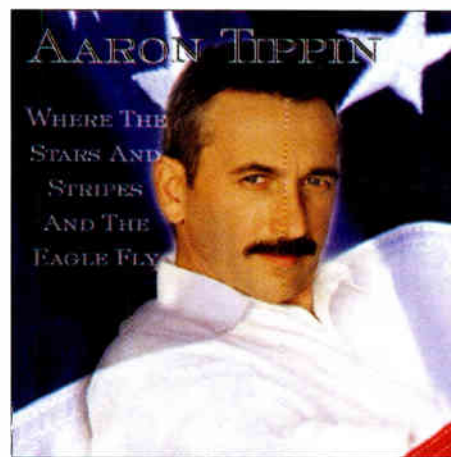
Singles Minded™



by Silvio Pietrolungo, Minal Patel, Wade Jessen

BANNER WEEK: **Whitney Houston's** "The Star Spangled Banner" rises 2-1 on the *Hot 100 Singles Sales* chart, scanning 59,500 units and more than tripling last issue's sales total. Rereleased to benefit the uniformed victims of the World Trade Center disaster, "Banner" was shipped to retail as it was produced, leading to staggered arrivals at various accounts and disparate sales tallies over the past two tracking weeks. It is now certified platinum by the Recording Industry Assn. of America. While Houston ties with **R. Kelly** in third place for the number of charting singles she has had on the SoundScan-based singles sales chart (19), this is only her third chart-topper, following "I Will Always Love You" in 1992 and "Exhale (Shoop Shoop)" in 1995. **Madonna** and **Mariah Carey** have hit the sales chart 22 times each since its inception in 1991. On *The Billboard Hot 100*, "Banner" is the Greatest Gainer/Sales winner. It rises 72-13, besting its No. 20 peak in March 1991.

Another patriotic tune, **Aaron Tippin's** "Where the Stars and Stripes and the Eagle Fly," also makes a strong retail showing. "Fly" tops *Top Country Singles Sales* with approximately 9,500 units, which is also good enough for a No. 5 start on *Hot 100*



Singles Sales. Previously, Tippin's highest appearance on the latter chart was in October 1998, when "For You I Will" scanned 7,000 copies in the week that it peaked at No. 45. That a single can open inside the top five with fewer than 10,000 scans is a stark illustration of just how bleak the retail singles market has become over the past few years.

On *Top Country Singles Sales*, Tippin bests his prior peak benchmark, held by two titles that each stopped at No. 3, the aforementioned "I Will" and "That's As Close As I'll Get to Loving You" in 1995. Tippin and Lyric Street Records are donating 100% of the proceeds from the sale of "Fly" to the American Red Cross, including publishing royalties.

The retail single includes a new version of Tippin's first chart entry, "You've Got to Stand for Something (Or You'll Fall for Anything)," a 1991 single that rose to No. 6 on *Hot Country Singles & Tracks*. Tippin wrote "Fly" several years ago with fellow Nashville songwriters **Casey Beathard** and **Kenny Beard**. With a 29-22 jump on *Country Singles & Tracks*, "Fly" takes the chart's second-largest airplay increase, up 620 detections. Only **George Strait's** new "Run" had a bigger gain, up 876 plays in its second chart week (36-23).

HIP-HOP FLIP-FLOP: **Jennifer Lopez Featuring Ja Rule's** "I'm Real" returns to No. 1 on *The Billboard Hot 100* after a three-week absence. It bumps **Alicia Keys's** "Fallin'" from the top of the chart for the second time (see *Chart Beat*, page 6). These two songs have been swapping the No. 1 and No. 2 positions for nine weeks, but this is the first time they both decline in points in the same week. "Fallin'" takes the bigger tumble, losing 9 million listeners, while "Real" slips by an audience total of 5 million. The titles should make it an even 10 weeks in the top two next issue, as the lead they each hold over **Mary J. Blige's** "Family Affair" at No. 3 is still formidable. Blige will make a run at No. 1 in two weeks, as a CD-maxi of "Affair" hits retail Oct. 16.

The last time the same songs occupied the top two slots of the *Hot 100* for nine weeks was in 1996, when "Macarena (Bayside Boys Mix)" by **Los Del Río** and "I Love You Always Forever" by **Donna Lewis** were No. 1 and 2, respectively, from Aug. 24 to Oct. 19.

MEN IN TEN: Two artists reach top 10 status on the *Hot R&B/Hip-Hop Singles & Tracks* chart this issue. **Usher's** "U Got It Bad," the third single from his recent *8701*, jumps 13-6, earning Greatest Gainer/Airplay honors. It makes an identical jump on *Hot R&B/Hip-Hop Airplay*, as R&B radio delivers an audience reach nearing 40 million and a gain of 7 million listeners.

Maxwell's "Lifetime" also joins the top 10 of the *Singles & Tracks* chart (11-8). One of three airplay-only tracks in the top 10 (joining **Ginuwine's** "Differences" at No. 1 and **Aaliyah's** "Rock the Boat" at No. 3), the title adds 2.5 million listeners, gaining two positions on the *R&B/Hip-Hop Airplay* (No. 7).

VALUE OF A NICKEL: **Nickelback's** "How You Remind Me" sits at No. 1 for the fifth consecutive week on *Modern Rock Tracks*, gathering 3,016 detections and setting a new record for single-week detections on that chart. The previous one-week high for detections belonged to **Sugar Ray's** "Fly," which had 2,995 plays in the Sept. 6, 1997, issue.

Main Billboard 200 chart table with columns for Rank, Artist, Title, Peak Position, Weeks on Chart, and Album/Track details.

OCTOBER 20 2001 Billboard Top Blues Albums™

Table with columns: THIS WEEK, LAST WEEK, WKS. ON, ARTIST, Imprint & Number/Distributing Label, TITLE. Top entries: VARIOUS ARTISTS - Get The Blues!, B.B. KING & ERIC CLAPTON - Riding With The King, BUDDY GUY - Sweet Tea.

OCTOBER 20 2001 Billboard Top Reggae Albums™

Table with columns: WEEK, LAST WEEK, WKS. ON, ARTIST, Imprint & Number/Distributing Label, TITLE. Top entries: BOB MARLEY AND THE WAILERS - One Love: The Very Best Of Bob Marley And The Wailers, DAMIAN "JR. GONG" MARLEY - Halfway Tree, VARIOUS ARTISTS - Reggae Gold 2001.

OCTOBER 20 2001 Billboard Top World Albums™

Table with columns: WEEK, LAST WEEK, WKS. ON, ARTIST, Imprint & Number/Distributing Label, TITLE. Top entries: ISRAEL KAMAKAWIWO'OLE - Alone In Iz World, GIPSY KINGS - Somos Gitanos, AFRO CELT SOUND SYSTEM - Volume 3: Further In Time.

OCTOBER 20 2001 Billboard Top Contemporary Christian Albums™

Table with columns: WEEK, LAST WEEK, 2 WKS. AGO, WEEKS ON, ARTIST, Imprint & Number/Distributing Label, TITLE. Top entries: P.O.D. - Satellite, STEVEN CURTIS CHAPMAN - Declaration, MICHAEL W. SMITH - Worship, VARIOUS ARTISTS - Songs 4 Worship -- Shout To The Lord.

OCTOBER 20 2001 Billboard Top Gospel Albums™

Table with columns: WEEK, LAST WEEK, 2 WKS. AGO, WEEKS ON, ARTIST, Imprint & Number/Distributing Label, TITLE. Top entries: DONNIE MCCLURKIN - Live In London And More..., CECE WINANS - CeCe Winans, MARY MARY - Thankful, BISHOP DENNIS LEONARD AND THE HERITAGE CHRISTIAN CENTER MASS CHOIR - Send It Down.

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold).

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

OCTOBER 20
2001

Billboard

Heatseekers

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON, ARTIST, IMPRINT & NUMBER/DISTRIBUTING LABEL, TITLE. Includes entries like BALDHEAD SLICK & DA CLICK, NICOLE C. MULLEN, SONIC FLOOD, NICKEL CREEK, etc.

OCTOBER 20
2001

Billboard

Top Independent Albums

Both charts compiled from a national sample of retail store, mass merchant and internet sales reports collected, compiled, and provided by SoundScan

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON, ARTIST, IMPRINT & NUMBER/DISTRIBUTING LABEL, TITLE. Includes entries like DREAM STREET, COO COO CAL, SNOOP DOGG PRESENTS THA EASTSIDAZ, etc.

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. ... Certification for net shipment of 200,000 units (Platinum). ... Certification for net shipment of 400,000 units (Multi-Platinum). *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.

Chart Codes:
—ALBUMS—
The Billboard 200 (B200)
Blues (BL)
Classical (CL)
Classical Crossover (CX)
Contemporary Christian (CC)
Country (CA)
Country Catalog (CCA)
Electronic (EA)
Gospel (GA)
Heatseekers (HS)
Independent (IND)
Internet (INT)
Jazz (JZ)
Contemporary Jazz (CJ)
Latin Albums (LA)
Latin: Regional (LPA)
Latin: Regional Mexican (RMA)
Latin: Tropical/Salsa (TSA)
New Age (NA)
Pop Catalog (PCA)
R&B/Hip-Hop (RBA)
R&B/Hip-Hop Catalog (RBC)
Reggae (RE)
World Music (WM)
—SINGLES—
Hot 100 (H100)
Hot 100 Airplay (HA)
Hot 100 Singles Sales (HSS)
Adult Contemporary (AC)
Adult Top 40 (A40)
Country (CS)
Dance/Club Play (DC)
Dance/Sales (DS)
Hot Latin Tracks (LT)
Latin: Latin Pop (LPS)
Latin: Regional Mexican (RMS)
Latin: Tropical/Salsa (TSS)
R&B Hip-Hop (RBH)
R&B Hip-Hop Airplay (RA)
R&B Hip-Hop Singles Sales (RS)
Rap (RP)
Mainstream Rock (RO)
Modern Rock (MO)
Top 40 Tracks (T40)

Rankings from biweekly charts are listed in italics during a chart's unpublished week.

112: B200 81; RBA 54; H100 37, 44; HA 34, 39; RA 20, 36; RBH 21, 37; T40 28
 2Pac: RBA 82; RBC 5, 6, 8, 15
 3 Doors Down: B200 136; A40 7; H100 28; HA 27; MO 39; RO 26; T40 17
 311: MO 25

—A—
 Aaliyah: B200 23; PCA 5; RBA 9; RBC 1, 3; H100 23; HA 20; RA 3, 73; RBH 3, 83
 Abba: PCA 24
 AC/DC: PCA 25
 George Acosta: EA 15; IND 35
 Acoustic Alchemy: CJ 3
 Ryan Adams: B200 135
 Yolanda Adams: CC 32; GA 14, 40
 Adema: MO 16; RO 17
 Trace Adkins: CS 14; H100 77; HA 74
 Aerosmith: PCA 31
 Afro Celt Sound System: WM 3; A40 33
 Aframan: B200 33; RBA 23; H100 100
 Pepe Aguilar: LA 18; RMA 12; LPS 15; LT 7; RMS 10
 Christina Aguilera: IND 26; LA 66
 Alan T.: DC 40
 ALC: GA 25
 Alegres De La Sierra: LT 33; RMS 14
 Alejandra Guzman: LPS 36
 Ley Alejandro: LPS 28; LT 47
 Alien Ant Farm: B200 26; H100 29; HA 26; MO 3; RO 18; T40 29
 Gary Allan: B200 39; CA 4, 41; CS 24
 All Star Tribute: H100 30; HA 30; RBH 92; T40 19
 Allure: HSS 12; RBH 50; RS 6
 Herb Alpert: CJ 14
 Amber: DC 3
 America: B200 152
 American Hi-Fi: H100 94
 Amethystium: NA 13
 Tori Amos: B200 41; INT 11
 Sunshine Anderson: RBA 94
 Jessica Andrews: CA 31; AC 26
 Los Angeles Azules: HS 15; LA 3; RMA 3
 Los Angeles De Charlie: LA 68
 Marc Anthony: LA 51; TSA 5; TSS 22
 India.Arie: B200 105; RBA 44; A40 28; DSA 10; HSS 64; RA 53; RBH 52; RO 38; RS 62
 Ricardo Arjona: LA 22; LPA 8; LPS 12; LT 19; TSS 13
 Louis Armstrong: JZ 20
 Joe Arroyo: TSA 14
 ATB: EA 15; IND 35; DC 48
 Aubrey: DC 11

Avalon: CC 18
 Avant: RA 60; RBH 68; RS 63
 Ramon Ayala: LT 28; RMS 13
 Ramon Ayala Y Sus Bravos Del Norte: LA 38
 Ayana: RA 40; RBH 43
 Steve Azar: CS 49
 Azul Azul: LA 47; LPA 18; DC 45; HSS 29

—B—
 Baby: RA 57; RBH 62
 Babyface: B200 47; RBA 10; H100 88; HSS 23; RA 31; RBH 31; RS 28
 Baby S: HSS 51; RP 10; RS 19
 Backstreet Boys: AC 11, 30; H100 54; HA 56; T40 30
 Bad Azz: RBA 93; RBH 85
 Erykah Badu: A40 32
 Baha Men: IND 42; WM 5
 Baldhead Slick & Da Click: B200 143; HS 1; IND 5; RBA 24
 David Ball: B200 147; CA 19; CS 21
 Marcia Ball: BL 12
 Bamada: WM 11
 Banda El Limon: RMS 38
 Banda El Recodo: LA 28; RMA 16; LT 9; RMS 2, 3
 Banda Los Lagos: RMS 30
 Banda Machos: LA 61
 Buju Banton: RE 11
 Barenaked Ladies: A40 24
 Cecilia Bartoli: CL 4
 BB Mak: AC 21
 Beastie Boys: PCA 48
 The Beatles: B200 131
 Bee Gees: PCA 33
 Beenie Man: RE 8, 10
 Joshua Bell: CX 12
 Better Than Ezra: A40 15
 Big Lew BKA Popeye Reds: HSS 16; RBH 87; RP 2; RS 7
 Bilal: B200 144; RBA 38; HSS 42; RBH 80; RS 66, 69
 Bjork: B200 113; EA 3
 Clint Black: CS 37
 Black Rob: RA 61; RBH 60
 Memphis Bleek: RA 69; RBH 73
 Blessed: CC 31; GA 12; IND 36
 Mary J. Blige: B200 14; RBA 4; RBC 12, 21; H100 3; HA 3; HSS 57; RA 2; RBH 2, 88; RS 30; T40 11
 Blink-182: B200 91; MO 14, 28
 Andrea Bocelli: CL 3, 5
 Bon Jovi: PCA 38
 Bond: CX 3
 Krazyie Bone: B200 178; RBA 58
 Michelle Branch: B200 73; A40 11; H100 19; HA 21; T40 9
 Rick Braun: CJ 23
 Michael Brecker: JZ 13
 Jim Brickman: B200 62; INT 17; NA 2, 11; AC 16
 Sarah Brightman: CX 5; DSA 24
 Chad Brock: CA 56; CS 47
 Brooks & Dunn: B200 141; CA 18; CCA 9; CS 2; H100 33; HA 29
 Garth Brooks: CCA 18; CS 29
 The Brooklyn Tabernacle Choir: GA 38
 Brotha Lynch Hung: RBA 57
 Foxy Brown: B200 148; RBA 47; RBH 82
 Shannon Brown: CS 43
 Bush: MO 12; RO 11
 Busta Rhymes: HSS 73; RA 64; RBH 58; RS 47, 75
 Butthole Surfers: MO 38
 Tracy Byrd: CA 47; CS 27

—C—
 Caedmon's Call: B200 138; CC 6; INT 18
 Athena Cage: HSS 67
 Chris Cagle: CA 34; HS 16; CS 40
 Cake: B200 133; A40 37; MO 30
 Dena Cali: HSS 22; RBH 90; RP 4; RS 9
 Maria Callas: CL 15
 The Calling: HS 12; A40 18
 Cameo: DSA 22; HSS 10
 Los Caminantes: LA 59
 Blu Cantrell: B200 78; RBA 42; H100 6; HA 6; LPS 35; T40 3; TSS 31
 Mariah Carey: B200 31; RBA 14; STX 2; AC 18; DSA 22; HSS 10; RA 45; RBH 44; RS 29
 Guiliano Carmignola: CL 11
 Mary Chapin Carpenter: CA 67
 Rodney Carrington: CA 53
 Kurt Carr: CC 27; GA 9
 Kurt Carr Singers: CC 27; GA 9
 Jeff Carson: CA 45; HS 32; CS 17
 Aaron Carter: B200 58, 149
 Case: H100 14; HA 11; HSS 56; RA 5; RBH 4; RP 16; RS 27
 Johnny Cash: CCA 10
 Eva Cassidy: PCA 27
 Tommy Castro Band: BL 13
 C-Bo: RBA 57
 Cevox: DC 9
 Manu Chao: LA 29; LPA 12
 Steven Curtis Chapman: B200 36; CC 2
 The Chemical Brothers: DC 5; DSA 9; HSS 63
 Kenny Chesney: B200 89; CA 8; CS 19
 El Chichicuilote: LA 48
 Chimaira: HS 20
 Willy Chirino: TSS 37

Chocolate Bandit: RP 18; RS 33
 Charlotte Church: CX 8
 Circuit Boy: DC 40
 Cirque Du Soleil: WM 10
 City High: B200 96; RBA 66; H100 59; HA 55; RA 23; RBH 23; T40 36
 Eric Clapton: BL 2; AC 24
 Jameson Clark: CS 52
 The Clark Family Experience: CS 60
 The Click: B200 117; RBA 28
 Linda Clifford: DC 32
 Patsy Cline: CCA 12, 16
 Tammy Cochran: CA 32; HS 14; CS 9; H100 73; HA 66
 Coldplay: B200 151; A40 35
 Collective Soul: B200 92
 John Coltrane: JZ 9, 11, 12, 16, 19
 Confederate Railroad: CS 44
 Conjunto Primavera: LA 25, 43; RMA 14; LT 25; RMS 4, 11, 32
 Coo Cal: B200 70; IND 2; RBA 20; HSS 13; RBH 76; RP 11; RS 21
 Joyce Cooling: CJ 21
 DJ Ricky Corbo: EA 14; IND 33
 Cormega: HS 42; IND 28; RBA 69
 Elvis Costello: CX 13
 Costumbre: RMS 34
 Deborah Cox: DC 10
 Jimmy Cozier: HSS 47; RS 61
 The Cranberries: A40 26
 Randy Crawford: CJ 16
 Robert Cray: BL 8
 Creed: PCA 4, 28
 Creedence Clearwater Revival: PCA 45
 Crimewave: HSS 59; RP 14; RS 24
 Cristian: LA 23; LPA 9; LPS 9, 10; LT 11, 17; TSS 24, 38
 The Crystal Method: B200 200; EA 6; DC 49
 Cuisillos De Arturo Macios: LT 45; RMS 16
 Brian Culbertson: CJ 8
 Mark Curry: RA 61; RBH 60

—D—
 D12: B200 63; RBA 40; HSS 11; RS 52
 Da Brat: RS 29
 Daft Punk: EA 9; DC 27
 Gigi D'Agostino: H100 96
 Lola Damone: HSS 65; RBH 99; RS 55
 Damozel: RS 68
 Charlie Daniels: CCA 20
 The Charlie Daniels Band: CCA 17
 Darude: EA 10; HS 28; IND 20; DC 30
 Craig David: B200 74; RBA 51; DSA 5; H100 15; HA 17; HSS 17; RBH 84; RS 41; T40 8
 Miles Davis: JZ 25; PCA 22
 Days Of The New: B200 146; RO 21
 Default: HS 18; IND 14; MO 23; RO 23
 Def Leppard: PCA 9
 Jack DeJohnette: JZ 7
 Delerium: NA 12
 Dennis Da Menace: IND 37; RBA 55; HSS 24; RBH 89; RP 3; RS 8
 John Denver: CCA 14
 Depeche Mode: DC 39; DSA 13
 The Derailers: CA 72
 Desert: DC 28
 Destiny's Child: B200 38; RBA 35; DC 41; DSA 4, 19; H100 31; HA 28; HSS 15; RA 38; RBH 39; RS 18; T40 25
 Dez: CC 37; GA 15; IND 47; RBA 68
 Diamond Rio: CA 38; AC 6; CS 56
 Neil Diamond: B200 156
 Dido: PCA 6; A40 16; AC 2; DC 44
 Joe Diffie: CS 32
 Digital Allies: DSA 21
 Celine Dion: B200 197; AC 22
 Disturbed: B200 45; MO 9; RO 6
 Dixie Chicks: B200 129; CA 15; CCA 3; PCA 17; CS 46
 DJ Romain: DC 32
 DJ Encore: DC 29
 DJ Escape: EA 7; HS 17; IND 13
 DJ Irene: IND 49
 DJ Quik: HSS 20; RBH 91; RP 5; RS 10
 DMX: RBA 91; RBC 10; H100 83; HSS 37; RA 27, 63; RBH 25, 63; RP 13; RS 23, 64
 Dominic: TSS 40
 Placido Domingo: CL 12
 The Donz: HSS 27; RS 14
 The Doors: B200 132
 Dr. Dre: RBC 24; RA 58; RBH 66, 80; RS 69
 Dream: DSA 6; HSS 7; RS 31
 Dream Street: B200 64; IND 1
 Dreamcatcher: DC 36
 Drowning Pool: B200 66; MO 40; RO 25
 Drunken Master: HSS 65; RBH 99; RS 55
 D5GB: IND 41; RBA 63
 Dub Pistols: DC 4
 Huey Dunbar: TSA 11; LPS 21; LT 15; TSS 6
 Jermaine Dupri: H100 98; RA 44; RBH 42; RS 67
 Bob Dylan: B200 35; INT 6
 Dynamix: DC 18

—E—
 Eagles: PCA 39
 Eastern Michigan Gospel Choir: GA 23
 Missy "Misdemeanor" Elliott: B200 68; RBA 48; H100 26; HA 23; RA 24; RBH 24; T40 27

Richard Elliot: CJ 5
 Empty Mynd: HSS 75; RP 17; RS 32
 Engelina: DC 29
 Enya: B200 3; INT 7; NA 1; PCA 2; A40 4; AC 4; H100 16; HA 15; T40 15
 Faith Evans: H100 57; HA 52; RA 16; RBH 19
 Rev. Clay Evans And The AARC Mass Choir: GA 22
 Sara Evans: B200 163; CA 22; CS 35
 Eve 6: A40 19; H100 79; T40 40
 Eve: B200 154; RBA 84; H100 10, 59; HA 10, 55; RA 23; RBH 23; T40 5
 Nina Eve: DC 18
 Cesaria Evora: WM 7
 Exhale: HSS 25; RBH 97; RS 11

