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NEWSPAPER

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

AUGUST 10, 2002



THE CAST OF 'HARLEM SONG' PERFORMS THE 1920s-INSPIRED 'TARZAN OF HARLEM'

Harlem's History Captured In Words And Music

BY RASHAUN HALL and GAIL MITCHELL

NEW YORK—With food and retail chains like Starbucks Coffee and HMV popping up north of 110th Street, a new day is dawning in Harlem. And while faces and places are changing in the storied New York neighborhood, there is a movement afoot to remember the Harlem of yesteryear.

Harlem Song, a musical celebrating the rich cultural history of Harlem, is scheduled to open Sunday (4) at Harlem's famed

Apollo Theater. The creation of Tony Award-winning writer/director George C. Wolfe (*Jelly's Last Jam*; *Bring in Da Noise, Bring in Da Funk*), *Harlem Song* uses jazz, blues, gospel, and R&B to capture the changing atmosphere of Harlem through the years.

Harlem Song was originally conceived more than two years ago as an attraction for the Apollo by Harlem-born composer Frank Wildhorn (*Jekyll and Hyde*, *The Civil War*) and entertainment executive David S. (Continued on page 66)



Arenas Applaud Summer Tours

But Buildings Still Face Stiff Competition From Amphitheaters

BY SUSANNE AULT and RAY WADDELL

ATLANTA—Facing such ongoing issues as stiff competition from outdoor venues and a limited number of tours, arena managers are generally pleased with their number of warm-weather concerts this year. While available seats in many markets far outweigh music acts to fill them, plenty of indoor facilities are more than holding their own.



According to arena bosses surveyed here July 26-30 at the International Assn. of Assembly Managers (IAAM) Conference and Trade Show, many indoor halls are doing well during a season traditionally tilted toward amphitheater concerts. Full-blown arena tours by such heavyweight acts as Paul McCartney, the Eagles, Britney Spears, Cher, and others have helped, and up- (Continued on page 68)



DUBAY

Bertelsmann Chief Aims To Rein In Debt

BY WOLFGANG SPAHR and MATTHEW BENZ

HAMBURG—Among Gunter Thielen's first tasks as new chairman/CEO of Bertelsmann AG will be containing the debt that the German media company assumes as a result of its pending purchase of Zomba.

In a July 31 letter to Bertelsmann staff, Thielen—who replaced Thomas Middelhoff July 28—wrote that the company's \$2.8 billion contractual obligation to buy Zomba—which, thanks to the business (Continued on page 68)



Womack Shows Her 'Worth' On MCA

BY DEBORAH EVANS PRICE

NASHVILLE—Most artists go into the studio hoping to record hit songs that will strike a chord with their audience, but country songstress Lee Ann Womack aims for more than that. As the title of her forthcoming MCA Nashville album so succinctly puts it, she's looking for *Something Worth Leaving Behind*.

Indeed, Womack can already be credited with putting her signature vocals on a modern-day masterpiece, (Continued on page 67)

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Heineken presents **Billboard** AMERICAN URBAN RADIO NETWORKS **R&Bhiphop** CONFERENCE AWARDS SPOTLIGHT FOLLOWS PAGE 36

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Billboard Music Group

Keith's 'Unleashed' Flies To No. 1

Artist's Third DreamWorks Album Hits Top Spot On Billboard 200, Top Country Albums

BY PHYLLIS STARK

NASHVILLE—Toby Keith may be a self-described "Angry American," but the first-week sales for his third DreamWorks Records album, *Unleashed*, may take the edge off his ire.

The album, released July 23, debuts at No. 1 this issue on both The Billboard 200 and the Top Country Albums charts (see Over the Counter, page 53). First-week sales of approximately 338,000 units, according to Nielsen SoundScan, are nearly three times the first-week sales of his previous album, last year's *Pull My Chain*, which opened with approximately 120,000 copies sold.

"*Unleashed* literally flew off the shelves," says Brian Smith, VP of store operations for Marietta, Ga.-based Value Music Concepts. "It is to date the second-biggest country title for us this year, second only to Alan Jackson's *Drive*."

"I'm pretty impressed," Keith says, adding that his strong debut "changes a lot of things. That's a tremendous accomplishment for all involved and really gives my critics something to take off their 'this will never happen' list."

Asked for his reaction to the debut, DreamWorks principal executive in Nashville James Stroud—who co-produced the album with Keith—says, "Joy, joy, joy." Stroud calls it "the next step in Toby's career and also in DreamWorks' career. It's something we've all been working for."

The album's sales were sparked in part by Keith's controversial single, "Courtesy of the Red, White and Blue (The Angry American)," which recently hit No. 1 on the Hot Country Singles & Tracks chart. Keith wrote the song partly in reaction to the Sept. 11 terrorist attacks in the U.S. and partly as a tribute to his late father, who served in the U.S. Army in the '50s.

Among the more eyebrow-raising lyrics in the song are: "You'll be sorry that you messed with the U.S. of A/Cause we'll put a boot in your ass/It's the American way."

The controversy came when Keith was bumped from an ABC-TV Independence

Day special on which he says he was scheduled to perform, after ABC anchor Peter Jennings, who was hosting the show, reportedly objected to the song's lyrics. ABC claims Keith was never confirmed to participate. Keith says otherwise.

Whatever the case, it's unlikely that an appearance on the show could have given Keith nearly as much exposure as the subsequent press storm, in which the singer was featured in *USA Today*, *Time*, *People*, *The Washington Post*, and on CNN, among other outlets. Country radio stations



jumped on the story; several collected boots from their listeners that the stations forwarded to Jennings in New York.

Stroud says it was a combination of the single and Keith's career momentum that sparked the album's strong first-week sales. "I'm positive the single had a lot to do with it," he says. "He caught a little flack from a couple of people [about the single], and they should never have done it because it blew up in their faces. The American people [embraced the song]."

The success of *Unleashed* also lifted several of Keith's older titles on the charts this issue. *Pull My Chain* rose 11-8 on Top Country Albums and 120-89 on The Billboard 200, with a sales increase of nearly 24% over the previous week, according to Nielsen

SoundScan. On the Top Country Catalog Albums chart, his Mercury set—*Greatest Hits Volume One*—rose 14-7 with a sales increase of 37%, and his 1999 DreamWorks set—*How Do You Like Me Now?!*—is up 21-14, with a sales increase of 50%.

This kind of success, Stroud says, "gives us a chance to take a breath as a label. It's a [chance to give] a sigh of relief and say, 'Job well done.'" Between *Unleashed* and last week's No. 1 debut for Darryl Worley's *I Miss My Friend* on the Top Country Albums chart—also on DreamWorks—Stroud says: "We're doing really, really well right now."

Prior to signing with DreamWorks, Keith had recorded four albums for Mercury and sister label A&M, as well as the greatest-hits package. All seven of his previous albums are certified either platinum or gold by the Recording Industry Assn. of America.

Smith says, "He is the shining example of what you can become if you take control of your career and develop the trust of your label and your fans. He's a maverick. He also has been an animal on the tour circuit, building in stature each time he hit the road. He has been diligent in calculating his moves and unwavering in his courage to be his own artist [instead of] what someone tries to make him."

Unleashed, which was recorded in Miami, is the first album of Keith's career for which he wrote or co-wrote all the tracks. The uptempo "Who's Your Daddy?" has been selected as the next single from the album, which also includes a duet with Willie Nelson on "Beer for My Horses."

Additional reporting by Deborah Evans Price in Nashville.

Timothy White Saluted By Congress

BY BILL HOLLAND

WASHINGTON, D.C.—*Billboard* editor in chief Timothy White, who died June 27 (*Billboard*, July 6), is being saluted in Congress for his role in the music industry.

Rep. John Conyers, D-Mich., took to the floor of the House of Representatives July 25 to herald White. "His life is an example of how one man can and did make a difference," Conyers said in a statement to be entered into *The Congressional Record*. "He had a passion for what's right and was not afraid to pursue that goal, whether it was to force a change in the music business or through the hearing rooms in Congress. He also never missed an opportunity to champion a forgotten or still-undiscovered artist."

Conyers is the ranking Democrat on the House Judiciary Committee, which is charged with overseeing copyright matters. He was joined in the salute by Rep. Karen McCarthy, D-Mo. More members of the House and Senate plan to add their tributes to White to *The Congressional Record*.

Proposed Bill Reduces Web Rates

BY BILL HOLLAND

WASHINGTON, D.C.—As campaigning House members flew back home during the August recess, their message to struggling smaller Webcasters was clear: Hold on—we'll see you in September.

As expected, Rep. Rick Boucher, D-Va., and 11 bipartisan co-sponsors introduced legislation July 28—the last day of the session—that will exempt "small" Webcasters with annual revenue of less than \$6 million from paying the full .007 cent digital transmission royalty rate set June 21 by the Librarian of Congress. That fee works out to 70 cents per 1,000 listeners per performance. A number of smaller Webcasters fear the rate will force them out of business.

The recording industry believes that if small Webcasters can't pay the fee, they ought to try another business. John Simson, executive director of the Recording Industry Assn. of America and label/artist SoundExchange collection arm, calls the proposed bill "misguided," adding that Congress should not legislate "so that Webcasters can maintain business models that have not proved themselves

able to succeed in the free market."

The bill, named the Internet Radio Fairness Act, would allow for new, lower rates to be set. It also calls for reform of the Copyright Arbitration Royalty Panel (CARP), which suggested rates earlier this year rejected by the Librarian and the Copyright Office.

The measure would also eliminate the 8.8% of the .007 cent performance fee royalty now required for "temporary" reproductions such as "ephemeral copies" stored on Webcaster servers. It would also exempt small Webcasters from having to pay high costs in order to participate in future CARP arbitrations.

Joining Boucher and original co-sponsor Rep. Jay Inslee, D-Wash., are Reps. George Nethercutt, R-Wash.; Don Manzullo, R-Ill.; Jim Moran, D-Va.; Patsy Mink, D-Hawaii; Rick Larsen, D-Wash.; Dennis Kucinich, D-Ohio; Jerry Kleczka, D-Wis.; Jim Leach, R-Iowa; and Zoe Lofgren, D-Calif.

John Potter, president of the Digital Media Assn., applauds the bill, saying it provides a "reprieve from bankruptcy for thousands of small Internet radio companies."

Top Albums

ARTIST	ALBUM	PAGE
THE BILLBOARD 200		
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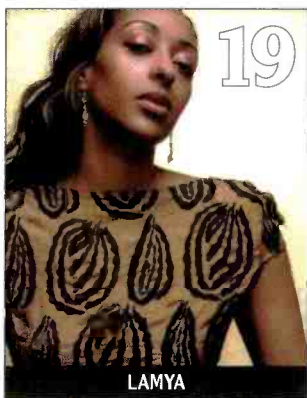
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Unpublished
No. 1 on this week's unpublished charts

ARTIST	ALBUM
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CLASSICAL CROSSOVER	
ANDREA BOCELLI	Cieli Di Toscana
JAZZ	
DIANA KRALL	The Look Of Love
JAZZ/CONTEMPORARY	
NORAH JONES	Come Away With Me
KID AUDIO	
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NEW AGE	
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10 *The Beat:* BMG Heritage and Sam Phillips celebrate 50 years of Sun Records.

12 Continental Drift: Yolanda & the Plastic Family release an eponymous three-song EP.

14 *The Classical Score:* Japanese label Denon readies itself for a stateside relaunch.

16 Higher Ground: Michael W. Smith records his second live praise-and-worship project, *Worship Again*.

16 *In The Spirit:* Deitrick Haddon makes his Verity debut with the star-studded *Lost & Found*.

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28 *Beat Box:* Om Records celebrates its 100th release with the two-disc *Om_100*.

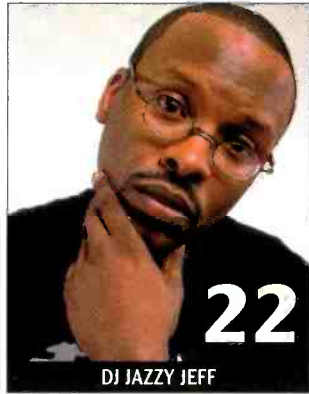
30 *Country:* Montgomery Gentry broadens its musical horizons for *My Town*, on Columbia.

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DJ JAZZY JEFF



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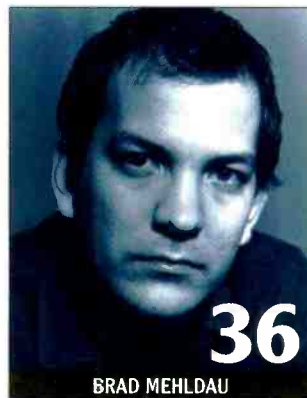
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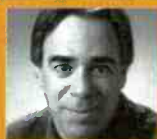


Chart Beat™ by Fred Bronson

TIMES TWO: For the first time in 24 years and four months, the top two titles on The Billboard Hot 100 are by the same lead artist. Nelly rules with "Hot In Herre" (Fo' Reel/Universal) for the seventh consecutive week, while its follow-up climbs one rung to No. 2. With "Dilemma" by Nelly Featuring Kelly Rowland in second place, it's the first time for such a double dip since the week of April 15, 1978, when "Night Fever" was No. 1 and "Stayin' Alive" was No. 2 for the Bee Gees.

Counting artists listed in a featured position, this is the third time this calendar year that the same artists have been both No. 1 and No. 2. It first happened in March, when "Ain't It Funny" was No. 1 for Jennifer Lopez Featuring Ja Rule and "Always on Time" was No. 2 for Ja Rule Featuring Ashanti. It happened again in April, when Ashanti was in pole position with "Foolish" while "What's Luv?" by Fat Joe Featuring Ashanti was the runner-up.

In 1997, while the Notorious B.I.G. and featured artists Puff Daddy and Mase were No. 1 with "Mo Money Mo Problems," Puff Daddy was also No. 2 with "I'll Be Missing You." Other artists you might think were No. 1 and No. 2 at the same time only came close. Michael Jackson missed taking the top two with "Billie Jean" and "Beat It" in 1983, and in 1994, Boyz II Men were No. 1 and No. 3 with "I'll Make Love to You" and "On Bended Knee," respectively.

The only other act apart from the Bee Gees to be simultane-

ously No. 1 and No. 2 in the history of the Hot 100 is the Beatles. They first accomplished this the week of Feb. 22, 1964, with "I Want to Hold Your Hand" and "She Loves You." The Fab Four held the top two spots for 10 weeks in a row, with one of those weeks being April 4, when they set a record by owning the top five.

TIMES TWENTY: Celine Dion barely staves off a strong challenge from Josh Groban to remain No. 1 on the Adult Contemporary chart for the 20th consecutive week with "A New Day Has Come" (Epic). This is a new record on the AC tally, beating the 19-week runs of Dion's own "Because You Loved Me" and Phil Collins' "You'll Be in My Heart."

HE DIDN'T GIVE UP: Some 37 years ago, Solomon Burke made his debut on the Billboard album chart with *The Best of Solomon Burke*, an LP that peaked at No. 141. That was in July 1965, and four years later, Burke made his second chart appearance with *Proud Mary*. This issue, he makes his long-awaited third album chart appearance with *Don't Give Up on Me* (Fat Possum/Anti-/Epitaph).

As if that weren't good enough news, this latest album is Burke's highest-charting set to date, entering the survey at No. 138.

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

We salute our

Latin Grammy® Nominees

and celebrate their success



CARLOS VIVES

- Record of the Year "Déjame Entrar"
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- Best Tropical Song "Déjame Entrar" from the album "Déjame Entrar"
- Best Music Video "Déjame Entrar"



THALIA

- Best Banda Album
"Thalia Con Banda, Grandes Exitos"



INTOCABLE

- Best Norteño Album
"Sueños"



CABAS

- Best New Artist

VICO C

- Best Rap/Hip-Hop
Album "Vivo"



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Interpol Forms Intellectual Property Rights Group

BY GORDON MASSON

LONDON—Efforts by the International Federation of the Phonographic Industry (IFPI) to encourage Interpol to become more involved in intellectual-property rights (IPR) crimes are bearing fruit, as the international law enforcement agency has created a working group to handle such investigations.

The move is the result of an effort that began three years ago, when IFPI staff began attending Interpol's annual general assembly as a lobbying exercise to engage the world's top law officers in talks about IPR crimes.

The new working group will align itself closely with IFPI's own anti-piracy team, which has established a link between the involvement of serious organized criminal gangs in music piracy and other IPR-related crimes.

As part of the initiative, Interpol will also now have a desk officer concentrating solely on IPR crimes.

The news of Interpol's increased involvement in the fight against

piracy comes on the heels of the publication of a damning European Commission report issued July 26 that says pirated CDs accounted for almost half of the European Union's estimated 2 billion euro (\$1.96 billion) pirate and counterfeiting business in 2001 (*Billboard Bulletin*, July 29).

The report states that a total of 95 million counterfeit or pirated items were intercepted at the external borders of the EU during the period. Of that, 42% were CDs, DVDs, and cassettes—more than 40 million illicit items—earning music the dubious distinction of being the fastest-growing category of pirated goods. Seizures of pirated discs at the EU's external borders rocketed 349% last year, compared with 2000, and were up a staggering 15,330% from 1999 figures.



GRANT

Globally, the IFPI says two in every five recordings sold are now pirated copies, making music piracy a \$4.3 billion-per-year international business at pirates' prices. Losses to the legitimate industry are much higher.

Interpol's working group will be multi-agency, drawing its membership from public and private sectors, including the IFPI.

Iain Grant, IFPI head of enforcement, tells *Billboard*: "This is an important step, as it formalizes the link between Interpol and IPR industries and [sends] out the message that Interpol is telling its member countries to prioritize IPR infringement and take a close look at the problem."

Interpol will use the IFPI to assist in training police agencies worldwide. In return, the IFPI can expect to improve connections with national police forces.

"The involvement of Interpol is really down to the evolution of the organization and its new secretary general, Ron Noble," continues

Grant, explaining why Interpol has not been involved directly until now. "Over the past few years, organized crime and terrorism have moved into IPR infringement, and Interpol has helped raised the profile of this serious issue."

Noble said in a statement: "Interpol recognizes the extensive involvement of organized crime and terrorist groups in intellectual property crimes. There is a real need for facilitation and coordination of international police efforts in combating this criminality that operates across international borders and has very serious consequences for the public."

Grant adds, "IFPI will be responsive to any calls from Interpol to tap into our own databases so that we can share information with them."

Valenzuela Twins Strike Double Deal With Sony Latin

BY LEILA COBO

MIAMI—Sony Discos has signed a production deal and formed a joint venture with the top regional Mexican production team of twin brothers Omar and Adolfo Valenzuela.

Under the new deal, the Valenzuela's Los Angeles-based Twiins Enterprises will produce 30 tracks for Sony in 18 months, with Sony having the option to renew the contract for another 18 months, according to the Valenzuelas' manager, Edmundo Mendieta. The contract also allows Twiins Enterprises to produce up to 15 tracks for other labels.

Additionally, Sony will fund the newly formed Twiins Enterprises label. The Valenzuelas are in charge of signing their artists; Sony will own the masters and handle promotion, marketing, and distribution. The first release from the new venture will be by regional Mexican singer Roberto Tapia, due this fall.

"Sony Discos recording artists will now have full access to working with the hottest hitmaking production team in Los Angeles, and our company will also benefit by tapping their A & R scouting expertise," Sony Discos chairman Oscar Llord said in a statement.

The Valenzuela brothers, both music graduates of the University of Southern California, have steadily gained popularity during recent years, thanks to albums produced

for the likes of Banda el Recodo—perhaps the most-renowned *banda sinaloense* act in the market—Rogelio Martínez, and Thalía, for whom they produced and arranged *Thalía Con Banda*.

They've also made inroads into pop by working with such artists as Paulina Rubio (for whom they produced the regional Mexican version of "Si Tu Te Vas"), Alvaro Torres, and Pablo Montero.

Omar Valenzuela says that this notion of expansion was one of the reasons Sony was an attractive choice. "The best opportunity for us to grow at a world level as producers is to continue our work with regional music but also be innovative in [mainstream] music."

One of Twiins' upcoming projects, for example, is a group the brothers are putting together tentatively called BandaHood, which Omar Valenzuela describes as a "hip-hop project with regional flavor." Its English-singing members will come from diverse ethnic backgrounds.

The Twiins Enterprises venture is the third high-profile producer/label deal this year in the Latin music industry. In May, A.B. Quintanilla and bandmate Cruz Martínez of A.B. Quintanilla y los Kumbia Kings linked with EMI Latin to form King of Bling. Last month, award-winning songwriter/producer Rudy Pérez partnered with the Univision Music Group to form Rudy Pérez Enterprises.



OMAR AND ADOLFO VALENZUELA

In The News

- Sony Music Entertainment laid off approximately 100 of its 5,000-plus U.S. employees Aug. 1-2. The cuts hit across the board. In a statement, Sony said the company was "redirecting its resources to maximize the efficiency of its operations and effectively meet the challenges of an evolving industry." A Sony representative declined to say which areas were hit hardest.

- Viacom, owner of MTV Networks, Infinity Radio, and CBS, reported second-quarter net income of \$546.5 million, or 31 cents per share. Under new accounting rules, it recorded only \$26 million in goodwill amortization, compared with \$566 million in the same period last year, when it had net income of \$16.7 million, or 1 cent per share. Total sales rose 2.3% to \$5.85 billion. Cable-network revenue grew 4% to \$1.1 billion, while operating income rose 9.4% to \$371.9 million. Infinity revenue was flat at \$989.2 million; operating income fell 7.5% to \$350.4 million.

- ArtistDirect says it may need more capital to fund ArtistDirect Records (ADR) beyond 2002. ArtistDirect must provide ADR, its co-venture with Ted Field, with up to \$15 million this year (it has given \$11.5 million so far), \$12.75 million in 2003, and about \$12 million in 2004. ArtistDirect may move up a portion of its 2003 funding later this year to help ADR meet its capital needs. In the second quarter, ArtistDirect had a net loss of \$15.2 million, or \$4.40 per share, including a \$9.6 million loss on its ADR investment. Sales fell 48% to \$1.4 million.

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2001	2002	
Total	420,789,000	365,817,000	(↘13.1%)
Albums	398,822,000	358,311,000	(↘10.2%)
Singles	21,967,000	7,506,000	(↘65.8%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2001	2002	
CD	369,382,000	338,972,000	(↘8.2%)
Cassette	28,664,000	18,470,000	(↘35.6%)
Other	776,000	869,000	(↗12%)

OVERALL UNIT SALES

This Week	12,206,000	This Week 2001	15,465,000
Last Week	12,053,000	Change	↘21.1%
Change	↗1.3%		

ALBUM SALES

This Week	12,009,000	This Week 2001	14,646,000
Last Week	11,836,000	Change	↘18%
Change	↗1.5%		

SINGLES SALES

This Week	197,000	This Week 2001	819,000
Last Week	217,000	Change	↘75.9%
Change	↘9.2%		

DISTRIBUTORS' MARKET SHARE 7/01-7/28

	UMVD	INDIES	WEA	SONY	BMG	EMD
Total Albums	31.2%	17.7%	14.7%	14.5%	14.4%	7.5%
Current Albums	35.3%	15.6%	12.3%	14.1%	16.9%	5.8%
Total Singles	18.1%	25.3%	10.2%	14.7%	27.6%	4.2%

YEAR-TO-DATE SALES BY ALBUM CATEGORY

	2001	2002	
Current	249,995,000	219,923,000	(↘12%)
Catalog	148,884,000	138,388,000	(↘7%)
Deep Catalog	101,169,000	95,893,000	(↘5.2%)

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

ROUNDED FIGURES

FOR WEEK ENDING 7/28/02

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

CAK Universal Credit Gets New Name, CEO

BY MATTHEW BENZ

NEW YORK—Music-industry veteran Charles Koppelman has left the specialty-finance company he co-founded in 1998 with investment banker Robert D'Loren. CAK Universal Credit Corp. has re-formed as UCC Capital, says D'Loren, who is the new firm's president/CEO and primary shareholder. He previously held the title of president/COO.

"It was great being partners with Charles. I learned a great deal about the record business," D'Loren says, adding that the split was amicable. Koppelman could not be reached for comment.

UCC's music-finance work continues without Koppelman, who headed EMI's North American operations from 1993 to 1997. D'Loren visited Nashville July 31-Aug. 1 to pitch UCC's new whole-company securitization program to potential clients. He made a similar trip to Los Angeles earlier this year.

UCC aims to make loans to labels in need of \$15 million-\$20 million for expansion or acquisitions and later package those loans into securitizations and sell them to investors. UCC's backers include GE Capital and others whom D'Loren declined to name, giving the firm lending capacity "in excess of \$1 billion."

The new program differs from UCC's securitizations for TVT Records and performing-right organization SESAC in 1999 in that UCC, rather than the borrowers, assumes the risk of selling the loans to investors.

D'Loren says UCC's loan terms—10 years at a fixed interest rate that varies by borrower—differ from a bank loan, which typically offers a variable rate covering a shorter time frame: "It's much easier for a company to match its revenue stream to a fixed cost."



D'LOREN

Blix St. Releases 'Imagine' Aug. 20

New Eva Cassidy Collection Blends Live And Studio Tracks

BY BILL HOLLAND

WASHINGTON, D.C.—Luckily for worldwide fans of the late Eva Cassidy—whose amazing rise to fame sadly came after her death in November 1996—the late vocalist usually nailed a tune on the first take.

That makes *Imagine*, a new collection of previously unreleased live and studio tracks by the D.C.-area vocalist, all the more special. Including spare vocal-and-guitar tracks and some with her full band, the performances are prime, near-flawless Cassidy.

The new album—due Aug. 20 in the U.S. on the Blix Street label and Aug. 19 in the U.K. on Hot Records—is typical of a Cassidy collection: a mix of unlikely yet perfectly realized pop, jazz, and folk standards from past decades infused with new life.

News of the impending release catapulted *Imagine* to the No. 1 pre-order spot on amazon.com the week of July 22. It is still among the top 20.

The set's 10 tracks were recorded from 1987 to 1996. In addition to the John Lennon title track, it includes "It Just Doesn't Matter Anymore" by Paul Anka, which was Buddy Holly's last hit in 1959; "Fever," first a hit for Little



CASSIDY

Willie John; Sandy Denny's classic "Who Knows Where the Time Goes?"; "You've Changed," a standard associated with Billie Holiday; and Gordon Lightfoot's "Early Morning Rain."

Also among the cuts are "Tennessee Waltz," a 1950 hit for Patti Page; Stevie Wonder's "I Can Only Be Me"; and "Danny Boy." One original, "Still Not Ready," written and produced by Cassidy's friend Chris Izzi, "sounds like what Eva might have done in the '40s on a film noir soundtrack," according to Blix Street Records owner Bill Straw.

Cassidy's unlikely posthumous worldwide success last year culminated in feature programs on the U.K.'s BBC 2, NPR, and ABC's *Nightline*, although U.S. commercial radio virtually ignored her work.

Terry Wogan—the BBC Radio 2 DJ who first started playing Cassidy's music on the air—and his producer Paul Walters said in a joint statement: "*Imagine* is another amazing CD, demonstrating the wonderful talent of Eva Cassidy, with stunning songs."

Even without mainstream airplay, Cassidy's best-known compilation, *Songbird*, ranked on the *Billboard* Pop Catalog chart for 32 weeks and topped it for nine weeks. The album also hit No. 1 on the *Billboard* Internet Album chart in July 2001, with four of her other collections close behind—a feat no other artist has accomplished. Her albums also logged time on the *Billboard* Indie Album chart last year.

Songbird also topped the British albums chart last year, and BBC Radio 2 listeners chose Cassidy's version of "Over the Rainbow" as one of the top recordings ever released.

Additional reporting by Gordon Masson in London.

Pressplay Increases Flexibility

BY BRIAN GARRITY

NEW YORK—After bowing to mixed reviews at the end of last year—drawing criticism for limited content selection and usage restrictions that blocked subscribers from easily managing and transporting their music collections—Pressplay is releasing an updated version of its service with an eye toward addressing management and portability complaints.

Meanwhile, company executives say they expect to solve content problems later this year, with licensing deals in place with Warner Music Group and BMG Entertainment, the primary missing pieces in the Pressplay catalog.

Version 2.0 of Pressplay—the digital music service from Universal Music Group and Sony Music Entertainment—features unlimited downloading and streaming on a rental basis, permanent downloading on a buy-to-own basis, more open-ended CD-burning rights, and the ability to transfer tracks to portable digital music players from Sony, SonicBlue, Creative Labels, and Compaq.

Additionally, Pressplay—which already has a licensing agreement with EMI—is offering 18 preprogrammed, genre-based radio stations and community features that enable subscribers to browse the collections of other users.

Pressplay CEO Michael Bebel says, "Subscribers clearly told us they wanted more flexibility, permanence, and portability options."

To provide additional flexibility, Pressplay no longer limits the num-

ber of songs by a particular artist that can be burned in a given month. Until now, the company has restrained users from burning more than a handful of tracks from an artist in a month because of the labels' fears of album cannibalization. While the new offer marks a significant liberalization of that mind-set, not all tracks offered via Pressplay are cleared for burning: Executives say roughly 20% of its catalog, which includes more than 100,000 tracks, does not yet have artist clearance for copying.

The service has also eliminated caps on the number of rental tracks that can



be streamed and downloaded in a given month. This particularly affects downloads offered via Pressplay. Previously, it offered a high number of streams and a low number of downloads.

Pressplay 2.0 offers three pricing tiers: a basic package of unlimited on-demand streams and unlimited rental downloads for \$9.95 per month; the base package plus 10 permanent downloads that can be burned to CDs and transferred to portable devices for \$17.95 per month; and an annual subscription that features unlimited streams and rental downloads plus 120 full ownership downloads for \$179.40. Permanent downloads can also be purchased in packs of five, 10, and 20 for \$5.95, \$9.95, and \$18.95, respectively.

Shareholder Files AOL TW Suit

BY ERIK GRUENWEDEL

LOS ANGELES—An AOL Time Warner (AOL TW) shareholder has filed a class-action lawsuit against the media giant and four of its executives.

The suit—filed the week of July 29 by Jack McBride in New York's U.S. District Court—alleges that AOL TW and chairman Steve Case, CEO/director Richard Parsons, former CFO Gerald Levin, and former CFO Michael Kelly failed to properly value more than \$127 billion in goodwill generated when AOL acquired Time Warner in 2001. Goodwill is the amount by which the purchase price exceeds the fair value of the acquired company's net assets.

The suit says that factors the executives allegedly knew (including a "material decline" in the advertising market, a projected ad-revenue loss of more than \$140 million in 2001, and a lack of "synergies" between the two companies) would have substantially lowered the goodwill value and AOL TW stock value from April 18, 2001, to April 24, 2002.

An AOL TW representative says the company intends to "vigorously contest" the suit. Meanwhile, AOL TW disclosed July 31 that the U.S. Department of Justice has started an inquiry into accounting practices at America Online. The AOL TW representative says, "All company accounting has been appropriate."

Executive Turntable



LEACH



PANZARELLA



KLINE

RECORD COMPANIES: Ben Kline is promoted to senior VP of sales and field marketing for Mercury Nashville/Lost Highway Records in Nashville. He was VP of national sales.

Jeanne P. Meyer is named senior VP of corporate communications for EMI Group North America in New York. She was head of Internet corporate communications for Toys "R" Us.

Eric Croone is named GM of Aquemini Records in Atlanta. He was VP of business and legal affairs for LaFace Records/Arista Records.

RELATED FIELDS: Worldwide Enter-

tainment Group names David Leach, previously executive VP of marketing and promotion for Edel North America, president/COO in New York; Patrick Panzarella, previously partner of Sheridan Square Entertainment, co-president of corporate development and strategic planning in Los Angeles; and Maria Aronis, previously national director of promotion for Edel Entertainment, VP of artist development in New York.

Dulce Wechsler is named manager of A&R for Club Musica Latina, the Latin branch of Columbia House in New York. She was assistant to the executive VP of EMI Group.

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ARTISTS & MUSIC

Moorer's Good 'Fortune'

New Direction Leads Universal South Artist To Musical Gold

BY MICHAEL PAOLETTA

NEW YORK—Allison Moorer doesn't shy away from living life on the musical edge.

"It's not always easy to categorize all music," the singer/songwriter says. "I know my music is hard to put in a box, but that's fine by me. It's up to you all to name it."

Too edgy for country radio, yet too country for pop radio, the Nashville-based Moorer is one serious Music Row misfit. This left-of-center standing may—or may not—change with the Tuesday (6) release of Moorer's new album, *Miss Fortune*.

The artist's first set for Universal South, *Miss Fortune* follows 2000's *The Hardest Part* and 1998's *Alabama Song* (both on MCA Nashville)—which, according to Nielsen SoundScan, sold 51,000 and 57,000 units, respectively. Like its predecessors, *Miss Fortune* is inviting, warm, and stylish; it's also home to one of this generation's most gifted singers.

But unlike what came before, the seductive *Miss Fortune*—replete with melancholic strings, lush pianos, and organic guitars—shines the light on an artist who is taking major musical strides forward. While Moorer's neo-traditionalist country roots are ever-present, so too are blues and pop overtones.

"It's funny," Moorer says. "I made a very traditional country record at the beginning of my career, but I wasn't accepted by radio or the [country] establishment. Whatever the reason, after I realized I wasn't fitting in, I decided I didn't care. And when you don't care, it becomes a lot easier to get the job done."

Moorer (whose songs are published by Louise Red Songs) approached *Miss Fortune* differently than she did her previous two collections. "I surrounded myself with people who, like me, didn't care in what direction the music went."

The key people Moorer is referring to are the album's co-producers R.S. Field (Todd Snider, Buddy Guy, John Mayall) and Moorer's husband, Doyle "Butch" Primm, who co-penned the bulk

of *Miss Fortune* with his wife of seven years.

"Both these guys are brilliant," Moorer gushes. "They know how to bring out the best in me. In the studio, we would simply work until we got what we wanted. And this is not how it's normally done in Nashville." According to her, the average Nashville recording session goes something like this: "The session players roll up at 10 a.m. You play the song for them. They play the song how they think they should play it. The producer makes his comments. The artist may have some input—probably not. Then, 'Wham bam, thank you, ma'am. Next.'"