—F—
 Fabolous: B200 18; RBA 5; H100 25; HA 24; RA 15; RBH 16; RS 72
 Faithless: DC 20
 Jody Farias: LT 28; RMS 13
 Jay Farrar: HS 23; IND 18
 Fat Joe: RA 33; RBH 33; RS 46
 Maynard Ferguson: JZ 10
 Alejandro Fernandez: HS 19; LA 5; LPA 2; LPS 6; LT 4; RMS 19
 Pedro Fernandez: LPS 26; LT 32
 Vicente Fernandez: HS 39; LA 12, 21; RMA 8, 13; LT 18; RMS 5
 FFF: B200 172; CC 9
 La Firma: RMS 29
 First Choice: DC 8
 Cevin Fisher: DC 12
 Five For Fighting: B200 88; A40 6; H100 46; HA 41; T40 22
 Bela Fleck: CX 4
 Ben Folds: B200 120; MO 37
 Jessica Folker: DC 34; DSA 8; HSS 49
 Luis Fonsi: LPS 40; TSS 25
 Willa Ford: DSA 7; H100 93; HSS 36
 Jeff Foxworthy: CA 71
 Russ Freeman: CJ 17
 Bill Frisell: JZ 5
 Fuel: B200 90; A40 22; H100 85
 Fuerza Juvenil: TSS 39
 Nelly Furtado: B200 27; A40 14; H100 11; HA 13; T40 6

—G—
 Ana Gabriel: LA 41; LPA 16
 Juan Gabriel: LPS 14, 38; LT 49; RMS 28
 Peter Gabriel: A40 33
 Gaelic Storm: WM 4
 Jeffrey Gaines: A40 36
 Galactic: CJ 20
 Gangsta Boo: RBA 64
 Garbage: B200 13; EA 1; INT 5
 Gary Peacock: JZ 7
 Marvin Gaye: RBC 25; HSS 69; RA 35, 66; RBH 36, 57; RP 23; RS 39
 G. Dep: RA 70; RBH 77
 El General: LA 58; TSA 7
 G'Fellas: RBA 86
 Angela Gheorghiu: CL 14
 Ghostface Killah: RA 71; RBH 67; RS 57
 Bebel Gilberto: WM 8
 Billy Gilman: CA 48, 55
 Ginuwine: B200 42; RBA 18; H100 7; HA 4; RA 1; RBH 1; T40 33
 Gipsy Kings: LA 4, 74; LPA 1; WM 2, 9
 Gisselle: TSA 8; LT 39; TSS 10
 Godsmack: B200 153; PCA 29; MO 29; RO 13, 14
 Gorillaz: B200 32; H100 71; HA 73; MO 11
 John Gotti: HSS 60; RP 15; RS 26
 Suav Gotti: HSS 62; RS 70
 El Gran Combo: TSS 11
 David Gray: B200 87
 Macy Gray: B200 24; INT 12; RBA 15; A40 32
 James Grear & Company: GA 35
 Al Green: RBC 4
 Green Velvet: DC 17
 Lee Greenwood: CCA 1, 2, 5, 6; INT 3, 4, 9; PCA 1, 3, 21, 32; AC 28; CS 31; H100 84
 Pat Green: CS 38
 Groove Armada: EA 12; HS 43
 Grupo Bryndis: B200 183; HS 6, 9; LA 1, 2; RMA 1, 2; LT 50; RMS 21
 Grupo Exterminador: LA 46
 Grupo Niche: TSA 14
 Grupomania: TSS 9
 Guardianes Del Amor: LA 63
 Juan Luis Guerra 440: TSA 10; LPS 20; LT 36; TSS 35
 Guns N' Roses: PCA 41
 Amaury Gutierrez: LPS 30
 Buddy Guy: BL 3

—H—
 James Hall & Worship And Praise: GA 21
 Fred Hammond: GA 33, 34
 Herbie Hancock: CJ 4; IND 48
 Handsome Devil: MO 24
 Gabriel Hardeman Delegation: GA 24
 Lisa Hartman Black: CS 37
 Tramaine Hawkins: GA 7; HS 47
 Pastor Woodrow Hayden And Shiloh: GA 29
 Heatwave: DC 24
 Michael Hedgess: NA 15
 Don Henley: AC 19

Heritage Choir & Orchestra: IND 45
 The Heritage Christian Center Mass Choir: GA 4; HS 25
 Eddy Herrera: TSS 8
 Hi-Tek: RBH 96
 John Hiatt: B200 171; IND 8; INT 13
 Elder Jimmy Hicks And The Voices Of Integrity: GA 28
 Faith Hill: B200 166; CA 24; CCA 21; AC 1; CS 36, 51
 Hilliard Ensemble: CL 13
 Pat Hodges: DC 21
 Billie Holiday: JZ 14
 Dave Holland Quintet: JZ 21
 Jennifer Holliday: DC 31
 Adele Holness: DC 38
 Steve Holy: CA 59; CS 28
 Whitney Houston: H100 13; HSS 1; RBH 30; RS 1
 Rebecca Lynn Howard: AC 16
 Charlie Hunter: CJ 13
 Los Huracanes del Norte: LA 72; RMS 22

—I—
 Enrique Iglesias: AC 27; DC 37; H100 12; HA 12; LPS 2; LT 2; T40 14; TSS 14
 Iio: DC 14
 Incubus: B200 123; A40 8; H100 39, 70; HA 35, 64; MO 2; RO 4; T40 24
 Intocable: LA 40, 62; LT 23; RMS 9
 Ronald Isley: B200 37; RBA 13; H100 56; HA 49; RA 18; RBH 20
 The Isley Brothers: B200 37; RBA 13; H100 56; HA 49; RA 18; RBH 20

—J—
 Michael Jackson: H100 22; HA 18; RA 14; RBH 17; T40 32
 Alan Jackson: B200 134; CA 16, 64; CCA 15; CS 1; H100 38; HA 33
 Janet Jackson: B200 75; RBA 59; RBC 16; A40 30; H100 24; HA 40; HSS 6; RBH 72; RS 5; T40 20
 Jadakiss: B200 54; RBA 19; RA 43, 55; RBH 45, 59, 80; RS 69
 Jagged Edge: B200 61; RBA 31; DSA 1; H100 4; HA 7; HSS 4; RA 19, 37; RBH 11, 40; RS 3; T40 12
 Jaguare: LA 32; LPA 13
 Jaheim: B200 119; RBA 32; H100 78; HA 75; RA 22; RBH 22
 Jailbird: RP 20; RS 35
 Bishop T.D. Jakes & The Potter's House Mass Choir: GA 20
 Etta James: BL 9; JZ 2
 Rebecca St. James: CC 36
 Jamiroquai: B200 114; EA 4; DC 2
 Keith Jarrett: JZ 7
 Jay-Z: B200 2; RBA 2, 98; RBC 2; H100 8, 51; HA 8, 51; HSS 18, 32, 48; RA 9, 17, 50; RBH 9, 18, 47; RP 9; RS 16, 44, 45; T40 18
 Norma Jean: DC 43
 Wyclef Jean: HSS 53
 Jewel: A40 23
 Alih Jey: LPS 16; LT 31
 Jose Alfredo Jimenez: LA 36, 49; RMA 20
 Jimmy Eat World: MO 34
 Jodeci: RBC 19
 Billy Joel: B200 29; INT 16
 Elton John: B200 15; INT 1; PCA 34; A40 40; AC 7
 Johnny Ray: TSS 15
 Carolyn Dawn Johnson: B200 155; CA 20; CS 6; H100 61; HA 59
 Syleena Johnson: RBA 90
 Jonell: RBH 96
 George Jones: B200 65; CA 6; CS 29
 Richard Joo: B200 83; CL 1; INT 15
 Journey: PCA 18
 Juanes: LA 60; LPS 24; LT 44; TSS 21
 The Judds: CCA 19
 Jump 5: CC 16; HS 26
 Juvenile: B200 40; RBA 17; RBC 7; H100 87; RA 28; RBH 29, 79; RS 59

—K—
 Kaci: HSS 74
 Israel Kamakawiwo'ole: B200 195; IND 10; WM 1
 K-Ci & JoJo: RS 74
 Anthony Kearns: WM 6
 John P. Kee: GA 30
 Robert Earl Keen: CA 42; HS 24
 Toby Keith: B200 25, 190; CA 3, 27; CCA 7; PCA 36; CS 13, 15; H100 62, 67; HA 60, 63
 Kelis: RBH 82
 R. Kelly: B200 106; RBA 36; H100 40; HA 37; HSS 18; RA 10, 33, 50; RBH 10, 33, 47; RS 44, 46, 65
 Alicia Keys: B200 4; INT 8; RBA 8; A40 27; H100 2; HA 2; LPS 34; RA 12, 46; RBH 14, 48; T40 1; TSS 29
 Kid Rock: PCA 26
 Carole King: IND 17; INT 20; PCA 7
 B.B. King: BL 2
 Knoc-Turn'Al: RA 58; RBH 66
 Frankie Knuckles: DC 13
 Habib Kuitte: WM 11
 Kokane: RA 54; RBH 61
 Kool G Rap: HSS 58; RP 22; RS 38
 Diana Krall: B200 20; INT 2; JZ 1, 22
 Alison Krauss: B200 98; CA 10; CCA 24; INT 19;

CS 57
Lenny Kravitz: B200 157; A40 31; H100 63; HA 61; MO 15; RO 12
Danny Krivit: DC 32
Kurupt: IND 12; RBA 72

-L-

The Latin All Stars: LA 71
Kenny Lattimore: RA 48; RBH 51
Tracy Lawrence: CS 39
Leahy: WM 15
LeLe: RA 47; RBH 49
John Lennon: PCA 8
Bishop Dennis Leonard: GA 4; HS 25
Melina Leon: TSA 9; LPS 11; LT 12; TSS 7
Gerald Levert: B200 28; RBA 6; RA 41; RBH 46
Huey Lewis & The News: AC 29
La Ley: LA 24; LPA 10; LPS 19; LT 38; TSS 19
LFO: B200 165; H100 65; HA 65; T40 31
Liberacion: LA 64
Ottmar Liebert: NA 5, 8
Lifehouse: B200 101; A40 2; H100 17; HA 14; T40 10
Lil Bow Wow: RA 75; RBH 81
Lil Jon & The East Side Boyz: B200 159; IND 7; RBA 49

Lil' Kim: H100 97; RA 59; RBH 69
Lil' Mo: RBA 73; RA 62; RBH 65
Lil' Romeo: B200 121; RBA 70
Lil' Wayne: RBA 100; RA 57, 75; RBH 62, 81
Lil' Zane: HSS 72; RA 75; RBH 81
Limp Bizkit: B200 76; PCA 35
Lina: RBA 89
Linkin Park: B200 7; H100 90; MO 7, 17; RO 9, 19
Johannes Linstead: NA 14
Lit: MO 10; RO 28
Live: B200 50; MO 31; RO 32
LL Cool J: RA 56; RBH 56; RS 49
Lonestar: B200 97; CA 9; CCA 11; AC 12; CS 16
Long Beach Dub Allstars: B200 181
Cachaïto Lopez: TSA 13; WM 14
Jennifer Lopez: B200 16; RBA 25; DSA 11; H100 11; HA 1; HSS 66; RA 4; RBH 5; RS 53; T40 2
Pete Lorimer: DC 24
Lost Souls: RBC 9
The Love Doctor: RBA 95
Love Selective: DC 35
Patty Loveless: CA 51
Ludacris: B200 160; RBA 79; H100 72; HA 67; RA 26, 56; RBH 27, 56; RS 29, 49
Richard Luzzi: DSA 21

-M-

M&S Presents The Girl Next Door: DC 50
Machine Head: B200 115
Mack 10: RA 57; RBH 62
Kelli Mack: HSS 35; RS 17
Madonna: B200 191; DSA 12, 18, 25; HSS 68
Cheb Miami: DSA 23
Victor Manuelle: TSA 19; TSS 12
Bob Marley: PCA 16; RBC 11; RE 5
Bob Marley And The Wailers: RE 1, 7
Damian "Jr. Gong" Marley: RE 2
Ky-Mani Marley: RE 14
Marsha: DSA 17
Ricky Martin: LA 55
Rogelio Martinez: RMS 26
Mary Mary: B200 198; CC 11; GA 3; RBA 67
Masizzo: LA 69
matchbox twenty: B200 145; A40 17, 20; AC 3
Keiko Matsui: C/ 11
Dave Matthews Band: B200 80; A40 5; H100 47; HA 43; T40 26
Maxwell: B200 19; RBA 7; H100 41; HA 36; RA 7; RBH 8
Maxz Volume: DC 43
John Mayer: HS 21
Yo-Yo Ma: B200 180; CL 2, 7
Martina McBride: B200 21; CA 1; INT 21; CS 11; H100 64; HA 62
Delbert McClinton: BL 4; CA 66
Donnie McClurkin: B200 124; CC 5; GA 1; RBA 45
Brian McComas: CS 42
Liz McComb: GA 32
Reba McEntire: CS 10; H100 60; HA 57
Tim McGraw: B200 60, 109; CA 5, 11; CS 3, 26; H100 43; HA 38
Mark McGuinn: CA 68; CS 25
Brian McKnight: B200 34; RBA 12; H100 55; HA 47; RA 13; RBH 15
Sarah McLachlan: PCA 46
The Brad Mehldau Trio: J/ 24
John Mellencamp: PCA 40; A40 28; RO 38
Roy D. Mercer: CA 69, 70
MercyMe: CC 21; HS 37
Mesh: RO 33
Jo Dee Messina: CA 33; AC 25; CS 26
Metallica: PCA 11
Methrone: HS 11; IND 11; RBA 52
Edgar Meyer: CL 7
Mickey: RA 57; RBH 62
Luis Miguel: LPS 7; LT 13
Christina Milian: DC 23; H100 27; HSS 2; RBH 64; RS 4; T40 38
Buddy Miller: CA 62
Julie Miller: CA 62
Marcus Miller: C/ 24
Kylie Minogue: DC 16

Ismael Miranda: TSS 32
Mobb Deep: RBH 95
Moby: PCA 37
Modest Mouse: HS 13
Mona Monet: DC 12
Jane Monheit: J/ 3, 15
Ricardo Montaner: LA 44; LPA 17; LPS 8, 22; LT 16, 41; TSS 23
Pablo Montero: LPS 31
Dr. Ed Montgomery: GA 25
Montgomery Gentry: CA 39; CS 34
Jessie Morales: HS 35; LA 10; RMA 6
Mos Def: HSS 50; RS 56
Brandy Moss-Scott: HSS 34; RS 20
Mpress: HSS 43
Mr. Cheeks: H100 95; RA 34; RBH 34; RS 51
Mr. Spittflame: IND 46; RBA 74
Mr. Vegas: RE 6
Nicole C. Mullen: B200 162; CC 7; HS 2
Samantha Mumba: HSS 30
Ricky Munoz: RMS 29
Anne Murray: CA 52; CC 34
Keith Murray: RA 56; RBH 56; RS 49
Musiq Soulchild: RBA 76; RA 40; RBH 43
Mystikal: RA 45; RBH 44

-N-

Nate Dogg: H100 25, 72, 98; HA 24, 67; RA 15, 26, 44, 49; RBH 16, 27, 42, 55; RS 67, 72
Natural: HSS 21
Natures Problem: RBA 97
Dave Navarro: MO 27; RO 40
Ednita Nazario: LPS 39; TSS 34
Luna Negra: NA 5
Frankie Negron: LA 56; TSA 6; LT 27; TSS 2
Nelly: B200 59; RBA 50; DSA 1; H100 4, 75; HA 7, 70; HSS 4; RA 19, 32; RBH 11, 35, 94; RS 3; T40 12
Willie Nelson: CCA 8, 25
The Neptunes: RA 42; RBH 41; RS 60
New Found Glory: HS 41
New Life Community Choir: GA 30
New Order: DC 1; DSA 3; HSS 39
Newsboys: CC 38
Nickel Creek: B200 174; CA 25; HS 4; IND 9
Nickelback: B200 5, 175; INT 14; H100 36; HA 31; MO 1; RO 1
Tito Nieves: TSS 17
Nirvana: PCA 42
Nivea: HSS 9; RS 43
Nonchalant: HSS 16; RBH 87; RP 2; RS 7
Noreaga: RA 72; RBH 78
The Notorious B.I.G.: RBC 18; RS 73
"N Sync: B200 17; AC 13; H100 42; HA 42; T40 21
Nydia: LT 49; RMS 28

-O-

Paul Oakenfold: EA 13; HS 49; IND 30
Mark O'Connor: CL 6, 7
The O'Jays: RA 67; RBH 74
Jamie O'Neal: CA 44; HS 31; CS 33; H100 82
Greg O'Quin 'N Joyful Noyz: GA 10; IND 32
Orbital: IND 39
El Original De La Sierra: LA 27; RMA 15
Los Originales De San Juan: LA 30; RMA 17
Original P: HSS 41; RP 6; RS 12
Oro Solido: TSS 27
Ozzy Osbourne: RO 2
O-Town: B200 128; AC 9; DSA 2; H100 48; HA 48; HSS 19; T40 39
Oysterhead: B200 48
Ozomatli: HS 34; LA 9; LPA 4

-P-

Petey Pablo: H100 34; HA 58; HSS 3; RA 21; RBH 13; RP 1; RS 2
Lindsay Pagano: HSS 8
Jennifer Paige: A40 38
Palomo: LA 16; RMA 10; LT 5; RMS 1
Paola & Chiara: DC 47
Twila Paris: CC 30
Brad Paisley: CA 35; CS 20
Pastor Troy: RBA 75
Paul Taylor: C/ 9
P. Diddy & The Bad Boy Family: B200 79; RBA 39
Carlton Pearson And The Azusa Mass Choir: GA 13; IND 40
Miles Pena: TSS 33
Teddy Pendergrass: RBC 22
Pennywise: IND 44
Phil Perry: C/ 25
Pesado: RMS 33
Pet Shop Boys: DC 6
Tom Petty And The Heartbreakers: PCA 15
The Philadelphia Experiment: J/ 17
Phillips, Craig And Dean: CC 33
Philly's Most Wanted: RBH 98
Pink Floyd: PCA 10
Alexandre Pires: LA 65; LPS 3; LT 8; TSS 18
Play: HSS 31
Plus One: CC 22
P.O.D.: B200 9; CC 1; MO 5; RO 10
Point Of Grace: CC 13
Larry Poteat: HSS 46; RP 19; RS 34
Jesse Powell: RBA 62; RA 65; RBH 70
Po' White Trash And The Trailer Park Symphony: HSS 26; RP 7; RS 13
Pressure 4-5: B200 177; HS 5

Primer 55: RO 37
Prince: B200 182
Priscilla Y Sus Balas De Plata: RMS 40
The Product G&B: HSS 53
Project Pat: RBA 85
Prophet Jones: B200 86; RBA 16
Pysycster: RS 71
Public Announcement: RBA 65; RA 47; RBH 49
Puddle Of Mudd: B200 30; H100 74; HA 69; MO 4; RO 3
Puerto Rican Power: LT 35; TSS 4
Puff Daddy: RA 42, 61; RBH 41, 60, 93; RS 60

-Q-

Queen: PCA 49
A.B. Quintanilla Y Los Kumbia Kings: LA 8; LPA 3; LT 29; RMS 24; TSS 30

-R-

Radical For Christ: GA 33
Radiohead: HSS 70
Raekwon: RA 71; RBH 67; RS 57
Rank 1: DC 26
Shabba Ranks: RE 13
Rascal Flatts: CA 40; HS 22; CS 45
Peter Rauhofer: DC 6
Ravin: WM 12
Collin Raye: CS 48
Ray J: RBA 99; RA 52; RBH 54
Regina: GA 27
Relient K: CC 29
Remy Zero: MO 36
Res: HS 36; RBA 61
Nicki Richards: DC 13
Lionel Richie: AC 14
Los Rieleros Del Norte: LA 35; RMA 19; LT 22; RMS 7
Andre Rieu: CX 14, 15
LeAnn Rimes: CA 46; AC 17, 23; HSS 14
The Rippingtons: C/ 17
Rising Son: RP 25; RS 42
Jerry Rivera: LPS 33; LT 43; TSS 36
Juan Rivera: LA 73
Lupillo Rivera: LA 15; RMA 9; LT 20, 26; RMS 6, 12
RL: H100 97; RA 59; RBH 69
RMB: DC 42
Robbie Rivera: DC 7
Tito Rojas: TSA 12
German Roman Y Su Banda Republica: RMS 35
Rosabel: DC 31
Royce Da 5'9": RA 74; RBH 75
Paulina Rubio: HS 50; LA 14; LPA 6; LPS 18, 23; LT 34, 42; TSS 26
Ruff Endz: RA 69; RBH 73
Ja Rule: B200 1, 142; INT 23; RBA 1, 80; RBC 23; DSA 11; H100 1, 14; HA 1, 11; HSS 56, 66; RA 4, 5; RBH 4, 5; RP 16; RS 27, 53; T40 2
Tim Rushlow: CS 53
RZA As Bobby Digital: B200 107; IND 4; RBA 30

-S-

Sade: B200 167; RBA 78; RBC 20; DSA 16
Saliva: B200 130; MO 26; RO 27
Sammie: RA 75; RBH 81
Adan Chalino Sanchez: RMS 25
Sandunguero: LA 19; TSA 1
Gilberto Santa Rosa: LA 45; TSA 3; LPS 5; LT 3; TSS 1
Savage Garden: AC 15
Diane Schuur: J/ 10
S Club 7: AC 10; HSS 54
Jill Scott: B200 103; RBA 37; H100 92; RA 30; RBH 32
Joan Sebastian: HS 29; IND 21; LA 6, 34; RMA 4, 18; LT 37; RMS 18, 37
Secret Garden: NA 9
Bob Seger & The Silver Bullet Band: PCA 12
Selena: LA 39; LPA 15
Erick Sermon: HSS 69; RA 35, 66; RBH 36, 57; RP 23; RS 39
Seven Channels: RO 39
Sevendust: RO 31
Shaggy: B200 110; RBA 92
Shakira: LA 53; LPA 20; LPS 1; LT 1; TSS 3
Shanokee: DC 26
Ben Shaw: DC 38
SheDaisy: CA 36
Blake Shelton: B200 139; CA 17; CS 12, 54; HSS 52
Kenny Wayne Shepherd Band: BL 15
Silk: RBA 87
Jessica Simpson: B200 194
Sizzla: RE 9
Ricky Skaggs: CA 58
Skillet: CC 28
Slayer: B200 122
Slipknot: B200 52; RO 30
Richard Smallwood With Vision: CC 25; GA 8; HS 48
Smash Mouth: A40 10; H100 69; HA 68; T40 37
Esther Smith: GA 26
Michael W. Smith: B200 51; CC 3
Snoop Dogg: B200 102; IND 3; RBA 41; RBC 13; H100 97; RA 54, 59; RBH 61, 69, 85
Socios Del Ritmo: RMS 39
The Soggy Bottom Boys: CS 58
Soil: HS 33; RO 24
Soldierz At War: HS 27; IND 19

Marco Antonio Solis: HS 44; IND 29; LA 13; LPA 5; LPS 13, 32; LT 6, 24; RMS 15, 27
Son By Four: TSA 18, 20
Sonicflood: B200 168; CC 8; HS 3
Soulja Slim: IND 27; RBA 60
Soul Logic: DC 22
Bubba Sparxxx: H100 20; HA 22; HSS 40; RA 8; RBH 7; RP 8; RS 15

Britney Spears: B200 170; H100 68; HA 71; T40 35
Spiritualized: HS 10
Spyro Gyra: C/ 12
St. Germain: C/ 10
Staind: B200 10; INT 24; A40 9; H100 5, 76; HA 5, 72; MO 6, 18, 32; RO 5, 8, 22; T40 4
Static-X: RO 36
Jeffrey Steele: CS 41
Gwen Stefani: H100 10; HA 10; T40 5
Stereomud: RO 34
Sting: DSA 23
St. Lunatics: B200 95; RBA 56
Angie Stone: RA 51; RBH 53
Stone Temple Pilots: RO 29
George Strait: CA 54; CS 23
Styles: RA 55; RBH 59
Sublime: PCA 47
Sugar Ray: B200 158; A40 3; H100 35; HA 32; T40 16
Sugarbomb: A40 39
Sum 41: B200 44; H100 89; MO 13, 22
Survivalist: RP 21; RS 36
Keith Sweat: RBC 17
System Of A Down: B200 12; PCA 13; MO 19; RO 16

-T-

Tamia: DC 33; DSA 15; HSS 44; RS 54
Tank: RBA 83; RA 68; RBH 71
Olga Tanon: LA 31; TSA 2; LPS 25; LT 14; TSS 5
Tantric: B200 185; RO 15
Tata + Brando: HSS 46; RP 19; RS 34
James Taylor: PCA 19
Johnnie Taylor: BL 11
Los Temerarios: LA 37; LT 40; RMS 17
Tenacious D: B200 55; INT 25
Tha Dogg Pound: IND 16; RBA 81
Tha Eastsidaz: B200 102; IND 3; RBA 41; RA 54; RBH 61
Thalia: HS 38; LA 11, 54; RMA 7; LPS 17; LT 30
Third Day: CC 15
Carl Thomas: RA 71; RBH 67; RS 57
Lejuene Thompson: CC 40; GA 17
Cyndi Thomson: B200 127; CA 14; CS 5
Three Mo' Tenors: CX 6
Los Tigres Del Norte: HS 30; IND 22; LA 7; RMA 5; LT 21; RMS 8
Los Tigrillos: LA 67, 70; RMS 23
Aaron Tippin: CA 63; CS 22; H100 66; HSS 5
Wayman Tisdale: C/ 22
Tool: B200 93; PCA 44; H100 80; MO 8; RO 7
Tommy Torres: LPS 29; TSS 28
Tower Of Power: C/ 15
Toya: HS 8; DSA 14; H100 45; HA 46; HSS 33; RS 48; T40 23
Train: B200 53; PCA 43; A40 1, 29; AC 20; H100 18; HA 16; T40 13
Randy Travis: CA 60, 75
Trick Daddy: B200 46; RBA 26; H100 32; HA 25; RA 11; RBH 12
Trick Pony: B200 161; CA 21; CS 7; H100 53; HA 53; HSS 45
Tricky: RO 32
Los Tri-O: LA 26; LPA 11; LPS 27; LT 46
Travis Tritt: B200 164; CA 23; CS 8; H100 58; HA 50
Los Tucanes De Tijuana: LA 42; LT 48; RMS 20, 31
Barbara Tucker: DC 19
Michelle Turmes: CC 35
Shania Twain: CCA 4; PCA 20
Ronan Tynan: WM 6
Steve Tyrell: J/ 4
Tyrese: B200 118; RBA 34; H100 81; RA 25; RBH 26
Moses Tyson, Jr.: GA 19

-U-

U2: B200 57; INT 22; PCA 14; A40 13; H100 52; HA 54; MO 35; RO 35; T40 34
UB40: RE 4
Uncle Kracker: B200 94; A40 12; AC 8; H100 50; HA 45
Union Station: B200 98; CA 10; INT 19; CS 57
Keith Urban: CA 49; H100 86
Urban Knights: C/ 6
Polo Urias Y Su Maquina Nortena: RMS 36
Usher: B200 8; RBA 3; DC 46; DSA 20; H100 9, 21; HA 9, 19; HSS 71; RA 6, 29; RBH 6, 28, 93; RS 50, 58; T40 7
Utah Saints: DC 25

-V-

Jaci Velasquez: CC 20; LA 20; LPA 7; LPS 4; LT 10
Ian Van Dahl: DSA 17
Luther Vandross: B200 84; RBA 29; H100 99; HSS 28; RA 39; RBH 38, 86; RS 37
Phil Vassar: CA 50
Jimmie Vaughan: BL 5
Stevie Ray Vaughan And Double Trouble: BL 14
Chuy Vega Y Los Nuevos Cadetes: LA 75
Tony Vega: TSS 16

Veggie Tunes: IND 15
The Verve Pipe: A40 21
Alicia Villarreal: LA 17; RMA 11
Angelito Villalona: TSS 20
Virtue: CC 23; GA 5; HS 40
Anne Sofie Von Otter: CX 13

-W-

The Wailers: PCA 16; RBC 11
Clay Walker: CS 30
Russell Watson: CX 2
Weezer: B200 72; PCA 23; A40 34; MO 20, 21
Gillian Welch: IND 43
Westbound Soljaz: HSS 41; RP 6; RS 12
Kirk Whalum: C/ 19
Whatever, Girl: DC 15
Barry White: RBC 14
Peter White: C/ 2; HS 46
Wild Horses: CS 55
The Wild Strawberries: DC 48
Hank Williams Jr.: CCA 13
Dar Williams: HS 45
Doug Williams: GA 16; IND 50
Lee Williams And The Spiritual QCs: GA 37
Melvin Williams: GA 16; IND 50
Mark Wills: CA 37; CS 18
Andre Wilson: RBH 98
CeCe Winans: B200 187; CC 10; GA 2, 31; RBA 96; RBH 100
BeBe Winans: GA 39
The Wiseguys: EA 8; A40 25; H100 91
Lee Ann Womack: B200 112; CA 13; AC 5
Won-G: HSS 20; RBH 91; RP 5; RS 10
The Word: BL 7
Darryl Worley: CA 73; CS 50
Chely Wright: B200 111; CA 12
Finbar Wright: WM 6
Keke Wyatt: HSS 38; RA 60; RBH 68; RS 25

-Y-

Yaire: LPS 37
Yanni: MA 4, 6, 7
Trisha Yearwood: B200 176; CA 26; CCA 23; CS 4; H100 49; HA 44
Dwight Yoakam: CA 61
Pete Yorn: B200 186; HS 7
The Young Millionaires: HSS 61; RP 12; RS 22
Young Phantom: HSS 55; RP 24; RS 40

-Z-

Zoegirl: CC 39
Rob Zombie: MO 33; RO 20

-SOUNDTRACKS-

American Pie 2: B200 108; STX 8
Captain Corelli's Mandolin: CX 9
Coyote Ugly: B200 71; CA 7; STX 5
Crouching Tiger, Hidden Dragon: CX 7
Down From The Mountain: B200 192; CA 28; STX 18
Driven: CA 57
The Fast And The Furious: B200 179; STX 14
Finding Forrester: J/ 23
Grease: STX 23
Hannibal: CX 10
Hardball: B200 77; RBA 46; STX 6
Josie & The Pussycats: STX 20
Kingdom Come: CC 24; GA 6
A Knight's Tale: B200 125; STX 10
Moulin Rouge: B200 137; STX 12
O Brother, Where Art Thou?: B200 22; CA 2; INT 10; STX 1
Pearl Harbor: STX 24
The Princess Diaries: B200 126; STX 11
Remember The Titans: STX 22
Rock Star: STX 25
Rush Hour 2: STX 19
Save The Last Dance: B200 140; STX 13
Serendipity: B200 188; STX 16
Shrek: B200 116; STX 9
Spongebob Squarepants Original Theme Highlights: B200 189; STX 17
Sweet November: STX 21
Tae-Bo Inspirational: Walk By Faith...Not By Sight: GA 18
Training Day: B200 49; RBA 22; STX 3
WWF: Tough Enough: B200 69; STX 4
Zoolander: B200 82; STX 7

-VARIOUS ARTISTS-

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FB Entertainment Presents: The Goodlife: Album: 56
Hank Williams: Timeless: 199
Hidden Beach Recordings Presents: Unwrapped Vol. 1: 196
Now 6: 104
Now 7: 11
Pulse: 43
Radio Disney Jams: Vol. 4: 169
Songs 4 Worship — Shout To The Lord: 67
The 41st Side: 150
The Source Hip-Hop Music Awards 2001: 100
This Is Your Country: 193
Totally Dance: 173
Totally Hits 2001: 6

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
1	1	12	HOW YOU REMIND ME <small>(#1 NUMBER 1)</small>	Nickelback <small>5 Weeks At Number 1</small>
2	2	9	I WISH YOU WERE HERE	Incubus
3	3	20	SMOOTH CRIMINAL <small>New Noise/DreamWorks</small>	Alien Ant Farm
4	4	16	CONTROL <small>Havawah/Geffen/Interscope</small>	Puddle Of Mudd
5	7	7	ALIVE <small>Atlantic</small>	P.O.D.
6	5	8	FADE <small>Fip/Elektra/EEG</small>	Staind
7	8	9	IN THE END <small>Warner Bros.</small>	Linkin Park
8	6	23	SCHISM <small>Tool/Disc: A&M/Vicini</small>	Tool
9	9	18	DOWN WITH THE SICKNESS <small>Guns/Reprise</small>	Disturbed
10	12	7	LIPSTICK AND BRUISES <small>Ditty/Mammoth/RCA</small>	Lit
11	10	16	CLINT EASTWOOD <small>Vfame</small>	Gorillaz
12	13	6	THE PEOPLE THAT WE LOVE <small>Atlantic</small>	Bush
13	11	26	FAT LIP <small>Interscope/DJMG</small>	Sum 41
14	15	5	STAY TOGETHER FOR THE KIDS <small>MCA</small>	Blink-182
15	19	5	DIG IN <small>Virgin</small>	Lenny Kravitz
16	16	15	GIVING IN <small>Arista</small>	Adema
17	14	30	CRAWLING <small>Warner Bros.</small>	Linkin Park
18	18	29	IT'S BEEN AWHILE <small>Fip/Elektra/EEG</small>	Staind
19	20	12	CHOP SUEY <small>American/Electra</small>	System Of A Down
20	17	14	ISLAND IN THE SUN <small>Geffen/Interscope</small>	Weezer
21	21	26	HASH PIPE <small>Geffen/Interscope</small>	Weezer
22	26	2	IN TOO DEEP <small>Interscope/DJMG</small>	Sum 41
23	25	4	WASTING MY TIME <small>TVT</small>	Default
24	22	8	MAKIN' MONEY <small>Dirty/Interscope/RCA</small>	Handsome Devil
25	30	3	I'LL BE HERE AWHILE <small>Volcano</small>	311
26	28	8	CLICK CLICK BOOM <small>Interscope/DJMG</small>	Saliva
27	27	4	HUNGRY <small>Capitol</small>	Dave Navarro
28	24	23	THE ROCK SHOW <small>MCA</small>	Blink-182
29	32	4	BAD MAGICK <small>Republic/Universal</small>	Godsmack
30	23	17	SHORT SKIRT / LONG JACKET <small>Columbia</small>	Cake
31	37	2	OVERCOME <small>Roadrunner/MCA</small>	Live
32	35	24	OUTSIDE <small>Fip/Elektra/EEG</small>	Staind
33	NEW	FEEL SO NUMB <small>Geffen/Interscope</small>	Rob Zombie	
34	29	15	BLEED AMERICAN <small>DreamWorks</small>	Jimmy Eat World
35	36	NEW	STUCK IN A MOMENT YOU CAN'T GET OUT OF <small>Interscope</small>	U2
36	NEW	SAVE ME <small>Elektra/EEG</small>	Remy Zero	
37	33	11	ROCKIN' THE SUBURBS <small>Epic</small>	Ben Folds
38	31	10	THE SHAME OF LIFE <small>Surfdog/Hollywood</small>	Butthole Surfers
39	40	11	BE LIKE THAT <small>Republic/Universal</small>	3 Doors Down
40	NEW	BODIES <small>Warner</small>	Drowning Pool	

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
1	1	13	HOW YOU REMIND ME <small>(#1 NUMBER 1)</small>	Nickelback <small>6 Weeks At Number 1</small>
2	2	6	GETS ME THROUGH <small>Epic</small>	Ozzy Osbourne
3	3	16	CONTROL <small>Rawlins/Geffen/Interscope</small>	Puddle Of Mudd
4	5	8	I WISH YOU WERE HERE <small>Immortal/Epic</small>	Incubus
5	8	9	FADE <small>Fip/Elektra/EEG</small>	Staind
6	7	19	DOWN WITH THE SICKNESS <small>Guns/Reprise</small>	Disturbed
7	4	23	SCHISM <small>Tool/Disc: A&M/Vicini</small>	Tool
8	6	29	IT'S BEEN AWHILE <small>Fip/Elektra/EEG</small>	Staind
9	9	27	CRAWLING <small>Warner Bros.</small>	Linkin Park
10	12	9	ALIVE <small>Atlantic</small>	P.O.D.
11	10	6	THE PEOPLE THAT WE LOVE <small>Atlantic</small>	Bush
12	15	4	DIG IN <small>Virgin</small>	Lenny Kravitz
13	13	6	BAD MAGICK <small>Republic/Universal</small>	Godsmack
14	14	31	GREED <small>Republic/Universal</small>	Godsmack
15	11	18	ASTOUNDED <small>Maverick</small>	Tantric
16	17	12	CHOP SUEY <small>American/Columbia</small>	System Of A Down
17	16	15	GIVING IN <small>Arista</small>	Adema
18	20	10	SMOOTH CRIMINAL <small>New Noise/DreamWorks</small>	Alien Ant Farm
19	24	5	IN THE END <small>Warner Bros.</small>	Linkin Park
20	31	2	FEEL SO NUMB <small>Geffen/Interscope</small>	Rob Zombie
21	22	9	HANG ON TO THIS <small>Outpost/Geffen/Interscope</small>	Days Of The New
22	23	23	OUTSIDE <small>Fip/Elektra/EEG</small>	Staind
23	30	5	WASTING MY TIME <small>TVT</small>	Default
24	27	12	HALO <small>J</small>	Soil
25	29	22	BODIES <small>Ward</small>	Drowning Pool
26	26	19	BE LIKE THAT <small>Republic/Universal</small>	3 Doors Down
27	25	10	CLICK CLICK BOOM <small>Interscope/DJMG</small>	Saliva
28	32	6	LIPSTICK AND BRUISES <small>Dirty/Mammoth/RCA</small>	Lit
29	28	8	HOLLYWOOD BITCH <small>Atlantic</small>	Stone Temple Pilots
30	33	9	LEFT BEHIND <small>Roadrunner</small>	Slipknot
31	NEW	PRaise <small>TVT</small>	Sevendust	
32	21	11	SIMPLE CREED <small>Roadrunner/MCA</small>	Live Featuring Tricky
33	36	4	MAYBE TOMORROW <small>The Label</small>	Mesh
34	39	2	STEPPIN' AWAY <small>Local/Columbia</small>	Stereo mud
35	35	5	STUCK IN A MOMENT YOU CAN'T GET OUT OF <small>Interscope</small>	U2
36	NEW	BLACK & WHITE <small>Warner Bros.</small>	Static-X	
37	NEW	THIS LIFE <small>Interscope/DJMG</small>	Primer 55	
38	40	3	PEACEFUL WORLD <small>Columbia</small>	John Mellencamp Featuring India.Arie
39	37	10	BREATHE <small>Palm</small>	Seven Channels
40	NEW	HUNGRY <small>Capitol</small>	Dave Navarro	

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST Imprint/Promotion Label
1	1	12	FALLIN' Alicia Keys <small>(#1 NUMBER 1)</small>
2	2	15	I'M REAL Jennifer Lopez Featuring Ja Rule <small>Epic</small>
3	3	16	HIT 'EM UP STYLE (OOPS!) Blu Cantrell <small>RedZone/Arista</small>
4	5	17	IT'S BEEN AWHILE Staind <small>Fip/Elektra/EEG</small>
5	4	23	LET ME BLOW YA MIND Eve Featuring Gwen Stefani <small>Ruff Ryders/Interscope</small>
6	10	11	TURN OFF THE LIGHT Nelly Furtado <small>DreamWorks</small>
7	6	16	U REMIND ME Usher <small>Arista</small>
8	9	15	FILL ME IN Craig David <small>Wildstar/Atlantic</small>
9	12	10	EVERYWHERE Michelle Branch <small>Maverick</small>
10	7	33	HANGING BY A MOMENT Lifehouse <small>DreamWorks</small>
11	16	6	FAMILY AFFAIR Mary J. Blige <small>MCA</small>
12	8	14	WHERE THE PARTY AT Jagged Edge With Nelly <small>So So Def/Columbia</small>
13	11	31	DROPS OF JUPITER (TELL ME) Train <small>Columbia</small>
14	20	4	HERO Enrique Iglesias <small>Interscope</small>
15	15	10	ONLY TIME Enya <small>Reprise</small>
16	14	21	WHEN IT'S OVER Sugar Ray <small>Lava/Atlantic</small>
17	18	9	BE LIKE THAT 3 Doors Down <small>Republic/Universal</small>
18	19	7	IZZO (H.O.V.A.) Jay-Z <small>Roc-A-Fella/Tel. Am. DJMG</small>
19	17	3	WHAT'S GOING ON All Star Tribute <small>Columbia</small>
20	13	18	SOMEONE TO CALL MY LOVER Janet <small>Virgin</small>
21	23	7	GONE 'N Sync <small>Jive</small>
22	25	10	SUPERMAN (IT'S NOT EASY) Five For Fighting <small>Award/Columbia</small>
23	22	12	I DO!! Taya <small>Arista</small>
24	21	25	DRIVE Incubus <small>Immortal/Epic</small>
25	30	4	EMOTION Destiny's Child <small>Columbia</small>
26	27	19	THE SPACE BETWEEN Dave Matthews Band <small>RCA</small>
27	29	8	ONE MINUTE MAN Missy "Misdemeanor" Elliott <small>The Gold Mind/Elektra/EEG</small>
28	24	22	PEACHES & CREAM 112 <small>Bad Boy/Arista</small>
29	34	4	SMOOTH CRIMINAL Alien Ant Farm <small>New Noise/DreamWorks</small>
30	39	2	DROWNING Backstreet Boys <small>Jive</small>
31	28	12	EVERY OTHER TIME LFO <small>J</small>
32	26	7	YOU ROCK MY WORLD Michael Jackson <small>Epic</small>
33	NEW	DIFFERENCES Ginuwine <small>Epic</small>	
34	36	4	STUCK IN A MOMENT YOU CAN'T GET OUT OF U2 <small>Interscope</small>
35	40	2	I'M A SLAVE 4 U Britney Spears <small>Jive</small>
36	32	24	WHAT WOULD YOU DO? City High <small>Booga Biscuits/Interscope</small>
37	31	15	I'M A BELIEVER Smash Mouth <small>DreamWorks/Interscope</small>
38	38	6	AM TO PM Christina Milian <small>Del Soul/RD/JMG</small>
39	35	21	ALL OR NOTHING O-Town <small>J</small>
40	33	22	HERE'S TO THE NIGHT Eve 6 <small>RCA</small>

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
1	1	21	THERE YOU'LL BE <small>Hollywood/Warner Bros.</small>	Faith Hill <small>12 Weeks At Number 1</small>
2	2	32	THANK YOU <small>Arista</small>	Dido
3	3	44	IF YOU'RE GONE <small>Lava/Atlantic</small>	matchbox twenty
4	4	36	ONLY TIME <small>Reprise</small>	Enya
5	5	48	I HOPE YOU DANCE <small>MCA Nashville/Universal</small>	Lee Ann Womack
6	6	25	ONE MORE DAY <small>Arista Nashville</small>	Diamond Rio
7	8	7	I WANT LOVE <small>Rocket/Universal</small>	Elton John
8	7	22	FOLLOW ME <small>Top Dog/Lava/Atlantic</small>	Uncle Kracker
9	10	15	ALL OR NOTHING <small>J</small>	O-Town
10	11	19	NEVER HAD A DREAM COME TRUE <small>A&M/Interscope</small>	S Club 7
11	9	23	MORE THAN THAT <small>Jive</small>	Backstreet Boys
12	13	7	I'M ALREADY THERE <small>BNA</small>	Lonestar
13	12	55	THIS I PROMISE YOU <small>Jive</small>	'N Sync
14	15	34	ANGEL <small>Interscope/DJMG</small>	Lionel Richie
15	14	106	I KNEW I LOVED YOU <small>Columbia</small>	Savage Garden
16	17	10	SIMPLE THINGS <small>Wedham Hill</small>	Jim Brickman Featuring Rebecca Lynn Howard
17	16	81	I NEED YOU <small>Sparrow/Capitol/Curb</small>	LeAnn Rimes
18	19	9	NEVER TOO FAR <small>Virgin</small>	Mariah Carey
19	20	76	TAKING YOU HOME <small>Warner Bros.</small>	Don Henley
20	23	13	DROPS OF JUPITER (TELL ME) <small>Columbia</small>	Train <small>AIRPOWER</small>
21	18	24	GHOST OF YOU AND ME <small>Hollywood</small>	BBMak
22	21	2	GOD BLESS AMERICA <small>Columbia/Epic</small>	Celine Dion
23	24	6	SOON <small>Curb</small>	LeAnn Rimes
24	22	16	BELIEVE IN LIFE <small>Duck/Reprise</small>	Eric Clapton
25	25	18	BURN <small>Curb</small>	Jo Dee Messina
26	27	11	WHO I AM <small>DreamWorks</small>	Jessica Andrews
27	30	2	HERO <small>Interscope</small>	Enrique Iglesias
28	26	13	GOD BLESS THE USA <small>MCA Nashville</small>	Lee Greenwood
29	28	10	LET HER GO AND START OVER <small>Slystone</small>	Huey Lewis & The News
30	NEW	DROWNING <small>Jive</small>	Backstreet Boys	