Van Fletcher, the label's senior VP of sales and marketing, notes: "The new album captures Allison's biggest strengths: her voice and her songwriting. Nobody out there sounds like her vocally or tells a tale like she does." Fletcher believes that *Miss Fortune* is "more accessible" than Moorer's previous albums.

Len Cosimano, VP of multimedia at the Ann Arbor, Mich.-based Borders Books & Music chain, concurs. "This record is much more accessible beyond her country roots," he says. "It definitely reaches out to fans of pop and adult contemporary."

Last month, the album's lead track, the gorgeously melodic "Cold in California," was delivered to triple-A, Americana, and noncommercial radio formats. It arrived during Moorer's select showcases in the U.S. and the U.K.

On Aug. 2, Moorer (who is managed by David Leinhardt of Big Hassle in New York and booked by Rick Shipp of the William Morris Agency in Nashville) will commence a two-month tour of the U.S., followed by a proper U.K. tour.

In June, the label and Los Angeles-based M80 began spreading the word about *Miss Fortune* on the Internet. At the same time, the label began delivering samplers to lifestyle accounts.

"We see this as a 53-week record," Fletcher predicts. "By the 53rd week, there will be more attention on the disc and Moorer than in its first week of release."



MOORER

Zoë's Hanley Hopes Taste For 'Cherry Marmalade' Will Spread

BY MARGO WHITMIRE

LOS ANGELES—For Kay Hanley, former lead singer of rock band Letters to Cleo, the upcoming release of her solo debut, *Cherry Marmalade*, still comes as a shock. The album, due in stores Aug. 13 on Rounder's pop imprint, Zoë Records, was so spontaneous in its creation that a finished product seems a bit unreal to the artist.

Rounding up a group of friends/musicians from Boston, Hanley's original intention was simply a casual experimentation of the songs she had written.

"We'd just hang out, drink beers, and play the music," she says. "Then it got to the point where we were like, 'This is stupid. We should be recording this stuff.'"

After inviting labels to hear the end result, Hanley found that the music industry had changed since Letters to Cleo's last release, *Sister* (Wicked Disc), in 1998. "The pressure to make a certain kind of record is just oppressive," she says. "I didn't feel like I could play the game—I didn't think that I'd be good at playing it these days."

Though Hanley is a natural collaborator and is used to operating under a musical democracy, for her own project she wanted free reign.

"I was very eager to become the sort of benevolent dictator and just kind of call all the shots," she says. "I wanted to have that experience, and I did [with Zoë/Rounder], and I had a good time doing it."

Published by Famous Music and deGuerre Music through ASCAP, all of the tracks on the album are written by Hanley, with husband and ex-Cleo guitarist Michael Eisenstein serving as co-writer for the haunting "Chady Saves the Day" and "Princely Ghetto," a lilting melody accompanied by a narrative drum beat. "This Dreadful Life," a contemplative autobiography of Hanley's experience with Letters to Cleo, is the targeted single for release to triple-A radio stations.

After the friendly dissolution of Letters to

Cleo, Hanley recorded as the voice of Josie for the soundtrack to *Josie and the Pussycats* (Play-Tone/Epic), a collaborative project with producer Kenny "Babyface" Edmonds that gave her a newfound confidence in her singing.

"After about 12 years of being in a band and thinking of myself in a certain way," she says, "it was kind of an epiphany to hear from someone like him that I had a lovely voice and that I could do things I didn't think I was capable of."

Though Hanley has experienced success in her musical career—Letters to Cleo's 1993 *Aurora Gory Alice* (Giant) sold more than 185,000 units, according to Nielsen SoundScan, while *Josie and the Pussycats* sold more than 500,000—her taste of it so far has been either as part of a group or as a fictitious character.

Rounder GM Paul Foley explains that as a solo artist, Hanley has new territory to cover. "Our challenge is to educate the consumer. People are familiar with her voice, they just may not realize it," he says. "She's been a press darling of Boston for a long time, so we'll build the buzz out of Boston and then look to spread market by market across the country."

Hanley's tour—booked by Larry Webman of Little Big Man in New York—will begin in mid-September and focus on the same East Coast markets where Letters to Cleo enjoyed success in the past. Zoë/Rounder is focusing its retail programs on the same select cities.

Hanley, who is managed by Michael Creamer of Creamer Management in Brighton, Mass., will showcase *Cherry Marmalade* on the street date with an in-store appearance at the Boston-based Newbury Comics in Government Square.

"Letters used to play here all the time—they were local heroes. So Kay's a big deal here, and the album sounds great," says Carl Mello, music buyer for Newbury Comics. "If radio gets on board, I expect this album to take off on a national level."



HANLEY

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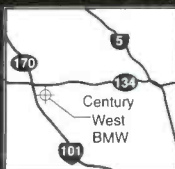
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Natalie Cole Turns To Jazz

Crooner Leaves Pop Behind, Reunites With LiPuma On Verve Debut

BY CHARLES KAREL BOULEY

Natalie Cole has been among R&B and pop's enduring voices for the past 25 years—and she's more than willing to leave those worlds behind. With her Verve debut, *Ask a Woman Who Knows* (Sept. 17), Cole is ready to be a full-fledged jazz diva.

"I've always tried to put a jazz song on my records," she says. "In fact, my biggest success was basically a jazz record, *Unforgettable*. At this point, rather than make myself crazy with the competition in the pop world—I don't see the point in jumping around, putting stuff in my belly button, and doing strange things with my hair—I'd rather croon. I like to concentrate on the songs, on singing."

For her full transition from pop star to jazz chanteuse Cole chose Verve. "If you can find something that not too many other people can do better than you, that's probably what you should do—and that's what Verve does. They understand what this music is about. That it can be traditional, but fun."

AN 'UNFORGETTABLE' REUNION

Another draw to the Verve label was the production involvement of Verve Music Group chairman Tommy LiPuma, who helped mastermind the Grammy Award-lavished *Unforgettable*. LiPuma produced *Ask a Woman Who Knows*, on which Cole reworks little-known songs by famed artists.

"I'm so happy to work with Tommy again," Cole says. "Finding someone who knows this kind of music—someone who has been around and is so much a part of it, has fun with

it, but doesn't take it [too] seriously is so rare."

But will *Ask a Woman Who Knows* be the hit that *Unforgettable* was? That depends on how the term "hit" is defined. Cole has a new definition. "Well, until *Unforgettable*, I thought a hit record was a pop record; a record that was geared to a particular demographic. Hit records were determined



COLE

by people between the ages of 14 and 25. You can have different kinds of success with certain songs. A body of work can be a hit and spell success if it's exposed to the right amount of people in the right way."

She continues, "That other pressure is just too much to deal with anymore. It requires too much giving of myself, which I have done for so long. Hopefully, I've developed an audience that will buy Natalie Cole because they know they are going to get quality."

Verve president/CEO Ron Goldstein saw some of the quality in the reunion of LiPuma and Cole, and he feels the market is "crying out" for a continuation of the *Unforgettable* experience. "Natalie has legendary status worldwide," he says. "When everyone heard that it was, in essence, a continuation of their work, we knew right away this was going to be special."

MARKETING JAZZ LIKE POP

Part of the irony of Cole shifting full-time to jazz is that she wound up linked with a label that functions like a pop entity. "Natalie understood when she came to visit us that the staff was not full of jazz heads," Goldstein says. "Given the success of Diana Krall, we were marketing certain records as if we were a pop company, even though the records weren't pop records. We have the ability to sell a million or more records and that makes us a perfect marriage."

Cole notes, "Why does so much of the industry feel they should only address a certain demographic? I don't understand why they think people over 35 just don't buy records. When we did *Unforgettable* 12 years ago, Tower reported that they had people coming in who don't normally come in because they felt it was the first time someone had made a record for them."

A ROMANTIC REVIVAL

Ask a Woman Who Knows is a continuation of the educational process of both singer and audience—and especially for some of her male listeners. "There is a message for them," she says. "I want them to put this record on when they are romancing their ladies. People don't want to deal with romance anymore. In our culture, now there's a fear of real romance, real emotion. We need more romance; that's one of the reasons I did this record—to bring some romance back."

The 13 tracks do, in fact, set a romantic tone. Cole enlisted label-mates at Verve to deliver lush-sounding tracks, rich in emotional and musical depth. Guests include Joe Sample, Rob Mounsey, Russel Malone, Diana Krall, Roy Hargrove, and the Clayton-Hamilton Orchestra.

"When making a record like this, it's about romance between all the artists," Cole says. "Honey, turn the lights down low, and everybody think about sex—get sexy, get sensual, and play and sing. Let it take you where it wants to go. You don't have to force it when it's good like that."

As for the title—*Ask a Woman Who Knows*—what is it exactly that Cole thinks she knows? "I know about life, love, and relationships from all sides—good and bad—and I believe that I've learned how to sing about it," she says with a chuckle.



by Melinda Newman

SUN-SHINE: It was 50 years ago that former disc jockey **Sam Phillips** founded Sun Records, a little label originally intended to highlight blues artists in his hometown of Memphis.

Given its ultimate place in music history, in hindsight it's hard to imagine Sun's early days, which were blessed with adventure and plagued with doubt. With records filling every empty space of his car, Phillips took to the road in those nascent years, trying to win over retailers and programmers one at a time. "I drove 60,000-65,000 miles a year from Maine to California, setting up distribution," Phillips recalls. "I didn't have any money, I'd sleep in the YMCAs. I wanted to get firsthand from each distributor and from DJs their feel about what we were doing."



PHILLIPS

The blood, sweat, and tears are lovingly captured on *Sun Records: The 50th Anniversary Collection*, out Tuesday (6) on BMG Heritage. The two-disc set, which retails for \$21.98, wisely focuses not just on the label's hits but on obscure cuts and artists that are just as much a part of the Sun story as **Elvis Presley**, **Johnny Cash**, and **Carl Perkins**. For example, the 44-track collection includes not only Presley's version of "Mystery Train" but the languid take by **Little Junior's Blue Flames** that preceded it. (Phillips considers "Mystery Train" "the greatest thing I ever did on Elvis.")

Of course, Sun's fate changed dramatically as Presley's success soared, but Phillips remembers that not all of Sun's existing radio supporters took to the lad from Tupelo, Miss.: "I never paid payola, but I did give money to one guy: **Fats Washington**, who was a paraplegic DJ on KNET in Shreveport, La.," Phillips says. "He ran a great R&B program from 6 p.m. to midnight. I didn't have much money and I had trouble getting him to take it; he never asked me for any money. When I took him [Presley's first Sun single] 'That's All Right,' he said, 'I can't play it.' And, hell, he wasn't

lying. He said it wasn't appropriate for his program. Sometimes it was difficult for [DJs] to understand where we were coming from."

The BMG Heritage set—which opens with Sun's first single, **Johnny London's** sexy little sax-fueled instrumental "Drivin' Slow," and closes with **the Jesters'** rave-up, "Cadillac Man"—gives listeners an idea of what Phillips was trying to achieve. "We really wanted to show the diversity of the label," says **Rob Santos**, BMG Heritage director of A&R and product development. "We knew there were certain songs we had to include, but there are so many records on Sun that people don't know, like 'Feelin' Low,' by **Ernie Chaffin**, which I think is one of the great records of all time."

Alex Miller, BMG Heritage senior VP, adds: "There have been packages over the years that celebrate the great wealth of talent that Sam discovered, but we wanted to take advantage of the 50th anniversary. We also thought that because of the heritage of BMG and [BMG-owned] RCA, going all the way back to Elvis Presley [who left Sun for RCA in 1956], we were best-suited to bring the story to the marketplace."

BMG holds the rights to the Presley songs, but the rest of the Sun catalog is owned by **Shelby Singleton**, who bought it from Phillips in 1969. Miller's first step was to approach Singleton and his brother **John**. "They were all in favor of it," he says, "but we were holding out for approval from the master himself, Sam."

Out of courtesy and a desire to get his opinion, BMG Heritage sent Phillips a mastered set. Much to Miller's surprise, Phillips phoned BMG to say how happy he was with it.

"What I liked most of all [about the set] is that [BMG] didn't try to doctor it with a lot of EQ," Phillips says. "I absolutely didn't want it cleaned up too much. You'd take the indigenous feel and the heart and the soul right out of it. I just went out to get gutbucket, and in the main, we did just that... It wasn't that I was afraid of changing someone's style, I just felt like I wouldn't have what we could do best if we put a real tuxedo on someone who loved a truly good pair of overalls."

The humble, 79-year-old Phillips says he derives tremendous pleasure these days from people who tell him his actions gave them the courage to follow their dreams. "I've been told so many times that I was an inspiration to people who went into the business, who felt, 'If he can do it, we've got a chance.' And I have to say that makes me feel better than anything in the world. It's the greatest thing."



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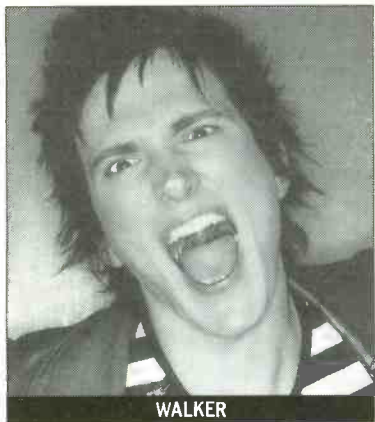
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**Once Marvelous,
Walker Now
'Left Of Center'
On Arista**

BY ADAM G. KEIM

Having achieved one-hit-wonder status in recent years with the rock-radio hit "Freak of the Week," Butch Walker is moving away from former band Marvelous 3 and going solo on *Left of Self-Centered* (Arista).

In addition to writing all the songs and playing every instrument except drums on *Left of Self-Centered*, Walker also produced the album. He's had production successes with popular newcomer Injected (Island/Def Jam) and the upcoming Mojo/Jive act Bowling for Soup.



WALKER

Although gratifying, doing all the legwork on his own record did take its toll on Walker.

"Rewarding, but a pain in the ass. Picture me running back and forth, having to hit the record button. I drove myself to drink every night," Walker jokes. "It turned out to be an interesting record, but I promised myself never to do it again."

Left of Self-Centered (which streeted July 9) is a 14-cut blend of humor, rock, pop, and R&B that Walker calls "mutt rock." His light-hearted antics make the album an easy and pleasant listen.

The set's first single, "My Way," captures Walker's sense of humor and easy-going personality with a light bass/guitar foundation and playful lyrics.

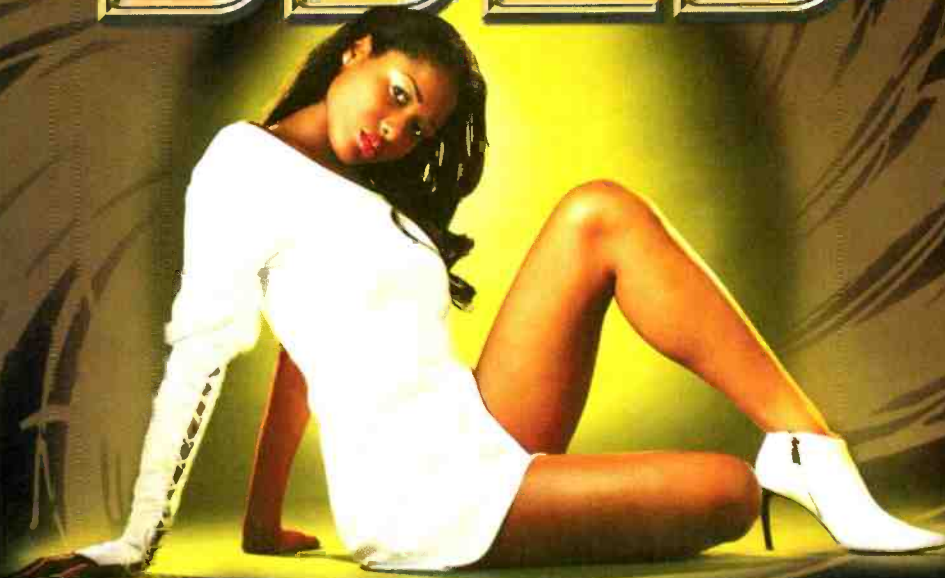
Walker will spend the rest of the summer and much of the fall touring in support of the set. "It's a healthy reality about what the music business is," says Mark Shimell, senior VP of marketing and artist relations for Arista. "The road is just something you do; it's not something to break a record in. It provides an artist with a long-term music career."

Walker is managed by Jonathan Daniel and Joe Fleischer of Crush Music Management. He's booked by Andy Somers of the Agency Group. Both are based in Los Angeles.

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Letters from The Graciela.



...and then I'll be meeting with the director here at The Graciela. I'm a little nervous because he's supposed to be a genius (whatever that means), but also a real...

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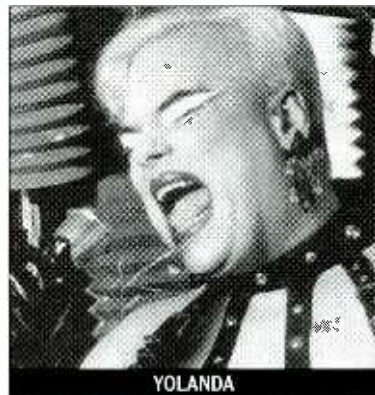
PLASTIC SOUL: Long before **John Cameron Mitchell & Stephen Trask's** deliciously offbeat *Hedwig & the Angry Inch* came into pop cultural prominence, there was **Yolanda & the Plastic Family**. There are a few sharp differences, though—starting with the fact that the former is not a transsexual, but a man.

Beyond that point, Yolanda—the button-pressing creation of delightfully eccentric singer/tune-smith **Roger Anthony Mapes**—displays none of the dark tragedy inherent in *Hedwig*. Rather, he

stream-friendly, with its pop-funk groove and easy-going lead vocal.

"I felt like it was time to give people a taste of what I've been working on in between shows," Yolanda says. "I feel like I'm growing and expanding my horizons, while remaining true to who I've always been as an artist. I'm proud of the progress I'm making, as both a performer and with my band."

Yolanda's Plastic Band currently comprises **Jess Jurkovic** (keyboards), **Dan Freeman** (bass), **David Berger** (drums), **Robin Burdulis** (percussion), and **Martha**



YOLANDA

'I feel like I'm growing and expanding my horizons, while remaining true to who I've always been as an artist.'

—YOLANDA
(AKA ROGER ANTHONY MAPES)

radiates joy and warm spirituality.

But Yolanda is also a shrewd political animal who lures listeners in with wild, over-the-top drag and energetic pop/soul music, and then konks them over the head with a well-phrased, thought-provoking bit of material on issues ranging from racism and homophobia to religion and misogyny.

All one needs for proof is to witness one of the New York-based artist's live shows, which are akin to riding a rollercoaster without the strap to hold you in place. Yolanda takes you on a raucous journey that you're not likely to forget, but it's one that you're certain to want to experience again and again.

He has just issued an eponymous three-song EP that's designed to whet listeners' appetites for (and raise funds to finish recording) *Intimacy*, a full-length set that will follow 1999's fine *Welcome to Yolandaworld*. *Intimacy* is tentatively due in early 2003.

The EP opens with "Primal Sensation," a statement-of-purpose jazz-funk jam that balances simple chants of self-love with lines like "I fight my demons 'cause I have to turn darkness into light."

The songs "Freedom" and "Let Me Love You" are both feel-good anthems about blurring the lines of sexuality and race. "Freedom" is particularly strong and main-

Seyler (backing vocals). However, we admit to also enjoying the times when the artist simply takes the stage alone with an acoustic guitar. When you look past the persona that he projects, there's a fine, richly soulful voice to be heard.

Apparently, we're not alone in our praise of Yolanda. He was honored during the recent Stonewall Society's Pride in the Arts 2002 Awards, earning citations as best transgendered act and best 2002 Camp Pride Song for "Eat Me."

"It's the first award that we've gotten, so it was a major thrill," he says. "It's great to be noticed for doing good work. It's encouraging, and it helps to keep us moving when the times get tough."

Yolanda & the Plastic Family will spend the remainder of the summer and the fall balancing recording sessions with club dates. At the moment, most of their gigs are in the New York area (including a monthly residency at the always-festive Meow Mix club). Yolanda is available for solo acoustic gigs around the U.S.

New Yorkers can also see the act on its weekly Manhattan Neighborhood Cable program, which airs Thursday evenings at 11:30 p.m.

For additional information (or to purchase the EP *Welcome to Yolandaworld*), visit yolanda.net or call 212-981-9373. The artist is also available at yolanda@yolanda.net.

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Aleesiya

Big Ice Records is a small and newly started Record Company based in Somerdale New Jersey. The president and CEO of Big Ice Records is Isam Brown also known as "Big Ice". Big Ice Records was established back in 1996 after seeing the enormous amount of up and coming Independent Record Companies around the Philadelphia and South Jersey areas. Big Ice wanted to establish a company that believes in helping and not hurting artists to achieve their musical aspirations. Although the Record Company at this present time is small, it has big ideas and a genuine sense of what it takes to become a long-term presence in the Music Business. One artist with Big Ice Records who is striving to reach that long-term status is a female solo R&B artist by the name of Aleesiya. Aleesiya is a soulful woman who has been in the business for some time and believes in her music and the gift that has been bestowed upon her. As an artist, Aleesiya already has the determination to become known in the business for her writing ability as well as her soothing voice which is very melodic and sweet. Once you hear her voice you will fall in love with all that she has to offer. She will take you on a ride of all of the aspects of being in a relationship from a woman's perspective. She cannot be compared to any other female artist in the business which makes her very distinct. She has her own flow, her own style, her own look which makes her stand out among all others. The most important thing that Big Ice Records believes is that their artists must be versatile. This versatility means that they should be able to have something else to hold on to in the music business such as being able to write their own material. As with Aleesiya, she presently has that ability and her lists of material continues to grow everyday. With that in my mind, it is important that every artist know the ins and outs of the business and learn to remain consistent and to never alter or falter from the dreams that they wish to achieve. Big Ice Records hopes to become a "true" presence in the music business, but if that does not consist of being around for 15 years or so, it will mean that Big Ice Records will produce some of the finest artists that this industry will ever hear.

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After Decade, Cruise Returns With Water Chill-Out Set

BY CHARLES DAUGHERTY

For her first solo album in nearly 10 years, the ever-ethereal Julee Cruise puts her spin on the growing chill-out/electronica movement in the U.S. with *The Art of Being a Girl* (Water Music/Universal, Aug. 20).

"I haven't been sitting on my couch for 10 years," Cruise assures. Of course, those familiar with her career already know that. Ten years ago, she was synonymous with David Lynch and the *Twin Peaks* phenomenon. Since then, she's been active in a variety of mediums,



CRUISE

including a stint with the B-52's in the early '90s, work with Bobby McFerrin, and most recently a number of collaborations with many European DJs in the club world. She's been on stage, screen, and in the studios with such artists as Moby, Hybrid, and Sven Van Hees.

"When I was approached to do this album, I liked the concept of doing an album in the chill-out realm, so the timing was right," Cruise says. "Working with a musician like J.J. McGeehan, who possesses a great film-scoring sensibility, I was able to come up with ideas in a flash and interpret them into sound. I think *The Art of Being a Girl* pushes the limits of chill-out. I wanted to capture the great feel of '60s-style music. Think Henry Mancini and Brasil 66."

Water Music president Brad Pressman and VP of sales Rod Linnum explain that Cruise was the perfect choice to help them promote the chill-out sound to a large audience. "Julee Cruise is the original female chill-out vocalist," Pressman says. Linnum adds, "Only the style of recording has changed. Julee's vocals are the same."

Instead of gunning for radio, Water Music is focusing on airplay in films, commercials, and retail stores.

Currently operating without a manager, Cruise is booked by Medina Baliti at Onterosus Talent in New York. Her songs are published by Warner Chappell Music, ASCAP.

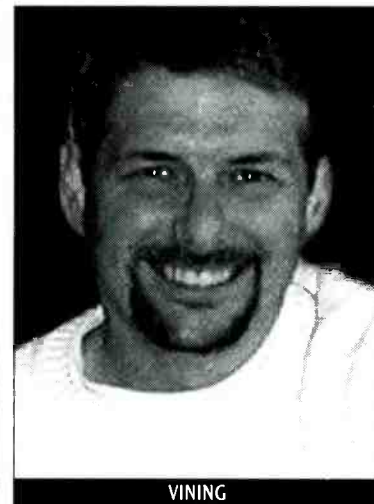
The Classical Score™



by Steve Smith

WELCOME BACK: Following several years of virtual inactivity in the U.S., the Japanese label Denon is set for a domestic relaunch this month. One of the first labels to aggressively issue classical music on CD, Denon benefited greatly in the dawning years of the medium. Its catalog boasts riches from conductors **Elihu Inbal** and **Herbert Blomstedt**, pianist **Jacques Rouvier**, and many others. As some labels rushed to take advantage of the burgeoning market with established superstars, Denon had trouble maintaining its market share. As previously reported (*Billboard*, Feb. 2), after several years of flagging sales, Nippon Columbia, owner of the Denon and Savoy Jazz catalogs, was forced to restructure in order to survive.

The New York-based investment firm Ripplewood purchased a controlling interest in Nippon Columbia, owner of the Denon and Savoy Jazz catalogs; in May of last year,



VINING

former BMG CEO **Strauss Zelnick** was appointed worldwide chairman. A new A&R team headed by president **Steve Vining**—formerly a founder of the Pro Arte label and subsequently a top executive at BMG Classics and Windham Hill—was charged with the task of revitalizing the company's profile and revamping its release strategies.

During the past two months, much of the Denon back catalog has been quietly slipped back into retail via RED Distribution. At the same time, the venerable Savoy Jazz label was revived with a series of smartly packaged reissues overseen by label VP **Steve Backer**, another veteran of BMG and other majors (*Jazz Notes*, *Billboard*, June 1). On Aug. 27, the new team will unveil its initial classical offering, a lifestyle-oriented series of two-CD reissue compilations called 24/7. The series serves notice of the label's desire to tap into audiences beyond the classical core.

The 24/7 concept is similar to the

radio programming technique called day-parting. Each collection is designed to serve as a mood-enhancing accompaniment from dawn to dusk—thus the series name. "Each set has a disc of seamless, uptempo music for morning and afternoon," Vining explains, "and an almost seamless evening disc for twilight to evening." Retailing for \$12.99, each 24/7 release will also include a brief, non-technical description of how the music is designed to enhance a typical day—Baroque hits and **Mozart** to perk up the morning, for instance, and **Pachelbel's Canon** and **Albinoni's Adagio** to ease into evening.

"We take the fear factor out and instruct the consumer how to use it," Vining explains. "We've actually put it in some retail environments and watched people and then talked to them about it afterward, and it's tested really well." He anticipates that the strongest retail outlets will be Borders Books & Music and Barnes & Noble, which attract a diverse adult clientele. Marketing and PR will be directed at such outlets as *Redbook*, *Oprah*, and *Good Housekeeping*.

Vining will continue to court crossover audiences with Denon's first new signing, Dutch violinist **Andre Rieu**. The telegenic fiddler is a platinum-selling superstar in Europe and a perennial presence on PBS, but his domestic record sales have not kept pace with that level of success. Denon plans to make a splash in November, issuing Rieu's latest PBS program, *Dreaming*, on both CD and DVD-Video. The label will issue his *Live From Royal Albert Hall* concert video on DVD the same month, while plans are under way for a new album in March and a four-to-five-week American tour next summer. "What Andre really needs is to have somebody [in the U.S.] to represent his best interests," Vining says, "and to do the kind of aggressive marketing and promotion needed to reach the audience."

Purists may scoff at Denon's crossover activities, but Vining has enjoyed a great deal of success in marketing classical music to non-classical consumers: At BMG, he introduced the wildly popular RCA Victor's Greatest Hits line, an **Al Hirschfield**-illustrated series of catalog compilations. "I love connecting music to large numbers of adults," Vining says. "I'm hoping that it cracks the door a little further open so that they try a complete **Beethoven** symphony or a *Nutcracker Suite*. We need to get people connecting with this music on a day-to-day basis. I like crossover because it's a great bridge."

Berlin's Revival Completed With iMUSIC's 'Voyeur,' First Album In 16 Years

BY TOM DEMALON

Few acts are as identifiable with the early '80s as Berlin, the Los Angeles quintet that scored memorable hits with such songs as "Sex (I'm a...)" and "Take My Breath Away." As lead singer of one of the first American bands to find national success fusing synthesized dance rhythms with traditional rock, Terri Nunn finds inspiration in a generation of acts that her band foreshadowed.

Inspired by what's going on in electronic music right now, Nunn opted to put together a new lineup of Berlin in 1998.

"It was a trial and error," she recalls. A breakthrough occurred when she coupled with musician/producer/songwriter Mitchell Sigman. "He brought a lot of ideas and was able to implement a lot of ideas that I had."

The fruits of their union arrive Aug. 20, when the BMG-distributed iMUSIC (under license by Artist-Direct) issues *Voyeur*, the first full album of new material from Berlin since 1986.

"We had eight tracks done," Nunn says, "and I was going to release it myself as an EP." However, after signing with the label, "we just kept going. They wanted a full album."

Though it will appeal to listeners who remember such early MTV favorites as "The Metro" and "Now It's My Turn," *Voyeur* is no backward-glancing trip.

"It does not sound like an early-'80s band trying to make a comeback," says iMUSIC vice chairman Marc Geiger. "We heard the music and [believed] it was relevant and contemporary."

Working with the Ken Phillips Agency, iMUSIC intends to use the Internet heavily to re-establish links with longtime fans while cultivating a new audience. Several tracks will be offered as MP3s and Geiger mentions an online, sex-oriented Q&A with Nunn as one way the label plans to connect with fans.

The hypnotically buoyant "Blink of an Eye" will be offered to radio in late August, with hot- and modern-AC stations being the first targets; special mixes will go to clubs and European markets. Chachi Denes, operations manager for KBIG in Los Angeles, describes "Blink of an Eye" as "very progressive. They've done a great job of transforming themselves."

The upbeat nature of the track, both musically and lyrically, is indicative of the spirit that permeates much of *Voyeur*, and Nunn is clearly re-energized.

"I went through my dark period," she explains. "I had thrown everything that I had into my work." Now married and with two young children, stability is more important than ever. She adds that she draws strength from "being there for someone."

Nunn also drew on her first rave

experience, especially for "Shiny," a sonic rush that could easily become a club anthem.

"It was an extremely intense experience," she says, noting "the lack of violence, the friendliness, the open arms of the kids. I haven't experienced anything quite like that at a concert."

It all makes for an album that deftly blends pop, rock, and dance, with lyrics that imbue it all with an



uplifting soul. Admitting it's a challenge at times to write from a positive aspect, Nunn says, "I'm striving to be more empowering to people. That's what I want to leave."

Citing the lush, single-worthy ballad "The World Is Waiting," she adds: "We can step through the door, leave all this behind, and have what we want."

The group recently wrapped a brief tour and will devote Septem-

ber to press and a radio tour, followed by more dates.

Today's technology allows Berlin to perform live on a level never before possible: "We can do everything onstage that we could only do in the studio. It makes music infinite."

Berlin is managed and booked by Mitch Okmin of the Los Angeles-based MOB Agency. The group's songs are published by Heavensake Music, ASCAP.

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Higher Ground™



by Deborah Evans Price

RETURN TO FORM: A crowd of more than 11,000 people filled Southeast Christian Church in Louisville, Ky., July 19 as **Michael W. Smith** recorded a second live praise-and-worship CD, *Worship Again*, due Oct. 22 on Reunion Records. His previous album, *Worship*, streeted last September and has sold 225,000 copies, according to Nielsen SoundScan. *Worship* won this year's Gospel Music Assn. (GMA) Dove Award for praise & worship album of the year.

Free to the public, the event ran nearly two hours. **David Hamilton** served as music director. He previously arranged Smith's instrumental album, *Freedom*, and has conducted the **Nashville Symphony Orchestra**. "This place is like a mini-arena, and it's state-of-the-art," Smith says of the venue. "That works in our favor [for] doing a live record."

Smith admits he was initially hesitant to do another worship record. "I wrestled with it just like I wrestled with the first one," he tells Higher Ground. "I said I was going to do it, then said I wasn't going to do it two or three times. I wanted to make sure my motives were right."

After doing what he calls "a heart check," Smith realized that "this really is a calling on my life for such a time as this, and so I thought, 'Maybe I am supposed to do this. Maybe I should do one more.' It's very interesting in a career of pop records to all of a sudden have an instrumental record, a worship album, and now another worship record back to back."

CBA SNIPPETS: Success is often difficult to quantify, especially when attempting to measure an industry's impact on the audience it serves. Five years ago, when the Christian Booksellers Assn. (CBA) launched its Impact x 2 campaign, the goal was for Christian retailers to double sales and impact. "Did we make the numbers we were shooting for? No. Did we double our impact? We don't know yet," commented CBA president **Bill Anderson** at the 53rd Annual International CBA Convention held in July at the Anaheim Convention Center in Anaheim, Calif.

As revealed at the convention, the average Christian retail store saw sales growth of 13% in the first year of Impact x 2, another 10.25% in the second year, an additional 11% in year three, 4.4% in the fourth year, and



1.85% in the past year, adding up to an increase of more than 40% during the past five years.

During the convention, CBA recognized outstanding achievement in several areas. Among those honored were Multnomah Publishers, which was named the supplier innovator of the year. **Mark Swenson** of Sonshine Christian Stores, based in Mission Viejo, Calif., was named retail innovator of the year. Evangelical Christian Publishers Assn. president **Doug Ross** was presented the individual innovator of the year award. Rainbow Family Bookstore in Maple Heights, Ohio, was named Impact x 2 independent store of the year, and Chordant Distribution Group won the Impact x 2 supplier of the year accolade, based on retailer voting. Chordant also won the award in 1998 and 1999.

Attendance at CBA was down slightly this year, with 13,129 registrants as compared with 14,239 last year. The number of exhibitors was down to 496 from 515. Before departing, the CBA participants donated more than \$22,294 in cash, children's books, Bibles, and videos to the Pasadena Youth Christian Center. Next year, the CBA Convention will be held July 12-17 in Orlando, Fla.