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
1	1	35	DROPS OF JUPITER (TELL ME) <small>Columbia</small>	Train <small>13 Weeks At Number 1</small>
2	2	35	HANGING BY A MOMENT <small>DreamWorks</small>	Lifehouse
3	3	21	WHEN IT'S OVER <small>Lava/Atlantic</small>	Sugar Ray
4	6	12	ONLY TIME <small>Reprise</small>	Enya
5	4	26	THE SPACE BETWEEN <small>RCA</small>	Dave Matthews Band
6	8	22	SUPERMAN (IT'S NOT EASY) <small>Award/Columbia</small>	Five For Fighting
7	10	18	BE LIKE THAT <small>Republic/Universal</small>	3 Doors Down
8	7	33	DRIVE <small>Immortal/Epic</small>	Incubus
9	9	18	IT'S BEEN AWHILE <small>Fip/Elektra/EEG</small>	Staind
10	5	16	I'M A BELIEVER <small>DreamWorks/Interscope</small>	Smash Mouth
11	11	17	EVERYWHERE <small>Maverick</small>	Michelle Branch
12	12	38	FOLLOW ME <small>Top Dog/Lava/Atlantic</small>	Uncle Kracker
13	18	9	STUCK IN A MOMENT YOU CAN'T GET OUT OF <small>Interscope</small>	U2
14	13	12	TURN OFF THE LIGHT <small>DreamWorks</small>	Nelly Furtado
15	14	15	EXTRA ORDINARY <small>Ezra Dry Goods/Beyond</small>	Better Than Ezra
16	15	48	THANK YOU <small>Arista</small>	Dido
17	17	55	IF YOU'RE GONE <small>Lava/Atlantic</small>	matchbox twenty
18	21	6	WHEREVER YOU WILL GO <small>RCA</small>	The Calling <small>AIRPOWER</small>
19	16	29	HERE'S TO THE NIGHT <small>RCA</small>	Eve 6
20	22	5	LAST BEAUTIFUL GIRL <small>Lava/Atlantic</small>	matchbox twenty
21	20	14	NEVER LET YOU DOWN <small>RCA</small>	The Verve Pipe
22	25	17	BAD DAY <small>Epic</small>	Fuel
23	NEW	STANDING STILL <small>Arista</small>	Jewel	
24	19	15	FALLING FOR THE FIRST TIME <small>Reprise</small>	Barenaked Ladies
25	24	14	START THE COMMOTION <small>Ideal/Mammoth/Hollywood</small>	The Wiseguys
26	27	6	ANALYSE <small>MCA</small>	The Cranberries
27	32	2	FALLIN' <small>J</small>	Alicia Keys
28	29	6	PEACEFUL WORLD <small>Columbia</small>	John Mellencamp Featuring India.Arie
29	34	3	SOMETHING MORE <small>Columbia</small>	Train
30	26	12	SOMEONE TO CALL MY LOVER <small>Virgin</small>	Janet
31	37	2	DIG IN <small>Virgin</small>	Lenny Kravitz
32	28	10	SWEET BABY <small>Epic</small>	Macy Gray Featuring Erykah Badu
33	30	10	WHEN YOU'RE FALLING <small>Real World/Virgin</small>	Afro Celt Sound System Featuring Peter Gabriel
34	33	4	ISLAND IN THE SUN <small>Geffen/Interscope</small>	Weezer
35	36	9	TROUBLE <small>Capitol</small>	Coldplay
36	31	23	IN YOUR EYES <small>Artemis</small>	Jeffrey Gaines
37	39	9	SHORT SKIRT / LONG JACKET <small>Columbia</small>	Cake
38	38	8	THESE DAYS <small>Edel/Hollywood</small>	Jennifer Paige
39	35	7	HELLO <small>RCA</small>	Sugarbomb
40	NEW	I WANT LOVE <small>Rocket/Universal</small>	Elton John	

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 99 mainstream rock stations, 77 modern rock stations, 80 adult contemporary stations and 82 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations. The 254 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). © 2001, Billboard BPI Communications.

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 99 mainstream rock stations, 77 modern rock stations, 80 adult contemporary stations and 82 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations. The 254 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). © 2001, Billboard BPI Communications.

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SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
ROCK						
COWBOY	ATLANTIC	KID ROCK	1	1	1	105
ONLY GOD KNOWS WHY	ATLANTIC	KID ROCK	2	2	2	77
WITH ARMS WIDE OPEN	WIND-UP	CREED	3	3	3	98
KRYPTONITE	REPUBLIC UNIVERSAL	3 DOORS DOWN	4	5	4	65
SMOOTH (FEAT. ROB THOMAS)	ARISTA	SANTANA	5	4	5	104
HOTEL CALIFORNIA (LIVE)	GEFFEN RECORDS	EAGLES	6	6	6	8
HIGHER	WIND-UP	CREED	7	7	7	81
YOU SHOOK ME ALL NIGHT LONG	ATCO	AC/DC	8	8	8	22
SWEET HOME ALABAMA	MCA	LYNYRD SKYNYRD	9	9	10	20
MY OWN PRISON	WIND-UP	CREED	10	10	9	165

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
POP						
BELIEVE	WARNER BROS	CHER	1	1	1	155
MUSIC	MAVERICK	MADONNA	2	2	2	46
DON'T SPEAK	TRAUMA	NO DOUBT	3	3	3	77
LANDSLIDE	REPRISE	FLEETWOOD MAC	4	4	5	95
DANCING QUEEN	POLYDOR	ABBA	5	6	6	151
MAMBO NO. 5 (A LITTLE BIT OF...)	BMG RECORDS	LOU BEGA	6	5	4	131
HOW'S IT GOING TO BE	ELEKTRA	THIRD EYE BLIND	7	7	7	19
IF YOU'RE GONE	ATLANTIC	MATCHBOX TWENTY	8	8	8	21
WALKIN' ON THE SUN	INTERSCOPE	SMASH MOUTH	9	9	*	41
IF I HAD \$1000000	REPRISE	BARENAKED LADIES	10	RE-ENTRY		11

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
R&B/RAP						
IT WASN'T ME (FEAT. RICARDO DUCENT)	MCA	SHAGGY	1	1	1	17
LET'S GET IT ON	MOTOWN	MARVIN GAYE	2	2	2	179
RIDE WIT ME (FEAT. CITY SPUD)	UNIVERSAL RECORDS	NELLY	3	3	3	20
THE DOCK OF THE BAY	ATLANTIC	OTIS REDDING	4	*	4	94
WHAT'S GOING ON	MOTOWN	MARVIN GAYE	5	4	6	167
E.I.	UNIVERSAL RECORDS	NELLY	6	5	5	41
MERCY MERCY ME	MOTOWN	MARVIN GAYE	7	7	7	159
GET UP (SEX MACHINE)	POLYDOR	JAMES BROWN	8	9	8	179
CAN'T GET ENOUGH OF YOUR LOVE, BABE	MERCURY	BARRY WHITE	9	8	9	49
(HOT SH*T) COUNTRY	GRAMMAR	UNIVERSAL RECORDS	NELLY	10	10	6

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
COUNTRY						
COPPERHEAD ROAD	MCA	STEVE EARLE	1	1	1	179
GOD BLESS THE U.S.A.	MCA	LEE GREENWOOD	2	NEW		1
MY MARIA	ARISTA	BROOKS & DUNN	3	2	2	179
NEON MOON	ARISTA	BROOKS & DUNN	4	4	5	141
THIS KISS	WARNER BROS	FAITH HILL	5	3	3	117
POP A TOP	ARISTA	ALAN JACKSON	6	6	4	75
CRAZY	MCA	PATSY CLINE	7	7	6	187
FRIENDS IN LOW PLACES	CAPITOL NASHVILLE	GARTH BROOKS	8	5	7	6
LUCKENBACH, TEXAS	BMG RECORDS	WAYLON JENNINGS	9	9	10	58
AMIE	MERCURY	PURE PRAIRIE LEAGUE	10	8	8	37

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
LATIN						
BAILAMOS	INTERSCOPE	ENRIQUE IGLESIAS	1	1	1	133
LA BAMBA	WARNER BROS	LOS LOBOS	2	2	2	155
CORAZON ESPINADO (FEAT. MANA)	ARISTA	SANTANA	3	3	3	72
BIDI BIDI BOM BOM	EMI LATIN	SELENA	4	4	4	119
CLAVADO EN UN BAR	WEA LATINA	MANA	5	7	6	75
COMO LA FLOR	EMI LATIN	SELENA	6	5	5	91
ME CAI DE LA NUBE	BMG RECORDS	CORNELIO REYNA	7	8	7	23
QUIZAS SI, QUIZAS NO	POLYGRAM	LOS TOROS BAND	8	6	8	57
LA CUMBIA DEL GARROTE	UNIVERSAL RECORDS	LOS DEL GARROTE	9	9	9	57
SE ME OLVIDO OTRA VEZ	WEA LATINA	MANA	10	10	10	81

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
INDIE						
THE DEVIL WENT DOWN TO GEORGIA	BLUE HAT	CHARLIE DANIELS BAND	1	1	16	2
FOLSOM PRISON BLUES	SUN ENTERTAINMENT	JOHNNY CASH	2	3	1	85
BAD MOON RISING	FANTASY	CREEDENCE CLEARWATER REVIVAL	3	2	3	23
LEADER OF MEN	ROADRUNNER	NICKELBACK	4	6	*	2
HAVE YOU EVER SEEN THE RAIN?	FANTASY	CREEDENCE CLEARWATER REVIVAL	5	5	6	28
DOWN ON THE CORNER	FANTASY	CREEDENCE CLEARWATER REVIVAL	6	4	4	30
BORN ON THE BAYOU	FANTASY	CREEDENCE CLEARWATER REVIVAL	7	7	7	25
WAIT AND BLEED	ROADRUNNER	SLIPKNOT	8	8	2	54
FORTUNATE SON	FANTASY	CREEDENCE CLEARWATER REVIVAL	9	9	11	36
PROUD MARY	FANTASY	CREEDENCE CLEARWATER REVIVAL	10	10	10	43

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OCTOBER 20 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	16	I'm Real	Jennifer Lopez Feat. Ja Rule (Epic)	26	30	9	Smooth Criminal	Aller Act Firm (New Noize/DreamWorks)	51	63	2	Girls, Girls, Girls	Jay-Z (Roc-A-Fella/Def Jam/DJMG)
2	1	16	Fallin'	Alicia Keys (J)	27	33	12	Be Like That	3 Doors Down (Republic/Universal)	52	57	3	You Get No Love	Faith Evans (Burlow/BMG)
3	13	13	Family Affair	Miss J (Blue) (MCA)	28	40	4	Emotion	Destiny's Child (Columbia)	53	50	4	On A Night Like This	Trick Pony (Warner Bros./WRN)
4	10	13	Differences	Guns N' Roses (Epic)	29	31	14	Only In America	Brooks & Dunn (Arista Nashville)	54	58	4	Stuck In A Moment You Can't Get Out Of	U2 (Interscope)
5	5	28	It's Been Awhile	Stand (Pip) (Elektra/EEG)	30	26	3	What's Going On	All Star Tribute (Columbia)	55	67	2	Caramel	City High Feat. Eve (Booga Basement/Interscope)
6	4	24	Hit 'Em Up Style (Oops!)	Blu Cantrell (RedZone/Arista)	31	39	7	How You Remind Me	Nickelback (Roadrunner/DJMG)	56	—	1	Drowning	Backstreet Boys (Jive)
7	6	21	Where The Party At	Jagged Edge Feat. Nelly (So So Def/Columbia)	32	25	21	When It's Over	Sugar Ray (Jive/Atlantic)	57	60	6	I'm A Survivor	Rebs (MCA Nashville)
8	9	13	Izzo (H.O.V.A.)	Jay-Z (Roc-A-Fella/Def Jam/DJMG)	33	32	9	Where I Come From	Angie Stone (Arista Nashville)	58	64	2	Raise Up	Petty (Jive)
9	7	19	U Remind Me	Usher (Arista)	34	28	28	Peaches & Cream	112 (B3 Boy/Arista)	59	56	7	Complicated	Carolein Dawn Johnson (Arista Nashville)
10	8	26	Let Me Blow Ya Mind	Eve Feat. Gwen Stefani (Ruff Ryders/Interscope)	35	34	36	Drive	Incubus (Immortal/Epic)	60	65	2	I Wanna Talk About Me	Roby Keith (DreamWorks/Nashville)
11	16	8	Livin' It Up	Ja Rule Feat. Case (Murder Inc./Def Jam/DJMG)	36	41	7	Lifetime	Maxwell (Columbia)	61	73	2	Dig In	Lenny Kravitz (Virgin)
12	22	4	Hero	Enrique Iglesias (Interscope)	37	35	9	Feelin' On Yo Booty	R Kelly (Jive)	62	62	5	When God-Fearin' Women Get The Blues	Marina McBride (RCA Nashville)
13	20	10	Turn Off The Light	Nelly Furtado (DreamWorks)	38	36	10	Angry All The Time	The Roots (Jive)	63	51	19	I'm Just Talkin' About Tonight	Trick Pony (Warner Bros./WRN)
14	11	37	Hanging By A Moment	Lifehouse (DreamWorks)	39	43	6	Dance With Me	112 (B3 Boy/Arista)	64	61	5	I Wish You Were Here	Trick Pony (Warner Bros./WRN)
15	14	15	Only Time	Enya (Reprise)	40	27	18	Someone To Call My Lover	Janet (Virgin)	65	55	9	Every Other Time	LFO (J)
16	12	32	Drops Of Jupiter (Tell Me)	Train (Columbia)	41	47	8	Superman (It's Not Easy)	Five For Fighting (Aavare/Columbia)	66	70	3	Angels In Waiting	Tammy Cochran (Epic Nashville)
17	17	16	Fill Me In	Craig David (Wildstar/Atlantic)	42	48	5	Gone	Stylin' Lee	67	53	14	Area Codes	Lydias (Disturbing The Peace/Def Jam/DJMG)
18	13	7	You Rock My World	Michael Jackson (Epic)	43	45	21	The Space Between	Dave Matthews Band (RCA)	68	59	14	I'm A Believer	Smash Mouth (DreamWorks/Interscope)
19	29	3	U Got It Bad	Usher (Arista)	44	42	12	I Would've Loved You Anyway	Tina Turner (Arista)	69	71	2	Control	Puddle Of Mudd (Flawless/Geffen/Interscope)
20	19	7	Rock The Boat	Amyth (Blackground)	45	44	33	Follow Me	Usher Kamburo (Top Dog/Lava/Atlantic)	70	—	1	#1	Nelly (Priority)
21	23	8	Everywhere	Michelle Branch (Maverick)	46	49	10	I Do!!	Toya (Arista)	71	—	1	I'm A Slave 4 U	Briney Spears (Jive)
22	18	6	Ugly	Busta Rhymes (Beat Club/Interscope)	47	52	6	Love Of My Life	Brian McKnight (Motown/Universal)	72	—	1	Fade	Stand (Fip/Elektra/EEG)
23	15	15	One Minute Man	Willie Nelson (Meridian) (The Gold Mind/Elektra/EEG)	48	46	20	All Or Nothing	D Train (J)	73	69	9	Clint Eastwood	Gonzalez (Virgin)
24	24	10	Can't Deny It	Famous DJs: Fat Dogg (Desert Storm/Elektra/EEG)	49	37	15	Contagious	The Roots (Jive)	74	—	1	I'm Tryin'	Trace Adkins (Capitol Nashville)
25	21	12	I'm A Thug	Trick Pony (So So Def/Atlantic)	50	54	6	Love Di A Woman	Travis Tritt (Columbia Nashville)	75	66	17	Just In Case	Jahiem (Divea/MCA/Warner Bros.)

Records with the greatest impressions increase. © 2001, Billboard/BPI Communications and SoundScan, Inc. Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 884 stations in Top 40. Pop, R&B Hip Hop, Country, Latin, Rock and other popular formats are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot 100.

OCTOBER 20 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	2	13	The Star Spangled Banner	Whitney Houston (Arista)	26	29	8	Po' Punch	Po White Trash And The Trailer Park Symphony (Pocket Change)	51	—	1	I'm Ghetto	Baby's (Ruthless/Blast/Epic)
2	1	4	AM To PM	Christina Milian (Def Soul/DJMG)	27	13	9	Give	The Roots (Jive)	52	41	20	Austin	Blake Shelton (Giant Nashville/WRN)
3	4	11	Raise Up	Petty (Jive)	28	25	14	Take You Out	Luther Vandross (J)	53	48	15	Cluck Cluck	The Product GAB (Wile/J)
4	3	9	Where The Party At	Jagged Edge Feat. Nelly (So So Def/Columbia)	29	27	24	La Bomba	Azul Azul (Sony Discos)	54	61	24	Never Had A Dream Come True	S Club 7 (A&M/Interscope)
5	—	1	Where The Stars And Stripes And The Eagle Fly	Arton Tippin (Lytic Street)	30	22	4	Don't Need You To (Tell Me I'm Pretty)	Samantha Mumba (Wild Card/A&M/Interscope)	55	46	11	All My Thugs	Young Phantom (Heartless)
6	5	8	Someone To Call My Lover	Janet (Virgin)	31	31	4	Us Against The World	Ray (Columbia)	56	63	6	Livin' It Up	Ja Rule Feat. Case (Murder Inc./Def Jam/DJMG)
7	6	14	This Is Me	Dream (Bad Boy/Arista)	32	—	1	Girls, Girls, Girls	Jay-Z (Roc-A-Fella/Def Jam/DJMG)	57	57	10	Family Affair	Mary J. Blige (MCA)
8	8	6	Everything U R	Lindsay Pugh (Warner Bros.)	33	28	21	I Do!!	Toya (Arista)	58	—	1	My Life	Kool G Rap (Ravens)
9	9	14	Don't Mess With The Radio	Nelly (Jive)	34	21	6	Bye-Bye Baby	Brandy Moss Scott (Heavenly Tunes/EMG)	59	—	1	Think Big	Crimewave (Crimewave)
10	7	13	Loverboy	Mariah Carey Feat. Cameo (Virgin)	35	32	22	Keep It Real	Kali Mack (Rising H)	60	62	3	Cut Throat	John Gotti (Big Pocket/Orpheus)
11	12	16	Purple Hills	D12 (Shady/Interscope)	36	30	20	I Wanna Be Bad	Willie Ford (Lava/Atlantic)	61	55	6	Grippin Grain	The Young Missonaires (Urban Spears/Urban Dreams)
12	11	10	Enjoy Yourself	Afide (MCA)	37	40	2	Who We Be	DMX (Ruff Ryders/Def Jam/DJMG)	62	70	3	Rolla Man	Suav Gotti (Strong Arm)
13	10	16	My Projects	Chico Benitez (Timberly Boy)	38	53	12	Used To Love	Kev-C Wyatt (MCA)	63	54	4	It Began In Afrika	The Chameleons (Freestyle/Dust/Astralwerks/Virgin)
14	19	59	Can't Fight The Moonlight	LeAnn Rimes (Curb)	39	35	8	Crystal	Aviro Order (Reprise)	64	56	3	Brown Skin	India Arie (WineWorld/Universal)
15	15	14	Bootylicious	Beyonce & Usher (Columbia)	40	34	5	Ugly	Busta Rhymes (Beat Club/Interscope)	65	51	9	50 Playaz Deep	

Main chart table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WEEKS ON, TITLE, PRODUCER (SONGWRITER), ARTIST, IMPRINT & NUMBER/PROMOTION, LABEL, PEAK POSITION. Includes special callouts like 'NUMBER 1', 'HOT SHOT DEBUT', 'GREATEST GAINER / AIRPLAY', and 'GREATEST GAINER / SALES'.

Songs with the greatest airplay and sales gains recorded this week. Greatest Gainer/Airplay and Greatest Gainer/Sales are awarded, respectively, for the largest week-to-week increase on the chart. * Video clip available and indicates retail single available and... RIAA certification for one album of 500,000 units (Gold)...

Chart Codes: Hot 100 Singles (H100); Hot R&B Hip/Hop Singles (RBH); Hot Country Singles (CS) and Hot Latin Tracks (LT). TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

#1 (Jackie Frost, ASCAP/BMG Songs, ASCAP/Wally's Basement, ASCAP/Fo'Reel, ASCAP) H100 75; RBH 35
50 PLAYAZ DEEP (Warner-Tamerlane, BMI/Gang, BMI/Universal, ASCAP/Jatcat, ASCAP/Dirty Dre, ASCAP), WBM, RBH 99

-A-

AIN'T NOBODY GONNA TAKE THAT FROM ME (Universal-MCA, ASCAP/Gravitrn, SESAC), WBM, CS 48
ALL OR NOTHING (Rokstone, PRS/Songs Of Windswept Pacific, BMI/Universal-Songs Of PolyGram International, BMI), HL/WBM, H100 48
ALL OVER ME (Sony/ATV Tree, BMI/Gosnell, BMI/Harris Gordon, ASCAP/Music Sales, ASCAP/Pyle Of Hits, ASCAP), HL, CS 54
AMERICA THE BEAUTIFUL (Public Domain), WBM, CS 59
AMOR, AMOR, AMOR (Pham, BMI) LT 13
AMORCITO MIO (Edimusa, ASCAP) LT 37
AM TO PM (Songs Of Universal, BMI/Havana Brown, BMI/Murlyn, ASCAP/Universal-PolyGram International, ASCAP), WBM, H100 27; RBH 64
ANGELS IN WAITING (WB, ASCAP/Cat IV, ASCAP/O'Shaughnessy Avenue, ASCAP/Peermusic III, BMI/Wide Ocean, BMI), HL/WBM, CS 9; H100 73
ANGRY ALL THE TIME (Tiltawhit, BMI/Bruce Robison, BMI), HL, CS 3; H100 43
AREA CODES (Ludacris, ASCAP/Bubba Gee, BMI/Noonlime Tunes, BMI/Warner-Tamerlane, BMI/Nate Dogg, BMI/Lehsemusic, BMI/Music In Three, BMI/Billee, BMI/Music & Media International, BMI/EMI April, ASCAP), HL/WBM, H100 72; RBH 27
AUSTIN (Talbot, BMI/Kirstisongs, ASCAP), WBM, CS 12
EL AYUDANTE (Promociones Musicales HR, S.A., BMI/Peermusic III, BMI) LT 18
AZUL (F.I.P.P., BMI/Clear Mind, ASCAP), WBM, LT 11

-B-

BABY I LIED (Unichappell, BMI/Mike Curb, BMI/Diamond Storm, BMI/Posey, BMI/Chappell & Co., ASCAP), HL/WBM, CS 43
BAD BOY FOR LIFE (Dors'D, BMI/Me Again, BMI/Dee Mac, BMI/Janicie Combs, BMI/EMI Blackwood, BMI/Diamond Rob, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Bristeas, BMI/Dors-D, ASCAP/DKG, BMI), HL, RBH 60
BAD DAY (Universal-Songs Of PolyGram International, BMI/Pener Pig, BMI), WBM, H100 85
BAD INTENTIONS (Mahogany Got Music, ASCAP) RBH 66
BALLIN' OUT OF CONTROL (So So Def, ASCAP/EMI April, ASCAP/Nate Dogg, BMI/Babyboy's Little, SESAC/Noonlime South, SESAC/WBM, SESAC/Rahman Griffin, BMI/NWK, BMI/JNB, BMI), HL/WBM, H100 98; RBH 42
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 94
BECAUSE I GOT HIGH (Publishing Designee, BMI/Universal, ASCAP/Afroman, ASCAP), WBM, H100 100
BEER RUN (Romeo Cowboy, ASCAP/Want To Hold Your Songs, BMI/Ducas, ASCAP/Hollohart, ASCAP/Sony/ATV Cross Keys, ASCAP), HL, CS 29
BE LIKE THAT (Escatwpa, BMI/Songs Of Universal, BMI), WBM, H100 28
BESAME (Hecho A Mano, ASCAP/EMI April, ASCAP/Peermusic III, BMI) LT 41
BREAK YA NECK (T'Ziah's, BMI/Ain't Nuthin' Goin' On But Funkin', ASCAP/WB, ASCAP/Elvis Mamba, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP/Scott Storch, ASCAP/TVT, ASCAP/Moebetoblame, BMI), WBM, RBH 58
BRING ON THE RAIN (Bro 'N Sis, BMI/Estes Park, BMI/Moraine, BMI/Little Chatterbox, BMI), HL, CS 26
BROTHA (Ugmoae, ASCAP/Universal, ASCAP/Alegna, BMI/J), BMI/Uncle Bobby, BMI/EMI Blackwood, BMI/Jake & The Phatman, ASCAP), HL, RBH 53
BROWN SKIN (Gold & Iron, ASCAP/Warner-Tamerlane, BMI/Publishing Designee, BMI/Bat Future, BMI), WBM, RBH 52
BURN (Not Listed) RBH 95
BUSTER (Gable, BMI) RBH 89

-C-

CADA VEZ TE EXTRANO MAS (LGA, BMI) LT 9
CANDY (Pork, ASCAP/Chad Hugo, ASCAP/EMI April, ASCAP/The Waters Of Nazereth, BMI/EMI Blackwood, BMI), HL, RBH 82
CAN HEAVEN WAIT (Full Of Soul, BMI/EMI Blackwood, BMI/Soulvarg, BMI/Tallest Tree, ASCAP/Dream-Works Songs, ASCAP/Q-Zik, ASCAP/Music Pieces, ASCAP/563, ASCAP/Zomba, BMI/D. Mercado, ASCAP/Plaything, ASCAP), HL/WBM, RBH 86
CAN'T DENY IT (J Brasco, ASCAP/Desert Storm, BMI/Cyphercliff, ASCAP/EMI April, ASCAP/Songs Of Universal, BMI/Joshua's Dream, BMI/WB, ASCAP/Suge, ASCAP), HL/WBM, H100 25; RBH 16
CARAMEL (Pladis, ASCAP/EMI April, ASCAP/Hot-ish, ASCAP/Te-Bass, BMI/Stitchman's, ASCAP/Universal, ASCAP/Blondie Rockwell, ASCAP/EMI Blackwood, BMI), HL, H100 59; RBH 23
CARRY ON (Greenhorse, BMI/Curb Congregation, SESAC), WBM, CS 38
CARTAS MARCADAS (Pham, BMI/Peer Int'l., BMI) LT 45
CASH, MONEY, CARS, CLOTHES (Dave And Brown, ASCAP/Val's Child, ASCAP) RBH 73
CHILLIN' IN YOUR BENZ (Dirty Dre, ASCAP/Jatcat, ASCAP/Tre Angeli, ASCAP/Universal, ASCAP) RBH 97
CLINT EASTWOOD (EMI Blackwood, BMI/Gorillaz, BMI), HL, H100 71
COLD ONE COMIN' ON (Sixteen Stars, BMI/Dixie Stars, ASCAP), HL, CS 34
COMERTE A BESOS (Sir George, ASCAP/Lanfranco, ASCAP) LT 27
COMO OLVIDAR (Lanfranco, ASCAP/Arena Fina, ASCAP/Songs Of Peer, ASCAP) LT 14
COMO SE CURA UNA HERIDA (Rubet, ASCAP/Universal-Music, ASCAP/Adam Rhodes, ASCAP/Lanfranco, ASCAP) LT 10
COMO TE EXTRANO (Rightsong, BMI) LT 32
COMPLICATED (EMI Full Keel, ASCAP/Apri Blue, ASCAP/EMI Blackwood, BMI/Zomba, BMI/Blakemore Avenue, ASCAP), HL/WBM, CS 6; H100 61
CON CADA BESO (WB, ASCAP/Osorio, ASCAP/Elephant Star, BMI/Careers-BMG, BMI) LT 15
CONTAGIOUS (R. Kelly, BMI/Zomba, BMI), WBM, H100 56; RBH 20
CONTROL (Lithium Glass, ASCAP/Puddle Of Music, ASCAP/WB, ASCAP), WBM, H100 74

CORAZON DE MUJER (Not Listed) LT 12
CRAWLING (Zomba, BMI/Chesterchaz, BMI/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI), WBM, H100 90
CRAZY LIFE (Songs Of The Court, BMI/Stone Poet, BMI) CS 53

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DANCE WITH ME (Da Twelve, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/C.Sills, ASCAP), HL, H100 44; RBH 21
DERECHO A LA VIDA (Peer Int'l., BMI) LT 25
DESPRECIADO (Vander, ASCAP) LT 20
DIDDY (Denceno, ASCAP/The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/BDP, ASCAP/Zomba, ASCAP/Robert Hill, BMI/Universal-Songs Of PolyGram, BMI), HL/WBM, RBH 41
DIFFERENCES (Chocolate Factory, ASCAP/Hand In My Pocket, ASCAP/Sony/ATV Tunes, ASCAP/Music Of Windswept, ASCAP), HL, H100 7; RBH 1
DIG IN (Miss Bessie, ASCAP) H100 63
DON'T PLAY ANY LOVE SONGS (BMG Songs, ASCAP/Liolamb, ASCAP/March, ASCAP), HL, CS 52
DON'T STOP (FUNKIN' & JAMAICA) (Sony/ATV Songs, BMI/Rye Songs, BMI/Mr. Manhattan, BMI/Duro, BMI/EMI Blackwood, BMI/Ensign, BMI/Thomas Brown, BMI/The Braids, ASCAP/Zomba, ASCAP), HL/WBM, RBH 44
DO U WANNA ROLL (DOLLITTLE 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/Black Fountain, ASCAP/EMI April, ASCAP), HL/WBM, H100 97; RBH 69
DRIVE (EMI April, ASCAP/Hunglikayora, ASCAP), HL, H100 39
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 18
DROWNING (Zomba, ASCAP/Brandon Brody, BMI/Warner-Tamerlane, BMI), WBM, H100 54

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EASY FOR ME TO SAY (Blackened, BMI), WBM, CS 37
EMOTION (Gibb Brothers, BMI/Careers-BMG, BMI), HL, H100 31; RBH 39
ENJOY YOURSELF (Proceed, BMI/Divine Mill, ASCAP/WB, ASCAP/Tonya Von, BMI/Beat Wise, BMI/Warner-Tamerlane, BMI), WBM, RBH 50
ESTAS QUE TE PELAS (Ser-Ca, BMI) LT 23
EVERY OTHER TIME (Prospect, ASCAP/Martybags, ASCAP/Noise Dog, BMI) H100 65
EVERYWHERE (I'm With The Band, ASCAP/WB, ASCAP/Line One, ASCAP/EMI Virgin, ASCAP), HL/WBM, H100 19
FADE (Greenfund, ASCAP/i.m.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP/WB, ASCAP), WBM, H100 76
FALLIN' (Lellow, ASCAP/EMI April, ASCAP), HL, H100 2; RBH 14
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 Funkin', ASCAP/Copyright Control/Asiah Lewis, BMI/AsiahTown, BMI/Luchi Lou, BMI), WBM, H100 3; RBH 2
FAST LANE (Jazzmen, BMI/Butterwood, BMI/Mike City, BMI/WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP), WBM, RBH 80
FAT LIP (EMI April Canada, SOCAN/Rectum Renovator, SOCAN/EMI April, ASCAP), HL, H100 89
FATTY GIRL (Sony/ATV Tunes, ASCAP/LL Cool J, ASCAP/Illioctic, ASCAP/Ludacris, ASCAP/EMI April, ASCAP/ENOT, ASCAP/EKOP, BMI/Sony/ATV Songs, BMI/The Waters Of Nazereth, BMI), HL, RBH 56
FEELIN' ON YO BOOTY (Zomba, BMI/R. Kelly, BMI), WBM, H100 40; RBH 10
FIESTA (Zomba, BMI/R. Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI), HL/WBM, RBH 47
FILL ME IN (Songs Of Windswept Pacific, BMI/Warner Chappell, PRS/WB, ASCAP), WBM, H100 15; RBH 84
FLAVOR OF THE WEAK (Disciples Of Judra, ASCAP/BMG Songs, ASCAP), HL, H100 94
FOLLOW ME (Gaje, BMI/Warner-Tamerlane, BMI/Chunky Style, ASCAP/Disney-Seven Peaks, ASCAP), HL/WBM, H100 50
FORMAL INVITE (Stop Trying To Copy My Music, BMI/The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, RBH 54
FROM HER MAMA (MAMA GOT A**) (Money Mack, BMI) RBH 79

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GANGSTA (LOVE & THE STREETS) (Mo Loving, ASCAP/BoodaMax, ASCAP) RBH 65
GIRL NEXT DOOR (EMI April, ASCAP/Touched By Jazz, ASCAP/Nivrac Tyke, ASCAP/Pamoja, BMI/EMI Blackwood, BMI/Universal, ASCAP/Jatcat, ASCAP/Blue's Baby, ASCAP/Soulchild, ASCAP), HL, RBH 43
GIRLS, GIRLS, GIRLS (Lil Lu Lu, BMI/EMI Blackwood, BMI/F.O.B., ASCAP/Unichappell, BMI/Savette, BMI/Super Songs Unlimited, BMI), HL, H100 51; RBH 18
GOD BLESS THE USA (Songs Of Universal, BMI/Universal-Songs Of PolyGram International, BMI/Music Corporation Of America, BMI/Sycamore Valley, BMI), WBM, CS 31; H100 84
GONE (Tenman Tunes, ASCAP/Zomba, ASCAP/WajeRo, BMI/South Hudson, BMI), WBM, H100 42
GOODBYE (EMI April, ASCAP/Air Control, ASCAP/Them Damn Twins, ASCAP/So So Def, ASCAP/Babyboy's Little, SESAC/WBM, SESAC), HL, RBH 40
GOOD MORNING BEAUTIFUL (Life Of The Record, ASCAP/Sevens International, ASCAP/Mighty Mo, ASCAP) CS 28
GRIMEY (Off Da Yetzabub, BMI/EMI Blackwood, BMI/The Waters Of Nazereth, BMI/EMI April, ASCAP/Chase Chad, ASCAP), HL, RBH 78

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HANGING BY A MOMENT (G-Chills, BMI/Songs Of DreamWorks, BMI), CLM, H100 17
HARDBALL (EMI April, ASCAP/So So Def, ASCAP/Me & Marq, ASCAP/Lil' Nettie, ASCAP/Money Mack, BMI/Warner-Tamerlane, BMI/Famous, ASCAP/Ensign, BMI/EMI Blackwood, BMI/Grund Control, BMI/King Swing, BMI/Double Diamond, BMI), HL/WBM, RBH 81

HERE'S TO THE NIGHT (Fake And Jaded, BMI/Less Than Zero, BMI/Southfield Road, BMI), HL, H100 79
HERO (Enrique Iglesias, ASCAP/EMI April, ASCAP/Rive Droite, ASCAP/Metrophonic, ASCAP), HL, H100 12
HEROE (Enrique Iglesias, ASCAP/EMI April, ASCAP/Rive Droite, ASCAP/Metrophonic, ASCAP) LT 2
HIT 'EM UP STYLE (OOPS!) (Cytron, BMI/EMI Blackwood, BMI), HL, H100 6
HOW WE DO (Col-Beast, ASCAP) RBH 87
HOW YOU REMIND ME (Warner-Tamerlane, BMI/Nick-elback, SOCAN), WBM, H100 36

-I-

I AM A MAN OF CONSTANT SORROW (Public Domain), HL, CS 58
I BREATHE IN, I BREATHE OUT (Sony/ATV Cross Keys, ASCAP/Ten Ten, ASCAP), HL, CS 40
I DO!! (Stixx & Tones, ASCAP/Toy-Toy, ASCAP) H100 45
I DON'T HAVE TO BE ME (TIL MONDAY) (MAS Venture, BMI/Mistissippi, BMI/Careers-BMG, BMI), HL, CS 49
I DON'T KNOW (The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Drayton Goss, BMI) RBH 93
IF YOU EVER FEEL LIKE LOVIN' ME AGAIN (Warner-Tamerlane, BMI/Ensign, BMI), HL/WBM, CS 30
I GOT LOVE (One Shot Deal, SESAC/Nate Dogg, BMI) RBH 55
I'LL FLY WITH YOU (L'AMOUR TOUJOURS) (Media Songs, SRL/Warner Bros. Italy, SRL), WBM, H100 96
LUVIT (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 69
I'M A SLAVE & U (EMI Blackwood, BMI/The Waters Of Nazereth, BMI/EMI April, ASCAP/Chase Chad, ASCAP), HL, H100 68
I'M A SURVIVOR (Porch Pickin', ASCAP/Murrah, BMI), WBM, CS 10; H100 60
I'M A THUG (First N' Gold, BMI/Sony/ATV Songs, BMI), HL, H100 32; RBH 12
I'M HOT (Erick Sermon, ASCAP/Zomba, ASCAP/EMI April, ASCAP/Marvin Gaye Estate, ASCAP), HL/WBM, RBH 57
I'M JUST TALKIN' ABOUT TONIGHT (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 15; H100 67
I'M MOVIN' ON (Murrah, BMI/WB, ASCAP/Richard And Castle, ASCAP), WBM, CS 45
I'M REAL (Nuyorican, BMI/Sony/ATV Songs, BMI/Cori Tiffani, BMI/Sony/ATV Tunes, ASCAP/Chocolate Factory, ASCAP/Mawkenes, ASCAP/Slavery, BMI/DJ Irv, BMI/Stone City, ASCAP/National League, ASCAP/Exotica, ASCAP/Songwriters Guild Of America, ASCAP/Songs Of Universal, BMI/White Rhino), HL, H100 1; RBH 5
I'M TRYIN' (Pacific Wind, SESAC/4t4, SESAC/Songs Of Windswept Pacific, BMI/Gottahaveable, BMI/Almo, ASCAP), HL/WBM, CS 14; H100 77
I'M YOUR GIRL (Kire-3, ASCAP/Universal, ASCAP/Dena Cali 3, ASCAP/Syc 3, ASCAP/Money Madness, ASCAP) RBH 90
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 32
IT'S BEEN AWHILE (Greenfund, ASCAP/i.m.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP/WB, ASCAP), WBM, H100 5
IT'S OK (Universal Music, ASCAP) LT 31
I WANNA BE BAD (Kierulf, BMI/Mugsy Boy, BMI/Zomba, BMI/Mandah, BMI/Lava, BMI), WBM, H100 93
I WANNA TALK ABOUT ME (Sony/ATV Tree, BMI), HL, CS 13; H100 62
I WILL SURVIVE (Universal-Songs Of PolyGram International, BMI/HopeChest, BMI/Careers-BMG, BMI/Hugh Prestwood, BMI/Zomba, BMI/Teren It Up, BMI), WBM, CS 55
I WISH YOU WERE HERE (EMI April, ASCAP/Wunglikeyora, ASCAP), HL, H100 70
I WOULD'VE LOVED YOU ANYWAY (Dannasongs, BMI/Ensign, BMI/Songs Of Universal, BMI), HL/WBM, CS 4; H100 49
IZZO (H.O.V.A.) (Lil Lu Lu, BMI/EMI Blackwood, BMI/Ye World, ASCAP/Jobete, ASCAP), HL, H100 8; RBH 9

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JOHN DOE (Smelzgood, ASCAP) RBH 49
JUST IN CASE (Divine Mill, ASCAP/WB, ASCAP/Fingaz Goal, ASCAP/Uh Oh, ASCAP/Famous, ASCAP/Ensign, BMI), HL/WBM, H100 78; RBH 22
JUST LET ME BE IN LOVE (Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI/Sony/ATV Tree, BMI/Wenonga, BMI), HL/WBM, CS 27
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

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LA CALANDRIA (Not Listed) LT 28
LA GRAN NOCHE (Flamingo, BMI) LT 48
LET ME BLOW YA MIND (Scott Storch, ASCAP/Blondie Rockwell, ASCAP/Universal, ASCAP/Dead Game, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funkin', ASCAP/Music Of Windswept, ASCAP/Five Card, ASCAP/Elvis Mamba, ASCAP/TVT, ASCAP/Blackjack, ASCAP), WBM, H100 10
LET'S RIDE (Zomba, BMI/Tuff Huff, BMI) RBH 74
LIFE DON'T HAVE TO BE SO HARD (Acuff-Rose, BMI/Milene, ASCAP), HL, CS 39
LIFETIME (Sony/ATV Tunes, ASCAP/Muszewell, ASCAP/Gan Zmira, ASCAP/Famous, ASCAP), HL, H100 41; RBH 8
LIGHTS, CAMERA, ACTION! (Mr. Cheeks, ASCAP/One Shot Deal, SESAC/Stone Diamond, BMI), HL, H100 95; RBH 34
LIVIN' IT UP (Slavery, ASCAP/White Rhino, BMI/Lil Rob, BMI/DJ Irv, BMI/Black Bull, ASCAP/Jobete, ASCAP/Songs Of Universal, BMI), HL/WBM, H100 14; RBH 4
LOVE OF A WOMAN (Songs Of Lastrada, BMI), WBM, CS 8; H100 58
LOVE OF MY LIFE (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP), WBM, H100 55; RBH 15

LOVING EVERY MINUTE (Sony/ATV Tree, BMI/Wenonga, BMI/Zomba, ASCAP), HL/WBM, CS 18
THE LUCKY ONE (Live Slow, BMI) CS 57

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MADE TO LOVE YA (Uncle Bobby, BMI/EMI Blackwood, BMI/Fingaz Goal, ASCAP/EMI April, ASCAP), HL, RBH 46
MAN OF ME (Universal-MCA, ASCAP/Zomba, ASCAP/Teren It Up, BMI), WBM, CS 24
MENTIRA (I'll Be Right Back, ASCAP) LT 38
MESIAS (Arjona Musical, ASCAP/Sony/ATV Discos, ASCAP) LT 19
ME VAS A EXTRANAR (Vander, ASCAP) LT 7
MI FANTASIA (TN Ediciones, BMI) LT 21
MORE THAN A WOMAN (Virginia Beach, ASCAP/WB, ASCAP/Herbilicious, ASCAP/Black Fountain, ASCAP), WBM, RBH 83
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 100
MUERO (Larrinaga, ASCAP/Universal Musica, ASCAP) LT 43
MUSIC (Erick Sermon, ASCAP/Zomba, ASCAP/The Marvin Gaye Heirs, ASCAP/EMI April, ASCAP), HL/WBM, RBH 36
MY PROJECTS (From The Pit, ASCAP/There's A Whole In The Bucket, ASCAP) RBH 76

-N-

NADA (Peer Int'l., BMI) LT 44
NEVER BE THE SAME AGAIN (Starks, ASCAP/WB, ASCAP/Carpa Noche, ASCAP/Davel McKenzie, ASCAP/In The Blood, ASCAP/Careers-BMG, BMI/Wu-Tang, BMI), WBM, RBH 67
NIGHT DISAPPEAR WITH YOU (Universal-Songs Of PolyGram International, BMI/McComas, BMI), WBM, CS 42
NO ME MORES AUN (Edimusa, ASCAP) LT 5
NO NOC DRAMA (EMI April, ASCAP/Flyte Tyme, ASCAP/Screen Gems-EMI, BMI), HL, RBH 88
NOTHING IN THIS WORLD (Not Listed) RBH 68
NOTHING'S WRONG (D Baby, ASCAP/WB, ASCAP/Nichguae, ASCAP/TNO, BMI/Juice Booty, ASCAP), WBM, RBH 91
NO VALE LA PENA (Not Listed) LT 49

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O ME VOY OTE VAS (Crisma, SESAC) LT 6
ON A NIGHT LIKE THIS (Warner-Tamerlane, BMI/Instinct, ASCAP), WBM, CS 7; H100 53
ONE MINUTE MAN (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/Ludacris, ASCAP/EMI April, ASCAP), HL/WBM, H100 26; RBH 24
ONLY IN AMERICA (Sony/ATV Tree, BMI/Bufallo Prairie, BMI/Don Cook, BMI/Route Six, BMI), HL, CS 2; H100 33
ONLY TIME (EMI Songs, BMI/EMI Blackwood, BMI), HL, H100 16
PEACHES & CREAM (Marsky, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Da Twelve, ASCAP/C.Sills, ASCAP/Tragasm, ASCAP/EMI Blackwood, BMI/Janicie Combs, BMI), HL, H100 37; RBH 37
PENA DE AMOR (J.N. 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 98
PUEDEN DECIR (EMOA, ASCAP) LT 3

-Q-

QUISIERA (Karen, ASCAP) LT 36
RAISE UP (Zomba, ASCAP/Kumbaya, ASCAP/Virginia Beach, ASCAP), WBM, H100 34; RBH 13
REAL LIFE (I NEVER WAS THE SAME AGAIN) (Major Bob, ASCAP/Castril, BMI/Whiskey Gap, BMI), WBM, CS 17
REENCARNACION (F.I.P.P., BMI/Warner-Tamerlane, BMI) LT 30
RESUMIENDO (Hecho A Mano, ASCAP/EMI April, ASCAP/Songs Of Castillo, BMI/Universal-Music Unica, BMI) LT 16
RIDING WITH PRIVATE MALONE (Twang Thang, ASCAP/Wood & B, BMI/IG Wells, BMI) CS 21
ROCK THE BOAT (Herbicious, ASCAP/Rap Tracks, ASCAP/E Beats, ASCAP/WB, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP), HL/WBM, H100 23; RBH 3
ROUND & ROUND (Jonell, BMI/DJ Hi-Tek, BMI) RBH 96
RUN (Famous, ASCAP/Almo, ASCAP), HL, CS 23