GMA UPS STAFFERS: Several GMA employees have been promoted. **Amy Cox** has been elevated to manager of business affairs for both the GMA and the Christian Music Trade Assn. (CMTA). She was previously coordinator of business affairs for GMA. **Daniel White** has been promoted to manager of special projects from coordinator. **Ben Cooper** has been named systems manager for the CMTA. He was previously coordinator of Christian SoundScan Operations. **Joy T. Fletcher** has been promoted to senior director of programming. She was previously director.

NEWS NOTES: Sparrow band **the Elms** will open for **Peter Frampton** on several of his August and September tour dates. Look for the Elms to join Frampton at shows in Atlanta; Orlando; Richmond, Va; West Springfield, Mass; and Myrtle Beach, SC. The Elms' sophomore album, *Truth, Soul, Rock & Roll*, is due Oct. 22... **Chance Hoag** joins Platform Artist Management as a partner. He will work with founding partner **Darren Tyler**. Platform Artist Management's artist roster includes modern rockers **Kutless**, modern worship band **Fusebox**, pop/rock band **Everman**, and sister act **the Darins**.

Six Entities Team To Create New iWorship Imprint

BY DEBORAH EVANS PRICE

NASHVILLE—The leading companies in the praise-and-worship genre have partnered to create a new brand called iWorship. Integrity Music, Maranatha, INO, M2.0, Vertical Music, and Hosanna Music are joining together to develop the new product line, which is being touted as "the next dimension in worship music."

iWorship will issue product in multiple formats, including CDs, DVDs, song books, and CD tracks. The product line will feature a series of double-CDs, priced at \$19.98. Each double-CD will contain 33 of the most popular worship songs based on information drawn from Nielsen SoundScan and Christian Copyright Licensing, a company that tracks the songs used in churches worldwide, including more than 120,000 churches in North America. Among the modern worship classics to be featured are "Shout to the Lord," "Lord I Lift Your Name on High," and "Come Now Is the Time to Worship."

Partnering with other companies, Integrity has already seen success releasing worship music compilations, including the Songs4Worship series through Time Life Music and the WoW Worship series. iWorship will expand on the concept by also creating companion DVDs, priced at \$24.98, with visuals that complement the displayed lyrics. The DVDs will contain click track and instrumental track options for vocalists, musicians, and worship leaders. Each DVD may be used in large worship settings and in such small group settings as home cell groups or youth groups. For personal use, the user can disengage the "lyrics option" from the visuals.

WORSHIP!

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Integrity VP of song development Craig Dunnagan has developed a series of CD worship accompaniment tracks to complement the iWorship audio CDs. Each track features one song with three different key options.

In explaining why they chose to call the new brand "iWorship," Integrity VP of creative Chris Thomason says: "We focused on developing a name that reflects two major points. First, the small 'i' reminds worshippers that they must decrease as God increases. Secondly, 'iWorship' is a personal, declarative statement, as in, 'No matter what happens, I choose to worship God!'"

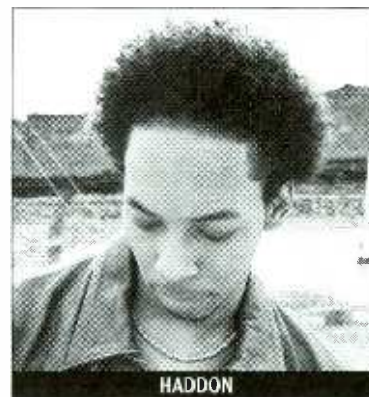
Executives at Integrity say this will be the label's biggest launch campaign, including extensive advertising, broadcast promotions, and direct-TV advertising via a two-minute ad produced and placed by Sony/Epic, Integrity's general market distributor.

In The Spirit™



by Lisa Collins

BREAKING OUT: It was in 1997 that **Deitrick Haddon** first appeared on gospel's radar with his head-turning sophomore release, *Live the Life*. Two CDs, five years, and almost as many pivotal starts and stops later, Haddon—who was Indianapolis-based Tyscot Records' biggest-selling artist—is hoping to break big.



HADDON

He's got good reason to think so. This time, he has the backing of gospel's No. 1 label, Verity Records, with whom he signed an exclusive pact one year ago. And the joint-venture deal that brought him there from Tyscot also allows him to continue recording (at least three more records) with **the Voices of Unity**, the ensemble group with whom he first gained attention.

The Aug. 6 release, titled *Lost & Found*, features some pretty big gospel names. The lead single is "Stand Still," a moving worship song that is made all the more compelling with a special guest appearance by labelmate Pastor **Donnie McClurkin**. Another labelmate and mentor, **Fred Hammond**, rocks with Haddon on the party track "Oh Yeah," a duet featuring an urban hip-hop sound. Haddon also teams with his wife, **Damita**—a noted gospel performer in her own right—on vocals for the cut "Happiness."

Targeting people both in and out of the church, Haddon gives listeners a full dose of gospel that spans traditional to urban. And as the title suggests, the 27-year-old artist, who wrote all the songs, wants to reach both the lost and the found. "The whole CD is a witnessing tool—not just for the four walls of the church, but it's a little bit of everything," he explains. "Songs that just meet people right where they are."

Haddon realizes that his biggest challenge will be getting people to listen, and for this he has what he believes to be a rock-solid strategy. Come September, he's set to host a four-hour, contemporary hip-hop gospel radio show on the Light radio network from Atlanta. A 35-city promotional tour tar-

geting major and secondary markets is also slated for the fall. "The strategy," Haddon says, "is to broaden my audience and to become one of those artists who represents gospel on a large scale. I'm not trying to be the next best thing. I just want to represent."

OUT OF THE BOX: "Well-seasoned" is how gospel's best-selling girl group—**Trin-I-Tee 5:7**—describes its Aug. 6 release, *The Kiss* (Gospocentric). It is no doubt poised for a high-charting debut, particularly given the exposure it's gleaned from video play on BET, the airplay it's garnering from nationwide gospel radio, and the buzz it's getting from its high-powered gospel peers.

The project, one year in the making, is the third release for the New Orleans-based trio consisting of **Adrian Anderson**, **Chanelle Haynes**, and **Angel Taylor**. All indications suggest that the lengthy search for the right producers (**J. Moss** and **Rodney Jerkins** among them) and the right songs has paid off.

"We constantly feel like people try to put us in a box, but with this album we're sure we'll surprise a lot of people," Anderson says. "It's another level for us. We bring to it more life experiences and maturity, and because of that we have grown both musically and spiritually. And now we know that we are exactly where we ought to be."

Lead single "Holla," written and produced by Moss, seems to be getting the most airplay for now, but a cover of **Musiq's** "Love" (renamed "Lord") is also coming on strong. A promotional tour will kick off Aug. 16.

WORKIN' IT: Upward of 22,000 people are expected to turn out in Detroit Aug. 10-16 for the 35th meeting of the Gospel Music Workshop of America, and vice chairman **Al Hobbs** expects it to be quite a celebration.

"To be around 35 years is reason to celebrate in itself," he says. "Then too, Detroit is the birthplace of the convention." Hence the theme: A legacy comes home.

With pre-registration at the confab's industry track—the Gospel Announcers Guild—up 39%, Hobbs is already pleased with the response. "With numbers like ours," he says, "we can speak with [certainty] that we are the No. 1 gospel meeting in the world." With more than 103 classes in every facet of gospel music: top stars like **Michelle Williams**, **Kirk Franklin**, **Vickie Winans**, **John P. Kee**, **Fred Hammond**, and **Richard Smallwood**; nightly musicals offering choirs from around the world; and the chance to be seen and heard, it's little wonder why.

Dream Comes True On Act's Tour With Satriani

BY RAY WADDELL

NASHVILLE—Progressive metal band Dream Theater is joining forces with guitar virtuoso Joe Satriani for a 28-date co-headlining trek that organizers believe capitalizes on significant crossover fan appeal from both acts.

The tour, booked by Steve Martin at the Agency Group (Dream Theater) and Wayne Forte at Entourage Talent (Satriani), begins Aug. 8 at the Dodge Theater in Phoenix and wraps Sept. 14 at Tommy Hilfiger at Jones Beach Theater in Wantagh, N.Y. Venues include amphitheaters, theaters, and large clubs.

This is a true co-headlining venture: Satriani tops the bill at shows west of the Mississippi; Dream Theater does so east of the river. King's X opens all dates.

The brainchild of Dream Theater manager Frank Solomon and Satriani manager Mick Brigdon, the genesis of the tour dates back to Satriani's G3 tour last year, which featured Dream Theater guitarist John Petrucci and Steve Vai. Solomon believes the two acts conjure a healthy amount of synergy. "We're talking about lots of virtuosity, lots of notes, lots of passion," he says. "People that miss this will miss a hell of a night of music."

Satriani thinks the tour represents a classic case of creative booking. "I feel this is a pairing that Bill Graham himself would have put together," says the guitarist, who was nominated for a 2001 best rock instrumental Grammy Award for a live version of "Always With Me, Always With You." "It's got a good balance of style and genre, as well as the obvious leaning toward musical performance."

Forte believes fans of the acts are similar but not identical. "I think there's synergy, but at the same time, [these acts] are definitely on either end of the spectrum. It's not like they're playing to the exact same crowd; Joe's fans are a tad older, and Dream Theater's are a tad younger. It's the best of both worlds, and our ticket sales are showing we've got one plus one equals three. Promoters that were apprehensive before are surprised and delighted."

TOURING IS THE WAY

For Dream Theater, known for intricate, multi-layered studio albums with epic songs, touring provides a direct connection with fans when other avenues aren't always available.

"It's an amazing situation," Dream Theater drummer Mike Portnoy says. "We're the kind of band that's not on the radio or MTV, and we've been able to function and succeed on our own terms, completely oblivious to trends and different styles that come and go. We can do 3,000 people a night in America and up to 10,000 a night in Europe, completely on our own."

Formed 17 years ago, Dream Theater released its first album, *When Dream & Day Unite*, in 1989. "We've seen grunge, Nirvana, and Alice in Chains come, go, break up, and die, and we're

still here," Portnoy says, adding that recording and touring are both important to the band. "We're not like a Steely Dan, just a studio band. We were born and bred on the road. We're very anal in the studio, and touring has a very different feel—a real connection with the audience that you can't portray on CD. We're not sterile live."

TURBULENT TOURING

Dream Theater's 2002 touring efforts are in support of its new Elektra double-CD, *Six Degrees of Turbulence*. According to Solomon, the band typically hits the road on a bi-annual basis, following up a new record with a brace of four- to six-week North American legs, three European legs of similar duration, followed by an Asian leg of about three weeks. Derek Kemp of the Agency Group in London books Dream Theater in Europe and Japan, where it routinely plays to sold-out houses and large festivals. Solomon says North American audiences are catching up.

"Dream Theater has historically done a bit better internationally, but [during] our last tour in America [in February and March], we sold out theaters across

the country," Solomon says. He adds that the band has a devoted and consistently growing following, with minimal support at mainstream radio.

The same can generally be said for Satriani, which makes booking the tour both challenging and rewarding, according to Martin. He estimates about a 30% crossover between fans of the two artists.



"It's fun, because these are two acts that don't get a lot of airplay, don't sell a lot of records, but—at least in the case of Dream Theater—have done an incredible job of developing and paying attention to their fan base," he says. "Dream Theater [was] playing Irving Plaza a few years ago."

Even so, the lack of mainstream success made selling large-venue dates tough in some markets. "People like [Clear Channel Entertainment buyer] Randy Henner in New York were very interested in this package, but some [in other markets] were quite skeptical that this [lineup] could play a shed," Martin says. "Wayne [Forte] and I convinced them to take a shot, and early on-sales have been very good."

Solomon agrees. "Out of the box it was real strong, and it continues to sell at a steady rate," he says. "We did 4,000 the first weekend in Quebec City [for a Sept. 1 date at L'agora du Vieux Port], and we're seeing similar results in several of the big U.S. markets."

Henner and Clear Channel have observed steady growth for Dream Theater in the New York market, from the 1,000-capacity Irving Plaza to a sold-out, two-night stand at the 2,900-seat Beacon Theatre, quick sellouts at the 3,500-capacity Roseland, and now the play at the 14,000-capacity Jones Beach shed. "Dream Theater's business has always been consistent, and it seems to grow from show to show," Henner says. Martin says Internet pre-sales have

worked well. "In some cases we've sold several hundred to 1,000 or so tickets before advertising even started, just off Dream Theater's and Joe's Web sites."

Portnoy believes a successful run this time out could bode well for similar packages in the future. "I've had this idea of getting on a package going out every summer and doing a shed thing—kind of like an Ozzfest or H.O.R.D.E. for bands not getting any mainstream exposure—whether it's progressive, jam-oriented, instrumental, or whatever," he says. "I'm hoping this summer's tour will be the first step toward making this an annual thing. It's important to play the big rooms to prove to the promoters there is a market out there."

Creatively, Satriani is stoked on the prospect of touring with Dream Theater. "Playing with John Petrucci on the last G3 tour was so cool. He's a real player, and he is still very much into discovering new ways to express himself on the guitar," he says. "That's so important for a musician, and the audience picks up on that stuff in a second. In a way, I think they demand it. This will be a rocking event with the audience standing and singing and shouting, hearing great music, and seeing a beautifully lit show. I can't wait to get started."

Sprite Tour Mixes Low-Priced Tickets With Big-Name Acts

BY SUSANNE AULT

LOS ANGELES—Stirring together such hefty names as Jay-Z, 311, Hoobastank, and N*E*R*D seems like another helping of a heftily priced summer tour. But not if you wash it all down with Sprite.

The Coca-Cola-owned beverage is underwriting a good chunk of the expenses for the inaugural event, billed as the Sprite Liquid Mix tour, hoping for a swell of promotional value for its soda product in return.

Tour organizers, including reps for the Clear Channel Entertainment-run venues the tour will play, all declined to comment on the amount of Sprite's contribution.

But Creative Artists Agency (CAA) event booker Darryl Eaton gave up this much: "The cost to do the show is extremely more than what we are actually charging [buyers]. We're using the Sprite sponsorship to buy big talent and then deliver it at a low ticket price."

Tickets are listed at \$20, with a few at \$40 for those facilities that offer pit space. As a result, Sprite Liquid Mix has a fair shot at not getting lost among the events on this summer's ultra-competitive fest circuit.

Currently, people are shelling out on average between \$40 and \$50 (and that's on the low end) for other summer choices like Ozzfest and Anger Management. True, the Vans Warped tour is rolling out at \$25 a pop in many cases but arguably it doesn't carry the same level of headlining talent as Liq-

uid Mix. Jay-Z, 311, Hoobastank, N*E*R*D, and fellow tour act Nappy Roots all had albums housed on The Billboard 200 in the July 27 issue.

"This is all in response to the way it is this summer. Ticket sales are down across the board. We wanted to pay attention to price," Eaton says, pointing out that there's a reason why the Blink-182/Green Day outing at \$32.50 is among the top tours this year.

Sprite, CAA, and producer Immortal Entertainment are also helping people avoid Ticketmaster's usual extra charges



by opening up each venue for ticket sales and setting up separate ticket outlets in each of the 15 tour cities. But healthy attendance may not guarantee healthy revenue. With Liquid Mix, tour folks are predicting that 75% of tickets sold will be at \$20. Eaton expects that each of the amphitheater dates will average between 10,000 and 12,000 tickets sold. That indicates tour grosses could range between

\$3 million and \$3.6 million. Even so, Immortal Entertainment tour producer Kevin Lyman notes that the tour is headlined by artists known more for their love of their fans than for their love of money.

"Jay-Z wants to play for people," he says. "Better to play for more people at a cheaper price than less people at something higher."

Nappy Roots' Fishscales (aka Melvin Adams) adds, "Our whole image is based on common people. We don't want to charge no \$80—\$20 means that people will come to your show."

As far as whether tickets will in fact fly, Eaton is anticipating a sellout at New York's Jones Beach amphitheater, where the tour kicks off Aug. 20. "Promoters are calling us, saying they are surprised themselves," he adds of how tickets are presently tracking.

But Eaton says it's tough to get an accurate read on cash flow at this point, because 50% of the tickets will likely be bought in the last 48 hours before each date, mirroring the current action of Warped.

Beyond sales concerns, some participating artists did wonder whether Sprite's sizable investment would buy it a sizable amount of involvement in the tour. Nick Hexum, frontman for 311, says that while "I've been a fan of [Jay-Z's] rhyming for quite some time," it was key that the band wouldn't look "whorish" signing on.

"We checked to see if there was going to be some big corporate logo on the stage," he says of his first foray into

a sponsorship tour. "We made sure it was going to be a normal concert."

Fishscales asks, "Will I see Sprite signs or . . . a Nappy Roots sign? But I see this as an opportunity to go out and spread the word about our music."

In an effort to calm fears, Geoff Cottrill, Coca-Cola group director of worldwide entertainment marketing, insists, "It's not about whether Jay-Z is going to get on the stand and drink Sprite. It's not about hanging up signs. We're not going to get in the way of the music at all."

Cottrill admits that the tour's routing—to such other stops as Boston's Tweeter Center (Aug. 21), Washington, D.C.'s Nissan Pavilion (23), and Indianapolis' Verizon Wireless Amphitheater (24)—was designed to boost Sprite sales in those major markets. Nevertheless, he claims that Sprite will spread the word about itself in an unobtrusive way. Much of the promotion, he says, will take place away from the main stage.

For example, an 18-wheel Sprite truck will serve as a giant mixing station, where people can learn how to be DJs. Also, photographers will be taking crowd shots, then handing the subjects passwords to access their pictures on sprite.com.

"We're being very careful not to be preaching about Sprite," Cottrill says. "We hope that people just come away feeling that Sprite knows what's important to them."

Fishscales adds, "Honestly, I do like Sprite. That's the only soda I drink. My [vocal] coach used to tell me that the brown stuff was bad for your throat."

AUGUST 10
2002

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ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
DAVE MATTHEWS BAND, NORAH JONES	Tweeter Center at the Waterfront, Camden, N.J. July 16-18	\$2,671,953 \$46.50/\$31.50	76,464 three sellouts	Clear Channel Entertainment
CHER, CYNDI LAUPER	United Center, Chicago July 18-19	\$2,015,400 \$79.75/\$34.75	29,804 31,035 two shows	Clear Channel Entertainment
OZZFEST 2002: OZZY OSBOURNE, SYSTEM OF A DOWN, ROB ZOMBIE, P.O.D., DROWNING POOL, ADEMA, ZAKK WYLDE'S BLACK LABEL SOCIETY	Tweeter Center for the Performing Arts, Mansfield, Mass. July 16-17	\$1,813,858 \$67.50/\$39.50	35,089 38,000 two shows	Clear Channel Entertainment
DAVE MATTHEWS BAND, NORAH JONES	Hersheypark Stadium, Hershey, Pa. July 21	\$1,259,208 \$46.50/\$37.50	32,003 sellout	Clear Channel Entertainment
OZZFEST 2002: OZZY OSBOURNE, SYSTEM OF A DOWN, ROB ZOMBIE, P.O.D., DROWNING POOL, ADEMA, ZAKK WYLDE'S BLACK LABEL SOCIETY	ctnow.com Meadows Music Centre, Hartford, Conn. July 13	\$1,076,204 \$121.50/\$42	21,933 22,425	Clear Channel Entertainment
PA' COLUMBIA: UN CANTO POR LA PAZ: PEDRO EL ESCAMOSO, LOS DIABLOS, EL COMBO DE LAS ESTRELLAS, LISANDRO MEZA, & OTHERS	Madison Square Garden, New York July 20	\$961,875 \$95/\$75/\$65/\$35	14,930 sellout	Cabezas Communications, ISEM
CHER, CYNDI LAUPER	Bradley Center, Milwaukee July 13	\$854,924 \$82/\$38	12,981 14,754	Clear Channel Entertainment
CHER, CYNDI LAUPER	Savvis Center, St. Louis July 15	\$848,364 \$79.75/\$32.75	12,925 14,153	Clear Channel Entertainment, in-house
CHER, CYNDI LAUPER	Kemper Arena, Kansas City, Mo. July 16	\$804,967 \$79.75/\$34.75	12,217 13,625	Clear Channel Entertainment
CHER, CYNDI LAUPER	KeyArena, Seattle July 29	\$793,041 \$79.75/\$59.75/\$34.75	11,750 12,102	Clear Channel Entertainment
JOHN MELLENCAMP, SHANNON McNALLY	Tweeter Center for the Per- forming Arts, Mansfield, Mass. July 18	\$771,093 \$67/\$32	15,869 19,800	Clear Channel Entertainment
RUSH	Tommy Hilfiger at Jones Beach Theater, Wantagh, N.Y. July 15	\$739,850 \$75/\$30	14,073 14,229	Clear Channel Entertainment
DAVE MATTHEWS BAND, NORAH JONES	Verizon Wireless Virginia Beach Amphitheater, Virginia Beach, Va. July 13	\$715,559 \$46.50/\$31.50	20,000 sellout	Clear Channel Entertainment
THE TRAGICALLY HIP, OUR LADY PEACE, SARAH HARMER	Citadel Hill, Halifax, Nova Scotia June 30	\$672,465 (\$1,020,943 Canadian) \$25.36	26,518 sellout	House of Blues Canada
BARRY MANILOW, CURTIS STIGERS	Mann Center for the Per- forming Arts, Philadelphia July 26-27	\$642,240 \$75/\$55/\$45/\$15	12,960 15,210 two shows	Jack Utsick Presents N.E.
JOHN MELLENCAMP, SHANNON McNALLY	Tweeter Center, Tinley Park, Ill. July 13	\$630,234 \$67.50/\$17	15,265 28,565	Clear Channel Entertainment
VANS WARPED TOUR: MIGHTY MIGHTY BOSSTONES, BAD RELIGION, REEL BIG FISH, MXPX, NOFX, ALKALINE TRIO, ANTI-FLAG, & OTHERS	Pier 30/32, San Francisco July 13-14	\$583,995 \$40.50/\$27	21,924 27,800 two shows	Clear Channel Entertainment
CREED, COURSE OF NATURE, 12 STONES	Alltel Pavilion at Walnut Creek, Raleigh, N.C. July 13	\$583,402 \$50/\$38.50	13,405 20,000	Clear Channel Entertainment
LENNY KRAVITZ, PINK, ABANDONED POOLS	Tommy Hilfiger at Jones Beach Theater, Wantagh, N.Y. July 19	\$579,064 \$49.50/\$30	13,977 14,029	Clear Channel Entertainment
RUSH	Tweeter Center at the Waterfront, Camden, N.J. July 14	\$577,050 \$75/\$29.50	12,916 16,880	Clear Channel Entertainment
BARRY MANILOW, CURTIS STIGERS	Tweeter Center for the Per- forming Arts, Mansfield, Mass. July 19	\$560,610 \$92/\$32	11,174 19,800	Clear Channel Entertainment
LENNY KRAVITZ, PINK, ABANDONED POOLS	DTE Energy Music Center, Clarkston, Mich. July 23	\$560,202 \$59.50/\$29.50	15,202 sellout	Clear Channel Entertainment, Palace Sports & Entertainment
ANGER MANAGEMENT TOUR: EMINEM, PAPA ROACH, LUDACRIS, XZIBIT, X-ECUTIONERS	ctnow.com Meadows Music Centre, Hartford, Conn. July 19	\$539,994 \$41.50/\$22	19,989 24,329	Clear Channel Entertainment
WBLI SUMMER JAM . O-TOWN, VANESSA CARLTON, PAULINA RUBIO, BAHIA MEN, TONE LOC, COURSE OF NATURE, AMBER, NICK CARTER	Tommy Hilfiger at Jones Beach Theater, Wantagh, N.Y. July 18	\$530,864 \$91.50/\$31.50	13,587 14,029	Clear Channel Entertainment
RUSH	Molson Amphitheatre, Toronto July 17	\$528,479 (\$813,220 Canadian)	14,210 sellout	House of Blues Canada
CREED, JERRY CANTRELL, 12 STONES	Polaris Amphitheater, Columbus, Ohio July 17	\$504,693 \$52/\$38.50	12,544 20,000	Clear Channel Entertainment
JOHN MELLENCAMP, SHANNON McNALLY	Riverbend Music Center, Cincinnati July 15	\$499,799 \$69.50/\$16.50	13,069 20,596	Clear Channel Entertainment
ALAN JACKSON, TRISHA YEARWOOD	Arrowhead Pond, Anaheim, Calif. July 23	\$475,105 \$57.50/\$30	10,416 sellout	Nederlander Organization
CREED, JERRY CANTRELL, 12 STONES	Verizon Wireless Music Center, Noblesville, Ind. July 19	\$472,242 \$53/\$37.50	11,477 24,885	Clear Channel Entertainment
TOM PETTY & THE HEARTBREAKERS, BRIAN SETZER TRIO	Post-Gazette Pavilion at Star Lake, Burgettstown, Pa. July 16	\$460,468 \$52/\$22	22,679 23,537	Clear Channel Entertainment
TOM PETTY & THE HEARTBREAKERS, BRIAN SETZER TRIO	Nissan Pavilion at Stone Ridge, Bristow, Va. July 17	\$445,694 \$53.50/\$26.50	15,493 22,502	Clear Channel Entertainment
MARC ANTHONY	First Union Center, Philadelphia July 13	\$427,340 \$75/\$40	8,164 8,231	Clear Channel Entertainment
RUSH	Marcus Amphitheatre, Milwaukee July 19	\$424,684 \$65/\$20	11,042 17,314	Clear Channel Entertainment
RUSH	Montage Mountain Amphitheater, Scranton, Pa. June 29	\$421,893 \$67.50/\$32.50	9,307 17,714	Clear Channel Entertainment
MARC ANTHONY	Molson Centre, Montreal July 15	\$417,342 (\$639,908 Canadian) \$45.33/\$25.76	10,024 10,596	Clear Channel Entertainment

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TOURING

Venue
Views™

by Ray Waddell



ON TRACK: South Florida rain has slowed down its progress a bit, but the new \$6.5 million, 5,000-capacity **Mizner Park Amphitheater** in downtown Boca Raton is still on track for a late-November opening, according to **Jon Stoll**, president of Fantasma Productions of Florida. The shed is a joint venture between Fantasma and Boca Raton's **Center for the Fine Arts** and will operate as general-admission or reserved seating, depending on the show. The venue will also boast 18 boxes, with a total capacity of 105.



STOLL

"We'll host a lot of the fine-arts events that used to be in [Mizner Park], like the **Boca Raton Pops**," Stoll says, adding that the shed will also bring in "jazz, pop, rock, and retro." Calling the area a "very, very upscale neighborhood," Stoll says he will most likely leave the heavy-metal shows like **Ozzfest** to the **Mars Music Amphitheatre**, Clear Channel Entertainment's large-capacity venue in nearby West Palm Beach.

The Mizner Park Amphitheater gives Fantasma an expanded presence in the region; Fantasma already has exclusives at the **Sidestage** (capacity of 300), the **Carefree Theatre** in West Palm Beach (750), and the **Pompano Beach Amphitheater** in Pompano (3,000). "That's the way this business is these days," Stoll says. "Contraction is what's going on. There are just a few A-level indies left—just me, Beaver [in New Orleans], Jam [Chicago], Metropolitan [New York], and House of Blues [North America]."

Stoll adds that reception to the new shed by the booking agents has been positive. "They think it's a wonderful alternative."

ROUTEBOOK: **Revolucion 2002** will crisscross the U.S. in September through late December, alternating with some shows in Mexico. British rocker **Morrissey** will join tour founders **Jaguaires** for the first three dates, including Sept. 13 at the **Arrow-**

head Pond in Anaheim, Calif., the **Greek Theater** in Berkeley, Calif., and the **Open Air Theater** at San Diego State University Sept. 15. The **Revolucion** concept dates back to 1994, when **Jaguaires** joined forces with English-language rock acts **Live** and **Redd Kross** for a set of California dates.

Sub City and Asian Man Records will collaborate again on the second **Plea for Peace/Take Action** tour, beginning Sept. 13 in New England and running through Oct. 28. Confirmed regional headliners include **Jimmy Eat World**, the **(International) Noise Conspiracy**, **Common Rider**, **Le Tigre**, **Thursday**, the **Promise Ring**, **Anti-Flag**, the **Bouncing Souls**, **Lawrence Arms**, **Cave In**, **Poison the Well**, **Curisive**, and others that are to be announced. A second **Plea for Peace/Take Action** benefit compilation CD on Sub City is planned for release Aug. 20.

ONE-OFFS: Billboard.com reports that **Paul McCartney** and **Brian Wilson** will each perform Sept. 18 at the second annual **Open Hearts Clear Minds** event at the **Century Plaza Hotel** in Los Angeles. Organized by McCartney's new bride, **Heather Mills**, the happening will be hosted by **Jay Leno** and also feature **Wondermint**, who have backed Wilson on his recent tours. Tickets start at \$500. Next month, Wilson and Wondermint will return to the road with new club tour dates that begin Aug. 14 in Chicago.

Bob Zievers has joined the Los Angeles office of the Agency Group, bringing with him such clients as **George Benson**, **Stanley Clarke**, **Pepe Aguilar**, **Fey**, and **Robert Mirabal**.

Farm Aid will hold its 15th benefit concert Sept. 21 at the **Post-Gazette Pavilion** in Burgettstown, Pa. The **Farm Aid 2002** lineup will feature co-founders **Willie Nelson**, **John Mellencamp**, and **Neil Young**, as well as Farm Aid's newest board member, **Dave Matthews**. More artists will be announced soon, along with ticket prices and the concert's on-sale date.

Creed, the **With Arms Wide Open** Foundation, and premium ticket Web site **stubhub.com** are working together to auction premium seats to all shows on Creed's North American summer and fall tour. This charity auction for premium seats may be accessed through **creed.com**, as well as through each site across the **StubHub** network, including **stubhub.com**. Fans may bid on packages that include pairs of premium seats, the debut issue of **CreedINK** magazine, and a printed, autographed band photograph. Proceeds will benefit the foundation, founded by Creed vocalist **Scott Stapp**.

ALBUMS

Edited by Michael Paoletta

POP

★ JOE BONAMASSA

So, It's Like That

PRODUCER: Clif Magness

Medalist Entertainment 60101

The fact that blues-rock guitarist Joe Bonamassa is hitting the road this month with B.B. King is a testament to this guy's old-school, old-soul virtuosity. There's so much passion and sweat slung about his sophomore outing, *So, It's Like That*, that just listening to it feels like an interactive outing. The 25-year-old plays a grimacing lead guitar and delivers gruff vocals at full volume, and he's not afraid to get down and dirty on such Southern rock paean as "Lie #1" and "Sick in Love." But Bonamassa also shows an appreciation for the nuances of emotion in the hitworthy "My Mistake" and first single "Unbroken," both melodic triumphs that tough guys can sing along with. Just in case his authenticity still isn't stamped in capital letters, the first 25,000 copies of the album contain a bonus DVD with two hours of live footage. Together, it's enough to send smoke signals from your home stereo: This is no regular Joe.—CT

★ VARIOUS ARTISTS

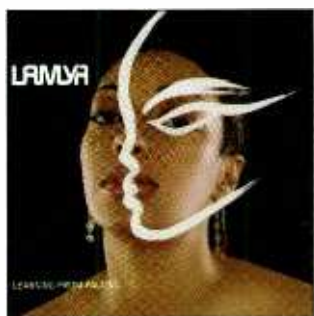
Total Lee! The Songs of Lee Hazlewood

PRODUCERS: various

Astralwerks 12464

Over the past few years, a younger generation of musicians has embraced Lee Hazlewood's playfully sophisticated music. It started in 1999, when Sonic Youth's Steve Shelley began reissuing classic Hazlewood LPs on his Smells Like Records label. Now Astralwerks' *Total Lee!* pays tribute to the man who launched the careers of Duane Eddy and Nancy Sinatra. Participants range from the expected (Lambchop, Calexico, Johnny Dowd) to the surprising (Kid Loco, Saint Etienne). Though nobody had the guts to tackle the classic Hazlewood/Sinatra "These Boots Are Made for Walking," the album sports several fruitful pairings. Evan Dando and Sabrina Brooke get drunk on "Summer Wine," while Pulp's Jarvis

SPOTLIGHTS



LAMYA

Learning From Falling

PRODUCERS: various

J Records 80813-20032

J Records founder Clive Davis and his key A&R man, Peter Edge, have a knack for discovering tomorrow's superstar divas today. Lamya is the duo's latest discovery, and on her debut, *Learning From Falling*, she exudes a confidence that is not studied or learned, but simply is. Ditto for her musical vision, which is not easy to pigeonhole. Is it hip-hop? Alt-rock? What about folk, world music, soul, or dance/electronic? *Learning From Falling* is all this and more. Over this rhythmically rich foundation, Lamya—who penned all the poetic lyrics (she has a way with words, trust)—sings of strong, secure men ("Empires"), internal hate ("Black Mona Lisa"), unrequited love ("Never Enough"), and the game of life (title track). Throughout, she is deftly assisted by a handful of savvy producers, including Nellee Hooper, David Kahne, and Soulshock and Karlin. Sensual, mysterious, and provocative, *Learning From Falling* shines brightly.—MP

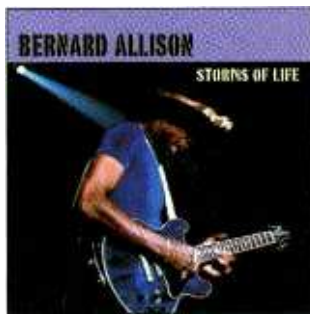
BERNARD ALLISON

Storms of Life

PRODUCER: David Z.