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SAINTS & ANGELS (House Of Fame, ASCAP) CS 35
SCHISM (Toolshed, ASCAP/EMI Virgin, ASCAP), HL, H100 80
SE QUE ME VAS A DEJAR (Crisma, SESAC) LT 24
SET IT OFF (Money Mack, BMI) H100 87; RBH 29
SEXI DANCE (World Deep Music, BMI/Sony/ATV Latin, BMI) LT 34
SHHH (Iron Tigga, BMI/C.K. Jointz, BMI/DHG, BMI) LT 29
SHINE (Money Mack, BMI) RBH 62
SHIVER (EMI April, ASCAP/Pang Toon, BMI/Jersey Girl, BMI/EMI Blackwood, BMI/Mark Alan Springer, BMI), HL, CS 33
SIDEWAYS (EMI Blackwood, BMI/EMI Tower Street, BMI/Hatley Creek, BMI/Vip Vipperman, ASCAP), HL, CS 50
SI QUIERES (BMG Songs, ASCAP) LT 46
SITU QUISIERAS (Not Listed) LT 40
SLOWLY (Tank 1176, ASCAP/Dub's World, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP), HL, RBH 71
SMOOTH CRIMINAL (Mijac, BMI/Warner-Tamerlane, BMI), WBM, H100 29
SOME DAYS YOU GOTTA DANCE (Sony/ATV Cross Keys, ASCAP/Beavers Brand, ASCAP/Copyright Management, ASCAP/Song Auction, ASCAP/MRB1, ASCAP), HL, CS 46
SOMEONE TO CALL MY LOVER (Black Ice, ASCAP/EMI April, ASCAP/Flyte Tyme, ASCAP/WB, ASCAP/D. Bunnell, ASCAP), HL/WBM, H100 24; RBH 72
SOMETHING IN THE PAST (Universal-Duchess, BMI/Perk's, BMI) RBH 70
SOMETHIN' IN THE WATER (AI Andersons, BMI/Songs Of Windswept Pacific, BMI/My Life's Work, BMI/Yellow Desert, BMI/Michaela Ng, BMI/Sony/ATV Tree, BMI/Love Monkey, BMI), HL, CS 41
THE SPACE BETWEEN (Golden Grey, ASCAP/Universal-MCA, ASCAP/Aerostation, ASCAP), CLM/WBM, H100 47
SPECIAL DELIVERY (Scamon, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Herve Pierre, BMI/EZ Elpee, ASCAP), HL, RBH 77
THE STAR SPANGLED BANNER (Public Domain),

WBM, CS 51; H100 13; RBH 30
START THE COMMOTION (Copyright Control/EMI April, ASCAP/Salaam Remi, ASCAP/Greg Nyce, ASCAP/EMI-Unart Catalog, BMI), HL/WBM, H100 91
STUCK IN A MOMENT YOU CAN'T GET OUT OF (U2, ASCAP/Universal-PolyGram International, ASCAP), WBM, H100 52
SUERTE (F.I.P.P., BMI/Aniwi, BMI/Sony/ATV Latin, BMI) LT 1
SUERTE HE TENIDO (Universal Musica, ASCAP) LT 33
SUPERMAN (IT'S NOT EASY) (EMI Blackwood, BMI/Five For Fighting, BMI), HL, H100 46

-T-

TAKE YOU OUT (Nyrwar, ASCAP/EMI April, ASCAP/Uncle Bobby, BMI/EMI Blackwood, BMI/Dango, BMI), HL, H100 99; RBH 38
TANTITA PENA (Not Listed) LT 44
TELL ME HOW (WB, ASCAP/Big Red Tractor, ASCAP/Hay Wagon, ASCAP/Steel Wheels, BMI), WBM, CS 47
THAT'S A PLAN (Warner-Tamerlane, BMI/Zantanon, BMI/Harris Gordon, ASCAP/Ticonderoga, ASCAP/Music Sales, ASCAP), WBM, CS 25
THAT'S JUST THAT (Sony/ATV Cross Keys, ASCAP/Grimin' Garrett, ASCAP/EMI Blackwood, BMI/Songs Of Sea Gayle, BMI), HL, CS 56
THAT'S WHAT BROTHERS DO (Almo, ASCAP/Pacific Wind, SESAC/4t4, SESAC), HL, CS 44
THERE WILL COME A DAY (Careers-BMG, BMI/Silverkiss, BMI/Songs Of DreamWorks, BMI), CLM/HL, CS 36
THE TIN MAN (Acuff-Rose, BMI/Songwriters Ink, BMI/Harris Gordon, ASCAP/EMI April, HL/WBM, CS 19
TO QUOTE SHAKESPEARE (WB, ASCAP/Platinum Plow, ASCAP/Annotation, ASCAP), WBM, CS 60
TU CONVENCELA (WB, ASCAP), WBM, LT 47
TU RECUERDO Y YO (Not Listed) LT 26
TURN OFF THE LIGHT (Nelstar, SOCAN), WBM, H100 11

-U-

UGLY (Virginia Beach, ASCAP/WB, ASCAP/Two Hundred Miles From Civilization, BMI/EMI Blackwood, BMI), HL/WBM, H100 20; RBH 7
U GOT IT BAD (U.R. IV, ASCAP/EMI April, ASCAP/So So Def, ASCAP/Babyboy's Little, SESAC/Noonlime South, SESAC), HL, H100 21; RBH 6
UNA MUJER COMO TU (Copyright Control) LT 22
U REMIND ME (Smooth C, BMI/Songs Of Windswept Pacific, BMI/Buttermen's Land, BMI/Guccizz, ASCAP/Universal, ASCAP), WBM, H100 9; RBH 28
USTED SE ME LLEVO LA VIDA (World Deep Music, BMI/Sony/ATV Latin, BMI/PSO Ltd., ASCAP) LT 8

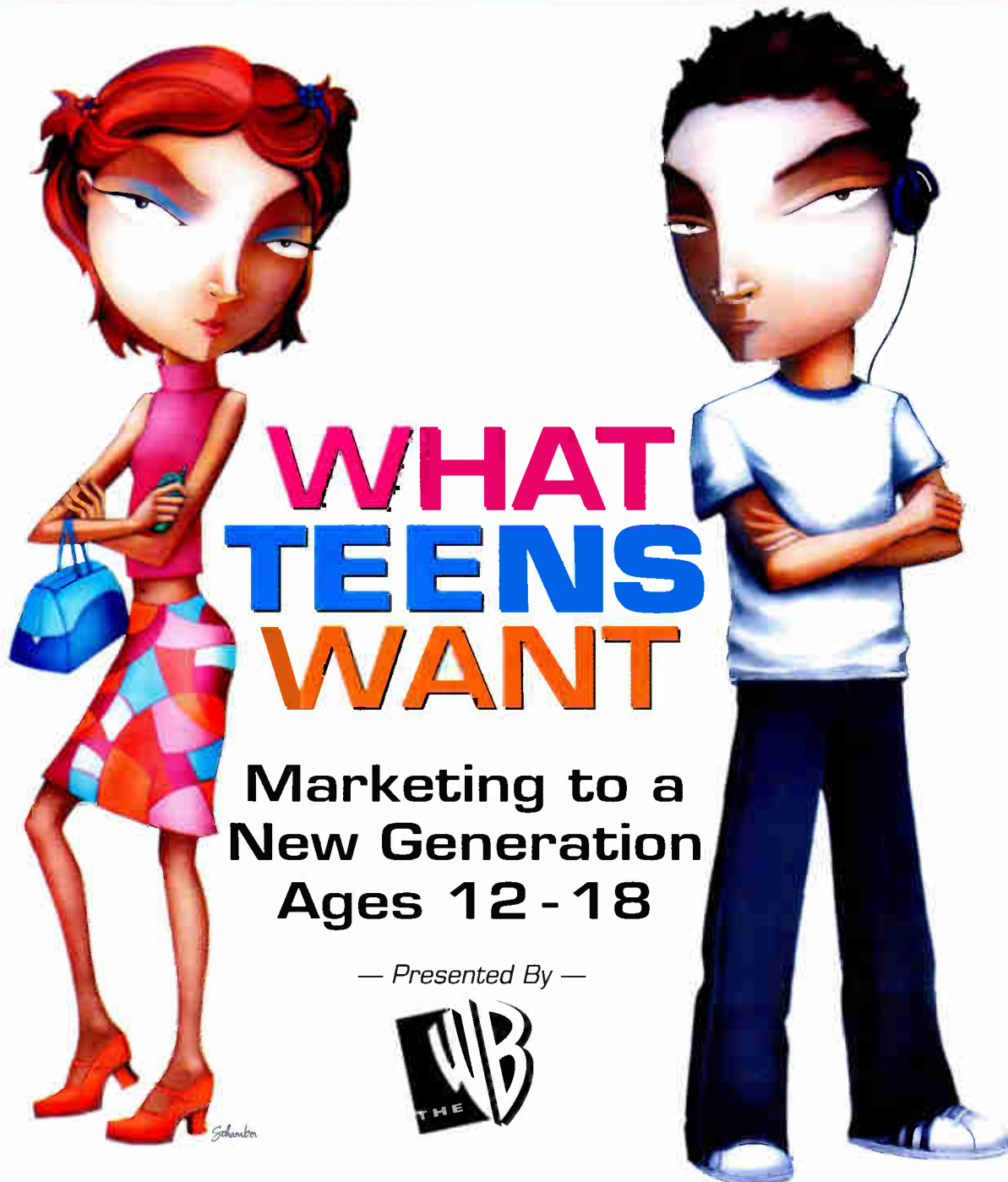
-V-

VAYA SUFRIR (Edimusa, ASCAP) LT 50
VOY A QUITARME EL ANILLO (2000 Amor, ASCAP/Rafa, ASCAP) LT 39
THE WAY (Blue's Baby, ASCAP/Jatcat, ASCAP/Dirty Dre, ASCAP/Universal, ASCAP), WBM, H100 92; RBH 32
WEEKEND (Kharatuf, ASCAP/B.Black, ASCAP/WB, ASCAP/Sony/ATV Tunes, ASCAP/Kenbo, ASCAP/LaCoriya's Songs, ASCAP/Dat Bull Tod, ASCAP/New Nation, ASCAP/Chrysalis, ASCAP/Monster Island, ASCAP), HL/WBM, RBH 51
WE GONNA MAKE IT (Jae'wons, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Paniro's, ASCAP/A. Maman Music, ASCAP), HL, RBH 59
WE RIGHT HERE (Boomer X, ASCAP/54vll, BMI) RBH 63

-W-

WE THUGGIN' (Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/Ron G, BMI/Zomba, BMI/R. Kelly, BMI), WBM, RBH 33
WHAT AM I GONNA DO (Harrindur, BMI/Uncle Jake's, BMI/BMG Songs, ASCAP/Zovektion, ASCAP/T.J. Beats, BMI), HL, H100 81; RBH 26
WHAT IF (ECAF, BMI/Sony/ATV Songs, BMI), HL, H100 88; RBH 31
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 5
WHAT'S GOING ON (EMI April, ASCAP/Marvin Gaye Estate, ASCAP/Jobete, ASCAP/Stone Agate, BMI), HL, H100 30; RBH 92
WHEN GOD-FEARIN' WOMEN GET THE BLUES (Sony/ATV Cross Keys, ASCAP/Satcher, ASCAP), HL, CS 11; H100 64
WHEN I THINK ABOUT ANGELS (EMI April, ASCAP/Pang Toon, BMI/WB, ASCAP/Warner-Tamerlane, BMI), HL/WBM, H100 82
WHEN IT'S OVER (Warner-Tamerlane, BMI/E Equals, BMI), WBM, H100 35
WHERE I COME FROM (WB, ASCAP/Yee Haw, ASCAP), WBM, CS 1; H100 38
WHERE THE BLACKTOP ENDS (Steve Warner, BMI/Built On Rock, ASCAP), WBM, H100 86
WHERE THE PARTY AT (Them Damn Twins, ASCAP/Air Control, ASCAP/EMI April, ASCAP/So So Def, ASCAP/Babyboy's Little, SESAC/Noonlime South, SESAC/Jackie Frost, ASCAP/BMG Songs, ASCAP), HL, H100 4; RBH 11
WHERE THE STARS AND STRIPES AND THE EAGLE FLY (Acuff-Rose, BMI/Milene, ASCAP), HL, CS 22; H100 66
WHO WE BE (Boomer X, ASCAP/54vll, BMI) H100 83; RBH 25
WHY ME (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/Songs Of Universal, BMI), HL/WBM, CS 16
A WOMAN'S WORTH (Lellow, ASCAP/EMI April, ASCAP/Skyhy, ASCAP), HL, RBH 48
WRAPPED AROUND (EMI April, ASCAP/Sea Gayle, ASCAP/Love Ranch, ASCAP), HL, CS 20
WRONG IDEA (Denver Street, BMI/My Own Chit, BMI/EMI Blackwood, BMI/Double Dollar Sign, ASCAP/Universal-Songs Of PolyGram International, BMI/Larry Junior, BMI/All Seeing Eye, ASCAP), HL, RBH 85
YO NO SOY ESA MUJER (Songs On The Rocks, GEMA/Careers-BMG, BMI/Universal Musica, BMI/Fersal, BMI/No Limitations, BMI) LT 42
YO QUERIA (Curci, ASCAP) LT 17
YOU CAN'T TOUCH ME (Warner-Tamerlane, BMI/Ryan Montgomery, BMI/Sony/ATV Songs, BMI/EKOP, BMI/Sony/ATV Tunes, ASCAP/ENOT, ASCAP/Nikki-Poo, BMI/AsiahTown, BMI), HL/WBM, RBH 75
YOU GETS NO LOVE (Chyna Baby, BMI/Janicie Combs, BMI/EMI Blackwood, BMI/Michaelangelo Saulesberry, ASCAP/Gloria's Boy, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Haleem, ASCAP/Scamon, ASCAP/Wilcoff, BMI), HL, H100 57; RBH 19
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 22; RBH 17

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Lenny Kravitz

Continued from page 1

strikes a brash rock-star pose. But new songs like the plaintive "Stillness of Heart" and the riotous, hand-clapping first single "Dig In" reveals that he has the soul of an unabashed popster.

"While I was writing the first bunch of songs in the Bahamas, I was a little unnerved by where they were taking me," he admits. "From the start, they were so naked, so raw. That's a vulnerable place for an artist to be."

After a bit of soul searching, Kravitz decided to put his ego aside and let the spirit of the songs take over. That led to drafting spare, guitar/bass/drum arrangements for jams like "Yesterday Is Gone," "If I Could Fall in Love," and "A Million Miles Away"—all tunes that bear the unmistakable mark of Kravitz, whose work has always carried a swaggering, retro stamp. But they're also songs that dare the listener to forego studio wizardry in favor of lean, gutsy material.

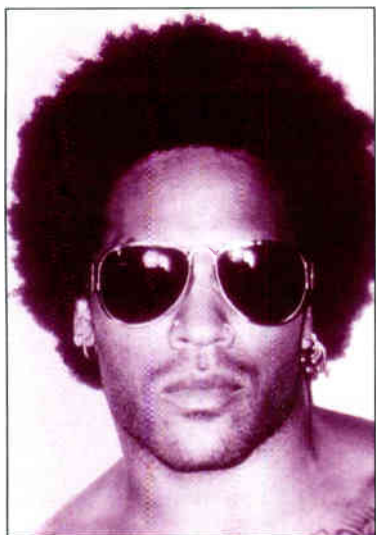
"As each song took solid shape, it felt so good, so natural," says Kravitz, whose songs are published by Mostly Miss Bessie Music (ASCAP). "Then I found myself wondering what my problem was in the beginning of the process."

That rush of confidence allowed Kravitz to dive head-on into his favorite phase of creation: becoming a one-man band in the studio. As with all of his six previous albums (including the recent *Greatest Hits*, which Virgin says sold more than 8 million units globally), he performs nearly every instrument heard on *Lenny*. Unlike other recording projects where a lone artist takes on the task of playing every note, Kravitz has a knack for making records that sound like a live band in action. He attributes that to the fact that he formulates an imaginary series of musicians in his head, each with a distinctive personality and approach to performing.

"Sometimes, I'll be a lean white dude from Philly," he reflects wryly. "Other times I'll be a fat brother from Detroit. It's all about getting into the mind-set of where the song is going and who's invited to help flesh it out."

Once his imaginary band wraps an album, Kravitz then hands his songs to his road band, "and that's when things get fun and interesting. My band can imitate about 85% of what I do. The rest is their own edge and interpretation. It's cool to see how they react to the new songs and what they bring to the table once they start to vibe things out."

In the case of *Lenny*, he sees that they're enjoying the no-frills feel of the music. "We're just ripping 'em out," he says with a smile. "Some of these songs are on fire when we get to jammin' on them."



'Whether or not I'm a black man making rock music is irrelevant to me. And going from rock to pop isn't an issue, either. I just do what I do. If you're into it, cool, I'm grateful.'

LENNY KRAVITZ

And as with every Kravitz project, touring is a key element of marketing. Nancy Berry, vice chairman of Virgin, notes, "He's an unbelievable live performer, so we're delighted that he's so willing to spend up to



'He's an unbelievable live performer, so we're delighted that he's so willing to spend up to two years on the road'

—NANCY BERRY
VIRGIN

two years on the road."

Although the artist will spend the remainder of 2001 pursuing performance opportunities on such U.S. TV shows as *Saturday Night Live* and various programs and events throughout Europe, he's not slated to begin his worldwide concert tour until April 2002. The trek will begin in Japan and then wind through Europe before a series of stateside shows in June. Kravitz is booked by Mitch Rose of the Creative Artists Agency in Beverly Hills, Calif.

Berry believes that *Lenny* will be in full multiformat gear by the time the tour begins, thanks in large part to the ground broken by "Again," the popular new cut that appeared on Kravitz's 2000 best-of collection—a set that included such rock airwave staples as "Are You Gonna Go My Way," "Let Love Rule," and "Fly Away," among others.

"Lenny has had crossover success in the past," Berry says, "but 'Again' established him as a full-fledged pop artist—as opposed to a rock artist who occasionally reaches the top 40."

Retailers agree, citing that Kravitz fills a unique void in the pop landscape. "There aren't a lot of African-American men making rock music, and the great thing is that he's not a token," says James Lonten, manager of a Borders Books & Music store in New York City. "Lenny Kravitz makes great rock records, period. The greatest hits package he put out last year proved it. The success of 'Again' felt like the beginning of a new phase—the pop phase. And that fills yet another void: An African-American man making pop music that doesn't have an urban slant."

For his part, Kravitz insists that he does not waste time thinking about such things. "There are so many other more important things in life to trip on. Whether or not I'm a black man making rock music is irrelevant to me. And going from rock to pop isn't an issue, either. If it was, this album would be different. I just do what I do. If you're into it, cool, I'm grateful."

Right now, he says he's more interested in ensuring that everything he does exudes "endless positive vibrations," particularly in light of the Sept. 11 terrorist attacks—which he witnessed firsthand from a nearby Manhattan hotel window.

"I saw the first plane hit," he recalls. "I stood there frozen. I couldn't move. It was a terrifying, life-changing moment, needless to say. You could feel the world shift in an instant."

Ultimately, the tragedy reaffirmed what he's believed all along: "You have to think long and hard about what you send out into the universe," he says. "You can be angry or sad in music, but you shouldn't act from a point of irreversible hate or bitterness. There's always light after darkness. If I was ever in danger of forgetting that—and I don't think I ever was—I won't now."

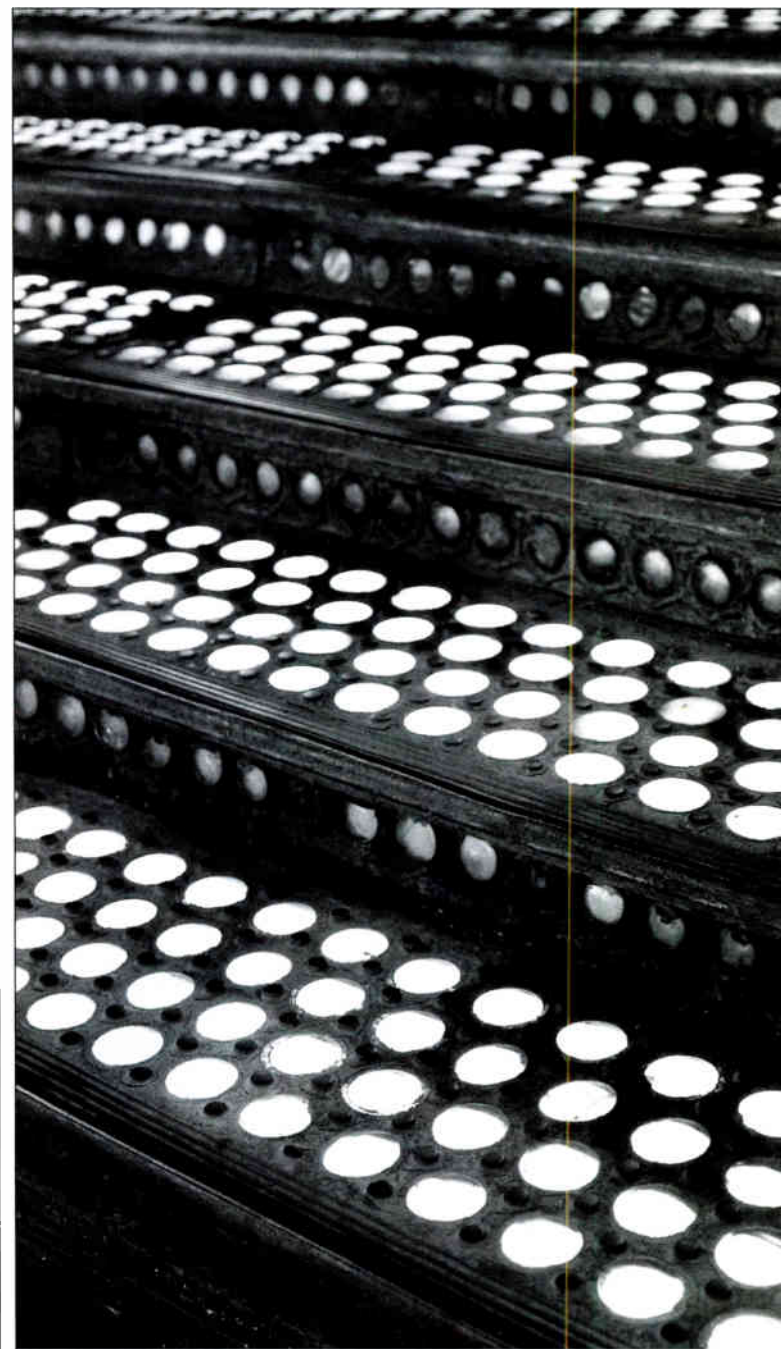
As for getting back on the road, Kravitz says he's actually looking

forward to being among those who "travel around and show that you shouldn't live in fear." That includes jetting off to the Caribbean to shoot the video supporting "Dig In" with director Sam Bayer. Given the fact that Kravitz is already locked in to a variety of programs and events tied to both MTV and VH1—most notably MTV's hugely popular *Total Request Live*—the clip seems assured widespread airplay. In fact, he's been slotted for "artist of the month" status on VH1 for November. Berry says, "Both MTV and VH1 have been longtime supporters of Lenny's, which has been an integral

part of his success."

Radio's support of Kravitz (who is managed by Craig Fruin and Howard Kaufman for HK Management in L.A.) continues to blossom. Since its shipment on Sept. 24, "Dig In" has enjoyed heavy rotation at rock radio, with top 40 programmers investigating and testing the track several weeks before Virgin's solicitation for airplay. Not bad for a record that Kravitz admits he wasn't completely sure was right.

"I've learned to let my instincts take me where my brain won't," he says. "They haven't failed me yet."



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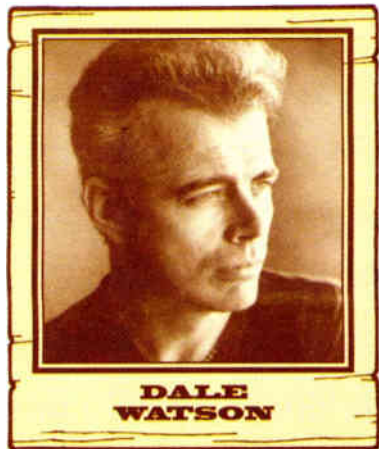
Outlaws

Continued from page 1

possess a fiercely independent creative spirit and a desire to shake up a mainstream country environment they perceive as stale and formulaic.

What sets these generations apart, however, is today's more fragmented, loosely defined scene and a tight, largely unreceptive radio landscape. Even so, both radio and the major labels appear to be ready to come to the party.

More country than Americana and more edgy thematically and musically than their traditional mainstream country counterparts, members of today's country fringe element share a com-



DALE WATSON

mon bond of strong musicianship and lyrical potency.

"I just think we might have a little bit of attitude in our songs, as opposed to having a wimpy or silly attitude," singer/songwriter Chris Knight says. "A lot of us don't want to look goofy onstage."

While some acts that fit the mold have major-label deals, such as Montgomery Gentry at Columbia and Clay Davidson at Capitol, and others have found a home at major-label offshoots like Lost Highway (Robert Earl Keen) and Lucky Dog (Charlie Robison, Jack Ingram), the majority of these neo-outlaws reside at independent labels.

As for whether these new rebels can break through with the success of their forebears, the jury is still out. Some say the fragmented nature and vague defining characteristics will be a hindrance, while others think loyal and growing live audiences and the sheer quality of the music heralds a rapidly developing scene. Either way, this is music that is making some noise.

"I think it's going to bust open, and it should, because I know people want to hear this kind of music," Jack Ingram says. "As soon as radio figures that out and where they fit, this could be huge."

Signposts are in place, at least on the creative side of the equation. "From an industry standpoint, I couldn't tell you what's going to happen, but from a musical standpoint, people are looking for something more organic and gritty," Robert Earl Keen says,

adding that some established artists are pointing the way. "When you see Patty Loveless doing a bluegrass record, and Rodney Crowell doing this sort of biographical, story-telling record, I think it's fair to say that the real artists are ahead of the game—and I would consider them real. They're doing something that feels right for them."

Even so, some think it will be a tough row to hoe for any breakthrough to take hold. "I do think there is a scene bubbling under the surface, but it has such a suppression by mainstream country radio it will probably never surface in the fashion the [1970s] outlaw thing did," Audium Records artist Dale Watson observes. "The 'Texas' music thing looked like a 'movement,' but now even the Texas radio stations are falling off in support; I have to believe because they were supporting the 'fad-like' music instead of the substance."

REVOLUTION OR EVOLUTION?

The time could be right for a shake-up in country music. "It takes a musical 'recession' for things to move to the forefront, just like George Strait came along at a very bad time in country music, and grunge came after the worst of the heavy-metal hair bands," Charlie Robison says. "After Garth [Brooks], when things were working in Nashville, it was the land of milk and honey. When all the sales start going down and the formula doesn't work anymore, it gives guys like me a chance to move up."

Indeed, history may well dictate a country "revolution" of sorts is imminent. "I know from looking at country music over the last 50 years that it's a pendulum, and the worse radio and the 'official' version of country



LEWIS

music gets, the closer we come to a positive turnaround," opines Robbie Fulks, whose most recent album, *Couples in Trouble*, was released on Fulks' own Boondoggle records. "Right now, it's much worse than when I was bitching about it five years ago, when it got so Diane Warren-ized and the guys were doing wimpy '80s pop and the girls were doing

cool '80s pop. Now it's even dumber than that."

HighTone Records artist Dallas Wayne agrees. "Country music always tries to reinvent itself after it gets greedy and shoots itself in the foot. Something new comes along, and people jump on it. That needs to happen now because it's as bad as I've ever seen it."

Most don't see it as a revolution at all, instead just artists staying true to their art. "I'm not trying to piss anybody off, I'm just doing what comes natural to me," says Knight, who works out of his hometown of Slaughters, Ky. "I don't think I'm bucking any kind of mainstream, 'cause I don't care what they're doing at mainstream radio, and who am I to buck what they're doing, anyway? I don't want to do main-



MONTGOMERY GENTRY

stream country, 'cause if I did, I would have to change the way I act, look, sing, and everything else. I'm just doin' my thing, and I don't know what is going on down there [in Nashville]."

CREATIVE FREEDOM

In the 1970s, Nashville-based musicians like Willie Nelson and Waylon Jennings found their music better-received in Austin than in Nashville. "That's where a lot of the similarities [with today] stop," Ingram notes. "There's no leaving [Nashville] and going to Texas and being free. There's no reason to leave Nashville, but there's no reason to come here, either. You can have a record deal and still be in Texas and make a living."

Today's artists are in many ways reaping the benefits of what acts like Jennings and Nelson did 25 years ago. "There's no outlaw movement today where we're saying, 'Fuck this, I'm going to Texas,'" Ingram says. "We're not really outlaws—we're just taking what they did, learning from it, and moving on."

Montgomery Gentry's Troy Gentry agrees that the outlaws of yore paved the way. "I do believe they are the reason why we are able to do what we do," he says, adding that a strong sense of artistic identity seals the deal. "When we first started, the label told us we knew who we were and to pick our own songs. A lot of [acts], when they come to Nashville, they don't really know who they are, a lot have never played

the clubs, and some of them have never even played in front of a live audience. The record companies take them and mold them, and they have no sense of themselves or about life."

Wayne adds, "If talented people are left alone, they can create something good that's worth something artistically. When the suits and ties get involved, that's when it gets screwed up."

MAJORS AND MINORS

Larry Sloven, managing partner at Oakland, Calif.-based HighTone, says recent strong chart debuts by such artists as Keen and husband/wife team Buddy and Julie Miller indicate interest in artists outside the mainstream. If such a trend gains steam, however, Sloven's not convinced it could be fueled by independent labels. "That never seems to be the case," he says, "at least since Sun Records. The independent labels may be involved to the extent that majors are looking to sign artists that are currently on indies, like [what happened to] Robert Earl Keen."

What the independent labels do offer, however, is the opportunity for artists to fully pursue their artistic vision. "We may make suggestions of direction, but we would never tell an artist what to do," Sloven says. "I think that's why a lot of our artists like being here, like Dave Alvin. I make suggestions to him, and he ignores them, which is probably the way it should be."

Knight, who issued his first album on Decca in 1998 and his recent follow-up, *A Pretty Good Guy*, on Dualtone, says he made the record he wanted to create both times, despite spending far more money on the first record. "It's mainly about getting behind the song," Knight says. "It



BUTLER

wouldn't have made any difference if I had had \$250,000 to spend on [the new record] anyway: I would've still made a record that sounded the same."

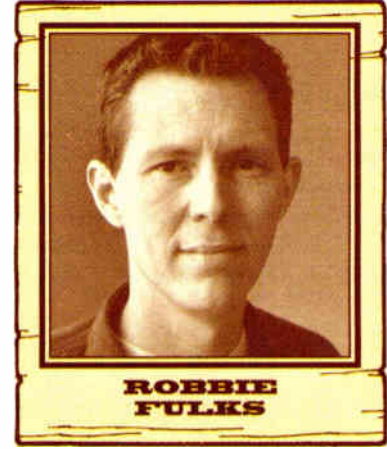
Ingram says he has as much control as he ever did. "You can still make a lot of money being on an independent label and get in a lot of stores," he says. "I think the majors are trying to

find out what their trump card is today."

Being with a major offshoot like Lucky Dog in some ways offers the best of both worlds, according to Ingram. "I enjoy knowing I have control and still have the juice to get my record in New York City if someone wants it up there."

Luke Lewis, Mercury Nashville chairman/Lost Highway president, says he absolutely believes a scene is developing, but "I see it confined at the moment to live performance more than broadcast," he says. "We're feeling it much more on the street than at radio."

Sony Nashville head Allen Butler agrees something needs to shake up the status quo but thinks the term "outlaw" may



ROBBIE FULKS

make some programmers uncomfortable. "A lot of programmers are looking to play it safe when I think they should be doing exactly the opposite," Butler observes. "I think that something needs to re-energize our format in country music, or it needs to split into more than one format in order to grow."

Audium's Watson remains steadfast in his belief that any current "outlaw" movement will have a tough time commercially. "I'm optimistic for independent music, but for major labels and mainstream radio, I feel like [new outlaw music] has no chance to thrive in an industry motivated solely by money and [with] no aspect of integrity."

WILL IT BREAK?

According to Lewis, it will take a major hit to break the music, and even that might not be enough. "I don't know that the Robert Earl Keen single or the new Pat Green single sound like 'outlaw' records, but they come out of that scene."

Lewis does see parallels to a generation ago. "It reminds me a lot of back in the '70s, where Waylon, Willie, and the boys didn't come out of radio—they came out of this huge scene in Texas. People on the street figured it out long before radio. It took a couple of major hits, like [Jennings'] 'Luckenbach Texas,' to break it big. We don't have that yet, and I don't know if radio is asking for it yet, and
(Continued on next page)

Shaver And Coe: Two Outlaws Look At Sixty

BY RAY WADDELL

NASHVILLE—Behind the blinding mid-'70s spotlight that illuminated outlaw superstars Waylon Jennings and Willie Nelson, there lurked several other country music outsiders. Few were more influential or harder to figure than the rough-hewn iconoclasts David Allan Coe and Billy Joe Shaver.

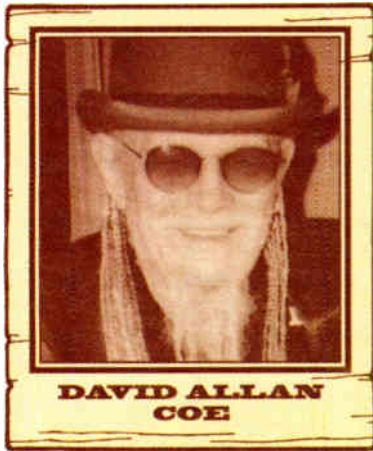
No one in the movement had more actual "outlaw" credibility than Coe, who spent some 20 years of his life in institutions, including some stretches in prison. With his biker looks and jailhouse tattoos, Coe looked just as likely to deliver a butt-kicking as a song.

While the bestowment of the "outlaw" brand has been variously attributed to DJs and journalists, Coe insists the term originated from a newspaper photo of a stage appearance he made in Louisiana with Jennings and Nelson. Coe wore his Outlaws biker club colors and packed a pistol. He says the incident didn't sit too well with his biker pals.

"I got beat up for wearing my colors onstage, which was against the rules," he recalls. Musically, Coe says, outlaw music was a rebellion against the lush strings

of the "countrypolitan" sound and a desire to truly reproduce the studio faithfully onstage.

"To me, 'outlaw music' and 'outlaw' are two separate things," Coe notes. "To be considered an outlaw then, you didn't [need] to



DAVID ALLAN COE

have done something criminally wrong, but musically you had to be different. And that has happened all along in country music, from Hank Williams and Lefty Frizzell to Little Jimmy Dickens."

As a songwriter, Coe was capable of such sensitive fare as "Would You Lay With Me in a Field of Stone" and "Jody Like a Melody," as well as rougher songs like "Longhaired Redneck," "If

That Ain't Country," and a brace of X-rated albums he's still trying to live down. While he had his hits, including "Take This Job and Shove It" for Johnny Paycheck and his own version of "The Ride," mainstream success mostly eluded Coe.

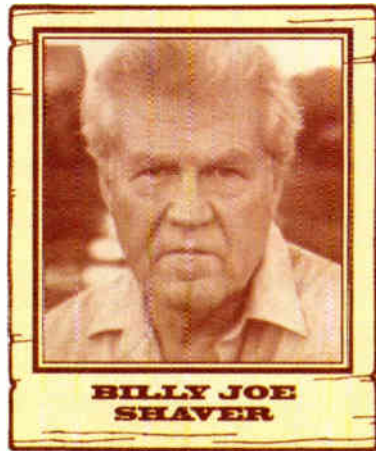
"A mistake was made in my career in that they tried to promote me the same way they did George Jones or Loretta Lynn, and I was not appealing to that audience," says Coe, who still plays some 200 dates a year to packed houses. "I was more of a Jackson Browne-, Neil Young-, or Charlie Daniels-type of entertainer. But I think [that] if I had anything I could do over in my life, it would be not letting Shel Silverstein talk me into recording those two X-rated albums. Those were meant to be sung around the campfire for bikers, and I still don't sing those songs in concert."

He admits that his refusal to play the game most likely held him back: "I didn't go to lunch, I didn't have meetings." Today, at 62, Coe relates more to occasional tour mates Kid Rock, Pantera, and Hank Williams III ("I like that boy") than to mainstream country. "I'm a professional per-

son. Elvis Presley told me, 'Play to the audience in front of you.'"

THE ROUGH SIDE OF SHAVER

For his part, Billy Joe Shaver helped jumpstart the whole outlaw scene, when Waylon Jennings



BILLY JOE SHAVER

recorded an entire album of Shaver's songs, the multi-platinum *Honky Tonk Heroes*, in 1973. "Waylon really stuck his neck out for me," says Shaver, who turned 60 this year. "After that album hit, which everybody said it wouldn't, everybody else changed, too."

Like Coe, Shaver tours steadily, but the road has been rough of late. Shaver's son and lead gui-

tarist, Eddy, died of a drug overdose on New Year's Eve, and Shaver himself recently suffered a heart attack. He says his audiences today "don't seem to be quite as crazy—of course, rules have fixed that. But they appreciate your music. They're mostly young, but they know the songs by heart. Sometimes a real pretty girl will come runnin' up and say, 'My grandma told me about you.'"

As for the outlaw music, Shaver says, "I knew it was good. Waylon was known as a guy who could pick songs as good as Elvis Presley and was a great writer himself. Waylon, with his arrangements, had a lot to do with the way people played, and everybody jumped on it. And Waylon didn't have nothin' to go by, but as people started to copy it, they had a plowed row to follow."

Shaver is equally complimentary of Nelson: "He's one tough hombre. If he was a politician and cleaned up, he'd be president. Willie is all-knowing and wise."

As for the outlaw times, Shaver says he wouldn't have had it any other way. "It was wild and crazy," he concedes, "but it sure was fun. It was fun for everybody that got to hear the music and had it move them."

Outlaws

Continued from preceding page

even that might not be enough to break the dam."

Certain edgier country stations, particularly in Texas, are getting



SLOVEN

wind of a developing scene. "There are definitely some rumblings going on, and it's exciting to watch," says Smokey Rivers, assistant PD at KPLX (the Wolf) Dallas. Rivers puts Republic/Universal artist Pat Green and Charlie Robison at the forefront of the scene, "at least on a mass-appeal scale. Charlie and Pat have been mainstays on our station since we launched three years ago."

Rivers would add Keen, Ingram, Gary Allan, and a resurgent Travis Tritt to the list of acts fueling the fire. "It's a bit grittier, more directed toward men than most of what Nashville has put out recently, and they sing about more real-life things," Rivers says. "It's a sound we've embraced at the Wolf. It's really good [music], and it matches up well with [artists like] Tim McGraw and Brooks & Dunn—you can play them back-to-back, and they sound great together."

Troy Gentry agrees that male listeners seem to relate more to the edgier music. "We're giving guys an opportunity to come back to country music. They're seeing that country music can be cool, and they're spending their hard-earned money for music about real people."

Butler says, "Country music has gone way toward pop—and that's not necessarily a bad thing, because some of it has been very successful. But at the same time, there are lots of disenfranchised people who call themselves country music fans who are not getting satisfaction out of the music heard on country radio. There is a gaping hole that somebody or a group of somebodies could step right into."

If the music does break, some think it would be in spite of country radio. Calling the success of the *O Brother, Where Art Thou?* soundtrack a "hopeful por-

tent," Fulks says, "that shows people will support good music, even if radio doesn't. The main thing is loosening the death grip of radio format and consultants on country music."

Wayne says, "The irony is, you devote your whole life to this stuff, you learn the licks and learn the songs, then some

'I think it's going to bust open, and it should, because I know people want to hear this kind of music. As soon as radio figures that out and where they fit in, this could be huge.'

—JACK INGRAM

dumb radio sumbitch changes the game on you. No wonder people like Dale Watson are pissed off."

Ingram says his audiences alone bespeak of a deep potential listener pool. "We get the starched shirts and jeans as well as the people who go see Bare-

naked Ladies," he says, adding that, "by all means," he considers himself a country artist. "Tom Petty is more country than a lot of what you hear on country radio. Just like Willie Nelson had more in common with the Sex Pistols than Kenny Rogers."

Keen thinks that if a new outlaw scene takes off, it must be spearheaded by core acts the way Jennings and Nelson did a generation ago. "How it works is you have your pioneers, then a group of pretty good imitators come behind them, and then it gets watered down, and you have to live with that for five or six years. Regardless of whether you like Garth Brooks, the guy was a pioneer in bringing this real big, Barnum & Bailey thing to country music. I was even interested in what he was doing, and since then people [have been] trying to do the same thing, and it just doesn't work."

So does Ingram think the scene will get bigger? "Yes. I do, but a lot of things have to happen. I've played 500 dates in the last three years, and when I play a gig on Friday night in Texas, 1,000 people show up at \$15 a ticket, and it's real to them."

Ingram says that he doesn't think the scene is too fragmented or its boundaries too vague, adding that the same situation probably existed 25 years ago. "Time will weed out who was part of a 'scene' and who wasn't."

According to Lewis, larger cultural factors may be at work here. "If there's anything I believe, having lived long enough to see cycles, it's when we have cultural shifts like we're having now with the war and the recession. Creative people begin producing more things, and con-



RIVERS

sumers look for pain outside their own and become a little tired of fluff."

And if the movement inspires imitators and bandwagon-hoppers? "I don't have a problem with anybody trying to make art who believes in what they're doing," Ingram says. "At that point, I say, 'Do it better than me,' and hopefully I'll shine through."

Debates

Continued from page 1

prerecorded music already has two dying configurations: the cassette and singles. The mainstay configuration—the CD—is more than 20 years old and is threatened by CD burning. “You can’t expect growth from that configuration scenario,” he writes.

Meanwhile, the video industry is enjoying explosive growth, thanks to the introduction of the DVD and due to its pricing strategy of devaluing titles to mid-line within five months of release, while the music industry often takes years to reprice. “To drive volume, [music] price reduction should be driven by unit sales decline, not time,” he states. “Keeping decades-old pricing formulas in the face of declining sales and increasing technology is no solution.”

Bob Higgins, chairman/CEO of Albany, N.Y.-based Trans World Entertainment, echoes Marmaduke’s sentiments: “Name me one other business where something dies in sales and you don’t take the price down.” But Glen Ward, president of Los Angeles-based

Virgin Entertainment, decries giving “credence to the statement that the CD is now overpriced. The CD [represents] fantastic value.”

However, Marmaduke argues the majors should “give us a better quality format for front-line music and dynamic CD pricing” to fight piracy, home taping, and CD burning.

A senior distribution executive disagrees, saying sluggish music sales are “not a pricing issue at this point. The future of the business is about having one configuration that can’t be burned. Once you can control your content, pricing becomes secondary.”

Some majors are already testing copy-protected CDs as well as such new formats as DVD-Audio and Super Audio CD (SACD), while Dataplay’s launch has been delayed and is now expected to debut in the first quarter.

Label sales and retail execs have mixed reactions to the new formats (see story, this page), but on the repricing strategy, both sides agree that the industry is already headed in that direction—although label executives opine that the repricing window will probably never get as short as the one employed by the video industry.

“It is becoming increasingly clear that the idea that the consumer will continue to pay high prices for the catalog CD is being called into question,” one distribution executive says. “The record companies have recognized that the value proposition needs to be better.” That’s why Sony Music Distribution has created I lit Savers and Arista has created the Star Value line, new super mid-lines or off-price lines that carry a list price of \$13.98, as opposed to the mid-line suggested list price of \$11.98. Meanwhile, Universal Music & Video Distribution launched its “flexx pricing” catalog program, which gives merchants a \$3.50 rebate for each unit sold of the front-line titles featured in the promotion.

“We are starting to move in the direction of [faster] repricing of front-line titles,” one merchant says. But he asks, “Is it soon enough? Is the movement big enough? I don’t think so.”

Another distribution executive agrees: “We keep titles too long in the front-line after their sales are dead. We employ poor life-cycle management after the fact.”

But the distribution exec says that it is unlikely that the music industry will duplicate the video industry and reduce

successful front-line titles to mid-line less than a year after their release date. After the marketing is done to tout a new release, “video only has one cycle drive, and that is price,” this executive says. “It has no second single, no third single, no video, and no tour. Music had many life-cycle drivers, and it cost a lot of money to fund those marketing tools over a project’s campaign. You certainly can’t fund them at mid-line pricing.”

In order for labels to move toward quicker product devaluations, they would have to consider how to lower marketing costs. “Part of our marketing cost is the retailers’ price and position [P&P] money,” the distribution executive notes. “Will retailers be willing to step up to the plate and take less P&P money in order to possibly achieve lower prices to drive greater sales and more profits?”

Russ Solomon, chairman of the 115-unit, West Sacramento, Calif.-based Tower Records/Video/Books chain, counters that Marmaduke’s thesis would have been better served if it used the book industry—as an example. The book industry generally takes a year to reprice from the time the hardcover

version is issued until a title comes out in paperback. Solomon notes that the book industry also understands the challenge of developing new artists—in the form of books from new and little-known authors.

One of the other issues that labels have to deal with if they embrace a quicker repricing strategy is that name artists often have contracts that call for them to give their approval on pricing changes. Marmaduke suggests that in order to react more quickly, “artist contracts must be revised to allow dynamic pricing.”