Tone Cool 751 135

Bernard Allison's debut album for Tone Cool, 2000's *Across the Water*, was a U.S. breakout release for the talented guitarist. With *Storms of Life*, Allison shows that the powerhouse blues/rock sound that characterized its predecessor is an integral part of his repertoire. "Down South" and "Mean Town Blues" rock with a fierce intensity. Allison also demonstrates a growing versatility as a songwriter/player. "I Wanna Drive



You Home" is a very cool slice of electrified country blues, and the instrumentals "Slip Slidin'" and "Speed Slide" showcase Allison's impressive slide guitar chops. "Reaching Out" is a terrific, jazzy song, coming from a musical mindset Allison should explore further. Also check out the Jimmy Reed vibe and the nasty guitar sound on "Fist Full of Dirt." Allison is in top form; expect career-defining albums from him for the rest of the decade.—PVV



ALLISON MOORER

Miss Fortune

PRODUCERS: R.S. Field, Doyle Primm

Universal South 088 170 295

With this, her third album, the Nashville resident Allison Moorer will continue to confound—and perhaps amaze—those on Music Row (see story, page 9). An adventurous singer/songwriter just like her sister Shelby Lynne, the vocally gifted Moorer doesn't shy away from bucking country tradition. In fact, she seems to revel in it. Consider this: Moorer tapped another Nashville misfit, R.S. Field, to coproduce the exquisite *Miss Fortune* with her husband, Doyle Primm. The set opens with tear-soaked, radio-ready pop gems "Tumbling Down" and "Cold in California." "Let Go" and "Can't Get There From Here" recall the artist's neo-traditionalist country roots, while "Going Down" is Rolling Stones blues. On the orchestral "Steal the Sun," Moorer enters the blue-eyed soul territory of Dusty Springfield. *Miss Fortune* is yours for the taking—just remember to keep an open mind.—MP

Porter does a bit of mood hopping, moving evenly from the ebullient pop-rock of "If Love Were an Airplane" to a voice cracking with bitterness on the discordant "Everything But Sorry." Highlights also include the Mediterranean tang of "Big Yellow Pine," with guest Ian Anderson of Jethro Tull on bamboo flute and producer Emanuel Kiriakou on bouzouki.—KIT

THE WAIFS

Sink or Swim

PRODUCERS: the Waifs

Jarrah 21506

Unflinchingly honest and musically exploratory, this Australian trio's U.S. debut is an eclectic pop mixture delving into the ups and downs of relationships. At times mellow and introspective—as on the slow-moving "Danger" (about a couple who "missed the signs" in its relationship)—the project can also be exuberant (witness "Without You," a freewheeling tune that tells of a woman who finds freedom after a much-needed break-up). "The Haircut" is a melancholy account of how unhealthy expectations can tear two people apart; it's accompanied by beautiful guitar and string work. Though heavily relying on the vocals of sisters Donna and Vikki Simpson, guitarist Joshua Cunningham chimes in on the charming "Love Serenade" and on the group's autobiographical-sounding "A Brief History . . ." The album ends with the hopeful title track that poses these words to listeners: "Water's fine from the edge/But how you gonna know if you don't get wet?"—JK

R&B/HIP-HOP

► TRICK DADDY

Thug Holiday

PRODUCERS: various

Slip-N-Slide/Atlantic 83556

Even a thug has to mature, and that's the idea behind Trick Daddy's fifth set, *Thug Holiday*. The Miami-based MC offers a balanced set that includes fair shares of both indulgent party tracks and touching tales of ghetto life. The title track is a prime example of the latter. Featuring former Xscape singer LaTocha Scott, "Thug Holiday" is a mournful piano-driven track that shows Trick's sensitive side as he not

(Continued on page 20)

Cocker pairs with Richard Hawley to wrap a sinister veil around "The Cheat." Calvin Johnson's dusty baritone gives Hazlewood a run for his money on "Sand," and the Webb Brothers put a psychedelic spin on "Some Velvet Morning." Worth the price alone are Hazlewood's liner notes responding to the songs as he hears them again, for the first time.—JDF

WILLY PORTER

Willy Porter

PRODUCER: Emanuel Kiriakou

Six Degrees 657036 1073

Willy Porter's greatest songwriting attribute lies in his quietly reverberating stories. On his fourth disc (his second for Six Degrees), rather than ply emotional immediacy, Porter draws his listeners in slowly with painstakingly drawn character portraits. In

"Unconditional," he details a woman "holding her child on her bended knee," professing unwavering devotion to the flaws he'll likely develop. The singer/songwriter often accentuates such well-rendered tales with a spitfire-percussive acoustic guitar strumming and fiery color-chord picking, most notable here on "Breathe."

VITAL REISSUES

VARIOUS ARTISTS

The Acoustic Folk Box

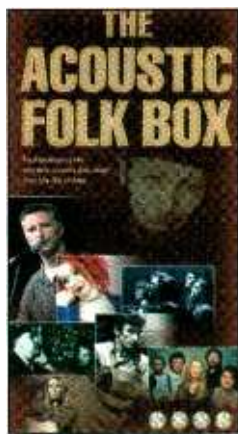
COMPILATION PRODUCER: David Suff

ORIGINAL PRODUCERS: various

Topic 4001

Subtitled "Four decades of the very best acoustic folk music from the British Isles," this four-CD, 85-track boxed set is indeed that, with credit due to the venerable U.K. indie label Topic, home to many of the featured artists. The all-encompassing compilation—one decade per disc—informatively documents the folk-music revival that began in the mid-'50s with seminal British "skiffle" artist Lonnie Donegan's lively reading of the American folk staple "Jack O'Dia-

monds"—a top 20 U.K. hit in 1958 that helped usher in the hugely influential '60s British folk scene. The rest of the first disc is simply one revelation after another, featuring such widely recognized legends as Ewan MacColl, the Dubliners, Bert Jansch, John Renbourn, Sandy Denny, and the Incredible String Band. Lesser-known in the U.S., perhaps, but equally noteworthy are family group the Watsons and solo artist Martin Carthy, who married Norma Waterson (their daughter, Eliza Carthy, carries on the tradition and closes the set with her 1998 Topic track "10,000 Miles"). Also represented is Anne Briggs, whose compelling a cappella



"She Moves Through the Fair" verifies her predominant position in the pantheon of British female folk artists. As the photograph-laden, info-packed 56-page booklet points out, the '70s brought a similar introversion to the lyrics of British folk to those of the American singer/songwriters who emerged from the corresponding stateside folk scene and also showed resurgent interest in English country-dance music. Among the represented names from this time that resonate with U.S. audiences are Pentangle, Maddy Prior, and the Bothy Band; the '80s disc evokes the updated traditionalism of the period as manifested by the storied likes of

the Battlefield Band, Brass Monkey, Richard Thompson, Patrick Street, Altan, June Tabor, and the "rogue folk" English Country Blues Band. Emerging in the '90s was a new generation of singer/songwriters exemplified by Billy Bragg, Kate Rusby, and Eliza Carthy, along with such modernized groove-oriented dance music practitioners as Scottish "roots" band Shooglenifty. English folk music, again like its U.S. counterpart, had managed to successfully transcend its deep roots and continue into the next century in robust health, as evidenced so amply in this boxed set. Distributed in the U.S. by City Hall Records.—JB

CONTRIBUTORS: Bradley Bamberger, Jim Bessman, Leila Cobo, Jay DeFoore, Deborah Evans Price, Larry Flick, Rashaun Hall, Jill Kipnis, Gail Mitchell, Michael Paoletta, Chuck Taylor, Karen Iris Tucker, Philip van Vleck, Ray

Waddell. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks that were featured in the Music to My Ears column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta (Billboard, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

(Continued from page 19)

only addresses issues of ghetto life but everyday issues faced by all of us. On the lighter side of things, lead single "In Da Wind" teams Trick with Cee-Lo and OutKast's Big Boi for a guitar-tinged tribute to the good life, while Cash Money's Baby and Scarface turn up on "Gangsta," a pimped-out, '70s-inspired track that regales the true characteristics of a gangsta. Gruff and grimy as ever, with a bit more polish, *Thug Holiday* is the next step in the career of a great MC.—RH

★ **VARIOUS ARTISTS**
Music Inspired By Baaddasssss
Cinema: the Sounds of Blaxploitation
PRODUCERS: various
TVT 6630

Rappers talk the talk, and some may even try to walk the walk, but to get a true understanding of what it means to be a real badass, look no further than this sterling compilation. Released as an aural complement to the Independent Film Channel's Blaxploitation documentary, *Baaddasssss Cinema*, the disc features classics from some of the biggest names in '70s soul music. Appropriately leading things off is the godfather of soul himself, James Brown, whose "People Get Up and Drive Your Funky Soul" is as funky and fun today as it was back in the day—if not more so. The deep bass and sweet vocals of Curtis Mayfield's "Pusherman" are smoother than any player-inspired rap track. Other standouts include Roy Ayers' "Coffy Is the Color" and William De Vaughn's "Be Thankful for What You Got." If you listen closely, you might even discover where today's young turks have nicked a sample or two. Can you dig it?—RH

KIM SCOTT
Y'All Ain't Ready
PRODUCERS: various
The Cipher KS005

At sweet 16, Kim Scott is already an industry veteran. Discovered at Harlem's Apollo Theater, the eight-year-old five-time winner of the venue's famed "Amateur Night" later secured a Columbia contract, reached No. 21 on the R&B chart with 1997's "Tuck Me In," recorded an eponymous 1998 debut album, and toured with then-labelmates Destiny's Child and Jagged Edge. Now the little girl with the big voice is back, this time with a new Baltimore-based label and a more hip-hop-oriented vibe to her R&B/pop. The girl can definitely sing—with strong pipes and an assured versatility that

seems impossible for someone so young. The bouncy title track plus ballads "Talk It Out," "Family," and "It's OK" leave no room for doubt on that score. But other cuts, like "Start a Fire" and "Give Me Some Mo," call to mind Aaliyah and Destiny's Child instead of Scott. Still, there's no denying this is a strong label debut—and another step forward in a promising career. Contact 301-731-3500.—GM

DANCE/ELECTRONIC

★ **GHOSTLAND**
Guide Me God
PRODUCER: John Reynolds
Rasa Music 3138

Ghostland's *Guide Me God* is one of those albums that doesn't immediately impress. But after repeated listens, it becomes rather difficult to not get lost in the sheer beauty and emotion of it all. Greatly influenced by the sounds of the Middle East, Africa, and Ireland, Ghostland—Caroline Dale (cello), Justin Adams (guitar), and John Reynolds (drummer/producer)—embrace many globally revered rhythms on *Guide Me God*, from dance/electronic and world music to new age and classical. The disc opens with the chilled-out title track, which features the haunting vocals of Sinéad O'Connor and Natacha Atlas. Both singers are featured elsewhere, most notably on the soothing "Blue" (O'Connor) and the Nashville-flavored "Cowboys & Indians" (Atlas). A track like "Gamgo" hypnotizes with its pounding beats. "Free," on the other hand, hypnotizes with soaring strings and cinematic flourishes.—MP

COUNTRY

★ **JOE NICHOLS**
Man With a Memory
PRODUCER: Brent Rowan
Universal South 02852

Newcomer Joe Nichols bows on fledgling Universal South with an expressive, emotive vocal in league with some of country's finest. "The Impossible" is an inspiring tribute to life's possibilities, "Joe's Place" is a likable, easy-rollin' neighborhood slice o' life, and "She Only Smokes When She Drinks" is rendered with confidence. Nichols is world-class on such intelligent, stone-country ballads as the subtle title cut, the very Gosdin-esque weeper "You Ain't Heard Nothin' Yet," and romantic "Can't Hold a Halo to You." He also lightens things up with authority on the funky "Everything's a

Thing" and Tom T. Hall's "Life Don't Have to Mean Nothin' at All." Then he swings like Haggard on "Cool to Be a Fool" and nails the jazzy "You Can't Break the Fall." This guy is absolutely going places.—RW

★ **THE CHARLIE DANIELS BAND**
Redneck Fiddlin' Man
PRODUCERS: Charlie Daniels, Patrick Kelly
Audium 8159

Fearless, cantankerous, and unabashedly patriotic in his graybeard years, Daniels and his stellar outfit check in here with a collection that taps into all three tendencies. The fiery boogie "Rock This Joint" does exactly that, and the Texas singalong "Waco" fits nicely alongside Daniels' cache of travelogue tunes. The band rocks hard Southern style on "Little Joe and Big Bill," then Travis Tritt joins the festivities on "Southern Boy." The pride of Mt. Juliet, Tenn., weighs in on NASCAR with "High Speed Heroes" and Cajun fun on "Fais Do Do," and "Crosstown Traffic" is an ambitious, Dixie-fried instrumental epic that evokes Daniel's mid-'70s monumental jams. Along that vein, Daniels resurrects another rave-up from that era with the rousing title cut. Already attracting attention is "The Last Fallen Hero," where Daniels doesn't mince words when he pays tribute to Sept. 11 heroes and vows "the blood of innocence in shame will not be shed in vain." The thinking here is that Daniels is something of a hero in his own right.—RW

LATIN

► **SANDY & JUNIOR**
Sandy & Junior
PRODUCERS: various
Universal Music Latino 440018738

In their Brazilian homeland, dynamic teen siblings Sandy & Junior are a million-selling phenomenon. The duo's extraordinary singing career is bolstered by a TV show (think *Dorothy* and *Marie* times 20). No wonder, then, that Universal is seeking to globalize this fab twosome. With this eponymous Spanish-language debut, Sandy & Junior get the job ably done, complete with seven catchy, poppy tracks (there's even a Diane Warren/Michael Bolton song, with Spanish lyrics by Nacho Mañó) that could belong to any of several teen groups. The strength here, though, is Sandy's sweet, bell-like voice—one that shows surprising range and strength belied by its dulcimer quality—showcased particularly well in tracks like "Convence al Corazón." Musically, the

liberal use of acoustic instruments (the strings in "La Leyenda" are noteworthy)—as opposed to sequencing, which is more tempting for this format—gives this very produced album a more intimate feel; yet it stops short of truly setting it apart. Everything is pleasant, beautifully done, and totally mainstream. Then again, that's what the world can embrace in three different languages.—LC

WORLD MUSIC

★ **AZAM ALI**
Portals of Grace
PRODUCER: Azam Ali
Narada World 72438-11390

It's unlikely that this year will bring a more spellbinding vocal album than *Portals of Grace*. Azam Ali, formerly the vocalist with world-music group Vas, has turned her wondrous voice to the interpretation of medieval songs, and the result is music saturated with the aural atmosphere of a long-forgotten world. Ali's material is drawn from a remarkably wide variety of medieval styles. "Lasse Pour Quoi," for instance, is an early 14th-century tune in the Provençal dialect. "La Serena" is a Sephardic, Judeo/Spanish song. "O Quanta Qualia" was written by the scholar Peter Abelard in the 12th century. "Inna-I-Malak" is based on the ancient Byzantine melodic tradition. The most haunting song on the album, "A Chantar m'er," was written by Comtesa Beatrix de Dia in the late 12th century. Throughout, Ali's voice is a glorious, unforgettable instrument.—PVV

★ **HASSAN HAKMOUN**
The Gift
PRODUCERS: Fabian Alsultany, Hassan Hakmoun
Triloka 7930185228

Hakmoun is a Moroccan musician who grew up on the streets of Marrakech and discovered, in 1987, that he liked the streets of New York even better. He's been in the U.S. ever since, but his musical roots are embedded in the Gnawa music of Morocco. Those roots are most evident on "Mimouna" and "Lala Aisha," songs that clearly reference the trance-inducing vibe of Gnawa and the derderba ceremony. The rest of the tunes draw inspiration from a variety of sources. "Waterfall" is an unequivocal reggae number. The title track—a duet with Paula Cole—is a pop tune. Hakmoun is a native of North Africa, but his musical ideas are pan-African and are strongly colored by the time he's spent immersed in the

U.S. music scene. The principal gift here is Hakmoun's impressive, eclectic, songwriting talent.—PVV

JAZZ

★ **MAYSA**
Out of the Blue
PRODUCERS: Rex Hideout, Maysa
N-Coded 4233

Maysa, the voice behind many an Incognito jam, shines like a rare gem on this gorgeous follow-up to 2000's jazz-radio hit *All My Life*. On delicious, air-play-worthy tracks like sleek and funk-spiced shuffler "Mr. So Damn Fine" and the gently percussive "Blue Horizon," Maysa proves that she has the vocal chops to make the most complex arrangement appear simple. Producer Hideout does a fine job of surrounding the artist with lush instrumentation that will please jazz modernists while also opening possibilities of enticing mainstream R&B listeners. Added listening incentive is provided by the participation of venerable singer Will Downing and guitarist Peter White on the hit-ready "Simple Life." Justice prevailing, *Out of the Blue* will propel Maysa to critical and commercial heights recently reserved for Alicia Keys and Angie Stone.—LF

CHRISTIAN

★ **ALLEN ASBURY**
Somebody's Praying Me Through
PRODUCERS: Dan Posthuma, Chris Harris
Doxology 0008

The first artist signed to a new label is crucial in establishing a positive first impression for the new venture. Doxology could have chosen no better ambassador than the very talented Allen Asbury. He has a warm, evocative voice—truly effective on the anthemic opener "The Light of That City" and the heartfelt title cut. Discovered by Bill Gaither, Asbury's past includes stints as a firefighter, an actor, and a missionary who smuggled Bibles into China. The depth and breadth of his life experiences infuse the material with much emotion. Targeted toward the church audience, this solid collection of faith-filled pop songs includes many highlights, among them "Love Divine," "It's Raining Again," and "All About Grace," a duet with the always affecting Russ Lee. This impressive project signals the arrival of a major new talent as well as the emergence of a promising new label. Contact 615-778-8818.—DEP

NOTEWORTHY

HANK WILLIAMS
The Ultimate Collection
COMPILATION PRODUCERS: Kira Florita, Andy McKaie, Mike Ragogna
UTV Records/UME 088 170 268

Following the hit compilation from the Who, the latest in Universal TV's series of Ultimate Collection sets is devoted to country-music immortal Hank Williams. As with the music of the Who, Marvin Gaye, Jimi Hendrix, and Bob Marley, Hank Williams' material has been compiled and re-compiled myriad times from LP to CD. Yet these new sets deserve the tag "ultimate" in that they are thoughtfully and generously produced, with high-class illustrations and annotations, attractive



packaging, top-line remastering, and rare tracks. This collection's rarities include four broadcast performances

from the out-of-print *Health & Happiness Shows* set, as well as some Grand Ole Opry items and other numbers only included on the *Complete Hank Williams* boxed set. All the other hits are here, plus great alone-with-his-guitar demo tracks and downbeat recitations credited to Luke the Drifter.—BB

VARIOUS ARTISTS
Like, Omigod! The '80s Pop Culture Box (Totally)
COMPILATION PRODUCERS: David McLees, Bill Inglot, Gordon Skene
ORIGINAL PRODUCERS: various
Rhino R2 78239

With contemporary nü-electro artists looking back to the '80s for inspiration



(*Billboard*, July 27), the timing couldn't be better for this seven-disc, 142-track boxed set. All musical styles

are covered, from pop (Dolly Parton's "9 to 5"), rock (Starship's "We Built This City"), and new wave (the Vapors' "Turning Japanese") to electro (Gary Numan's "Cars"), hip-hop (Kurtis Blow's "The Breaks"), and dance (Laid Back's "White Horse"). While winners dominate this collection, there are moments (Billy Crystal's "You Look Marvelous," for instance) when you may find yourself scratching your head. The head-scratching may continue once you realize that three of the decade's biggest stars—Madonna, Prince, and Michael Jackson—are nowhere to be found. Of course, by that point, you'll likely be smiling and singing along to Madness' "Our House" or the B-52's "Roam."—MP

SINGLES

Edited by Chuck Taylor

POP

PAULINA RUBIO *The One You Love* (3:47)
PRODUCERS: Sheppard, Kenny Gioia
WRITERS: T. Verges, B. James
PUBLISHERS: Songs of Universal/Macadoo Music/Sony/ATV Tree Publishing/Songs of Terecel, BMI

Universal 20842 (CD promo)
 Paulina Rubio's English-language debut, "Don't Say Goodbye," was a fresh, fired-up, dance-friendly pop track that received enough love at mainstream top 40 to expand the sexy Latin singer's base beyond the shores of Miami. Follow-up "The One You Love" is another pop frolic, albeit with the tempo tamed somewhat. While the hook is certainly singable and the production competent—with a nice flush of Spanish guitars—the overall impact lacks the punch and panache of the previous track. With so few slots for pop music these days on top 40 radio, this song likely faces a tough battle ahead, and it's a shame to see Rubio's momentum broken. What's more unfortunate is that—perhaps with the exception of a remake of Kiss' "I Was Made for Lovin' You"—the potential for other hit singles on her *Border Girl* is slim.—**CT**

AIMEE ALLEN *Revolution* (3:20)
PRODUCER: Don Gilmore
WRITERS: A. Allen, D. Gilmore
PUBLISHERS: Rinse and Repeat, ASCAP; Four Forty Magnum/Irving Music, BMI
Elektra 1782 (CD promo)

As usual, once the music industry taps into a good thing, 100,000 imitators are lapping at the trend within months. In this case, the chick guitarist revolution is already beginning to smell like a sweat shop, as one after another lines up at the starting gate. There's absolutely nothing wrong with 23-year-old Aimee Allen's "Revolution." Its spitfire melody and aggressive instrumental collective are catchy and accomplished, and the hook—"I'd start a revolution if I could get up in the morning" (which is also her album's title)—is certainly clever. But, overall, the song hardly distinguishes itself and Allen from the other kids in her class invading radio. Not to make her the object of a lesson, but just how much of this sound can the format sustain before it all starts to blur? Unless Elektra has some real tricks up its sleeve, this one could well get lost in the crowd.—**CT**

COUNTRY

► **STEVE AZAR** *Waitin' On Joe* (3:59)
PRODUCER: Rafe Van Hoy
WRITER: S. Azar
PUBLISHERS: Mas Venture Music/Mississippi Music, BMI
Mercury 02312 (CD promo)

Steve Azar's latest single is the title cut from his Mercury debut, *Waitin' On Joe*. Though the title evokes thoughts of a light-hearted summer romp, this tune is actually a serious tear-jerker. In the opening verse he's waiting on his perpetually late brother, Joe, to show up for a job. By the third verse, the

SPOTLIGHTS



WHITNEY HOUSTON *Whatchulookinat* (3:35)
PRODUCERS: Bobby Brown, Muhammad 2G
WRITERS: W. Houston, J. Mohammad, A. Lewis
PUBLISHERS: Nippy Music/Dangerous & Legit Publishing, ASCAP
Arista 5170 (CD promo)

When new material comes along from a quintessential talent, you cross your fingers and pray hard that the artist and their label have the confidence to steer clear of musical trends that belittle their gifts. So it's more than disheartening to hear the great Whitney Houston merely drop in over a status-quo midtempo jam, singing alongside a chorus of generic voices that actually command more of the vocal than the named star. Worse, the song focuses on a "woe-is-Whitney" theme, where she complains about negative attention surrounding her recent erratic behavior: "Messing with my reputation/Don't have a clue what I'm facing/God is the reason my soul is free/And I don't need you to get mad at me." Throwing shade on the folks that put you on the pedestal in the first place is always bad form, and this song—co-produced by husband Bobby Brown and co-authored by Houston herself—comes across like a poor little rich girl whining. That's just boring. Let's hope that the diva takes some needed time to get over herself before her album drops this fall. What a shame.—**CT**

sirens are screaming, and we find out that Joe has been killed trying to beat the morning train. It's one of those sad

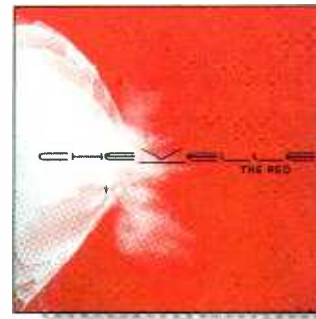
WESTLIFE *World of Our Own* (3:39)
PRODUCER: Steve Mac
WRITERS: Mac, Hector
PUBLISHERS: Rokstone Music/Universal Music Publishing
RCA 60571 (CD promo)

It's a lonely place these days for boy bands in the U.S. 'N Sync's members are scrambling to diversify their talents onscreen or on Broadway (or in space), Backstreet Boys are just plain AWOL, and 98° has turned cold as ice. A recent attempt to break Columbia Records' superb "Caught in the Middle" from A1 was met with a glassy stare by programmers, while



the jury is still out on "Out of My Heart," the latest, greatest from BB Mak. So the timing is certainly curious for RCA to sign quintet Westlife (which hooked up for a short, disastrous U.S. stint with Arista in the late '90s), the U.K.'s biggest-ever boy band—with nine No. 1s. "World of Our Own" has been an enormous hit around the world, with its joyfully catchy chorus, itchy train-track-clacking beat, velvet harmonies, and the glossy, emotive vocals of lead Shane Filan. Simply, it's a definitive pop song. Let's play naïve and hold out hope that radio programmers focus on the quality of the music and leave the corporate politics out of this one. Westlife deserves its shot in America, and this is the perfect song with which to take aim.—**CT**

country story songs, and Azar delivers a carefully nuanced performance. His voice resonates with emotion, but he



CHEVELLE *The Red* (3:58)
PRODUCER: Gggarth
WRITER: Chevelle
PUBLISHER: Loeffler Music, ASCAP
Epic 56581 (CD promo)

Got a guitar, get a record deal. It almost feels that way with the number of new rock bands pouring forth from the industry machine, and it's becoming increasingly difficult to pluck the good ones from a stack that about hits the ceiling. One of the hardest-driving to hit the radar screen in recent times is Chicago-bred Chevelle, which scored in 2000 with "Point #1" and "Mia" when it was signed to Squint Entertainment. The band of brothers—Sam, Joe, and Pete Loeffler—has since signed with Epic and is pushing the pedal to the metal with more gusto than ever in "The Red," the first single from *Wonder What's Next*, due Aug. 27. The song's verses tiptoe with jaw-clenched restraint before lead singer/lyricist Pete lets his emotions out like a rabid alley cat, as he sings over and over, "Seeing red again . . ." Chevelle originated in the Christian rock community, so it strays from overtly harsh or negative imagery—and apparently that's clicking with listeners. "The Red" is getting serious action across the board at active, mainstream, and modern rock, while the band ups its profile as part of the Ozzfest tour this summer. No doubt, Chevelle is ready to shift into high gear.—**CT**

with his single "I Don't Have to Be Me Till Monday." This is quite a change of pace but a solid song that should continue to gain him support.—**DEP**

★ **RADNEY FOSTER** *Everyday Angel* (3:49)
PRODUCER: Radney Foster
WRITER: R. Foster
PUBLISHERS: Universal-PolyGram International Publishing/St. Julien Music, ASCAP
Dualtone 1128-RS1 (CD promo)

Radney Foster has always been a singer/songwriter of exceptional talent, and he ably displays those gifts on this poignant single. The finely crafted verses each serve up a vignette that illuminates some of the everyday angels Foster has encountered, including a retired school teacher who feeds the hungry from a church basement and his father, who rescued a battered wife by inviting her into their home. In the lyric, Foster relates, "I didn't know until I had kids of my own, but I learned a big lesson that day/What you do means a whole lot more than anything you have to say." In the third verse, he salutes Dave, a fireman who on Sept. 11 ran "up stairs that he never got back down." This is a song that will do more than take up four minutes of airtime. It's a meaningful moment that says something powerful about the human spirit and the ability to do good and make a difference in the world. Foster gives an earnest, heartfelt performance that should grab programmers' ears. Here's hoping this gets the attention and airplay it deserves.—**DEP**

AC

► **JIM BRICKMAN FEATURING JANE KRAKOWSKI** *You* (3:58)

PRODUCERS: Dane Deviller, Sean Hosen
WRITERS: J. Brickman, D. Deviller, S. Hosen
PUBLISHERS: Universal Tunes/Brickman Songs, SESAC; BMG Songs/Big Caboose/Little Engine Entertainment, ASCAP; BMG Music/Careers-BMG, BMI
Windham Hill 11659 (CD promo)

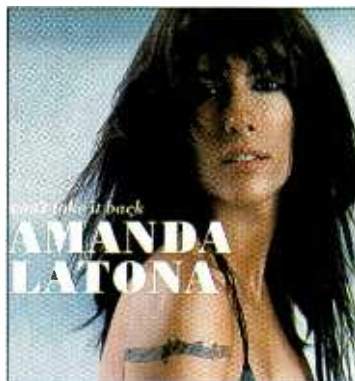
Composer/pianist Jim Brickman has maintained valedictorian status in the adult-music community for the past decade by consistently evolving and trying his hand with a host of collaborators. It's hard to imagine that there was a time when he was pegged in the new-age category—since 1996, Brickman has scored 11 hits on the adult contemporary chart, including his first No. 1 in 2001, "Simple Things," with Rebecca Lynn Howard on vocals. On his upcoming *Love Songs & Lullabies*, due Aug. 6 (which will be supported by a PBS concert special this month), the maestro serves up eight solo piano songs and four new vocal tracks, including the tranquil, lovelorn "You," featuring *Ally McBeal* alumna Jane Krakowski, long a singing sensation on the side. The ballad soothes and assures with a lovely, oh-so-natural melody that quietly percolates without any big tricks or vocal acrobatics—just fine, sweet music and a gorgeous performance from Krakowski. It's nice to have this type of artist to count on as an adult listener, and radio is sure to continue to reward his appreciable brand of artistry. P.S.: The new album also contains "Course of Love," a song adopted for the TV soap *Guiding Light*.—**CT**

NEW & NOTEWORTHY

AMANDA LATONA *Can't Take It Back* (2:56)

PRODUCERS: Sheppard, Kenny Gioia
WRITERS: T. Rhodes, S. Peiken, M. Brooks
PUBLISHERS: Rhodes World Music, ASCAP; Shellayla Songs/Peer Music III/Kissing Booth/EMI Music, BMI
J Records 21192 (CD promo)

By the sound of "Can't Take It Back," you'd never guess that Amanda Latona was once a member of Innosense, a bubble-gum pop group that made the rounds during the youth explosion just a few years back. Now signed to Clive Davis' J Records, she has been scrubbed down and dramatically reimagined as a millennium version of '90s rocker Meredith Brooks—quite



literally, actually, since Brooks co-wrote the song. Latona has enough

grit in her chops to deliver the goods in a convincing way, as guitars squeal and howl in the background. But there's no mistaking this for rock-solid, fully accessible pop music to the core, dressed up with a harder sound for those who have turned to Avril Lavigne and Michelle Branch as their new idols. Certainly, there's nothing bad about that; this song has one of the catchiest choruses we've heard this summer, and there's no reason why a singer can't go from pop to a harder edge—just look at the dramatic transformation of Alanis Morissette. In any case, our Miss Brooks is certainly on a roll, with credits on the new Jennifer Love Hewitt project as well as her own *Bad Bad One*.—**CT**

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

Jeff Townes' 'Magnificent' Debut

Fresh Prince Partner Makes His Solo Mark On BBE/Rapster Records

BY RHONDA BARAKA

There has always been a touch of jazz buried deep in the musical psyche of Jeff Townes. Even while churning out rap crossover hits ("Summertime," "Parents Just Don't Understand") with Will Smith as D.J. Jazzy Jeff & the Fresh Prince, he and Smith found time in 1990 to team with Grover Washington Jr. on "The Groove (Jazzy's Groove)."

Since then, Townes has gotten busy revealing his many musical sides. First, there was his notable production work on Jill Scott's Hidden Beach debut, *Who Is Jill Scott?* Now he's back with his own solo debut, *The Magnificent*, (Aug. 13), from BBE/Rapster Records.

GETTING NAKED

The effervescent DJ/producer compares the set to "standing buck naked" before an audience. "It's a stretch," says Townes, who is not accustomed to being the focal point of his projects. "As a producer, you're pretty much creating a body of work that an artist has to stand behind. This whole time I've



TOWNES

either been doing it with someone else or sharing it with Will [Smith]."

Townes says putting together *The Magnificent* was his most "creatively free" undertaking—and his most challenging. "BBE came to me and asked, 'What [represents you musically] as a producer? Answer that question by doing an album.' That was an extreme stretch of creative freedom that you're not used to getting, especially in today's music industry. It took a minute for me

to get started because I like so many different kinds of music. As much as I am hip-hop, I'm soul. As much as I am soul, I'm a turntablist. As much as I'm a DJ, I love jazz and rock."

So the self-managed Townes (who is published by Jatche Cats and Touched by Jazz [both through EMI]) decided to do it all, inviting some friends to join the fun. "The most surprising thing to me was that I had absolutely no problem getting anybody on this record," he says. "It wasn't that I had a list of people that I wanted to go to. But because the record was based so much on creative freedom, a lot of my collaborations came from creative freedom conversations that I've had with so many people, from Freddie Foxx to [Boyz II Men's] Shawn Stockman." *The Magnificent* also features Townes' Ahmir "Questlove" Thompson, and other artists affiliated with Townes' Philadelphia-based production company, A Touch of Jazz.

Townes says he is fully aware of the uniqueness of the process by which *The Magnificent* was created and understands the unique challenges that will come with marketing the release. "Over the past four or five years I haven't had any conversations with record companies about creativity," he says. "Everyone talks about, 'How many records can it sell in the first week? How many spins does it get?' But I didn't go into this project thinking about selling any records."

Michael Adasko, project manager for BBE/Rapster Records, says he recognizes the challenges and potential associated with *The Magnificent*. "We have been given a very complex task of reaching a wide target audience for this record," he adds. "The approach will be to accept the differences of our audience and attempt to integrate and make sense out of their shared interest in quality music."

Troy Shelton of TAS Music/A Touch of Jazz says the album's marketing campaign will be modeled after the way a virus spreads. "We're super-saturating specific markets and the people who are fans of Jeff and the style, texture, and vibe [of the CD's music]. We'll exploit that to the fullest at all levels and then move on to the next site."

Among those showing early support of the project is Violet Brown. The director of urban music and marketing for Torrance, Calif.-based Warehouse Entertainment appreciates the album's originality. "That's why I like it," she says, "because it's different from everything else out there."

The Magnificent is the fifth and latest release in the BBE/Rapster Beat Generation series launched two years ago by London-based BBE. The label has also released projects by Jay Dee of Slum Village, Pete Rock, Marly Marl, and Will.I.Am of Black Eyed Peas.