Borders Books & Music VP of multimedia Len Cosimano notes that at lower list prices, “artists lose money comparatively on each unit sold, so you have to make it up with volume.” The challenge, he says, is “to find a balance” on what price will drive what ratio of incremental sales.

But a financial executive with a major label disagrees, saying that “historically, the label results [on product devaluation] suggest that you don’t sell enough incremental copies to cover the margin loss.” Besides, he adds, if the objective is to drive impulse sales, “it would only work for a small amount of artists with name value.”

Strong Staying Power Seen For CDs Despite New Music Formats

BY ED CHRISTMAN

NEW YORK—With efforts now under way to introduce such new music formats as DVD-Audio, Super Audio CD (SACD), and Dataplay, as well as various online solutions, some industry executives wonder if the CD format will eventually follow the cassette in its almost-complete journey toward technological oblivion—a fate that befell vinyl a decade ago.

Other retail and label executives tell *Billboard* that the CD definitely has a strong short-term future of at least five years—and that it might even have a long-term future measuring 10–20 years.

“We don’t quite know what the decline of sales of the physical CD will look like,” observes one senior distribution executive. But whether the music industry touts the Internet, one of the new physical formats, or all of the above, the executive warns that “you have to watch your existing revenue stream. As the other formats and distribution channels haven’t developed yet, anything that we do that pushes the CD away could result in permanent damage to music sales.”

John Marmaduke, president of the 142-unit Amarillo, Texas-based Hastings Entertainment chain, points out, “One of the things that the labels haven’t recognized is how much music is being lifted onto the laptop and servers, via

the CD, or how many people at work just put the CD into their computers, use headphones, and work away. That, in itself, is one of the reasons CDs will be around for years.” Marmaduke is of the opinion that the CD will, at the very least be safe over the short-term, although he doesn’t know if it has a long-term future.

Russ Solomon, chairman of the 115-unit West Sacramento, Calif.-based Tower Records/Video/Books chain, has no problem making a long-term forecast. “I think the CD system will be around for another 20 years,” he says. “There is no reason for it to go away. Certainly not because of the Internet—which will never represent mass tonnage market for albums. It will only be good for singles or free music.” A senior distribution executive echoes Solomon, saying, “I think the CD will be around for another 10 to 20 years.”

While most retailers are dubious about the potential of the Internet, even those label executives championing that distribution channel foresee a strong future for a physical format—although they don’t agree on which format that will be.

Currently, the now-delayed Dataplay format—which won’t debut until the first quarter of next year—enjoys the support of Universal Music & Video Distribution (UMVD), BMG Entertainment, and EMI Recorded Music. DVD-Audio has Warner Music Group (WGM)

and EMI behind it, while SACD counts Sony and UMVD on its side.

About 275 SACD titles have been brought to market thus far, of which Sony issued “about 165 or so.” Sony Music chairman Danny Yarborough reports. WMG has issued about 50 DVD-Audio titles and hopes to issue another 10 before the end of the year. EMD says it will join WMG and bring out 10 DVD-Audio titles sometime this fall.

With Dataplay’s scheduled fall launch aborted, UMVD—which planned to initially issue 10 titles in the format—will likely have 30 titles for the first-quarter launch, according to UMVD president Jim Urie.

As for which physical format will rule the future, some say the music industry will eventually mirror the book industry, so that DVD-Audio or SACD could end up serving the high end of the market in a role similar to that of the hardcover, while other such formats as the CD or Dataplay could fulfill the paperback role.

Other observers use the hardcover/paperback analogy to propose a different format alignment. One senior distribution executive foresees Dataplay as the software equivalent, while the CD would play the role of the hardcover, “with all the bells and whistles.”

On the other hand, the distribution executive acknowledges, “Clearly, the kids don’t care about the bells and whistles: [they] put burned

CDs on their shelves all the time. But there is still a market for the real thing.” It is a market that the industry hopes to protect through lawsuits and encryption technology.

Yet those hopes are wasted, according to another senior distribution executive with a different major: “There is no good encryption software for the CD that will make it a secure format,” he states. “The industry would be better off if we could get another configuration that wasn’t burnable or copyable. If that’s the case, then there is a school of thought that says, ‘Let’s go balls to the wall to launch Dataplay and either SACD or DVD, and [let’s] get them established so we can walk away from the CD.’”

While both formats have champions that tout their mass appeal, others believe that DVD and SACD are high-end technologies and that only one will survive. “They are not for the Wal-Mart crowd. Dataplay *could* be for the mass consumer,” one distribution executive says.

However, another distribution executive assesses the potential of the new formats this way: “I would say DVD-Audio ain’t going to happen,” he says. “SACD is out, and there is not much consumer awareness or acceptance at this point. And there is tremendous industry support for Dataplay because they have done a great job of creating excitement, but

realistically at this point, it’s still vaporware.”

On the contrary, the head of one large retail chain argues that “Dataplay will never get off the horizon. DVD-Audio will fall off the cliff, leaving SACD, which is looking fabulous.”

Len Cosimano, VP of multimedia merchandising for the 345-unit, Ann Arbor, Mich.-based Borders chain, questions whether the masses will accept DVD-Audio or SACD, let alone embrace online sales. He concludes, “The compact disc is not going away.”

Glen Ward, president of the 21-unit Los Angeles-based Virgin Entertainment, also strongly endorses the CD because the “consumer still perceives the CD as the ultimate [carrier]. We shouldn’t worry about alternative formats like DVD-Audio or SACD. Giving credence to those debates causes confusion to the consumer.”

Bob Higgins, chairman/CEO of Trans World, says he is not smart enough to know how long the CD will be around. “But I will give you an answer that the labels never think about: [For] as long as the customer wants the CD, unless the labels kill it.”

Virgin Entertainment’s Ward also urges the industry to listen to the end consumer. “They told us they want the CD and DVD. At the end of the day, the customer decides what formats they want, and we ignore them at our peril.”

Commentary

Continued from page 1

and misdirected pricing.

Prerecorded music has two dying configurations—cassettes and singles—while the mainstay configuration, the CD, is more than 20 years old. You can’t expect growth from that configuration scenario. The year-to-date slight declines in comparable music-store sales look robust to us, considering this and other self-inflicted handicaps currently placed on music.

The video industry illustrates how the music business could be revitalized. DVD is the fastest-adopted configuration in history, more than doubling CD and VCR adoption rates. The DVD Entertainment Group estimates that

more than 25 million units will be in U.S. homes after Christmas this year, with most being DVD-Audio-compatible. Many retailers are seeing increases of 150% or greater in DVD software; DVDs now account for almost one-half of video sales and will soon account for 25% of rentals.

DVD has reinvigorated consumers’ enthusiasm for renting movies; VHS rentals are down slightly, but only a fraction of the DVD increase. DVD is a winner because of its significantly superior viewing and its enhanced material and sound. In fact, superior sound is the No. 1 advantage of the DVD format, according to young consumers. The music industry is overdue for a similar product enhancement.

After 20 years, CD sound is not good enough to command the premium suggested list price of \$18.98.

Each price increase promotes increased duplication by the consumer in subsequent weeks of release, creating spiralling lower volumes and less total revenue.

According to Universal Music research, since 1998, the rate of second-week sales of hit music product has gone from 76% of first-week sales to 66%. And in each subsequent week, that decay is continued.

There is a second lesson to be learned from the video industry: Price and re-price front-line goods to increase volume and impulse sales. We must reduce prices as soon as unit volume declines to revitalize the CD. This lesson will be hard to learn for the European multinationals that think American CD prices are too low and the secret to high profit is a slow ratcheting-up of prices. But look at the disturbingly large front-line CD sales declines in Europe. Their high-price

philosophy no longer works.

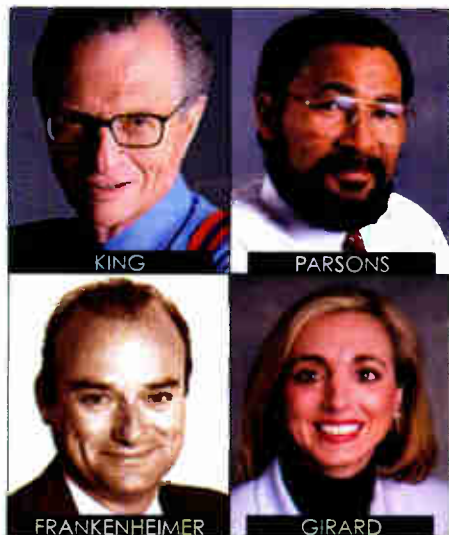
Today’s CD could have renewed viability and, at the same time, undermine the incentive for disc-burning once it is mid-line priced. That means a premium suggested list price of \$12.98, so that the everyday price could remain under \$10.

Unfortunately, the conversion from front-line to mid-line is too slow in music to drive significant volume. The video industry converts to mid-line in five months or less, and the software industry in three months or less. The music industry should be equality creative. To drive volume, the price reduction should be driven by unit sales declines, not time. This suggests that our artists’ contracts must be revised to enable dynamic pricing, thereby increasing copyright-protected revenue, instead of our current piracy-promoting static pricing.

Technology no longer permits

total copyright protection. But Microsoft learned that lowering prices on Windows is the best deterrent to copying—and it hasn’t hurt the company’s profits, either.

The way to command a high price and grow unit volume is with a better product. We encourage our vendor partners to aggressively convert to new, superior audio formats and use dynamic pricing to reinvigorate our CD business. Our industry has committed the classic mistake of the hardware industry—that of sticking with a configuration for too long. Keeping decades-old pricing formulas in the face of declining sales and increasing technology is no solution. Give us a better-quality format for front-line music and dynamic CD pricing to fight piracy and home-taping. Add to that exciting music releases, and retail will do the rest. Let’s not ride CDs into the sunset.



KING

PARSONS

FRANKENHEIMER

GIRARD

THIS WEEK@



COMING MONDAY: After a three-year break between studio albums, independent rock icons **Fugazi** return this month with *The Argument*, released on founding member **Ian MacKaye's** Dischord label. In addition to reviewing the album, billboard.com talks to guitarist/vocalist **Guy Picciotto** about this latest step in the band's evolution. Both the review and interview will appear exclusively on billboard.com.



Also featured online this week is an interview with **E Street Band** guitarist **Nils Lofgren**, plus album reviews of female rapper **La' Chat's** *Murder She Spoke* (Hypnotize Minds/Koch) and indie rock outfit **Death Cab for Cutie's** *The Photo Album* (Barsuk).

News contact: Jonathan Cohen • jacoben@billboard.com

Business Elite To Gather At Music & Money Symposium

The Billboard Music & Money Symposium, taking place Nov. 13 at the St. Regis Hotel in New York City, will bring together an elite group of business luminaries from the global music industry and the financial services arena. This special one-day event, presented in association with Prudential, will focus on current issues and opportunities relating to the music business.

Among the expected highlights: CNN's legendary broadcaster Larry King will conduct an exclusive live interview with Richard D. Parsons, co-COO of AOL Time Warner. King and Parsons will discuss such topics as the ongoing integration of Time Warner and AOL, the health of the music business, and the outlook for future mergers and joint ventures.

Panel participants scheduled to date include John Frankenheimer, co-chairman, Loeb & Loeb, LLP; Michael S. Elkin, attorney, Thelen Reid & Priest; Michelle Girard, bond market analyst, Prudential Securities; Michael Nathanson, analyst, Sanford C. Bernstein & Co.; Robert W. D'Loren, president/COO, C.A.K. Universal Credit Corp.; Richard Franchella, national sales manager, Prudential Securities; and Harold L. Vogel, president of Vogel Capital Management and adjunct professor at Columbia Business School. Additional participants will be announced in the coming weeks.

The Music & Money Symposium will feature these industry-leading experts discussing crucial topics such as the funding climate for new ventures, asset securitization, mergers and acquisitions, and personal money management, while providing ample networking opportunities.

For more information, contact at Michele Jacangelo 646-654-4660 or bbevents@billboard.com. To view information on the web or to register online visit bb.com/events/mm.

upcoming events

Billboard Music Video Conference & Awards

Beverly Hilton • Los Angeles • Oct. 31 - Nov. 2, 2001

Billboard/Prudential Music & Money Symposium

St. Regis • New York City • Nov. 13, 2001

Billboard/Airplay Monitor Radio Seminar & Awards

Eden Roc Resort • Miami Beach • March 14-16, 2002

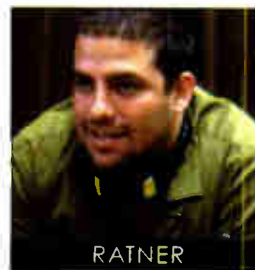
Billboard Latin Music Conference & Awards

Miami • May 2002

for more info: Michele Jacangelo 646.654.4660
bbevents@billboard.com



Brett Ratner To Speak At Music Video Conference



RATNER

Noted film and music video director Brett Ratner will make an exclusive appearance as a guest speaker at the 2001 Billboard Music Video Conference. This conference will take place Oct. 31-Nov. 2 at the Beverly Hilton in Los Angeles. Ratner will speak Nov. 1 at the conference's Music Video /Short Film Showcase, a new event that will provide exposure for visual artists.

Ratner is one of the hottest directors in Hollywood. His feature films include *Rush Hour* and *Rush Hour 2*, currently the No. 1 comedy of the year. Ratner—who has also directed *The Family Man* and *Money Talks*—has signed to direct *Red Dragon*, the next film in the *Silence of the Lambs* series, starring Academy Award-winning actor Anthony Hopkins. The director has also helmed hit videos for Madonna, Mariah Carey, and other artists.

Now in its 23rd year, the Billboard Music Video Conference is the largest annual trade event for professionals involved in the visual marketing of music.

For more information, call 646-654-4660, e-mail bbevents@billboard.com, or visit billboard.com/events/mvc. To register, call Phyllis Demo at 646-654-4643.

visit www.billboard.com

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The Billboard
BACK BEAT
 EDITED BY CHUCK TAYLOR



Fight for the Right To PETA

Paul McCartney, Pamela Anderson, and Alec Baldwin hosted the recent PETA (People for the Ethical Treatment of Animals) 21st anniversary party and Humanitarian Awards at the Waldorf Astoria in New York City. McCartney presented Chrissie Hynde with the Linda McCartney Memorial Award for her efforts as an "individual who has made the fight for animal rights one of the biggest social movements of our time." The award was inscribed: "With gratitude for leading so many successful PETA actions with your nonstop rockin', body and soul, for the animals." The early September event also honored producer Russell Simmons, among others. Pictured are Hynde and McCartney.



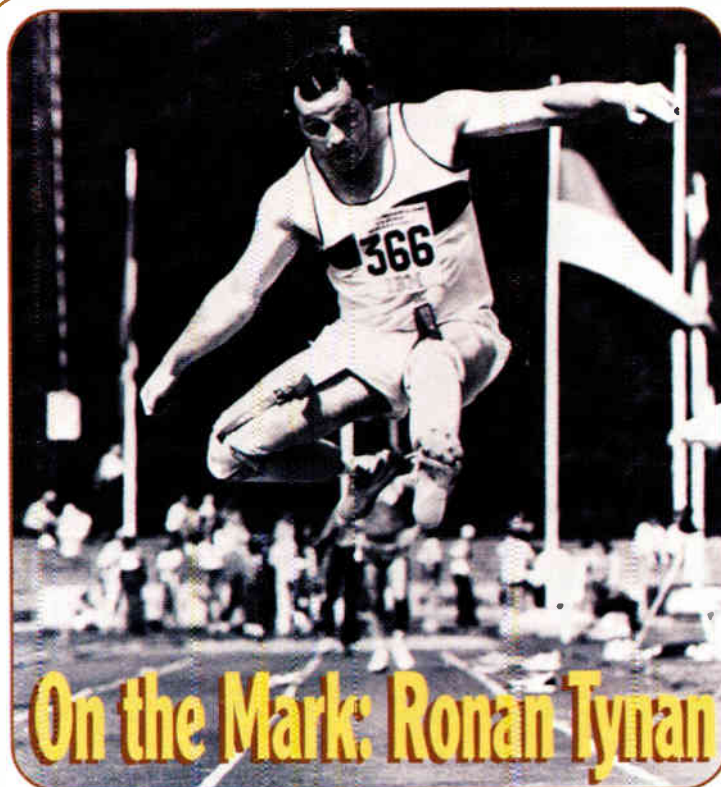
Power of the Dollar

Support for victims of the Sept. 11 terrorist attacks continues to pour in from all corners of the music industry, including Dr. Dre's \$1 million donation to KPWR (Power 106) Los Angeles' relief campaign, Power of the Dollar. Dre, left, is pictured with the station's morning man, Big Boy, who aims to raise a total of \$1.6 million in aid.



A Global Village

Singer/songwriter Duncan Sheik was among the artists who took the stage Oct. 1 at the Village Theater in New York City for "A Time To Heal," a kick-off for the Sh-K-Boom Room concert series and benefit for Broadway Cares/Equity Fights AIDS and the Twin Towers Fund.



On the Mark: Ronan Tynan

For Ronan Tynan, the biggest risk in life is not taking any. So the man nicknamed Ronan the Barbarian has let nothing stand in the way of his becoming a doctor, a world-record long-jumper, and a member of the internationally popular trio the Irish Tenors—not even being a double amputee.

"I was blessed with a family who encouraged me from an early age," Tynan says. "They and the man above helped me stay forward-thinking. So I learned to enjoy life and live it to the fullest."

Born with a lower limb disability, Tynan had both legs amputated below the knee at the age of 20, following complications from a car accident. A determined Tynan eschewed self-pity to pursue his passion for medicine. He became the first disabled person admitted to Ireland's National College of Physical Education, and with a degree from Trinity College, he began specializing in sports injuries and rehabilitation. His medical practice is housed at his farm in Kerry, Ireland, where an associate steps in while Tynan tours.

In 1981, while a college student, Tynan began competing in the paralympics, long-jumping in addition to throwing the shotput, javelin, and discus. "I threw the discus so far once that I was escorted to drug testing," he recalls with a laugh. Of the long jump pictured above, he says, "It was like coming down a runway. I just took off and leaped into the air." Between 1981 and '84, he won 18 gold medals and established 14 world records.

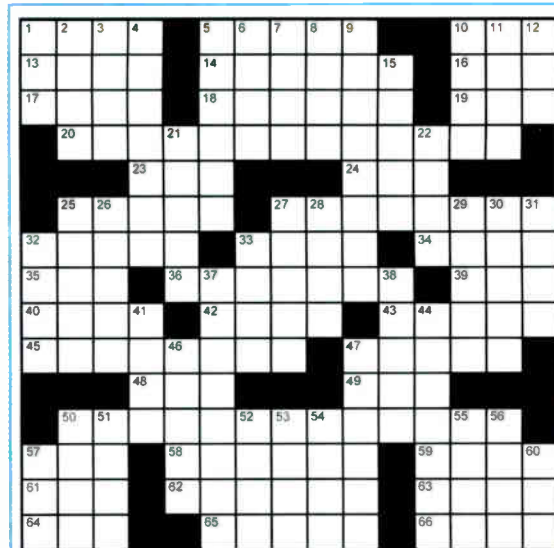
After winning several talent competitions, Tynan began studying voice in 1990 and later signed with Sony Music Ireland. He joined forces with fellow Irish Tenors Anthony Kearns and Finbar Wright in 1998. Since then, the Matrix Music act has recorded four top-selling CDs (including *Live in Belfast*), appeared on three PBS specials, and headlined three national tours. The trio returns to the U.S. Nov. 30-Jan. 19 for a tour that includes stops in Chicago, Cleveland, and Washington, D.C.

In the meantime, the 40-something-year-old Tynan is busy preparing for the January release of his Scribners autobiography, *Halfway Home*. "Life isn't a solo flight," says the author, who is also a motivational speaker. "That's the reason I did the book: to hopefully be an inspiration to others. I've had a great run at this life."

GAIL MITCHELL



The Irish Tenors: Finbar Wright, Ronan Tynan, and Anthony Kearns



'MODERN CLASSICAL' by Matt Gaffney

- Across**
- 1 With 20-across, Chuck Berry song covered by the Beatles
 - 5 Hayes or Stern
 - 10 "Classical ____" (1968 Mason Williams hit)
 - 13 Where Neil Young chronicled "four dead"
 - 14 Callas and others
 - 16 ____ Ray (Michael Jackson's costar in the "Thriller" video)
 - 17 Billfold stuffers
 - 18 "I'll do everything, I ____ you..." (98 Degrees lyric)
 - 19 "Born in the U.S.A." subject
 - 20 See 1-across
 - 23 ____ Paulo (good place to hear samba music)
 - 24 Small Faces' "Song ____ Baker"
 - 25 "I Love a ____ Night"
 - 27 Music sheet mark
 - 32 Tribe mentioned in Warren Zevon's "Roland the Headless Thompson Gunner"
 - 33 Autobahn auto
 - 34 Right ____ Fred
 - 35 "Lucy in the Sky With Diamonds" subject, supposedly
 - 36 Peter Schickele's bizarre alter ego
 - 39 Family Stone's head
 - 40 Marvin Gaye's "Let's Get ____"
 - 42 Kenny Rogers begged her not
- Down**
- 1 Aussie animal, for short
 - 2 Hit ballad penned by Lionel Richie
 - 3 Actor Schreiber
 - 4 Goes berzerk
 - 5 "Meaty Beaty Big and Bouncy" song
 - 6 Bob Seger's "Still the ____"
 - 7 India, ____
 - 8 Tom Petty's "____ Love Strange"
 - 9 Like Madonna, and much of her imagery
 - 10 What she was, to Hall & Oates
 - 11 Jackson of "It's Alright to be a Redneck"
 - 12 Cooke of soul
 - 15 "____ we went!"
 - 21 Amassed, as a huge tab
 - 22 Morrison and Cliburn
 - 25 Ziggy Marley fan, maybe
 - 26 Words often separated by a slash
 - 27 Mutt Lange, to Shania
 - 28 "____ in the Life" ("Sgt. Pepper's" track)
 - 29 Noel Gallagher and mates
 - 30 Scrabble pieces
 - 31 Big name in ice cream
 - 32 Computer screen sound
 - 33 1992 Asia album
 - 37 Neil Peart and colleagues
 - 38 "____ Dog"
 - 41 Undercover cop of a sort
 - 44 Sills or Hills
 - 46 Gordon ____ (Michael Douglas in "Wall Street")
 - 47 What they might be
 - 50 Cream's was white
 - 51 Juju master Ebenezer
 - 52 "Thriller" label
 - 53 "I ____ million dinners..." (Queen lyric)
 - 54 Tea flavoring
 - 55 Man, to Pavarotti
 - 56 Plummeted, as album sales
 - 57 ____ Victor
 - 60 Phish successor, as it were

The solution to this week's puzzle can be found on page 56.

RIM SHOTS

by Mark Parisi



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