Rhythm, Rap, and The Blues™

by Gail Mitchell



CONFERENCE CALL: Please check out the Billboard/American Urban Radio Networks R&B/Hip-Hop Conference & Awards special insert that appears in this issue (after page 36). This year's conference (Aug. 7-9)—our third—promises to be a hot one, with such panelists as Clear Channel's **Doc Wynter**, Select Records' **Fred Munao**, producer **Mike City**, DPH Entertainment's **Jay King**, Island Def Jam's **Chonita Floyd**, and Empire Musicwerks' **J. Eric Turner**. *Billboard's* second annual R&B/Hip-Hop Awards boasts appearances by the just-confirmed **Timbaland**, **Usher**, **Ginuwine**, the **Isley Brothers**, **Mr. Cheeks**, the **Nephtunes**, and **Rockwilder**, plus performances by **Seth Marcel With Jadakiss**, **Tank**, **Sean Paul**, and others. There's still time to sign up: Visit the Web site at billboardevents.com and click on the conference icon.

THE MACK IS BACK: He debuted as a performer on the soundtrack to **Max Julien's** classic 1973 film *The Mack* and performed the title song to the movie *Foxy Brown* that stars **Pam Grier**. Before that he made a name for himself as a producer/songwriter at Motown. Now **Willie Hutch** is making music again. His latest album, *Sexalicious*, is his first album since 1996's *Mack Is Back*. Both projects are on Hutch's own label, G.G. It Records.

Not surprisingly, the album resonates a '70s jam and ballad groove. But there's nothing wrong with that—an underserved adult audience will definitely find something to enjoy on Hutch's newest endeavor, including the sensuous opener "I've Got to Get You Back," the imagination-triggering title track, and the moving "Leave It Alone." That is, if people get a chance to hear the record.

The Dallas-based R&B veteran is quite frank when the subject of radio is brought up. "We've gotten airplay in Dallas, including KKDA," Hutch rasps. "There are still a few real radio people around: When they look in the mirror, they can see themselves. I just hope for the sake of the industry that we arrive at a point where it's the *music* industry again. People hear what they like, and that's what they buy. But if they can't hear it, they can't buy it. I'm a little guy selling records every week. So someone loves me out there as old as I am."

Asked if *Sexalicious* draws from personal experience, Hutch laughs. "Some of the songs are from per-

sonal experience, some are just visual. I try to write from both sides of the issue. The contrasts between the two sexes are enough to polarize the world. I was taught to write a song so that it outlives the writer. That's what I've tried to do with every attempt. I may not always get there, but I try. From all indications, this record is right on target."



HUTCH

With plans to visit Los Angeles soon to promote the album, Hutch has already swung through Alabama, Georgia, and Florida. Having started Southwest-distributed G.G. It in 1994, he says his goal is to get his children—who worked on *Sexalicious*—involved "so they can take it from here and I can go golfing." But don't look for that to happen any time soon.

"It's too late in life for me to go completely somewhere else," Hutch says. "When I go out on the lake I try to have a recorder and guitar somewhere on the boat. Music is my world. I'll be doing this until I can't anymore."

CLINTON GOES INTO ORBIT: Well, it finally happened. Funk master **George Clinton** has connected with the mothership—that is, satellite radio broadcaster Sirius.

Clinton is the latest addition to the Sirius Sounding Board lineup. As such, the funkster will share his colorful perspective on music, collaborate on special features, and serve as a regular host on Sirius' Express channel (channel 44). He'll join other Express personalities **James "J.T." Taylor** (**Kool & the Gang**) and **James "D Train" Williams**. Among other artists featured on Sirius' channels are **BeBe Winans** (Praise, channel 93), **Al Jarreau** (Jazz Café, channel 63), **MC Lyte** and **Grandmaster Flash** (both on Hot Jamz, channel 42), and **Dana Dane** (BackSpin, channel 49).

AUGUST 10 2002		Billboard HOT RAP TRACKS™	
THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist
1	1	HOT IN HERRE REEL/UNIVERSAL	Nelly ↕
2	2	I NEED A GIRL (PART TWO) BAD BOY/ARISTA	P. Diddy & Ginuwine Featuring Loon, Mario Winans & Tammy Ruggieri ↕
3	5	DILEMMA REEL/UNIVERSAL	Nelly Featuring Kelly Rowland ↕
4	3	DOWN 4 U MURDER INC./DEF JAM/IDJMG	Irv Gotti Presents The Inc. Featuring Ja Rule, Ashanti, Charli Baltimore & Vita ↕
5	7	NOTHIN' DEF JAM/IDJMG	N.D.R.E. ↕
6	4	OH BOY ROC-A-FELLA/DEF JAM/IDJMG	Cam'ron Featuring Juelz Santana ↕
7	6	STILL FLY CASH MONEY/UNIVERSAL	Big Tymers ↕
8	9	MOVE B***H DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG	Ludacris Featuring Mystikal & Infamous 2.0 ↕
9	10	GANGSTA LOVIN' RUFF RYDERS/INTERSCOPE	Eve Featuring Alicia Keys ↕
10	8	GRINDIN' STAR TRACK/ARISTA	The Clipse ↕
11	13	GOOD TIMES RUFF RYDERS/INTERSCOPE	Styles ↕
12	12	MY NECK, MY BACK DIRTY DOWN/ARTEMIS	Khia Featuring DSD ↕
13	11	WITHOUT ME WEB/AFTERMATH/INTERSCOPE	Eminem ↕
14	15	CLEANIN' OUT MY CLOSET WEB/AFTERMATH/INTERSCOPE	Eminem ↕
15	21	IF I COULD GO! ELEKTRA/VEG	Angie Martinez Featuring Lil' Mo & Sacario ↕
16	16	WAY OF LIFE CASH MONEY/UNIVERSAL	Lil Wayne ↕
17	22	FEEL IT BOY VP/VIRGIN	Beenie Man Featuring Janet ↕
18	14	I NEED A GIRL (PART ONE) BAD BOY/ARISTA	P. Diddy Featuring Usher & Loon ↕
19	20	TRADE IT ALL EPIC	Fabulous Featuring P. Diddy & Jagged Edge ↕
20	23	IN DA WIND SLIP-N-SLIDE/ATLANTIC	Trick Daddy Featuring Cee-Lo & Big Boi ↕
21	25	PO' FOLKS ATLANTIC	Nappy Roots Featuring Anthony Hamilton ↕
22	17	DOWN A** CHICK MURDER INC./DEF JAM/IDJMG	Ja Rule Featuring Charli "Chuck" Baltimore ↕
23	24	TAINTED BARAKA/PRIORITY/CAPITOL	Slum Village Featuring Dwele ↕
24	19	PASS THE COURVOISIER PART II J	Busta Rhymes Featuring P. Diddy & Pharrell ↕
25		BASKETBALL SO SO DEF/COLUMBIA	Lil Bow Wow Featuring Jermaine Dupri, Fabulous & Fundisha ↕

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 92 mainstream R&B and 46 rhythmic top 40 stations which are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of audience, computed by cross-referencing exact times of airplay with Arbitron listener data. ↕ Videoclip availability. © 2002, VNU Business Media, Inc. All rights reserved.

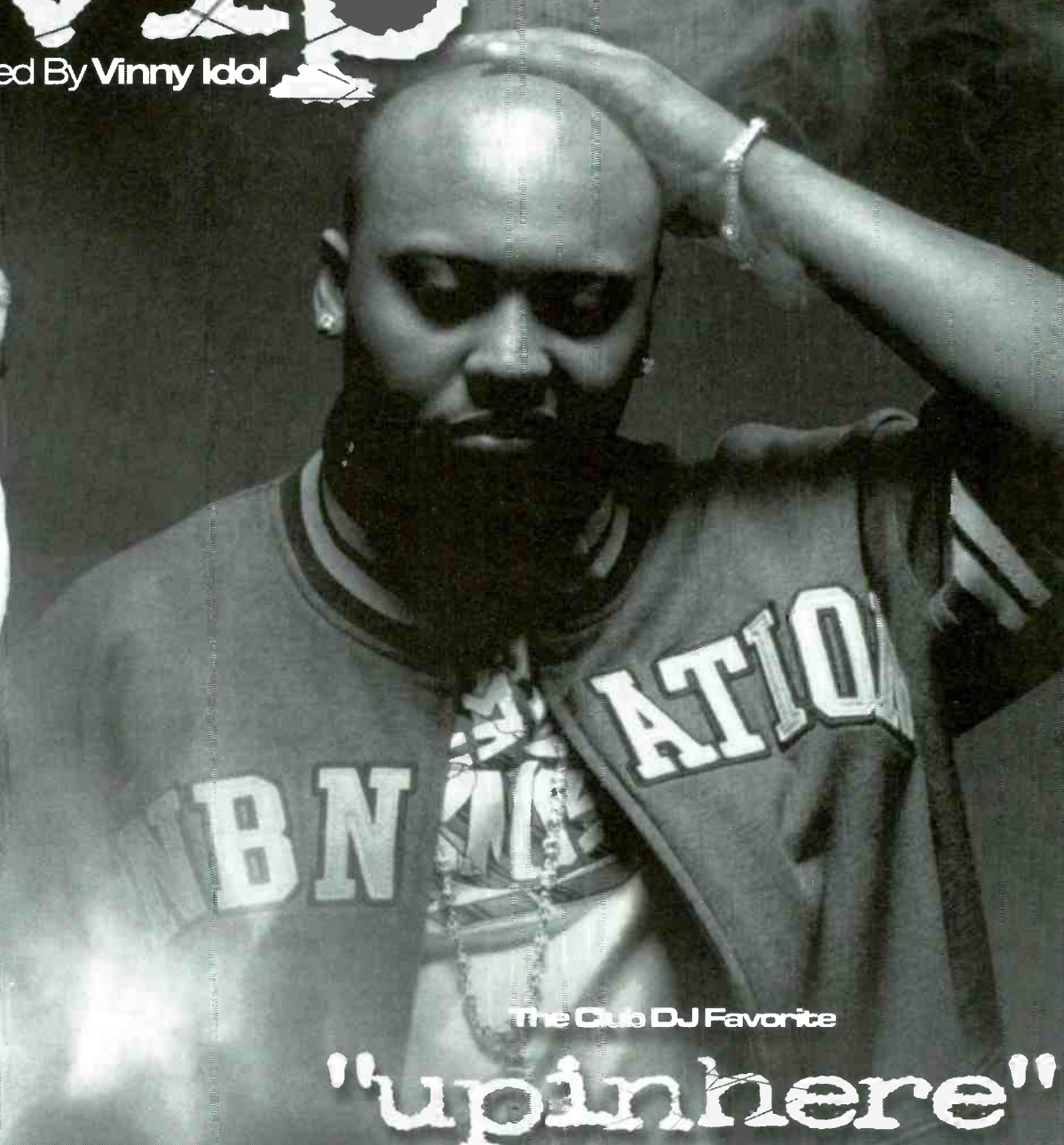
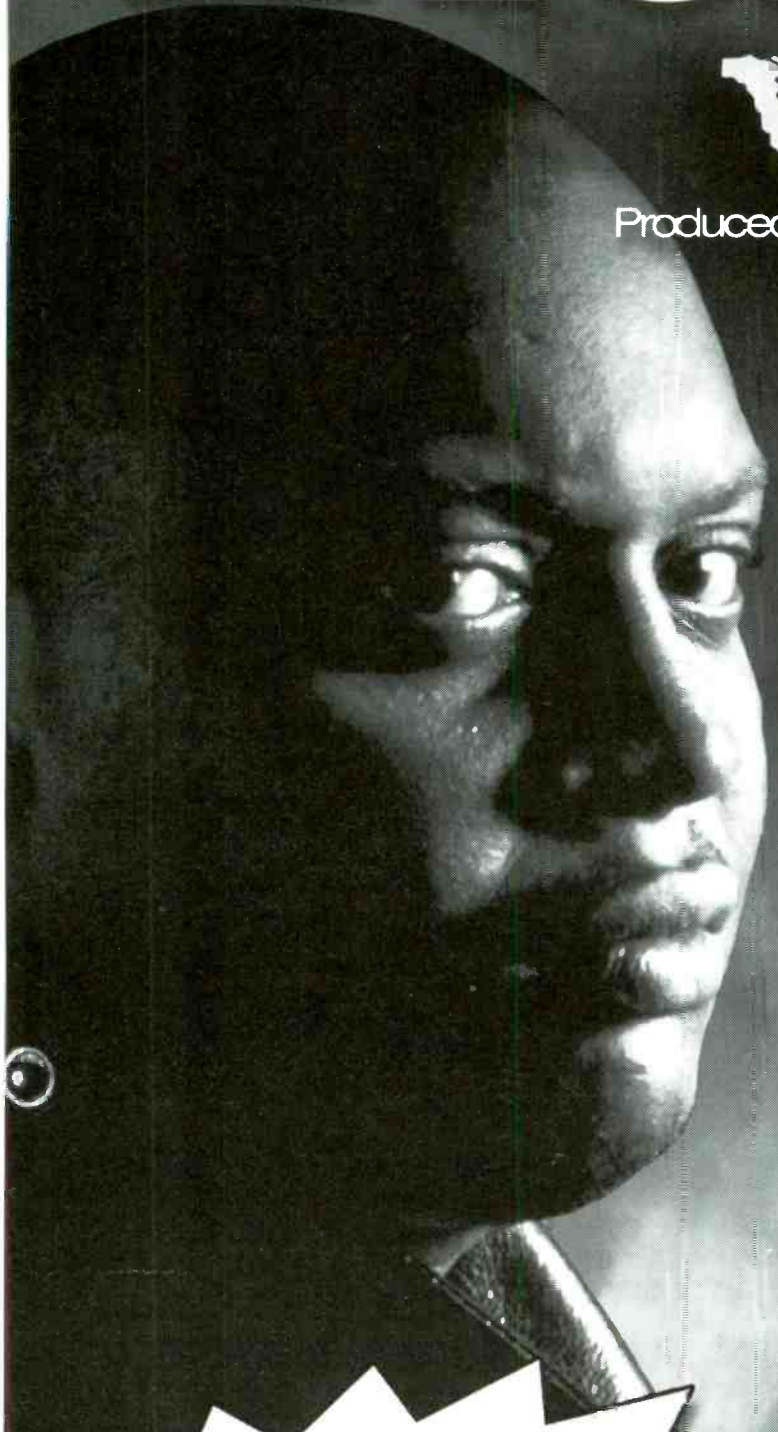
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QUIET MAN ENTERTAINMENT RECORDS

AUGUST 10
2002

Billboard TOP R&B/HIP-HOP ALBUMS™

Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	
1	NEW		1	LIL WAYNE CASH MONEY/UNIVERSAL 060056*/UMRG (12.98/18.98)	NUMBER 1 / HOT SHOT DEBUT 500 Degreez	1	50	43	33	4	JA RULE ▲ ³ MURDER INC./DEF JAM 586437*/DJMGM (12.98/19.98)	Pain Is Love	1	
2	1	1	6	NELLY ▲ ³ FD REEL 017747/UNIVERSAL (12.98/18.98)	Nellyville	1	51	41	38	7	SIR CHARLES JONES MARDI GRAS 1060 (10.98/16.98) [M]	Love Machine	28	
3	NEW		1	MARIO J 20026 (12.98/17.98)	Mario	3	52	48	47	8	N*E*R*D* VIRGIN 11521* (10.98 CD)	In Search Of...	31	
4	2	3	10	EMINEM ▲ ⁴ WEB/AFTERMATH 493290*/INTERSCOPE (12.98/19.98)	The Eminem Show	1	53	52	62	9	AALIYAH ▲ ² BLACKGROUND 10082* (12.98/18.98)	Aaliyah	2	
5	NEW		1	BOYZ II MEN ARISTA 14741 (12.98/18.98)	Full Circle	5	54	47	46	10	B2K ● EPIC 85457 (12.98 EQ/18.98)	B2K	1	
6	3	2	4	STYLES RUFF RYOERS 493339*/INTERSCOPE (18.98 CD)	A Gangster And A Gentleman	2	55	42	49	11	JAHEIM ▲ DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[Ghetto Love]	2	
7	4	4	4	VARIOUS ARTISTS MURDER INC./DEF JAM 063033*/DJMGM (12.98/18.98)	Irv Gotti Presents The Inc	2	56	38	40	12	MARY J. BLIGE ▲ ² MCA 112808* (12.98/18.98)	No More Drama (2002)	3	
8	5	7	18	ASHANTI ▲ ² MURDER INC./AJM 586830*/DJMGM (12.98/18.98)	Ashanti	1	57	62	—	13	SOUNDTRACK MAVERICK 48310/WARNER BROS. (18.98 CD)	Austin Powers In Goldmember	57	
9	NEW		1	MACK 10 PRESENTS DA HOOD HOD-BANGIN' 9996/D3 (18.98 CD)	Mack 10 Presents Da Hood	9	58	50	51	14	YOLANDA ADAMS ● ELEKTRA 62690/EEG (12.98/18.98)	Believe	7	
10	6	5	3	E-40 SICK WID IT/JIVE 418089/ZOMBA (11.98/17.98)	The Ballistician: Grit & Grind	5	59	59	52	15	NORMAN BROWN WARNER BROS. 47995 (18.98 CD) [M]	Just Chillin'	50	
11	8	6	6	N.O.R.E. DEF JAM 586502*/DJMGM (12.98/18.98)	God's Favorite	3	60	32	43	16	NATURE CASINO 8004*/SEQUENCE (18.98 CD)	Wild Gremlinz	21	
12	7	8	9	DONELL JONES UNTDUCHABLES 14760/ARISTA (12.98/18.98)	Life Goes On	2	61	54	48	17	RUFF ENDZ EPIC 85691* (12.98 EQ/12.98)	Someone To Love You	8	
13	9	9	12	VARIOUS ARTISTS ▲ BAD BOY 73062*/ARISTA (12.98/18.98)	P. Diddy & Bad Boy Records Present... We Invented The Remix	2	62	55	60	18	ALICIA KEYS ▲ ⁵ J 20002 (12.98/18.98)	Songs In A Minor	1	
14	10	—	2	MARY MARY COLUMBIA 82273/CRG (12.98 EQ/18.98)	Incredible	10	63	37	29	19	CIPHA SOUNDS/MR. CHOC RAWKUS 112817*/MCA (18.98 CD)	Rawkus Records Presents: Soundbombing III	8	
15	21	10	6	WYCLEF JEAN COLUMBIA 86542*/CRG (12.98 EQ/18.98)	Masquerade	2	64	53	36	20	NAS ▲ ILL WILL/COLUMBIA 85736*/CRG (12.98 EQ/18.98)	Stillmatic	1	
16	13	14	11	BIG TYMERS ● CASH MONEY/UNIVERSAL 860997*/UMRG (18.98 CD)	Hood Rich	1	65	NEW	1	21	LEGIT BALLAZ LEGIT BALLIN' 71241/AMC (10.98/17.98) [M]	Respect The Game Vol. 3	65	
17	NEW		1	PUBLIC ENEMY SLAM JAMZ/IN THE PAINT 8388/KOCH (12.98/17.98)	Revolutions	17	66	51	42	22	VARIOUS ARTISTS SD SO DEF/COLUMBIA 86689/CRG (8.98 EQ CD)	So So Def Presents: Definition Of A Remix (EP)	29	
18	15	16	14	KHIA FEATURING DSD DIRTY DOWN 751132/ARTEMIS (17.98 CD) [M]	Thug Misses	13	67	58	63	23	LAURYN HILL ▲ COLUMBIA 86580/CRG (16.98 EQ/19.98)	MTV Unplugged No. 2.0	2	
19	16	18	12	CAM'RON ROC-A-FELLA/DEF JAM 586876*/DJMGM (12.98/18.98)	Come Home With Me	1	68	45	41	24	YING YANG TWINS COLLIPARK/IN THE PAINT 8375/KOCH (12.98/17.98)	Alley: The Return Of The Ying Yang Twins	8	
20	11	12	5	TRUTH HURTS AFTERMATH 493331*/INTERSCOPE (12.98/18.98)	Truthfully Speaking	4	69	63	55	25	USHER ▲ ⁴ ARISTA 14715* (12.98/18.98)	8701	3	
21	18	15	12	MUSIQ ● DEF SOUL 586772*/DJMGM (12.98/18.98)	Juslisen (Just Listen)	1	70	56	72	26	MYSTIKAL ● JIVE 41770*/ZOMBA (12.98/18.98)	Tarantula	4	
22	12	11	5	ONYX OTHER PEOPLES MONEY/IN THE PAINT 8268*/KOCH (12.98/17.98)	Bacdafucup: Part II	11	71	40	37	27	NAUGHTY BY NATURE TVT 2340* (12.98/17.98)	Icons	5	
23	19	19	22	NAPPY ROOTS ● ATLANTIC 83524*/JAG (11.98/17.98)	Watermelon, Chicken & Gritz	3	72	60	54	28	INDIA.ARIE ▲ MOTOWN 013770*/UMRG (12.98/18.98)	Acoustic Soul	3	
24	NEW		1	SMILEZ & SOUTHSTAR ARTIST/DIRECT 01030 (11.98/17.98) [M]	Crash The Party	24	73	74	65	29	MC EIHT 03 9998/RIVE/ERA (18.98 CD)	Underground Hero	54	
25	17	—	2	JUICY J NORTH-NORTH 3601 (10.98/17.98)	Chronicles Of The Juice Man: Underground Album	17	74	61	57	30	ANGIE STONE ● J 20013* (12.98/18.98)	Mahogany Soul	4	
26	14	—	2	JERZEE MONET DREAMWORKS 450870/INTERSCOPE (12.98 CD)	Love & War	14	75	68	68	31	SIR CHARLES PMG 7013/DELTA DISC (11.98/17.98)	Southern Soul	75	
27	20	13	4	SOUNDTRACK SD SO DEF/COLUMBIA 86676*/CRG (6.98 EQ/13.98)	Like Mike	10	76	67	64	32	B RICH ATLANTIC 83555*/AG (7.98/11.98)	80 Dimes	32	
28	22	22	14	RL J 20012 (12.98/17.98)	RL:Ements	6	77	67	64	33	VARIOUS ARTISTS ● SONY/UNIVERSAL/EMI/ZOMBA 86591/CRG (12.98 EQ/18.98)	Off The Hook	10	
29	23	26	35	LUDACRIS ▲ ² DISTURBIN' THA PEACE/DEF JAM SOUTH 586446*/DJMGM (12.98/19.98)	Word Of Mouf	1	78	70	67	34	LUTHER VANDROSS ▲ J 20007 (12.98/18.98)	Luther Vandross	2	
30	44	—	2	COO COO CAL BLACK MAFIA 1360/INFINITE (10.98/18.98)	Still Walkin	30	79	57	58	35	DJ PAUL D EVEL 3600/STREET LEVEL (10.98/17.98) [M]	Triple 6 Mafia Presents DJ Paul - Underground Vol. 16: For Da Summa	24	
31	NEW		1	HAYSTAK IN THE PAINT 8344/KOCH (12.98/17.98) [M]	The Natural	31	80	46	30	36	WILL SMITH ● OVERBROOK/COLUMBIA 86189*/CRG (12.98 EQ/18.98)	Born To Reign	13	
32	NEW		1	VARIOUS ARTISTS RAZOR & TIE 89053 (18.98 CD)	Monsta Jamz	32	81	49	45	37	CEE-LO ARISTA 14682* (12.98/18.98)	Cee-Lo... Cee-Lo Green And His Perfect Imperfections	2	
33	28	25	6	ARCHIE EVERSOLE PHAT BOY 112928*/MCA (14.98 CD)	Ride Wit Me Dirty South Style	16	82	78	59	38	WILL DOWNING GRP 589610/VG (18.98 CD)	J To Tha L-O! The Remixes	1	
34	26	17	15	MICHELLE WILLIAMS MUSIC WORLD/COLUMBIA 86432/CRG (12.98 EQ/18.98)	Heart To Yours	17	83	66	—	39	JENNIFER LOPEZ ▲ EPIC 86399* (12.98 EQ/18.98)	D&D Project II	66	
35	24	21	7	AZ MOTOWN 018074/UMRG (12.98/18.98)	AZiatic	5	84	64	79	40	VARIOUS ARTISTS D&D 641234* (16.98 CD)	BRENT JONES + T.P. MOBB HOLY ROLLER 20323/EMI GOSPEL (11.98/16.98) [M]	beautiful	35
36	27	20	5	VARIOUS ARTISTS MCA 112875* (18.98 CD)	Steve Harvey Compilation: Sign Of Things To Come	12	85	64	79	41	CRAIG DAVID ▲ WILDSTAR/ATLANTIC 86081*/JAG (11.98/17.98)	Born To Do It	12	
37	30	27	21	BRANDY ▲ ATLANTIC 83493*/JAG (12.98/18.98)	Full Moon	1	86	65	66	42	RAYVON BIG YARD 112757*/MCA (14.98 CD) [M]	My Bad	65	
38	NEW		1	C-BO WEST COAST MAFIA 2002 (17.98 CD)	West Coast Mafia	38	87	71	71	43	REMY SHAND MOTOWN D14481/UMRG (18.98 CD)	The Way I Feel	15	
39	NEW		1	FOURPLAY BLUEBIRD 63916/RCA VICTOR (18.98 CD)	Heartfelt	39	88	76	76	44	MAXWELL ▲ COLUMBIA 67136*/CRG (12.98 EQ/18.98)	Now	1	
40	29	24	18	TWEET ● THE GOLD MIND/ELEKTRA 62746/EEG (12.98/18.98)	Southern Hummingbird	2	89	69	44	45	NAS ILL WILL/COLUMBIA 86685/CRG (8.98 EQ CD)	From Illmatic To Stillmatic The Remixes (EP)	32	
41	33	39	24	KIRK FRANKLIN ● GOSPEL CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	1	90	72	69	46	SOLOMON BURKE FAT POSSUM/ANTI- 80358/EPITAPH (17.98 CD)	Don't Give Up On Me	91	
42	35	35	18	AVANT ● MAGIC JOHNSON 112809/MCA (12.98/18.98)	Ecstasy	2	91	77	70	47	R. KELLY & JAY-Z ▲ ROC-A-FELLA/DEF JAM 586783*/JIVE/DJMGM (12.98/19.98)	The Best Of Both Worlds	1	
43	36	34	9	DJ QUIK EUPHONIC/LANEWAY/BUNGALO 970008/UMRG (18.98 CD)	Under Tha Influence	7	92	66	—	48	LIL BOW WOW ▲ SD SO DEF/COLUMBIA 86130/CRG (12.98 EQ/18.98)	Doggy Bag	2	
44	31	28	7	RAPHAEL SAADIQ UNIVERSAL 016654*/UMRG (12.98/18.98)	Instant Vintage	6	93	64	79	49	THE LAST MR. BIGG WARLOCK 2822 (10.98/16.98)	Only If U Knew	84	
45	34	32	4	ANITA BAKER ATLANTIC 78209/RHINO (17.98 CD)	The Best Of Anita Baker	29	94	99	86	50	BONEY JAMES WARNER BROS. 48004 (17.98 CD)	Ride	27	
46	25	23	7	DAZ DILLINGER OCF/FREE 006/O.P.G. (17.98 CD)	This Is The Life I Lead	15	95	82	56	51	THE DAYTON FAMILY IN THE PAINT 8313/KOCH (12.98/17.98)	Welcome To The Dope House	20	
47	NEW		1	B2K EPIC 86643 (8.98 EQ CD)	B2K: The Remixes - Vol. 1 (EP)	47	96	91	82	52	SLUM VILLAGE BARAK 8003*/SEQUENCE (18.98 CD) [M]	Dirty District	78	
48	NEW		1	KHM NUMBER 6 6604 (18.98 CD) [M]	Game	48	97	87	81	53	ANN NESBY IT'S TIME CHILD 017391/UNIVERSAL (12.98/18.98)	Put It On Paper	8	
49	39	31	8	VARIOUS ARTISTS WARNER MUSIC GROUP/BMG 78192/WARNER STRATEGIC MARKETING (12.98/18.98)	Totally Hits 2002	12	98	83	85	54	JOE ● JIVE 41788/ZOMBA (12.98/18.98)	Better Days	3	
							99	90	74	55	VARIOUS ARTISTS J 20034 (12.98/18.98)	This Is Ultimate Dance!	69	

AUGUST 10
2002

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

Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
1	1	BOB MARLEY AND THE WAILERS ● TUFF GONG/ISLAND 548904/DJMGM (12.98/18.98)	NUMBER 1 Legend	299	13	6	MARY MARY ▲ C2/COLUMBIA 63740/CRG (7.98 EQ/11.98)	Thankful	106
2	3	2PAC ▲ ³ DEATH ROW 63008*/KOCH (18.98/25.98)	All Eyez On Me	329	14	18	MARY J. BLIGE ▲ ³ MCA 111156* (12.98/18.98)	My Life	174
3	4	EMINEM ▲ ⁸ WEB/AFTERMATH 490629*/INTERSCOPE (12.98/19.98)	The Marshall Mathers LP	75	15	9	BONE THUGS-N-HARMONY ▲ ⁴ RUTHLESS 89443*/EPIC (10.98 EQ/15.98)	E. 1999 Eternal	233
4	2	2PAC ▲ ⁹ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	Greatest Hits	188	16	16	MARY J. BLIGE ▲ ³ UPTOWN 110681/MCA (6.98/11.98)	What's The 411?	129
5	5	NELLY ▲ ⁸ FD REEL/UNIVERSAL 157743*/UMRG (12.98/18.98)	Country Grammar	109	17	22	R. KELLY ▲ ⁷ JIVE 41625*/ZOMBA (19.98/24.98)	R	84
6	8	THE NOTORIOUS B.I.G. ● BAD BOY 73011*/ARISTA (19.98/24.98)	Life After Death	244	18	20	JAY-Z ▲ FREEZE/ROC-A-FELLA/PRIORITY 50592*/CAPITOL (10.98/16.98)	Reasonable Doubt	242
7	7	THE NOTORIOUS B.I.G. ▲ ⁴ BAD BOY 73000*/ARISTA (11.98/18.98)	Ready To Die	356	19	15	DR. DRE ▲ ³ AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	Dr. Dre - 2001	128
8	12	MAKAVELI ▲ DEATH ROW 63012*/KOCH (12.98/17.98)	The Don Killuminati: The 7 Day Theory	215	20	13	DR. DRE ▲ ³ DEATH ROW 63000*/KOCH (11.98/17.98)	The Chronic	285
9	14	JUVENILE ▲ ⁸ CASH MONEY/UNIVERSAL 153162/UMRG (12.98/18.98)	400 Degreez	185	21	19	JILL SCOTT ▲ HIDDEN BEACH 63137*/EPIC (11.98 EQ/17.98) [M]	Who Is Jill Scott? Words And Sounds Vol. 1	89
10	10	2PAC ▲ AMARU/JIVE 41636/ZOMBA (11.98/17.98)	Me Against The World	309	22	—	JODECI ▲ ³ UPTOWN 110198/MCA (6.98/11.98)	Forever My Lady	133
11	17	AL GREEN ▲ H/THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)	Greatest Hits	386	23	25	KEITH SWEAT ▲ ³ VINTERTAINMENT/ELEKTRA 60763/EEG (11.98/17.98)	Make It Last Forever	314
12	11	EMINEM ▲ ⁴ WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	The Slim Shady LP	122	24	—	NAS ▲ ² COLUMBIA 87015*/CRG (10.98 EQ/16.98)	It Was Written	85
					25	—	OTIS REDDING ▲ RHINO 71147 (7.98/11.98)	The Very Best Of Otis Redding	36

● Albums with the greatest sales gains this week. Catalog albums are 2-year old titles that have fallen below No. 100 on the Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA 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 ED, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

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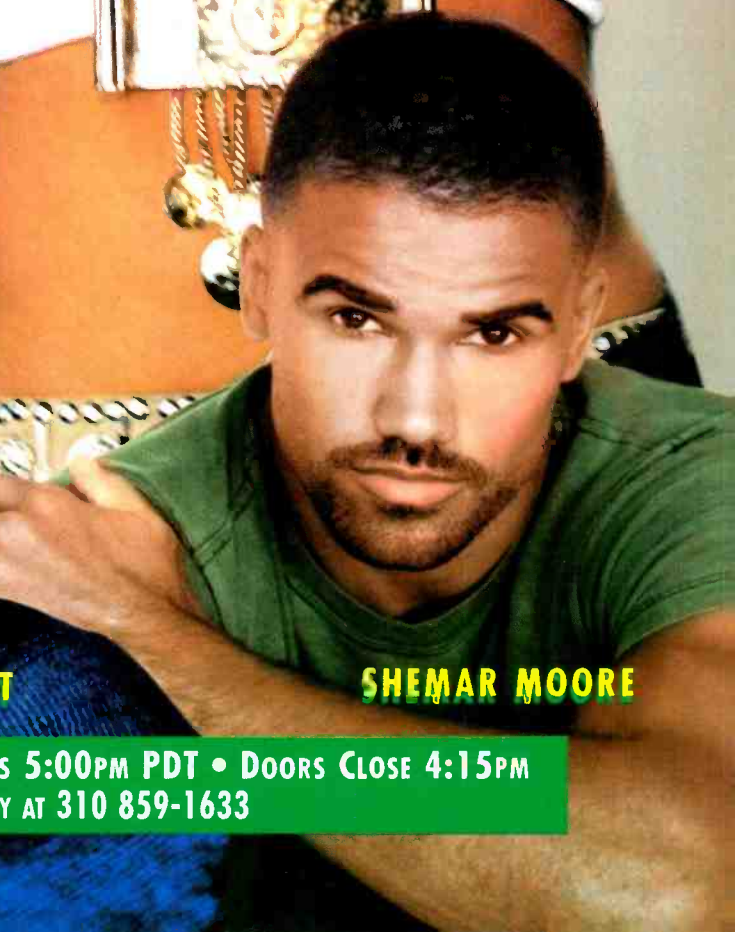
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AUGUST 10 2002 **Billboard** **HOT R&B/HIP-HOP AIRPLAY**

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Hot In Herre	NELLY (FD REEL/UNIVERSAL)	26	27	Heaven I Need A Hug	R. KELLY (JIVE)	51	40	Pass The Courvoisier Part II	BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)
2	9	Dilemma	NELLY FEAT. KELLY ROWLAND (FD REEL/UNIVERSAL)	27	28	I Care 4 U	AALIYAH (BLACKGROUND)	52	51	Good Man	RL (J)
3	4	Nothin'	N.O.R.E. (DEF JAM/IDJMG)	28	29	Way Of Life	LIL WAYNE (CASH MONEY/UNIVERSAL)	53	55	One On One	KEITH SWEAT (ELEKTRA/EEG)
4	2	I Need A Girl (Part Two)	P. DIDDY & GINUWINE (BAD BOY/ARISTA)	29	32	Burnin' Up	FAITH EVANS (BAD BOY/ARISTA)	54	64	Hey Ma	CAM RON (ROC-A-FELLA/DEF JAM/IDJMG)
5	3	Down 4 U	IRV GOTTI PRESENTS THE INC. (MURDER INC./DEF JAM/IDJMG)	30	23	My Neck, My Back	KHIA FEAT. DSO (DIRTY DOWN/ARTEMIS)	55	59	One Man	TANK (BLACKGROUND)
6	5	Just A Friend 2002	MARIO (J)	31	35	Tainted	SLUM VILLAGE FEAT. DWELE (BARAK/PRIORITY/CAPITOL)	56	56	Can U Help Me	USHER (ARISTA)
7	6	Happy	ASHANTI (MURDER INC./AJM/IDJMG)	32	36	All Eyez On Me	MONICA (J)	57	54	Most High	JERZEE MONEY (DREAMWORKS/INTERSCOPE)
8	8	halfcrazy	MUSIC (DEF SOUL/IDJMG)	33	38	Trade It All	FABOLOUS (EPIC)	58	60	I Do (Wanna Get Close To You)	3LW FEAT. P. DIDDY & LOON (NINE LIVES/EPIC)
9	13	Move B***h	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	34	30	What If A Woman	JOE (JIVE)	59	66	On My Block	SCARFACE (DEF JAM SOUTH/IDJMG)
10	14	Why Don't We Fall In Love	AMERIE (RIS/ECOLUMBIA)	35	42	In Da Wind	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)	60	50	I'm Gonna Be Alright	JENNIFER LOPEZ FEAT. NAS (EPIC)
11	12	Grindin'	THE CLIPSE (STAR TRACK/ARISTA)	36	41	Feel It Boy	BEENIE MAN FEAT. JANET (VP/IRGIN)	61	53	Keep Lovin' You	DAVE HOLLISTER (MCA)
12	7	Oh Boy	CAM RON (ROC-A-FELLA/DEF JAM/IDJMG)	37	33	Without Me	EMINEM (WEB/AFTERMATH/INTERSCOPE)	62	58	In The Morning	MARY MARY (COLUMBIA)
13	11	Addictive	TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE)	38	31	Gots To Be	B2K (EPIC)	63	69	Don't Say No, Just Say Yes	AVANT (MAGIC JOHNSON/MCA)
14	15	Call Me	TWEET (THE GOLD MIND/ELEKTRA/EEG)	39	34	Full Moon	BRANDY (ATLANTIC)	64	65	Don't Mess With My Man	NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)
15	10	Still Fly	BIG TYMERS (CASH MONEY/UNIVERSAL)	40	39	Rainy Dayz	MARY J. BLIGE FEAT. JA RULE (MCA)	65	68	We Ready	ARCHIE EVERSOLE FEAT. BUBBA SPARXXX (PHAT BOY/MCA)
16	17	Gangsta Lovin'	EVE FEAT. ALICIA KEYS (RUFF Ryders/INTERSCOPE)	41	37	I Need A Girl (Part One)	P. DIDDY FEAT. USHER & LOON (BAD BOY/ARISTA)	66	72	My Dad's Gone Crazy	EMINEM FEAT. HALLIE JADE (WEB/AFTERMATH/INTERSCOPE)
17	18	Good Times	STYLES (RUFF RYDERS/INTERSCOPE)	42	52	If I Could Go!	ANGIE MARTINEZ (ELEKTRA/EEG)	67	63	Guess Who's Back	SCARFACE (DEF JAM SOUTH/IDJMG)
18	16	Someone To Love You	RUFF ENDOZ (EPIC)	43	48	Wish I Didn't Miss You	ANGIE STONE (J)	68	—	Rep Yo City	E-40 (SLICK WID' IT/JIVE)
19	19	Stingy	GINUWINE (EPIC)	44	47	Po' Folks	NAPPY ROOTS FEAT. ANTHONY HAMILTON (ATLANTIC)	69	62	Whoa Now	B RICH (ATLANTIC)
20	25	Baby	ASHANTI (MURDER INC./AJM/IDJMG)	45	43	I'd Rather	LUTHER VANDROSS (J)	70	—	Dontchange	MUSIC (DEF SOUL/IDJMG)
21	24	Two Wrongs	WYCLEF JEAN FEAT. CLAUDETTE ORTIZ (COLUMBIA)	46	73	Luv U Better	LIL COOL J (DEF JAM/IDJMG)	71	70	Stylin'	FOXY BROWN (DEF JAM/IDJMG)
22	22	You Know That I Love You	DONNELL JONES (UNTOUCHABLES/ARISTA)	47	46	Basketball	LIL BOW WIDW (ISO, SD DEF/COLUMBIA)	72	61	Connected For Life	MACK 10 (CASH MONEY/UNIVERSAL)
23	21	U Don't Have To Call	USHER (ARISTA)	48	57	Cleanin' Out My Closet	EMINEM (WEB/AFTERMATH/INTERSCOPE)	73	—	Are We Cuttin'	PASTOR TROY FEAT. M.S. JADE (MADD SOCIETY/UNIVERSAL)
24	26	Anything	JAMHEIM FEAT. NEXT (DIVINE MILL/WARNER BROS.)	49	45	Gimme The Light	SEAN PAUL (BLACK SHADOWZ/HARD/VP)	74	74	I'm Gonna Be Ready	YOLANDA ADAMS (ELEKTRA/EEG)
25	20	Foofish	ASHANTI (MURDER INC./AJM/IDJMG)	50	44	Down A** Chick	JA RULE FEAT. CHARLI BALTMORE (MURDER INC./DEF JAM/IDJMG)	75	—	Funny	GERALD LEVERT (ELEKTRA/EEG)

Records with the greatest impressions increase. © 2002, VNU Business Media, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio track service. 132 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.

AUGUST 10 2002 **Billboard** **HOT R&B/HIP-HOP SINGLES SALES**

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	Two Wrongs	WYCLEF JEAN FEAT. CLAUDETTE ORTIZ (COLUMBIA)	26	16	Happy	ASHANTI (MURDER INC./AJM/IDJMG)	51	45	Pass The Courvoisier Part II	BUSTA RHYMES FEAT. P. DIDDY & PHARRELL (J)
2	2	Don't Mess With My Man	NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	27	—	Sex, Money & Music	ABOVE THE LAW (WESTWORLD)	52	34	Addictive	TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE)
3	3	I Don't Really Know	BRANDY MOSS-SCOTT (HEAVENLY TUNES)	28	32	Tainted	SLUM VILLAGE FEAT. DWELE (BARAK/PRIORITY/CAPITOL)	53	47	Holla At A Playa	JIM CROW (ORCA/SCARECROW/INTERSCOPE)
4	4	Mother	RAY CHARLES (E-NATE/CROSS DVER)	29	65	Dansin Wit Wolvez	STRIK 9INE (FADE/ECMO)	54	36	No Panties	TRINA FEAT. TWEET (SLIP-N-SLIDE/ATLANTIC)
5	11	Grindin'	THE CLIPSE (STAR TRACK/ARISTA)	30	22	Who U Rollin Wit?	LIL TYKES FEAT. OON WON (MAMA'S BOY)	55	50	The Cha Cha Slide Pt. III Roll Like This	MR. C THE SLIDE MAN (M.O.B./ORPHEUS)
6	5	Hot In Herre	NELLY (FD REEL/UNIVERSAL)	31	49	If I Could Go!	ANGIE MARTINEZ (ELEKTRA/EEG)	56	—	Just A Friend	BIZ MARKIE (COLD CHILLIN/WARNER BROS.)
7	8	My Dogs	CHUCK-N-BLOOD (FOREALAH JAMZ)	32	56	Bang My Hit	ROZELLY PRESENTS DA FAIM (BRAINSTORM)	57	—	Down A** Chick	JA RULE FEAT. CHARLI BALTMORE (MURDER INC./DEF JAM/IDJMG)
8	7	Move B***h	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	33	29	Hyde Ha	RIG LOGIC (GOODINVISION/ORPHEUS)	58	40	Relax Your Mind	BOYZ II MEN FEAT. FAITH EVANS (ARISTA)
9	12	Nothin'	N.O.R.E. (DEF JAM/IDJMG)	34	25	Live Big	SACARIO (ELEKTRA/EEG)	59	55	In Da Wind	TRICK DADDY (SLIP-N-SLIDE/ATLANTIC)
10	—	Why Don't We Fall In Love	AMERIE (RIS/ECOLUMBIA)	35	58	Line 'Em Up	FREEMAY FEAT. YOUNG CHRIS (ROC-A-FELLA/DEF JAM/IDJMG)	60	62	One More Chance/Stay With Me	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
11	9	Crawl To Me	KEMI (MACK DAWG)	36	42	Feels Good (Don't Worry Bout A Thing)	NAUGHTY BY NATURE FEAT. 3LW (TVT)	61	43	Full Moon	BRANDY (ATLANTIC)
12	6	Day + Night	ISYSS FEAT. JADAKISS (ARISTA)	37	26	Guess Who's Back	SCARFACE (DEF JAM SOUTH/IDJMG)	62	60	Let The Good Times Roll	RJD2 (DEFINITEJAXX)
13	14	Who Wants This?	SMILEZ & SOUTHWEST (ARTISTDIRECT)	38	27	Put It Inside	W/D-N-G FEAT. DA BRAT (TNO/ORPHEUS)	63	52	One Mic	NAS (LIL WILLY/COLUMBIA)
14	10	Just A Friend 2002	MARIO (J)	39	39	Bigger Than Life	C.3.0 (MAMA'S BOY)	64	63	Rainy Dayz	MARY J. BLIGE FEAT. JA RULE (MCA)
15	30	Blue Jeans	YASMEEN (MAGIC JOHNSON/MCA)	40	67	All Eyez On Me	MONICA (J)	65	—	What's Luv?	FAT JOE FEAT. ASHANTI (TERROR SQUAD/ATLANTIC)
16	20	Way Of Life	LIL WAYNE (CASH MONEY/UNIVERSAL)	41	46	Soldier's Heart	R. KELLY (JIVE)	66	53	Big Poppa/Warning	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
17	15	Throw It Up	LILICIT BIZNEZ FEAT. CDO CDO CAL (FELDNIOUS)	42	37	Welcome To New York City	CAM RON (ROC-A-FELLA/DEF JAM/IDJMG)	67	—	Wylin Out	URBAN RENEWAL PROGRAM (CHOCOLATE INDUSTRIES)
18	18	Lights, Camera, Action!	MR. CHECKS (UNIVERSAL)	43	35	U Don't Have To Call	USHER (ARISTA)	68	—	Po' Folks	NAPPY ROOTS FEAT. ANTHONY HAMILTON (ATLANTIC)
19	17	I Need A Girl (Part Two)	P. DIDDY & GINUWINE (BAD BOY/ARISTA)	44	54	Gots To Be	B2K (EPIC)	69	57	You Know That I Love You	DONNELL JONES (UNTOUCHABLES/ARISTA)
20	24	Whoa Now	B RICH (ATLANTIC)	45	48	Girlfriend	N SYNC FEAT. NELLY (JIVE)	70	—	Early In The Game	NAAM BRIGADE FEAT. FREEMAY (ARTISTDIRECT)
21	19	Slow Dance	LOU MOSLEY (JENSTARI)	46	—	Growing Pains (Do It Again)	(DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)	71	31	Ghetto Millionaire	DEM GHETTO PLAYAS (DEEP ENDO)
22	13	Ballin' Boy	NO GOOD (ARTISTDIRECT)	47	—	Are We Cuttin'	PASTOR TROY FEAT. M.S. JADE (MADD SOCIETY/UNIVERSAL)	72	75	It's The Weekend	LIL J (HOLLYWOOD)
23	21	Still Fly	BIG TYMERS (CASH MONEY/UNIVERSAL)	48	33	So High	GADA (NUFF NUFF/PYRAMID/ORPHEUS)	73	38	Lil' Buddy	QUE BO GOLD (UNIVERSAL)
24	23	Oh Boy/The Roc (Just Fire)	CAM RON (ROC-A-FELLA/DEF JAM/IDJMG)	49	—	Uh Huh	B2K (EPIC)	74	—	Saturday (Oooh! Oooh!)	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/IDJMG)
25	28	I Do (Wanna Get Close To You)	3LW FEAT. P. DIDDY & LOON (NINE LIVES/EPIC)	50	41	Call Me	TWEET (THE GOLD MIND/ELEKTRA/EEG)	75	74	Roll Wit Me	PRETTY WILLIE (O2Z/PUBLIC/UNIVERSAL)

Records with the greatest sales gains. © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. Compiled by Nielsen SoundScan from a national subset panel of core R&B/Hip-Hop stores. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

R&B/HIP-HOP



Words & Deeds™

by Rashaun Hall

HAPPY 'HOLIDAY': We all know that Trick Daddy loves a good party. But for his latest Slip-N-Slide/Atlantic release, *Thug Holiday* (Aug. 6), the Miami native makes a notable shift in his career.

"*Thug Holiday* is all about change," Trick Daddy says. "Times change and people change. I've changed since the last record. *Thug Holiday* talks about my problems and the problems of today, especially the 9/11 attacks. My home boy **Tay-D Hill's** old girl died, which affected our camp a lot. It also talks about my family coming closer and forming a tight circle, because the streets have changed and become more vicious."

Lo and Big Boi are from the same hood upbringing. We come from the same background, so it was a breeze. We just got together and did the damn thing."

WYCLEF CHOOSES 'CHOICE': Music Choice recently launched its first Studio Session with the help of **Wyclef Jean**, who is currently promoting his latest Columbia release, *Masquerade*. He gave an exclusive interview and performed an acoustic set before a small audience of fans in the New York studio of the digital audio service.

"It gives you an opportunity to see an artist like me in my rawest form before I die," Jean says with a laugh of his decision to take part in the session. "Artists like **Jimi Hendrix** and **Bob Marley** didn't have this opportunity."

Jean also celebrated the success of his current single "Two Wrongs," featuring **City High's Claudette Ortiz**, which topped last issue's R&B/Hip-Hop Singles Sales chart.



TRICK DADDY

Trick pulls no punches with tracks like "Ain't No Santa Claus" and the album's title track. "Nav, it wasn't hard for me to record [those songs]," the MC says. "I used to hold back because people would get offended, but now I'm like, 'You're going to hear me, regardless. Whether you accept what I have to say or not is on you.'"

"*Thug Holiday* and 'Ain't No Santa Claus' are the two [songs] that I'm most attached to," he adds. "It was necessary for me to name my album *Thug Holiday* because that represents me, and 'Ain't No Santa Claus' is to let the kids know that their parents are the real Santa Claus. While I was out chillin' with my thugs, robbin' and stealing to put food on the table, it's kids out here that don't know the truth, believin' in the Tooth Fairy and Easter Bunny trickery—it's all phony. And you know Trick loves the kids."

Lead single "In Da Wind," which features **Cee-Lo** and **OutKast's Big Boi**, has already created much anticipation for the album.

"I wanted to get the Florida and Georgia thing going," he says of the single, which is No. 20 on the Hot Rap Tracks chart. "Nobody never really did it and really represented it before, so I wanted to make it happen. I got good vibes off it and we're around the corner from each other—meaning Cee-

SUPER DOGG: Action figures everywhere had better take note: There's a new dogg on the block. **Snoop Dogg** is getting the action-figure treatment, thanks to Los Angeles-based Vital Toys.

Starting with *The Rocky Horror Picture Show*, the 3-year-old company focuses on cult classic collectables. Its forthcoming lines include **Madonna** (from her movie *Desperately Seeking Susan*), **Rocky Balboa** from *Rocky*, and **Snoop**.

"We look for properties and items that not only we like but that the public knows," Vital Toys owner **Sid Richlin** says. "You don't have to explain Snoop—everyone knows him. The same thing goes for Rocky and Madonna. We're about creating product that has a nostalgic base and appeals to a wide range of people."

"You have people who are into the urban scene and kids who have grown up looking up to Snoop," he adds. "He wanted to give back to the kids. All these kids respect and like him, and he wanted to give them something familiar to play with."

All three lines will be available this holiday season. For more information, visit vitaltoys.com.

CHILLING WITH THE POSSE: **Ice-T** has signed to be a spokesperson for Posse Pops, a line of ice cream targeted at the urban youth market. Created by Planet Ice Cream founder **Rick Brown**, Posse Pops come in three flavors: Wild Thang (vanilla ice cream with milk chocolate coating), Knock You Out (vanilla ice cream with crunchy milk chocolate coating), and Blowin' Up (peanut butter ice cream with dark chocolate coating).

AUGUST 10
2002

Billboard HOT DANCE MUSIC

THIS WEEK	LAST WEEK	2 WKS. AGO	Club Play	
			TITLE IMPRINT & NUMBER/PROMOTION LABEL	Artist
			NUMBER 1 1 Week At Number 1	
1	2	5	THAT SOUND TOMMY BOY SILVER LABEL 2375/TOMMY BOY	Rosabel
2	3	6	SHIFTER KINETIC 54720	Timo Maas Featuring MC Chickaboo
3	9	16	A DIFFERENT KIND OF LOVE SONG WARNER BROS. PROMO	Cher
4	10	14	FREE YOUR MIND STAR 69 12431	Celeda
5	14	32	TREAT ME RIGHT (GUIDO OSORIO & JON CUTLER REMIXES) NERVOUS 20488	Kim English
6	8	12	I FEEL SO FINE STRICTLY RHYTHM 12624	K.M.C. Featuring Dhany
7	1	2	THE SOUND OF GOODBYE (ROBBIE RIVERA AND ABOVE & BEYOND MIXES) NERVOUS 20512	Perpetuous Dreamer
8	4	1	THE NEED TO BE NAKED TOMMY BOY 2366	Amber
9	11	13	SOUTHERN SUN MAVERICK 42437/REPRISE	Oakenfold
10	5	4	LOVE AT FIRST SIGHT CAPITOL 77724	Kylie Minogue
11	13	20	AFTER 2 DEFINITY 016	Pete Moss Featuring Terra Deva
12	16	21	BURN FOR YOU GROOVILICIOUS 277/STRICTLY RHYTHM	Kreo'
13	18	24	HAPPY HOUR CUTTING 455	Norty Cotto
14	22	36	ALIVE (THUNDERPUSS REMIX) EPIC PROMO	Jennifer Lopez
15	6	7	RAINY DAYZ (THUNDERPUSS REMIX) MCA PROMO	Mary J. Blige Featuring Ja Rule
16	23	27	DON'T SAY GOODBYE (REMIXES) UNIVERSAL 019123	Paulina Rubio
17	7	3	I'LL BE WAITING (BROTHER BROWN REMIXES) TRAFFIC 1001/MINISTRY OF SOUND	Full Intention Presents Shena
18	12	8	FOLLOW ME (REMIXES) STRICTLY RHYTHM 12623	Aly-Us
19	25	29	I'M A WOMAN ASTRALWERKS 38831	Cassius And Jocelyn Brown
20	19	26	HE LOVES ME (LYZEL IN E FLAT) (ILLEGAL REMIX) HIDDEN BEACH PROMO/EPIC	Jill Scott
			POWER PICK	
21	32	41	YOU GOTTA BELIEVE (REMIXES) TOMMY BOY SILVER LABEL 2374/TOMMY BOY	Fierce Ruling Diva
22	30	38	BOOMERANG MOONSHINE 88485	Cirrus
23	28	28	BREATHE IN MCA PROMO	Frou Frou
24	29	34	HOW IT'S GONNA BE (REMIXES) DRAGON/OEF SDUL 5829157/DJMG	LovHer
25	17	19	I GOT THE MUSIC IN ME JUNGLE RED 012	Erin Hamilton
26	20	11	TRIPPIN' (BROTHER BROWN & AGENT SUMO REMIXES) GROOVILICIOUS 276/STRICTLY RHYTHM	Oris J Presents Delsena
27	31	40	SICK (REMIXES) TOMMY BOY SILVER LABEL 2377/TOMMY BOY	Sneaker Pimps
28	37	44	I'VE GOT YOU (CHRIS PANAGHI & ERIC KUPPER MIXES) COLUMBIA 79751	Marc Anthony
29	27	17	IN MY MEMORY (REMIXES) NETWORK 36327	DJ Tiesto Featuring Nicola Hitchcock Of Mandalay
30	41	—	LET YOUR WILL BE DONE (REMIXES) UNIVERSAL PROMO	Ann Nesby Featuring Ricky Dillard & New G
31	21	18	WE ARE ALL MADE OF STARS (DJ Tiesto, Timo Maas, & Bob Sinclair Mixes) V2 27745	Moby
32	38	49	GET ME OFF (SUPERCHUMBO & PEACHES REMIXES) XL 38836/ASTRALWERKS	Basement Jaxx
33	44	—	SHOW ME STAR 69 1238	Suzanne Palmer
34	40	50	WHERE DO WE GO FROM HERE (THE REMIXES) REPRISE 42444	Filter
35	15	10	BLAME GROOVILICIOUS 275/STRICTLY RHYTHM	Sono
			HOT SHOT DEBUT	
36	NEW	1	SAFE FROM HARM YOSHITOSHI 083/DEEP DISH	Narcotic Thrust Featuring Yvonne John Lewis
37	24	23	SECRET (REMIXES) MCA 155955	Luis Fonsi
38	34	37	I SEE THE LIGHT FUTURE GROOVE 69180/MUTE	Desert
39	45	—	WOMAN DREAMWORLD IMPORT	Mia
40	49	—	WORK IT OUT (VICTOR CALDERONE & MAURICE JOSHUA MIXES) MUSIC WORLD/MAVERICK PROMO/COLUMBIA	Beyonce
41	26	9	LAZY SKINT 79754/COLUMBIA	X-Press 2
42	33	22	BACKFIRED MAW 067/TOMMY BOY	Masters At Work Featuring India
43	48	—	RUNNING TRIGGER IMPORT/BMG	DJ Marc Aurel
44	NEW	1	IN THE UNDERGROUND GROOVILICIOUS 280/STRICTLY RHYTHM	Psycho Radio
45	35	15	ONE STEP TOO FAR CHEEKY 15129/ARISTA	Faithless Featuring Dido
46	NEW	1	OPEN UP YOUR MIND PROVOCATIVE 7719/CAPITOL	Eyes Cream
47	36	33	THE MUSIC'S NO GOOD WITHOUT YOU WARNER BROS. PROMO	Cher
48	42	39	BRIGHTER DAY ULTRA 1115	R.H. Factor
49	NEW	1	I NEVER KNEW LOGIC 95608	Gloria Gaynor
50	47	46	TREMBLE RADIKAL 99115	Marc Et Claude

THIS WEEK	LAST WEEK	2 WKS. AGO	Maxi-Singles Sales	
			TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
			NUMBER 1 7 Weeks At Number 1	
1	1	1	HEAVEN ROBBINS 72057	DJ Sammy & Yanou Featuring Do
2	2	3	DAYS GO BY CREOENCE 77712/CAPITOL	Dirty Vegas
3	3	4	WHY DON'T WE FALL IN LOVE (ERICH LEE REMIXES) RISE/COLUMBIA 79774/CRG	Amerie
4	4	5	U DON'T HAVE TO CALL (REMIXES) ARISTA 15125	Usher
5	4	2	SONG FOR THE LONELY (THUNDERPUSS, ILLICIT & ALMIGHTY MIXES) WARNER BROS. 42422	Cher
6	5	6	SHADOWS IN THE NIGHT WEIR BROTHERS 002/MODERN VOICES	Michael Damian
7	6	5	RAPTURE (TASTES SO SWEET) UNIVERSAL 015672/UMRG	iiio
8	8	7	DON'T LET ME GET ME (REMIXES) ARISTA 15117	Pink
9	9	—	WALKING IN THE SKY MCA 019126	DJ Encore Featuring Engelina
10	7	—	BABY'S GOT A TEMPER XL/MUTE/MAVERICK/REPRISE 42456/WARNER BROS.	Prodigy
11	12	14	WHERE DO WE GO FROM HERE (THE REMIXES) REPRISE 42444/WARNER BROS.	Filter
12	13	12	SOMETHING ROBBINS 72056	Lasgo
13	10	11	THANK YOU (DEEP DISH REMIX) ARISTA 13996	Dido
14	15	10	THEY-SAY VISION (DANCE REMIXES) MCA 155961	Res
15	18	16	THE SOUND OF GOODBYE NERVOUS 20512	Perpetuous Dreamer
16	20	20	WILL I? ROBBINS 72055	Ian Van Dahl
17	17	15	BY YOUR SIDE (REMIXES) EPIC 79544	Sade
18	16	9	YOU CAN'T GO HOME AGAIN! MCA 582936	DJ Shadow
19	23	19	WHAT IT FEELS LIKE FOR A GIRL MAVERICK 42372/WARNER BROS.	Madonna
20	11	13	FULL MOON (ERNIE LAKE & FULL INTENTION MIXES) ATLANTIC 85320/VAG	Brandy
21	21	17	YOU MAKE ME SICK (HQ2 REMIXES) LAFACE 24556/ARISTA	Pink
22	22	24	LOVE AT FIRST SIGHT CAPITOL 77724	Kylie Minogue
23	—	—	ANYWAY ROBBINS 72069	Sherrie Lea
24	—	—	THE CHA CHA SLIDE PT. III ROLL LIKE THIS M.D.B. 90410/GRPHEUS	Mr. C The Slide Man
25	24	18	ONE STEP TOO FAR CHEEKY 15129/ARISTA	Faithless Featuring Dido

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. ©2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Billboard HOT DANCE BREAKOUTS

Club Play		Maxi-Singles Sales	
1	INSANE Dark Monks Featuring Mim GROOVILICIOUS	1	COMBUSTIBLE DJ Vadim NINJA TUNES
2	ALL THE THINGS SHE SAID (REMIXES) T.A.T.U. INTERSCOPE	2	LIKE A PRAYER Mad'house RADIKAL
3	DIVINE Supreme Beings Of Leisure PALM	3	I NEVER KNEW Gloria Gaynor LOGIC
4	RELEASE YO SELF (REMIXES) Roger Sanchez Presents Translantic Soul YOU	4	BLAST THE SPEAKERS Warp Bros. RADIKAL
5	ALL TO YOU Seiko UNIVERSAL IMPORT	5	BLINDED Hannah ROBBINS

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

Billboard TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	2 WKS. AGO	Sales data compiled by Nielsen SoundScan	
			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			NUMBER 1 8 Weeks At Number 1	
1	1	1	DIRTY VEGAS ● CREOENCE 39586/CAPITOL	Dirty Vegas
2	2	2	MOBY ● V2 27127	18
3	3	3	VARIOUS ARTISTS J 20034	This Is Ultimate Dance!
4	5	4	THE HAPPY BOYS ROBBINS 75030 [M]	Trance Party (Volume Two)
5	NEW	1	THE CRYSTAL METHOD 3AM 1125/ULTRA	Community Service
6	4	3	OAKENFOLD MAVERICK 48204/WARNER BROS.	Bunkka
7	7	6	DJ ENCORE ULTRA 1123 [M]	DJ Encore Presents: Ultra.Dance 02
8	6	5	SPACEMONKEYZ VERSES GORILLAZ PARLOPHONE/VIRGIN 40367/ASTRALWERKS	Laika Come Home
9	9	8	LOUIE DEVITO DEE VEE 0002/MUSICRAMA	Louie DeVito's Dance Factory
10	8	7	DJ SHADOW MCA 112897	The Private Press
11	11	10	VARIOUS ARTISTS VERVE 589607/VG	Verve/Remixed
12	NEW	1	VARIOUS ARTISTS DMA 7002	DMA Presents: Energy 92 7/5 Dance Hits Volume 2
13	10	9	FATBOY SLIM MINISTRY OF SOUND 859006/MCA	Live On Brighton Beach
14	12	11	ZERO 7 DUANGL/ULTIMATE DILEMMA 5007/PALM [M]	Simple Things
15	NEW	1	DJ MICRO MOONSHINE 80176	Music Through Me
16	14	13	VARIOUS ARTISTS RAZOR & TIE 89041	Pulse
17	13	12	DJ IRENE SURGE 0002/WARLOCK [M]	Phonosynthesis
18	18	17	SEB FONTAINE PERFECTO 90700/THRIVE	Horizons
19	17	16	JAZZANOVA ROPEAD/PE 53121/AG	In Between
20	23	22	VARIOUS ARTISTS RAZOR & TIE 89052	Monster Disco
21	15	14	VARIOUS ARTISTS ARISTA 14778	Ultimate Dance Party -- The Best Of!!
22	19	18	BASEMENT JAXX XL 10423/ASTRALWERKS [M]	Rooty
23	16	15	DAFT PUNK VIRGIN 49606	Discovery
24	20	19	SOUNDTRACK IMMORTAL 12064/VIRGIN	Blade II
25	21	20	APHRODITE MTA 27129/V2	Aftershock

Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). 2. Certification of 200,000 units (Platinum). ▲ Certification of 400,000 units (Multi-Platinum). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked ED, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [M] indicates past or present Heatseeker title. ©2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Columbia's Montgomery Gentry Is Rolling Back Into 'Town'

BY RAY WADDELL

NASHVILLE—Having successfully carved a niche as purveyors of hard-charging country rock, working-class party songs, and male-perspective ballads, Columbia duo Montgomery Gentry has set out to broaden its musical horizons while staying true to the MG vibe on its third album, *My Town*.

Due Aug. 27, the new release is the duo's first with producer Blake Chancey, who gave the pair musical freedom while offering direction and studio savvy. The two are happy with the final result. "We worked our asses off on this record, finding songs, bringing in the musicians," Eddie Montgomery says. "Every show we play, we want the next night to be better, and the same goes for our albums."

Troy Gentry says the new record represents a natural progression. "The only way to stay fresh in this business is to keep trying to get better. We've gone from a honky-tonk band to a professional touring act, and, like anything else, the more you do something the better you get at it," he observes. "Musically, this is a little more of a diverse record, but we tried to stay true to what me and Eddie have always been about: playing for the working-class, nine-to-five, 50-hour-a-week people."

PLATINUM EXPECTATIONS

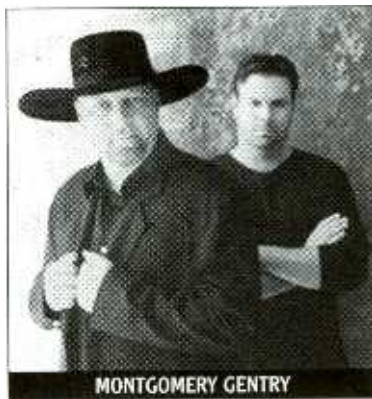
The label is high on the results as well. "Musically we think it's a major step forward," says Mike Kraski, senior VP of sales and marketing for Sony Music Nashville. "When you sign an act, you project what you feel they can grow into and become. These guys haven't just grown musically—they've grown professionally." Kraski also has high commercial hopes; previous releases *Tattoos & Scars* (1999) and *Carrying On* (2001) went platinum and gold, respectively. He says, "I don't think there is any reason we can't sell 1.5 [million] to 2 million records on this one."

More ambitious sonically than its predecessors, *My Town* boasts effective vocal mixes and stellar musicianship. Montgomery recalls, "Blake said, 'Find the musicians y'all want to play on this, and we'll make a record.'"

"The afternoon and evening before we went into the studio, we rented a building and rehearsed the songs onstage like we were performing them live," Gentry adds. "This gave the session players a chance to bring their own energy to their parts."

For studio musicians, they stepped outside the traditional Nashville sessions A-team, bringing in such stalwarts as guitarists David Grissom and Pat Buchanan, drummer Greg Moore, and keyboardists Chuck Leavell and Johnny Neel.

The duo also looked for some different songwriters and songs. "This album has several different writers we haven't used in the past, like Rivers Rutherford and Jeffrey Steele [who have three songs each]," Gentry says. "This time around, people knew more about what we were looking for and were able to sit down and write in that vein."



MONTGOMERY GENTRY

Montgomery says Chancey's input was productive, particularly in crafting vocals. "That man is a genius. He'd say, 'I know your voice, and right here is where you need to be on this song.'"

Gentry agrees. "We were coached more vocally in the studio than we've ever been in the past. Blake really brought out our personalities in the songs, which is why vocally we were able to step it up a notch."

As a result, both singers sound more confident and vocally adventurous than ever. "Last time out we were kind of rushed in and out of the studio to get it done," Gentry recalls. "We overbooked ourselves touring-wise, so we came into town after two straight weeks of touring to put the vocals down. This time we were more rested, because we blocked off a month to do the vocal tracks."

Material ranges from the crisp midtempo, Americana-styled title cut (also the debut single) and the bluesy "Why Do I Feel Like Running" to powerhouse rockers like the funky "Bad for Good," working-class rave-up "Hell Yeah," and set-closing Southern rocker "Good, Clean Fun." Gentry describes the Roy Orbison-esque midtempo "Lie Before You Leave" as "our little venture away from our mainstream working-man's theme to do something sexy for the girls."

Similarly, the downward spiral "Free Fall" is light years removed from party anthems. "Much as we like to have a good time," Montgomery says, "there are people out there having heartaches and pain, and we gotta sing about them, too."

Montgomery Gentry's presence on such high-profile shed tours as

Brooks & Dunn's Neon Circus & Wild West Show last year and Kenny Chesney's No Shoes, No Shirt, No Problems trek this year has helped broaden its exposure, particularly among Chesney's younger demo. "We couldn't have picked a better tour to be on," Gentry says of the Chesney tour. "Last year with Brooks & Dunn we had a lot of the same crowd, but this time with Kenny we definitely hit a new group of fans, and I can't thank them enough for gettin' into Montgomery Gentry's music."

KEEP 'EM JUST THE WAY THEY ARE

Even if the record represents musical growth, Kraski says the label has never tried to influence the pair to make it a better fit at radio, where it has seen some success. "Their sound has been embraced without [them] having to change the tone and timbre of what they do. They didn't sanitize themselves to get on country radio."

"We didn't do media training with them," he adds. "They're fine just as they are: aggressive, rowdy, and fun."

Kraski notes that such an image is actually helpful in positioning the act. "It gives us a lot of marketing opportunities, because they're so different from everybody else out there. We get to fly in the face of what everyone believes has to be. We just have to be fearless enough to be unapologetic about it."

Kraski says the label will try to increase the duo's media profile while being aggressive with price and positioning and taking advantage of touring opportunities. He also believes there is plenty of radio potential on *My Town*.

R.J. Curtis, operations manager at KZLA Los Angeles, has Montgomery Gentry booked for the station's October listener appreciation show at Verizon Wireless Amphitheatre in Irvine Meadows, Calif. "I'm psyched to have them on the show, because they're a great live act that wins people over," he says. "Right now, they're an act that's still in the developing phase in this market. They have some work to do, but with the right material, they can be consistent."

Meanwhile, the duo will follow up the Chesney tour with a run of fair and festival dates, as well as some headlining club gigs. "There's honky-tonks all over this country, with real people that work for a living, and me and T-Roy will keep playing for 'em," Montgomery says. "Our music ain't for everybody, but we don't want it to be for everybody."

Montgomery Gentry is managed by Hallmark Direction and booked by Monterey Peninsula Artists.

Nashville

by Phyllis Stark



Scene™

SIX DEGREES OF STEVE EARLE: Steve Earle will release a new E-Squared/Artemis Records album, *Jerusalem*, Oct. 8. It includes a duet with Emmylou Harris on "I Remember You." Meanwhile, Earle will appear in a small part as a recovering addict in HBO's new drama series, *The Wire*. The first of the three episodes featuring Earle aired July 21.

Earle also turns up on the Marty Stuart-produced *Kindred Spirits: A Tribute to the Songs of Johnny Cash*, due from Sony Music Nashville's Lucky Dog imprint Sept. 24. Earle performs the track "Hardin Wouldn't Run." Among the other artists featured on the album are Stuart, Bruce Springsteen, Bob Dylan, Little Richard, Charlie Robison, Mary Chapin Carpenter, Sheryl Crow, Travis Tritt, Dwight Yoakam, and Hank Williams Jr. Cash himself appears with his wife, June Carter Cash, and other performers on "Meet Me in Heaven." Dualtone Records is also readying a Cash tribute set, due Sept. 10 (Nashville Scene, *Billboard*, June 15).

Additionally, Earle and Harris make guest appearances on Delbert McClinton's *Room to Breathe*, due Sept. 24 from New West Records. The track "Lone Star Blues" features a chorus of McClinton's friends, including Joe Ely, Jimmie Dale Gilmore, Rodney Crowell, Billy Joe Shaver, and Ray Benson. McClinton's songwriting collaborators on the album include Benmont Tench, Al Anderson, and Fred Knobloch.

Not surprisingly, Earle does not appear on LeAnn Rimes' first album since re-signing with Curb, *Twisted Angel*, due Oct. 1. A press release describes the album as a melding of "pop, rock, [and] urban, with just the occasional hint of country." Rimes executive-produced the album and co-wrote four of its 13 tracks, including first single "Life Goes On."

Brooks & Dunn are readying a Christmas album, *Hangin' Round the Mistletoe*, due Oct. 22. Jo Dee Messina is also working on a holiday album, due Oct. 1. Brent Maher is producing. No sign of Earle on either project.

SIGNINGS: Look for Sammy Kershaw to sign with Audium Records and release a new album next year, *Billboard* has learned. Kershaw, who recorded for Mercury Records from 1991-99, has three platinum and three gold albums to his credit. His most recent effort was a duets project with wife Lorrie Morgan released by RCA last year.

Fame Music/House of Fame has signed Jason Isbell to a staff writing deal. Isbell is a member of the Lost Highway Records act Drive-By Truckers.

Capitol Records has signed artist Unknown Hinson, who calls himself "the king of country Western troubadours." He is managed by Bob Merlis.

ON THE ROW: Journalist Jay Orr joins the Country Music Hall of Fame and Museum as senior museum editor, effective Aug. 12. He previously was



managing editor for CMT News and cmt.com. In other Hall of Fame news, the museum will host

Elvis Week Aug. 9-18 to commemorate the 25th anniversary of Elvis Presley's death. It will reopen its historic RCA Studio B on Music Row for the first time in four years for public tours and educational events in remembrance of Presley, who recorded there in the 1960s. The museum has operated the studio since 1977.

Nashville-based management firm the Consortium is consulting Broken Bow Records on artist development and marketing matters, according to Consortium partner Mike Martinovich.

Cynthia Grimson has been promoted to associate director/media at RCA Label Group in Nashville. Her previous title at the company was publicist/media.

Rick Young has been named senior director of national promotion at Capitol Records Nashville. He previously was the company's West Coast regional director of promotion. He relocates from Los Angeles to Nashville.

A new Internet business for marketing country music, e-billymusic.com, was launched in Nashville by Anthony Von Dollen, Jim Williams, and veteran artist manager Marty Gamblin. It is scheduled to be online by Oct. 1 as a resource for record companies, publishers, producers, and artists.

ARTIST NEWS: Dixie Chicks teamed with James Taylor to tape an episode of *CMT Crossroads* July 31 in Nashville. It will be telecast on CMT in October. This *Crossroads* episode replaces one featuring the Chicks and Dave Matthews Band, which was previously announced by CMT.

AUGUST 10
2002

Billboard® TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				NEW	RE-ENTRY								NEW	RE-ENTRY			
1	NEW		1			NUMBER 1 / HOT SHOT DEBUT TOBY KEITH DREAMWORKS 450254/INTERSCOPE (11.98/18.98)	Unleashed	1	37	42	44	23			WAYLON JENNINGS BMG HERITAGE/RCA 99788/RLG (24.98 CD)	RCA Country Legends: Waylon Jennings	19
2	2	1	14			GREATEST GAINER KENNY CHESNEY ▲ BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1	38	45	40	10			EMERSON DRIVE DREAMWORKS 450272/INTERSCOPE (8.98/14.98) [M]	Emerson Drive	13
3	3	2	86			SOUNDTRACK ▲ LDST HIGHWAY 170069/MERCURY (12.98/19.98)	O Brother, Where Art Thou?	1	39	37	37	31			CAROLYN DAWN JOHNSON ARISTA NASHVILLE 69336/RLG (10.98/16.98)	Room With A View	8
4	1	—	2			DARRYL WORLEY DREAMWORKS 450351/INTERSCOPE (11.98/17.98)	I Miss My Friend	1	40	NEW		1			THE CHARLIE DANIELS BAND BLUE HAT/AUDIUM 8158/KOCH (17.98 CD)	Redneck Fiddlin' Man	40
5	4	3	28			ALAN JACKSON ▲ ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1	41	40	39	78			LEANN RIMES ● CURB 78738 (11.98/17.98)	I Need You	1
6	5	6	45			MARTINA MCBRIDE ▲ RCA 67012/RLG (12.98/18.98)	Greatest Hits	1	42	35	34	33			SOUNDTRACK LOST HIGHWAY 170221/MERCURY (12.98/18.98)	Down From The Mountain	10
7	6	5	5			SHEDAISY LYRIC STREET 165015/HOLLYWOOD (12.98/18.98)	Knock On The Sky	3	43	41	38	33			CYNDI THOMSON ● CAPITOL 26010 (10.98/17.98)	My World	7
8	11	11	48			TOBY KEITH ▲ DREAMWORKS 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	1	44	38	33	35			VARIOUS ARTISTS TIME LIFE 18701 (19.98 CD)	Time-Life's Treasury Of Bluegrass	27
9	8	9	18			TIM MCGRAW ▲ CURB 77978 (12.98/18.98)	Greatest Hits	1	45	43	42	8			BRAD MARTIN EPIC 85119/SONY (7.98 EQ/11.98) [M]	Wings Of A Honky Tonk Angel	34
10	7	8	63			BRAD PAISLEY ● ARISTA NASHVILLE 67006/RLG (11.98/17.98)	Part II	3	46	36	35	11			PAT GREEN REPUBLIC 016018/UNIVERSAL (8.98/14.98)	Three Days	7
11	13	13	10			KENNY CHESNEY ▲ BNA 67976/RLG (12.98/18.98)	Greatest Hits	1	47	46	41	18			CLEDUS T. JUDD MONUMENT 85887/SONY (11.98 EQ/17.98) [M]	Cledus Envy	19
12	NEW		1			JOE NICHOLS UNIVERSAL SOUTH 170285 (11.98/17.98) [M]	Man With A Memory	12	48	49	48	13			VARIOUS ARTISTS RCA 67036/RLG (12.98/18.98)	Sharp Dressed Men: A Tribute To ZZ Top	7
13	10	10	43			GARY ALLAN MCA NASHVILLE 170201 (11.98/17.98)	Alright Guy	4	49	39	36	8			ELVIS PRESLEY RCA 65119/BMG HERITAGE (59.98/69.98)	Elvis: Today, Tomorrow & Forever	21
14	9	4	3			DOLLY PARTON BLUE EYE 3946/SUGAR HILL (10.98/18.98)	Halos & Horns	4	50	34	45	7			RALPH STANLEY DMZ/COLUMBIA 86625/CRG (18.98 EQ CD) [M]	Ralph Stanley	22
15	12	12	16			TIM MCGRAW ▲ CURB 78711 (12.98/18.98)	Set This Circus Down	1	51	47	47	44			STEVE HOLY CURB 77972 (11.98/17.98) [M]	Blue Moon	7
16	17	16	10			SOUNDTRACK ▲ CURB 76703 (11.98/17.98)	Coyote Ugly	1	52	44	43	37			PATTY LOVELESS EPIC 85651/SONY (11.98 EQ/17.98)	Mountain Soul	19
17	14	14	37			BROOKS & DUNN ▲ ARISTA NASHVILLE 67003/RLG (12.98/18.98)	Steers & Stripes	1	53	48	46	10			MARK CHESNUTT COLUMBIA 86540/SONY (11.98 EQ/17.98)	Mark Chesnutt	23
18	16	17	37			LONESTAR ▲ BNA 67011/RLG (12.98/18.98)	I'm Already There	1	54	53	50	19			HANK WILLIAMS JR. CURB 78725 (7.98/17.98)	Almeria Club	9
19	18	18	32			BLAKE SHELTON ● WARNER BROS. 24731/WARN (11.98/17.98)	Blake Shelton	3	55	52	53	77			DIAMOND RIO ● ARISTA NASHVILLE 67999/RLG (11.98/17.98)	One More Day	5
20	15	15	18			KELLIE COFFEY BNA 67040/RLG (10.98/16.98)	When You Lie Next To Me	5	56	51	52	40			REBA MCENTIRE ● MCA NASHVILLE 170202 (11.98/18.98)	Greatest Hits Volume III - I'm A Survivor	1
21	28	30	13			TRACY BYRD RCA 67029/RLG (11.98/17.98)	Ten Rounds	12	57	54	55	63			MONTGOMERY GENTRY ● COLUMBIA 62167/SONY (11.98 EQ/17.98)	Carrying On	6
22	21	19	10			ALISON KRAUSS + UNION STATION ● ROUNDER 610495/IDJMG (11.98/17.98)	New Favorite	3	58	58	62	10			RODNEY CARRINGTON CAPITOL 24827 (10.98/17.98) [M]	Morning Wood	18
23	20	20	35			VARIOUS ARTISTS ● BNA 67043/RLG (12.98/17.98)	Totally Country	2	59	55	49	9			TY HERNDON EPIC 86642/SONY (17.98 EQ CD)	This Is Ty Herndon: Greatest Hits	32
24	22	21	72			TRICK PONY ● WARNER BROS. 47927/WARN (11.98/17.98)	Trick Pony	12	60	56	54	16			TOMMY SHANE STEINER RCA 67041/RLG (11.98 CD)	Then Came The Night	6
25	23	23	74			SARA EVANS ▲ RCA 67964/RLG (11.98/17.98)	Born To Fly	6	61	61	59	38			VARIOUS ARTISTS ROUNDER 610495/IDJMG (11.98/17.98)	O Sister! The Women's Bluegrass Collection	35
26	19	7	8			ANDY GRIGGS RCA 67006/RLG (11.98/17.98)	Freedom	7	62	57	51	8			TIFT MERRITT LOST HIGHWAY 170273/MERCURY (14.98 CD)	Bramble Rose	47
27	25	25	42			TRACE ADKINS CAPITOL 30618 (10.98/17.98)	Chrome	4	63	50	57	15			STEVE AZAR MERCURY 170269 (11.98/17.98) [M]	Waitin' On Joe	29
28	27	26	15			TRAVIS TRITT ▲ COLUMBIA 62165/SONY (11.98 EQ/17.98)	Down The Road I Go	8	64	60	56	24			KASEY CHAMBERS WARNER BROS. 48028 (18.98 CD) [M]	Barricades & Brickwalls	13
29	30	27	18			GEORGE STRAIT MCA NASHVILLE 170280 (11.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	8	65	64	63	38			CLINT BLACK RCA 67005/RLG (12.98/18.98)	Greatest Hits II	8
30	24	22	10			THE FLATLANDERS NEW WEST 6040 (17.98 CD) [M]	Now Again	19	66	67	72	11			KENNY ROGERS ONQ 8640/MADACY (17.98 CD)	Kenny Rogers Love Songs	66
31	26	24	104			JO DEE MESSINA ▲ CURB 77977 (11.98/17.98)	Burn	1	67	59	58	16			CHRIS LEDOUX CAPITOL 34571 (10.98/17.98)	After The Storm	14
32	NEW		1			HANK WILLIAMS MERCURY/UTV 170268/UMRG (24.98 CD)	The Ultimate Collection	32	68	62	61	30			ALAN JACKSON ▲ ARISTA NASHVILLE 69335/RLG (12.98/18.98)	When Somebody Loves You	1
33	31	28	28			WILLIE NELSON LOST HIGHWAY 186231/MERCURY (12.98/18.98)	The Great Divide	5	69	65	70	71			TRISHA YEARWOOD MCA NASHVILLE 170200 (11.98/17.98)	Inside Out	1
34	29	29	37			CHRIS CAGLE ● CAPITOL 34170 (10.98/17.98) [M]	Play It Loud	19	70	73	75	9			VARIOUS ARTISTS MADACY 3654 (30.98 CD)	Country Favorites	70
35	32	31	37			GARTH BROOKS ▲ CAPITOL 31330 (10.98/18.98)	Scarecrow	1	71	69	65	22			TRAVIS TRITT WARNER BROS. 78296/RHINO (11.98 CD)	The Lovin' Side	48
36	33	32	38			GEORGE STRAIT ● MCA NASHVILLE 170220 (11.98/18.98)	The Road Less Traveled	1	72	70	64	24			KEVIN DENNEY LYRIC STREET 165020/HOLLYWOOD (12.98 CD) [M]	Kevin Denney	14
									73	74	68	26			HANK WILLIAMS III CURB 78728 (17.98 CD) [M]	Lovesick Broke & Driftin'	17
									74	71	67	11			JAMIE O'NEAL ● MERCURY 170132 (11.98/17.98) [M]	Shiver	14
									75	68	71	8			CHRIS LEDOUX CAPITOL 38207 (46.98 CD)	The Capitol Collection (1990-2000)	63

● Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification for 200,000 units (Platino). △ Certification for 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [M] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

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Billboard® TOP COUNTRY CATALOG ALBUMS™

THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS	THIS WEEK	LAST WEEK	Sales data compiled by Nielsen SoundScan		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	TOTAL CHART WKS
		NEW	RE-ENTRY						NEW	RE-ENTRY			
1	2			DIXIE CHICKS ◆ MONUMENT 69678/SONY (12.98 EQ/18.98)	NUMBER 1 Fly	152	13	10			GARY ALLAN ▲ MCA NASHVILLE 170101 (11.98/17.98)	Smoke Rings In The Dark	138
2	1			RASCAL FLATTS ▲ LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) [M]	Rascal Flatts	112	14	21			TOBY KEITH ▲ DREAMWORKS 450209/INTERSCOPE (11.98/17.98)	How Do You Like Me Now?!	132
3	3			DIXIE CHICKS ◆ MONUMENT 68195/SONY (10.98 EQ/17.98) [M]	Wide Open Spaces	235	15	15			THE JUDDS CURB 77965 (7.98/11.98)	Number One Hits	107
4	5			SHANIA TWAIN ◆ MERCURY 538003 (12.98/18.98)	Come On Over	247	16	17			JOHNNY CASH ● LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 Biggest Hits	173
5	4			NICKEL CREEK ● SUGAR HILL 3909 (16.98 CD) [M]	Nickel Creek	86	17	16			TRAVIS TRITT ▲ WARNER BROS. 46001/WARN (10.98/17.98)	Greatest Hits - From The Beginning	290
6	7			BROOKS & DUNN ▲ ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	254	18	18			TIM MCGRAW ▲ CURB 77886 (7.98/11.98)	Everywhere	212
7	14			TOBY KEITH ▲ MERCURY 558962 (11.98/17.98)	Greatest Hits Volume One	191	19	8			JOHN DENVER MADACY 4750 (5.98/9.98)	The Best Of John Denver	213
8	6			LEE ANN WOMACK ▲ MCA NASHVILLE 170099 (11.98/17.98)	I Hope You Dance	114	20	19			ALISON KRAUSS ◆ ROUNDER 610325/IDJMG (11.98/17.98) [M]	Now That I've Found You: A Collection	280
9	12			WILLIE NELSON ● LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 Biggest Hits	203	21	20			GARTH BROOKS ▲ CAPITOL 97424 (19.98/25.98)	Double Live	193
10	11			ALAN JACKSON ▲ ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	353	22	23			THE CHARLIE DANIELS BAND ▲ EPIC 65694/SONY (7.98 EQ/11.98)	A Decade Of Hits	610
11	13			HANK WILLIAMS JR. ▲ CURB 77636 (5.98/9.98)	Greatest Hits, Vol. 1	424	23	24			GEORGE JONES LEGACY/EPIC 69319/SONY (7.98 EQ/11.98)	16 Biggest Hits	93
12	9			FAITH HILL ▲ WARNER BROS. 47373/WARN (12.98/18.98)	Breathe	142	24	25			WAYLON JENNINGS ▲ RCA 8508/RLG (7.98/11.98)	Greatest Hits	165
							25	22			LEE GREENWOOD ▲ CAPITOL 98568 (11.98 CD)	American Patriot	33

● Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification for 200,000 units (Platino). △ Certification for 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [M] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

AUGUST 10
2002

Billboard HOT COUNTRY SINGLES & TRACKS

THIS WEEK	LAST WEEK	WKS. AGO	WEEKS ON	Airplay monitored by Nielsen Broadcast Data Systems			PEAK POSITION	TITLE	PRODUCER (SONGWRITER)	Artist	IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				TITLE	PRODUCER (SONGWRITER)	Artist						
				Airplay monitored by Nielsen Broadcast Data Systems								
				IMPRINT & NUMBER/PROMOTION LABEL								
				TITLE								
				PRODUCER (SONGWRITER)								
				Artist								
				IMPRINT & NUMBER/PROMOTION LABEL								
1	1	1	15	NUMBER 1			1	THE GOOD STUFF	B. CANNON, N. WILSON, K. CHESNEY (J. COLLINS, C. WISEMAN)	Kenny Chesney	BNA ALBUM CUT	1
2	2	2	12	COURTESY OF THE RED, WHITE AND BLUE (THE ANGRY AMERICAN)			1	J. STROUD, T. KEITH (T. KEITH)	Toby Keith	DREAMWORKS 450815		1
3	3	4	30	THE ONE			3	T. BROWN, M. WRIGHT (K. MANN, B. LEE)	Gary Allan	MCA NASHVILLE 172232		3
4	5	7	10	LONG TIME GONE			4	DIXIE CHICKS, L. MAINES (D. SCOTT)	Dixie Chicks	MONUMENT ALBUM CUT		4
5	8	12	12	UNBROKEN			5	B. GALLIMORE, J. STROUD, T. MCGRAW (H. LAMAR, A. ROBOFF)	Tim McGraw	CURB ALBUM CUT		5
6	7	10	21	I MISS MY FRIEND			6	F. ROGERS, J. STROUD (T. MARTIN, M. NESLER, T. SHAPIRO)	Darryl Worley	DREAMWORKS 450378		6
7	10	11	28	TONIGHT I WANNA BE YOUR MAN			7	D. MALLEY (R. RUTHERFORD, T. VERGES)	Andy Griggs	RCA 69132		7
8	4	3	29	NOT A DAY GOES BY			3	D. HUFF (S. DIAMOND, M. DERRY)	Lonestar	BNA 69134		3
9	12	15	22	I KEEP LOOKING			9	S. EVANS, P. WORLEY (S. EVANS, T. SHAPIRO, T. MARTIN)	Sara Evans	RCA ALBUM CUT		9
10	11	14	19	TEN ROUNDS WITH JOSE CUERVO			10	B. J. WALKER, JR. (C. BEATHARD, M. HEENEY, M. CANNON-GODDMAN)	Tracy Byrd	RCA ALBUM CUT		10
11	15	16	21	THE IMPOSSIBLE			11	B. ROWAN (K. LOVELACE, L. MILLER)	Joe Nichols	UNIVERSAL SOUTH 172241		11
12	6	5	18	MY HEART IS LOST TO YOU			5	K. BROOKS, R. DUNN, M. WRIGHT (B. BEAVERS, C. HARRINGTON)	Brooks & Dunn	ARISTA NASHVILLE ALBUM CUT		5
13	9	8	26	LIVING AND LIVING WELL			1	T. BROWN, G. STRAIT (T. MARTIN, M. NESLER, T. SHAPIRO)	George Strait	MCA NASHVILLE 172238		1
14	13	6	24	I'M GONNA MISS HER (THE FISHER SONG)			1	F. ROGERS (B. PAISLEY, F. ROGERS)	Brad Paisley	ARISTA 69152		1
15	20	20	27	SHE WAS			15	B. J. WALKER, JR. (N. CODY, J. MELTON)	Mark Chesnut	COLUMBIA ALBUM CUT		15
16	18	19	20	OL' RED			16	B. BRADDOCK (M. SHERRILLO, GOODMAN, J. BOHANI)	Blake Shelton	WARNER BROS. 16710WRN		16
17	21	22	18	BEAUTIFUL MESS			17	M. D. CLUTE, DIAMOND RIO (S. LEMAI, R. C. MILLS, S. MINDR)	Diamond Rio	ARISTA NASHVILLE ALBUM CUT		17
18	16	13	28	DRIVE (FOR DADDY GENE)			1	K. STEGALL (A. JACKSON)	Alan Jackson	ARISTA NASHVILLE 69129		1
19	19	18	44	I DON'T HAVE TO BE ME ('TIL MONDAY)			2	R. VAN HOY (S. AZAR, J. YOUNG, R. C. BANNON)	Steve Azar	MERCURY 172230		2
20	22	21	26	BEFORE I KNEW BETTER			20	B. J. WALKER, JR. (B. SIMPSON, D. LEE)	Brad Martin	EPIC ALBUM CUT		20
21	23	23	15	AMERICAN CHILD			21	B. GALLIMORE, P. VASSAR (P. VASSAR, C. WISEMAN)	Phil Vassar	ARISTA NASHVILLE ALBUM CUT		21
22	26	30	6	SOMEBODY LIKE YOU			22	D. HUFF, K. URBAN (K. URBAN, J. SHANKS)	Keith Urban	CAPITOL ALBUM CUT		22
23	24	24	14	WHERE WOULD YOU BE			23	M. MCBRIDE, P. WORLEY (R. PROCTOR, R. FERRELL)	Martina McBride	RCA ALBUM CUT		23
24	25	25	10	THICKER THAN BLOOD			24	A. REYNOLDS (J. YATES, G. BROOKS)	Garth Brooks	CAPITOL ALBUM CUT		24
25	28	28	7	WORK IN PROGRESS			25	K. STEGALL (A. JACKSON)	Alan Jackson	ARISTA NASHVILLE ALBUM CUT		25
26	27	26	11	SOMETHING WORTH LEAVING BEHIND			26	M. WRIGHT, L. A. WOMACK (B. BEAVERS, T. DOUGLAS)	Lee Ann Womack	MCA NASHVILLE 172245		26
27	29	27	14	DARE TO DREAM			27	B. GALLIMORE, T. MCGRAW (J. BACH, A. FOLLESE)	Jo Dee Messina	CURB ALBUM CUT		27
28	30	29	18	BARBED WIRE AND ROSES			28	P. WORLEY (S. LOCKE, M. SELBY, T. SILLERS)	Pinmonkey	BNA ALBUM CUT		28
29	31	31	10	MY TOWN			29	B. CHANCEY (J. STEELE, R. NIELSEN)	Montgomery Gentry	COLUMBIA ALBUM CUT		29
30	33	34	7	THESE DAYS			30	M. BRIGHT, M. WILLIAMS, RASCAL FLATTS (J. STEELE, O. WELLS, S. ROBSON)	Rascal Flatts	LYRIC STREET ALBUM CUT		30
				HOT SHOT DEBUT								
				MODERN MAN				K. LEHNING, B. CHANCEY (M. PETERSON, B. ROBERTS, F. GOLDE)	Michael Peterson	MONUMENT ALBUM CUT		51
				STARS ON THE WATER				T. BROWN, G. STRAIT (R. CROWELL)	George Strait	MCA NASHVILLE ALBUM CUT		52
				WAITIN' ON JOE				R. VAN HOY (S. AZAR)	Steve Azar	MERCURY ALBUM CUT		53
				BEER FOR MY HORSES				J. STROUD, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith Duet With Willie Nelson	DREAMWORKS ALBUM CUT		54
				EVERYDAY ANGEL				R. FOSTER (R. FOSTER)	Radney Foster	DUAL TONE ALBUM CUT		55
				I'M IN THE MOOD				D. COOK, ALABAMA (L. ANDERSON, R. ROGERS)	Alabama	RCA ALBUM CUT		48
				I'M GONE				P. WORLEY, T. L. JAMES (K. RICHEY, C. PROPHET)	Cyndi Thomson	CAPITOL 77729		31
				DREAM YOUR WAY TO ME				M. WRIGHT (S. LAWSON, T. NICHOLS)	Shannon Lawson	MCA NASHVILLE ALBUM CUT		58
				AND THEN				P. WORLEY, B. CRAIN, C. SCHLEICHER (B. FELDMAN, R. VEGA, R. VEGA)	Dusty Drake	WARNER BROS. 166917WRN		59
				IF HER LOVIN' DON'T KILL ME				A. TIPPIN, B. WATSON, M. BRADLEY (T. WOMACK, J. RICH, V. MCGEEHE)	Aaron Tippin	LYRIC STREET ALBUM CUT		60

Records showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 148 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Airplay awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. * Videoclip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. © CD Single available. © DVD Single available. © CD Maxi-Single available. © Cassette Single available. © Vinyl Maxi-Single available. © Vinyl Single available. © Cassette Maxi-Single available. © 2002, VNU Business Media, Inc. All rights reserved.

AUGUST 10 2002 Billboard TOP BLUEGRASS ALBUMS

THIS WEEK	LAST WEEK	WKS. ON	Sales data compiled by Nielsen SoundScan			Title
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	
1	1	5	NUMBER 1			4 Weeks At Number 1
1	1	5	SOUNDTRACK	LOST HIGHWAY/MERCURY 170069/DJMG	O Brother, Where Art Thou?	
2	2	2	DOLLY PARTON	BLUE EYE 3946/SUGAR HILL	Halos & Horns	
3	3	3	ALISON KRAUSS + UNION STATION	ROUNDER 610495/DJMG	New Favorite	
4	5	5	SOUNDTRACK	LOST HIGHWAY 170221/MERCURY	Down From The Mountain	
5	6	5	VARIOUS ARTISTS	TIME LIFE 18701	Time-Life's Treasury Of Bluegrass	
6	4	5	RALPH STANLEY	OM2/COLUMBIA 86625/CRG [M]	Ralph Stanley	
7	7	5	PATTY LOVELESS	EPIC 85651/SONY	Mountain Soul	
8	8	5	VARIOUS ARTISTS	ROUNDER 610499/DJMG	O Sister! The Women's Bluegrass Collection	
9	10	5	HAYSEED DIXIE	DUAL TONE 01118 [M]	A Hillbilly Tribute To Mountain Love	
10	12	5	JERRY DOUGLAS	SUGAR HILL 3938	Lookout For Hope	
11	11	5	THE DEL MCCOURY BAND	CELL/LYRIC STREET 902006/HOLLYWOOD	Del And The Boys	
12	14	5	DOLLY PARTON	SUGAR HILL 3927	Little Sparrow	
13	14	5	VARIOUS ARTISTS	BMG HERITAGE 43600/RCA	Bona Fide Bluegrass & Mountain Music	
14	9	5	RHONDA VINCENT	ROUNDER 610474/DJMG	The Storm Still Rages	
15	13	5	RICKY SKAGGS	SKAGGS FAMILY/LYRIC STREET 901003/HOLLYWOOD	History Of The Future	

Records with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with multimillion titles indicated by a numeral following the symbol. [M] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

AUGUST 10 2002 Billboard TOP COUNTRY SINGLES SALES

THIS WEEK	LAST WEEK	WKS. ON	Sales data compiled by Nielsen SoundScan			Artist
			TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist	
1	1	11	NUMBER 1			4 Weeks At Number 1
1	1	11	THE IMPOSSIBLE	UNIVERSAL SOUTH 172241/UMRG	Joe Nichols	
2	2	10	CAN'T FIGHT THE MOONLIGHT	CURB 73116	LeAnn Rimes	
3	6	4	GOD BLESS THE USA	CURB 73128	Lee Greenwood	
4	7	4	WHERE THE STARS AND STRIPES AND THE EAGLE FLY	LYRIC STREET 164058/HOLLYWOOD	Aaron Tippin	
5	4	2	I SHOULD BE SLEEPING	DREAMWORKS 450362/INTERSCOPE	Emerson Drive	
6	8	2	OSAMA-YO' MAMA	CURB 73130	Ray Stevens	
7	9	2	HOW DO I LIVE	CURB 73022	LeAnn Rimes	
8	3	1	HONEY DO	DREAMWORKS 450914/INTERSCOPE	Mike Walker	
9	10	2	NIGHT DISAPPEAR WITH YOU	LYRIC STREET 164050/HOLLYWOOD	Brian McComas	
10	5	2	UNBROKEN BY YOU	LYRIC STREET 164048/HOLLYWOOD	Kortney Kayle	

Records with the greatest sales gains this week. Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with multimillion titles indicated by a numeral following the symbol. [M] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

WB Hopes Everyone Gets 'Lucha'

BY LEILA COBO

MIAMI—They're pint-sized. They're tough as nails. And they're gearing up to make a bang on the WB Network's Saturday-morning programming. Powerpuff Girls beware: Here comes another dynamic trio—Rikochet, Buena Girl, and the Flea. They are standout students at the world-renowned International School of Lucha, a masked wrestling academy, and the protagonists of *Mucha Lucha*, a new, Latin-themed, Flash-animated series that premieres Aug. 17 on the Kids WB network.

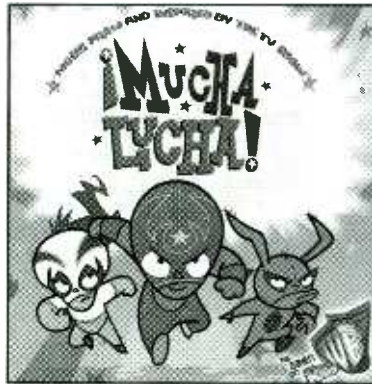
The premise is intriguing enough, but in addition, *Mucha Lucha* is marketed with a predominantly Spanish-language compilation album, set for release Tuesday (6) by Warner Music Latina.

The pairing of a Spanish-language album with an English-language series—specifically an animated series for children—may be a first. Moreover, the direct link between TV and album provides Warner Music Latina with a unique opportunity to promote to the young consumer.

"We're marketing it to kids anywhere from 3-16 years old," Warner Music Latina VP of sales and marketing Harry Fox says. "Our plan is to go through the domestic chains—Kmart, Wal-Mart, and Target—marketing the product not only in

the regular Latin [music] section but also in the children's departments of those stores. The kids will really see this when they're shopping with their moms."

The *Mucha Lucha* soundtrack features Warner artists exclusively and includes the series' theme song, "Mucha Lucha," which was written by Chicos de Barrio for the show



and is also on the group's current album, is being worked to radio. Other tracks include "Cumbia Poder" (Celso Pina), "Shut Up" (Tito Nieves), and "Bésala Ya" (Bacilos). Characters in the show will be introduced through specific tracks on the album.

For all its Latin vibe, the *Mucha Lucha* concept was developed by a team of Australians who were fans

of Mexican *lucha libre* (masked wrestling). When Warner Bros. Pictures picked up the show, they also saw an opportunity to reach out to a virtually untapped market. "What we're targeting is a huge percentage of the population in the marketplace that is indeed bilingual, including children of immigrants," Warner Bros. Pictures director of music Suzi Civita says. Civita, who helped select the music, wanted the music to represent "a wide range of genres."

The beauty of *Mucha Lucha* (aside from the slogan of its characters, "Honor, family, tradition, and donuts!") is that it can be worked on many fronts.

According to Civita, an online campaign will enable kids to create their own masked wrestlers, for example. And Warner Music Latina strategic marketing manager Hugo Flores says conversations are under way with a major fast-food chain aimed at including the characters as a gift free with kids' meals. There's also the possibility of releasing a second album next year.

As far as alienating either English or Spanish speakers, all sides see a win-win situation. "All I can say is, everybody gets it," Fox says. "*Mucha Lucha* is not going to be a barrier thing. It's like Taco Bell. Everyone knows what Taco Bell is."

Televisa Turns On To European Festival

BY HOWELL LLEWELLYN

MADRID—On Aug. 31, some 25 million subscribers to Televisa's 24-hour pay-per-view music channel, Ritmo Son Latino, will be able to watch the best moments of Europe's biggest Latino music festival, the 12-hour Son Latinos Canarias. The annual fest draws 250,000 fans to a beach in Tenerife, the Canary Islands, on the last Saturday of every August.

The deal was signed July 25 in Madrid between Mario Villalobos, planning director of Televisa division Visat, and Tenerife-based Guagua Producciones co-directors Martin Rivero and Leopoldo Mansito.

The Televisa deal underlines the annual Tenerife festival as the most important Latino event in the European calendar and points to the Canary Islands off West Africa as a major Latino outpost in political—if not geographical—Europe. The Canary Islands have been part of Spain for centuries.

This year's fifth Son Latinos Canarias will feature Colombia's Juanes, Cuba's Los Van Van, Puerto Rico's Chayanne—who is on a summer tour of Spain—Argentina's La Mosca, Puerto Rican hard rock band La Secta All Star, flamenco-pop singer Rosario, veteran rocker Miguel Rios, and Canarian salsa star Caco Senante.

"When we organized the first Son Latinos five years ago, people thought this was a 'mission impossible,'" Rivero says. "Even I was wondering if we'd get 20,000 people turning up." Admission to the event is free, as financing comes from local and regional governments, and the festival is held at the height of the Canaries' tourist season, when millions of holidaymakers from more northern climes invade the islands. The Canaries have embraced Latin music since the Spanish first inhabited the islands to supply those ships sailing to and

from the Caribbean after Christopher Columbus' 1492 exploration of the New World. What musicologists still call *música de ida y vuelta* (there-and-back music) found a natural haven in the Canaries, as flamenco-based music from Spain's then-main port of Cádiz in the south was blended with all manner of Caribbean—but mainly Cuban—rhythms that in turn had been exported by slaves from Africa.

"What this means is that musically at least, if you go to the Canaries' two big cities—Santa Cruz de Tenerife and Las Palmas on Gran Canaria—you could almost be in Miami," Rivero says. "The Canaries have a 100% Latin culture. There have been hundreds of salsa orchestras on the islands for decades."

The Televisa deal is the Spanish-language audiovisual group's first such TV arrangement in Europe. It provides Televisa's Ritmo Son Latino with four songs per live artist—for 32 songs total—for its subscribers in Mexico and Latin America. U.S. subscribers will see the show starting in October, when a separate deal to distribute Ritmo Son Latino signals to the U.S. goes into effect.

Villalobos says, "When Guagua Producciones suggested the idea we did not hesitate, because this is just the sort of Latino music event that Televisa wants to cover from Europe."

Son Latinos Canarias has become a broad-based cultural event. There are four photo exhibitions this year, as well as the presentation of the Son Latinos 2002 award to Mexican novelist Carlos Fuentes, an Aug. 29 Latin jazz concert with Cuba's Bebo Valdés (father of triple Grammy Award winner Chucho Valdés) and Spain's Chano Domínguez, cinema and video shows, and the announcement by Spanish authors society SGAE of its Rock en Ñ tour of the U.S. and Latin America in October.



by Leila Cobo

TIME ON THEIR SIDE: Marketing a cute teenage duo whose releases routinely sell upwards of 1 million copies each, whose members sing in four languages, and who have their own TV show should be a piece of cake. But it's not quite that simple if that teen duo has a scant 10 weeks to strut its stuff worldwide.

Such is the dilemma faced by Brazilian darlings **Sandy & Junior**, sibling superstars of such magnitude in their native country that they barely have a minute—between touring, their own sitcom, and the recording studio—to leave Brazil.

Nevertheless, 19-year-old Sandy and 18-year-old Junior—who are in the U.S. for a frenetic promotional tour (they've already been to Mexico and Spain)—are trying to do it all. The duo has an eponymous Spanish-language debut (Universal), a mid-priced album designed specifically for the U.S. Latin market. A longer, predominantly English-language international version is available in other markets, including other Latin territories. Two tracks have also been recorded in French.

"Each language is unique," says Sandy, who recorded her first album with her brother when she was 7. "The language influences the song a



SANDY & JUNIOR

lot. It sounds different in each language." Although they received help from a language coach during recording sessions, Sandy & Junior found that Spanish comes easy to them and that switching from language to language is generally not confusing.

The duo aims to balance a demanding Brazilian career with the challenge of developing one in other markets. "We have both careers to take care of," Sandy says. "Next year, we'll have more time. Brazil is our home, and we have to give [our audience] the attention they deserve."

Next year is indeed important, be-

cause that's when Universal plans to truly work Sandy & Junior in the U.S. mainstream market. By then, manager **Richard Ogden** says, an international story will have been built around the siblings. And there might even be more time.

DOCTOR IN THE HOUSE: Cuban salsa star **Manolín**, aka el Médico de la Salsa (the doctor of salsa—he holds a degree in medicine), has signed a multi-album deal with BMG U.S. Latin. An album is expected in the fall. BMG is also releasing a live album by **Juan Gabriel** in September. Recorded during a Mother's Day concert in Los Angeles, the disc will feature duets with **Alejandro Fernández**, **Ana Gabriel**, **Joan Sebastian**, and **Cristian Castro**.

In other BMG news, the label has recalled the 40th anniversary album of **El Gran Combo de Puerto Rico**. BMG had no comment, but sources say the label had no choice, as a copyright-infringement suit was filed. The real losers? El Gran Combo, whose album was racking up significant sales.

OTHER NEWS: Warner Music Latina is releasing a compilation CD featuring the Latin Grammy Award nominees (*Billboard Bulletin*, July 29). Due Sept. 10, the disc will include nominees from the following categories: record and album of the year, best salsa album, best *ranchero* album, and best music video. Up to 17 tracks are planned, but a final track listing is still to be determined.

Mexican rockers **Jaguare**s will be joined by British rock icon **Morrissey** on the first three dates of their Revolución tour. Revolución kicks off Sept. 13 at the Arrowhead Pond in Anaheim, Calif. (see story, page 18).

ON THE BRIGHT SIDE: As dire as record sales may appear to be, according to Nielsen SoundScan, they're not that dire—for the Latin market, at least. As of June, sales of Spanish-language music dipped by 5% compared with the same month in 2001. The change is less than that seen by the market as a whole. In fact, Latin music's share of the total market has increased, from 3.4% in mid-2001 to 3.5% this year.

OOPS: Notas incorrectly stated the dominant Spanish-language station in San Bernardino/Riverside, Calif., in Arbitron's spring books. KSSE, with a share of 3.1, is the highest-rated station, at No. 7.

Billboard HOT LATIN TRACKS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POSITION
			NUMBER 1	6 Weeks At Number 1	
1	1	1	Y TU TE VAS R.L. TOLEDO (F. DE VITA)	Chayanne SONY DISCOS	1
2	2	3	QUITAME ESE HOMBRE R. PEREZ (J. L. PILOTO)	Pilar Montenegro UNIVISION	1
3	4	4	A DIOS LE PIDO G. SANTANDER, L. JUANES (JUANES)	Juanes SURCO/UNIVERSAL LATINO	3
4	3	2	YO PUEDO HACER B. SILVETTI (R. MONTANER, M. FLORES)	Ricardo Montaner WARNER LATINA	2
5	6	7	ENTRA EN MI VIDA A. BAQUEIRO (L. GARCIA, N. SCHAURIS)	Sin Bandera SONY DISCOS	4
6	NEW	1	HOT SHOT DEBUT		
			GREATEST GAINER		
7	14	21	JUGO A LA VIDA M. QUINTERO LARA (M. QUINTERO LARA)	Los Tucanes De Tijuana UNIVERSAL LATINO	7
8	5	6	SI TU TE VAS G. RUBIN (G. RUBIN, C. YIE)	Paulina Rubio UNIVERSAL LATINO	5
9	10	18	EL DOLOR DE TU PRESENCIA R. PEREZ (R. PEREZ)	Jennifer Pena UNIVISION	9
10	8	8	ES POR AMOR D. POVEDA (ESTEFANO, D. POVEDA)	Alexandre Pires RCA/BMG LATIN	8
11	15	45	VUELA MUY ALTO J. REYES (ESTEFANO)	Jerry Rivera ARIOLA/BMG LATIN	11
12	7	5	TU Y YO ESTEFANO, A. B. QUINTANILLA (ESTEFANO, J. REYES)	Thalia EMI LATIN	1
13	23	23	VIVIENDO M. ANTHONY, J. A. GONZALEZ (F. OSORIO, J. VILLAMIZAR, M. ANTHONY)	Marc Anthony COLUMBIA/SONY DISCOS	11
14	13	10	CON ELLA K. SANTANDER, D. BETANCOURT (K. SANTANDER, D. SANCHEZ)	Cristian ARIOLA/BMG LATIN	9
15	12	13	UNA LAGRIMA NO BASTA A. A. ALBA (A. A. ALBA)	Los Temerarios FONOVISA	7
16	11	11	CUANDO TE ACUERDES DE MI B. SILVETTI (M. A. SOLIS)	Marco Antonio Solis FONOVISA	11
17	17	17	BOHEMIO ENAMORADO D. FREIBERG, D. POVEDA (D. POVEDA)	Donato Poveda ARIOLA/BMG LATIN	17
18	20	9	EL PODER DE TUS MANOS R. MUNOZ (L. PADILLA)	Intocable EMI LATIN	6
19	22	12	NO ME SE RAJAR J. LIZARRAGA, A. LIZARRAGA (J. C. FRAYLE)	Banda El Recodo FONOVISA	11
20	28	31	ESTOY SUFRIENDO G. LIZARRAGA (G. LIZARRAGA)	German Lizarraga DISA	20
21	21	20	BANDIDA R. CDRA (E. CRESPO)	Elvis Crespo Featuring Tempo SONY DISCOS	12
22	9	2	ANGEL DE AMOR FHER, A. GONZALEZ (FHER)	Mana WARNER LATINA	9
23	25	22	VESTIDO BLANCO A. BUENROSTRO, M. BUENROSTRO (J. GISELL, J. CASAS)	El Poder Del Norte DISA	21
24	24	28	SE ME SUBE C. LEMOS (C. LEMOS, K. APONTE)	Manny Manuel UNIVERSAL LATINO	24
25	19	14	DEL OTRO LADO DEL PORTON R. AYALA, F. MARTINEZ (F. MARTINEZ)	Ramon Ayala Y Sus Bravos Del Norte FREDDIE	12
26	26	40	VOY A VOLVERTE LOCA A. JAEN (R. VERGARA, F. DIEZ)	Alejandro Montaner SONY DISCOS	26
27	18	16	JURO POR DIOS A. VALENZUELA, D. VALENZUELA (J. ZAZUETA)	Banda Tierra Blanca LA SIERRA	16
28	NEW	1	PERDONAME MI AMOR	Conjunto Primavera FONOVISA	28
29	31	35	ARBOLES DE LA BARRANCA EL COYOTE Y SU BANDA TIERRA SANTA (C. TERRANEGRA SALAZAR)	El Coyote Y Su Banda Tierra Santa EMI LATIN	29
30	35	26	NO SE VIVIR E. MARTINEZ (J. M. FIGUEROA)	Jose Manuel Figueroa UNIVERSAL LATINO	21
31	NEW	1	TANTO QUE TE DI	Ednita Nazario SONY DISCOS	31
32	46	2	POR MAS QUE INTENTO K. SANTANDER, J. M. LUGO (K. SANTANDER)	Gilberto Santa Rosa SONY DISCOS	32
33	29	32	POR LAS DAMAS J. NAVARRETE, C. ALVARADO (M. CAMPOS)	Cardenales De Nuevo Leon DISA	29
34	34	3	CADA DIA MAS NOT LISTED (R. GUIRADO)	Los Canelos De Durango CINTAS ACUARIO/SONY DISCOS	34
35	33	29	CARITO E. ESTEFAN JR., S. KRYS, C. VIVES, A. CASTRO (C. VIVES, E. CUADRADO)	Carlos Vives EMI LATIN	29
36	43	42	MAS DEBIL QUE TU R. MUNOZ, R. MARTINEZ (L. PADILLA)	Intocable EMI LATIN	36
37	45	46	TE QUIERO MAS QUE AYER L. ARAMBULA (W. CASTILLO)	Aracely Arambula Con Palomo DISA	27
38	39	36	ARRANCAME J. M. ELIZONDO, M. A. APATA (O. VILLARREAL)	Pesado WEA/MAX/WARNER LATINA	34
39	30	43	TU FORMA DE SER CUMBIA A. GARZA, R. GARZA (NOT LISTED)	Alberto Y Roberto DISA	30
40	50	6	TOCA PARA MI H. GATICA (A. SANZ)	Alejandro Sanz WARNER LATINA	38
41	42	49	AMOR SECRETO D. BRIAN, B. YOUNG, K. DIOGUARDI (T. JAMES, F. THOMAS, A. WIKSTROM, L. FONSI, C. BRANTI)	Luis Fonsi UNIVERSAL LATINO	35
42	47	39	POR ESE HOMBRE E. ARROYO, L. F. COLUMNA (R. GALAN, L. GALAN)	Brenda K. Starr Con Tito Nieves & Victor Manuelle SONY DISCOS	11
43	NEW	1	MURIENDO POR TI	Jaime Camil UNIVISION	43
44	44	38	BAILAME R. SAENZ QUIROZ (R. SAENZ QUIROZ)	Los Tigritillos WEA/MAX/WARNER LATINA	35
45	36	3	TAN SOLO TU NEK, D. PARISINI, A. CERRUTI (CHEPE, NEK)	Nek Featuring Laura Pausini WARNER LATINA	36
46	38	47	25 ROSAS A. MACIAS (J. SEBASTIAN)	Cuisillos De Arturo Macias MUSART/BALBOA	38
47	NEW	1	AQUI CONMIGO	Andy Andy SONY DISCOS	47
48	RE-ENTRY	23	TE QUIERO IGUAL QUE AYER M. DE LEON (W. CASTILLO)	Monchy & Alexandra J&N/SONY DISCOS	21
49	NEW	1	EL SUBE Y BAJA	Grupo Montez De Durango DISA	49
50	RE-ENTRY	11	AY AMOR J. G. DEGOLLADO, S. OEGOLLADO (A. SALINAS)	Control EMI LATIN	25

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 99 stations (38 Latin Pop, 17 Tropical/Salsa, 56 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. Video availability. ©2002, VNU Business Media, Inc. All rights reserved.

LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	2	YO PUEDO HACER WARNER LATINA	RICARDO MONTANER	21	19	AMOR SECRETO UNIVERSAL LATINO	LUIS FONSI
2	1	Y TU TE VAS SONY DISCOS	CHAYANNE	22	38	VUELA MUY ALTO ARIOLA/BMG LATIN	JERRY RIVERA
3	3	A DIOS LE PIDO SURCO/UNIVERSAL LATINO	JUANES	23	17	TAN SOLO TU WARNER LATINA	NEK FEATURING LAURA PAUSINI
4	5	ES POR AMOR SONY DISCOS	ALEXANDRE PIRES	24	30	MURIENDO POR TI UNIVISION	JAIME CAMIL
5	6	ENTRA EN MI VIDA SONY DISCOS	SIN BANDERA	25	22	BANDIDA SONY DISCOS	ELVIS CRESPO FEATURING TEMPO
6	4	QUITAME ESE HOMBRE UNIVISION	PILAR MONTENEGRO	26	34	COLOR ESPERANZA RCA/BMG LATIN	DIEGO TORRES
7	7	MENTIROSO UNIVERSAL LATINO	ENRIQUE IGLESIAS	27	28	PACTO DE AMOR WARNER LATINA	LDS HIDALGO
8	7	SI TU TE VAS UNIVERSAL LATINO	PAULINA RUBIO	28	27	SI TU ME QUIERES UNIVERSAL LATINO	VIVANATIVA
9	8	CON ELLA ARIOLA/BMG LATIN	CRISTIAN	29	38	CARITO EMI LATIN	CARLOS VIVES
10	11	BOHEMIO ENAMORADO ARIOLA/BMG LATIN	DONATO POVEDA	30	36	QUEDATE SONY DISCOS	LARA FABIAN
11	13	USTED SE ME LLEVO LA VIDA RCA/BMG LATIN	ALEXANDRE PIRES	31	31	COMO DECIRTE NO UNIVERSAL LATINO	FRANCO DE VITA
12	10	ANGEL DE AMOR WARNER LATINA	MANA	32	37	QUISIERA PODER OLVIDARME DE TI UNIVERSAL LATINO	LUIS FONSI
13	9	SUERTE EPIC/SONY DISCOS	SHAKIRA	33	40	UNA LAGRIMA NO BASTA FONOVISA	LOS TEMERARIOS
14	15	VOY A VOLVERTE LOCA SONY DISCOS	ALEJANDRO MONTANER	34	—	SON 40 ARIOLA/BMG LATIN	EL GRAN COMBO DE PUERTO RICO
15	14	CUANDO TE ACUERDES DE MI FONOVISA	MARCO ANTONIO SOLIS	35	—	AL QUE ME SIGA WARNER LATINA	LUIS MIGUEL
16	12	TU Y YO EMI LATIN	THALIA	36	29	MUJER CON PANTALONES EMI LATIN	CARLOS PONCE
17	—	TANTO QUE TE DI SONY DISCOS	EDNITA NAZARIO	37	—	LUNA NUEVA EMI LATIN	CARLOS VIVES
18	25	EL DOLOR DE TU PRESENCIA UNIVISION	JENNIFER PENA	38	33	EVERYBODY CRESCENT MOON/SONY DISCOS	RABANES
19	24	SE ME SUBE UNIVERSAL LATINO	MANNY MANUEL	39	32	MAS ALTO QUE LAS AGUILAS MUSART/BALBOA	PEPE AGUILAR
20	21	TOCA PARA MI WARNER LATINA	ALEJANDRO SANZ	40	—	LA CADENA SE ROMPIO SONOLUX/SONY DISCOS	CHARLIE ZAA

TROPICAL/SALSA AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	3	VIVIENDO COLUMBIA/SONY DISCOS	MARC ANTHONY	21	21	RABIA SONY DISCOS	BRENDA K. STARR
2	4	VUELA MUY ALTO ARIOLA/BMG LATIN	JERRY RIVERA	22	23	HASTA QUE VUELVAS CONMIGO COLUMBIA/SONY DISCOS	MARC ANTHONY
3	2	A DIOS LE PIDO SURCO/UNIVERSAL LATINO	JUANES	23	28	MI BOMBON EMI LATIN	CABAS
4	1	Y TU TE VAS SONY DISCOS	CHAYANNE	24	—	TANTO QUE TE OI SONY DISCOS	EDNITA NAZARIO
5	5	BANDIDA SONY DISCOS	ELVIS CRESPO FEATURING TEMPO	25	26	SI TU ME QUIERES UNIVERSAL LATINO	VIVANATIVA
6	6	SE ME SUBE UNIVERSAL LATINO	MANNY MANUEL	26	27	QUITARRA J&N/SONY DISCOS	YOSKAR SARANTE
7	9	POR MAS QUE INTENTO SONY DISCOS	GILBERTO SANTA ROSA	27	36	TOCA PARA MI WARNER LATINA	ALEJANDRO SANZ
8	8	SI TU TE VAS UNIVERSAL LATINO	PAULINA RUBIO	28	19	MAL ACOSTUMBRADO LATINO/SONY DISCOS	FERNANDO VILLALONA
9	11	POR ESE HOMBRE SONY DISCOS	BRENDA K. STARR CON TITO NIEVES & VICTOR MANUELLE	29	25	MIL ROSAS RMM/UNIVERSAL LATINO	MICHAEL STUART
10	10	AQUI CONMIGO SONY DISCOS	ANDY ANDY	30	22	ANGEL DE AMOR WARNER LATINA	MANA
11	13	BOHEMIO ENAMORADO ARIOLA/BMG LATIN	DONATO POVEDA	31	35	COLOR ESPERANZA RCA/BMG LATIN	DIEGO TORRES
12	15	LA AGARRA BAJANADO SONY DISCOS	GILBERTO SANTA ROSA	32	32	CUANTO TE QUIERO M.F.	TITO ROJAS
13	12	SON 40 ARIOLA/BMG LATIN	EL GRAN COMBO DE PUERTO RICO	33	—	DOS LOCOS J&N/SONY DISCOS	MONCHY & ALEXANDRA
14	7	YO PUEDO HACER WARNER LATINA	RICARDO MONTANER	34	33	MURIENDO POR TI UNIVISION	JAIME CAMIL
15	—	ME ESTOY MURIENDO POR DENTRO SPACE INTERNATIONAL	CONJUNTO CHANEY	35	39	DAYS GO BY CRESCENT MOON/SONY DISCOS	DIRTY VEGAS
16	24	EL DOLOR DE TU PRESENCIA UNIVISION	JENNIFER PENA	36	38	WITHOUT ME WEB/AFTRMATH/INTERSCOPE	EMINEM
17	17	ES POR AMOR RCA/BMG LATIN	ALEXANDRE PIRES	37	29	EVERYBODY CRESCENT MOON/SONY DISCOS	RABANES
18	14	AMOR AMOR PRESTIGIO/SONY DISCOS	DOMINIC	38	—	MENTIROSO UNIVERSAL LATINO	ENRIQUE IGLESIAS
19	16	CUANDO FALTAS TU J&N/SONY DISCOS	PUERTO RICAN POWER	39	—	ESTO ES PARA TI SONY DISCOS	DRO SOLIDO
20	18	CARITO EMI LATIN	CARLOS VIVES	40	—	LOVE AT FIRST SIGHT CAPITOL	KYLIE MINOGUE

REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST	THIS WEEK	LAST WEEK	TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	2	JUGO A LA VIDA UNIVERSAL LATINO	LOS TUCANES DE TIJUANA	21	21	BAILAME WEA/MAX/WARNER LATINA	LOS TIGRILLOS
2	4	EL PODER DE TUS MANOS EMI LATIN	INTOCABLE	22	22	TU Y YO (CUMBIA REMIX) EMI LATIN	THALIA
3	5	NO ME SE RAJAR FONOVISA	BANOA EL RECODO	23	16	25 ROSAS MUSART/BALBOA	CUISILLOS DE ARTURO MACIAS
4	9	ESTOY SUFRIENDO DISA	GERMAN LIZARRAGA	24	37	EL SUBE Y BAJA DISA	GRUPO MONTEZ DE DURANGO
5	7	VESTIDO BLANCO DISA	EL PODER DEL NORTE	25	25	AY AMOR EMI LATIN	CONTROL
6	10	EL DOLOR DE TU PRESENCIA UNIVISION	JENNIFER PENA	26	26	IT'S OK FONOVISA	ROGELIO MARTINEZ
7	3	DEL OTRO LADO DEL PORTON FREDDIE	RAMON AYALA Y SUS BRAVOS DEL NORTE	27	18	BORRACHO FONOVISA	CONJUNTO PRIMAVERA
8	6	UNA LAGRIMA NO BASTA FONOVISA	LOS TEMERARIOS	28	24	CUANDO TE ACUERDES DE MI FONOVISA	MARCO ANTONIO SOLIS
9	1	JURO POR DIOS LA SIERRA	BANDA TIERRA BLANCA	29	28	ERA CASADA MUSIMEX/SONY DISCOS	TRIN Y LA LEYENDA
10	27	PERDONAME MI AMOR FONOVISA	CONJUNTO PRIMAVERA	30	31	LADRON UNIVERSAL LATINO	AUCIA VILLARREAL
11	14	ARBOLES DE LA BARRANCA DISA	EL COYOTE Y SU BANDA TIERRA SANTA	31	32	BORRACHO NACI SONY DISCOS	LUPILLO RIVERA
12	8	NO ME CONOCES AUN DISA	PALOMO	32	—	ATACANDO A BERLIN RCA/BMG LATIN	LOS RAZOS DE SACRAMENTO Y REYNALDO
13	19	NO SE VIVIR UNIVERSAL LATINO	JOSE MANUEL FIGUEROA	33	33	QUE LEVANTE LA MANO FONOVISA	LOS ANGELES DE CHARLY
14	11	QUITAME ESE HOMBRE UNIVISION	PILAR MONTENEGRO	34	—	QUE MANERA DE PERDER RCA/BMG LATIN	JULIO PREDIADO Y SU BANDA PERLA DEL PACIFICO
15	12	POR LAS DAMAS DISA	CARDENALES DE NUEVO LEON	35	—	ENTRA EN MI VIDA SONY DISCOS	SIN BANDERA
16	15	CADA DIA MAS CINTAS ACUARIO/SONY DISCOS	LOS CANELOS DE DURANGO	36	34	A QUE HORAS DISA	LIBERACION
17	20	MAS DEBIL QUE TU EMI LATIN	INTOCABLE	37	40	VANIDOSA EMI LATIN	BOBBY PULIDO
18	23	TE QUIERO MAS QUE AYER DISA	ARACELY ARAMBULA CON PALOMO	38	39	DESEO QUE NO ESTAS AQUI EMI LATIN	A. B. QUINTANILLA Y LOS KUMBIA KINGS
19	17	ARRANCAME WEA/MAX/WARNER LATINA	PESADO	39	—	JUGUETE PREFERIDO EMI LATIN	LOS TRAILEROS DEL NORTE
20	13	TU FORMA DE SER CUMBIA DISA	ALBERTO Y ROBERTO	40	30	NUUESTRO AMOR MUSART/BALBOA	PANCHO BARRAZA

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	1	5	LOS TEMERARIOS FONOVISIA 0529 (10.98/16.98)	Una Lagrima No Basta	1	49	44	39	38	EL PODER DEL NORTE DISA 727018/UG (8.98/13.98) [M]	El Autentiko Y Unico En Vivo	7
2	NEW		1	VARIOUS ARTISTS UNIVISION 310073/UG (11.98/15.98)	Arcoiris Musical Mexicano	2	50	49	46	45	JOSE ALFREDO JIMENEZ ARIOLA 79006/BMG LATIN (18.98 CD)	Las 100 Clasicas Vol. 2	39
3	4	5	10	JUANES SURCO 017532/UNIVERSAL LATINO (16.98 CD) [M]	Un Dia Normal	2	51	51	71	11	ARACELY ARAMBULA DISA 727025/UG (8.98/13.98)	Solo Tuya	35
4	3	2	7	JENNIFER PENA UNIVISION 310053/UG (9.98/13.98) [M]	Libre	2	52	NEW	1	1	JERRY RIVERA ARIOLA 94877/BMG LATIN (10.98/15.98)	Vuela Muy Alto	52
5	2	4	18	CHAYANNE SONY DISCOS 84667 (10.98 EQ/16.98) [M]	Grandes Exitos	1	53	50	52	3	SOUNDTRACK SONY DISCOS 84951 (15.98 EQ CD)	El Clon	50
6	5	3	10	THALIA EMI LATIN 39753 (10.98/17.98) [M]	Thalia	1	54	48	51	1	MAGNATE & VALENTINO VI 50576 (7.98/13.98)	Rompiendo El Hielo	48
7	6	6	12	LOS TEMERARIOS DISA 727024/UG (8.98/13.98)	Historia Musical	1	55	53	53	18	JOSE ALFREDO JIMENEZ ARIOLA 79005/BMG LATIN (18.98 CD)	Las 100 Clasicas Vol. 1	27
8	8	16	3	VARIOUS ARTISTS DISA 724040/UG (7.98/13.98)	La Hora Sonidera	8	56	52	48	11	BANDA EL RECODO LA SIERRA/UNIVISION 310057/UG (9.98/13.98)	14 Exitos De La Banda El Recodo	14
9	7	7	28	PILAR MONTENEGRO UNIVISION 310026/UG (9.98/13.98) [M]	Desahogo	2	57	54	50	24	CHARLIE ZAA SONOLUX 84540/SONY DISCOS (9.98 EQ/16.98) [M]	De Un Solo Sentimiento	3
10	NEW		1	LOS TUCANES DE TIJUANA UNIVERSAL LATINO 018816 (8.98/13.98)	Jugo A La Vida	10	58	NEW	1	1	YOSKAR SARANTE J&N 84963/SONY DISCOS (13.98 EQ CD)	No Es Casualidad	47
11	17	30	3	VARIOUS ARTISTS LIDERES 950415 (7.98/13.98)	15 Postales De Amor	11	59	NEW	1	1	GRUPO MONTEZ DE DURANGO DISA 724042/UG (7.98/13.98)	El Sube Y Baja	59
12	11	12	74	A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN 28745 (9.98/14.98)	Shhh!	1	60	73	70	18	CARLOS VIVES EMI LATIN 35956 (9.98/15.98) [M]	Dejame Entrar	1
13	13	11	44	ALEXANDRE PIRES RCA 87883/BMG LATIN (14.98 CD) [M]	Alexandre Pires	3	61	46	44	7	ORISHAS UNIVERSAL LATINO 018456 (14.98 CD)	Emigrante	44
14	10	10	7	GRUPO BRYNDIS DISA 728990/UG (17.98 CD)	Hablando De Amor Poemas	10	62	59	49	41	LAURA PAUSINI WARNER LATINA 41070 (10.98/18.98)	Lo Mejor De Laura Pausini-Volvere Junto A Ti	9
15	9	9	36	MARC ANTHONY COLUMBIA 84617/SONY DISCOS (11.98 EQ/17.98)	Libre	1	63	60	64	36	LOS BUKIS FONOVISIA 6166 (8.98/12.98)	Greatest Hits	39
16	15	14	23	VARIOUS ARTISTS DISA 727015/UG (8.98/13.98)	Las 30 Cumbias Mas Pegadas	1	64	57	60	28	MELODY SONY DISCOS 84669 (9.98 EQ/13.98)	De Pata Negra	27
17	14	15	17	VICENTE FERNANDEZ SONY DISCOS 84282 (10.98 EQ/15.98) [M]	Historia De Un Idolito Vol. 2	2	65	66	63	23	LOS INVASORES DE NUEVO LEON EMI LATIN 34432 (12.98 CD)	20 Exitos	37
18	12	8	10	ELVIS CRESPO SONY DISCOS 84662 (9.98 EQ/15.98)	Urbano	4	66	67	69	23	LOS RIELEROS DEL NORTE FONOVISIA 84202 (8.98/12.98)	Los Mejores Exitos	30
19	20	—	2	VARIOUS ARTISTS DISA 727027/UG (8.98/13.98)	Pegaditas De...Ayer Y Hoy	19	67	58	58	8	CONJUNTO PRIMAVERA FONOVISIA 80799 (13.98/18.98)	En Vivo Vol. 2	28
20	16	13	11	MONCHY & ALEXANDRA J&N 84939/SONY DISCOS (8.98 EQ/13.98) [M]	Confesiones	8	68	71	66	48	LALEY WEA ROCK 40949/WARNER LATINA (10.98/16.98) [M]	MTV Unplugged	13
21	23	35	6	VARIOUS ARTISTS MOCK & ROLL 950410/LIDERES (6.98/11.98)	Puras Cumbias Sonideras	21	69	72	68	36	MARCO ANTONIO SOLIS FONOVISIA 0527 (10.98/16.98) [M]	Mas De Mi Alma	1
22	27	19	10	SIN BANDERA SONY DISCOS 84806 (16.98 EQ CD)	Sin Bandera	18	70	75	59	6	LOS REHENES DISA 720075/UG (4.98/7.98)	15 Hits Vol. 1	48
23	18	—	2	ROGELIO MARTINEZ FONOVISIA 86216 (8.98/12.98)	Atrévete A Olvidarme	18	71	61	—	—	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 71815 (8.98/14.98)	En Vivo..El Hombre Y Su Musica	13
24	25	25	88	VICENTE FERNANDEZ SONY DISCOS 84185 (10.98 EQ/16.98) [M]	Historia De Un Idolito Vol. 1	1	72	74	67	41	LOS TEMERARIOS FONOVISIA 6129 (10.98/12.98) [M]	Baladas Rancheras	3
25	21	17	14	INTOCABLE EMI LATIN 37745 (9.98/15.98) [M]	Suenos	1	73	NEW	1	1	VICO-C EMI LATIN 22628 (10.98/13.98)	Emboscada	72
26	24	22	4	LOS ORIGINALES DE SAN JUAN UNIVISION 310063/UG (9.98/13.98)	20 Grandes Exitos	18	74	62	56	18	VARIOUS ARTISTS DISA 729002/UG (9.98 CD)	Siempre Romanticos	37
27	26	27	5	MANNY MANUEL UNIVERSAL LATINO 017029 (14.98 CD)	Manny Manuel	21	75	NEW	1	1	LOS CAMINANTES SONY DISCOS 84224 (9.98 EQ/13.98)	20 Exitos-Nuestras Canciones	46
28	31	31	57	GRUPO BRYNDIS DISA 727012/UG (8.98/13.98) [M]	Historia Musical Romantica	1							
29	30	26	11	LOS ANGELES AZULES DISA 727014/UG (8.98/13.98) [M]	Historia Musical	2							
30	19	20	5	LA MISSION 3 APONTE 60108 (7.98/13.98)	A Otro Nivel	19							
31	29	34	46	ALICIA VILLARREAL UNIVERSAL LATINO 014924 (8.98/13.98) [M]	Soy Lo Prohibido	3							
32	28	21	14	ROCIO DURCAL LIDERES 950382 (13.98 CD)	Todo Exitos De Rocio Durcal	21							
33	38	38	15	JOAN SEBASTIAN & MARCO ANTONIO SOLIS MUSART 2548/BALBOA (7.98/13.98)	Los Grandes	14							
34	34	23	18	LOS RAZOS DE SACRAMENTO Y REYNALDO RCA 93084/BMG LATIN (7.98/11.98) [M]	Corazon De Perico	3							
35	45	45	9	CARDENALES DE NUEVO LEON DISA 724355/UG (9.98/13.98)	Por Las Damas	35							
36	36	36	9	LOS ORIGINALES/LOS RAZOS EMI LATIN 37975 (9.98/13.98)	Que Buena...La Lucha De Las Estrellas	16							
37	NEW		1	BANDA EL RECODO FONOVISIA 86228 (9.98/13.98)	No Me Se Rajar	37							
38	35	29	9	VARIOUS ARTISTS MOCK & ROLL 950406/LIDERES (7.98/13.98)	Solo Exitos: Summer Hits Underground	29							
39	22	18	5	EL GRAN COMBO DE PUERTO RICO RCA 94428/BMG LATIN (24.98 CD)	40 Aniversario: 1962-2002	7							
40	32	28	15	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1845 (8.98/14.98) [M]	El Numero 100	5							
41	33	24	10	RICARDO MONTANER WARNER LATINA 46221 (17.98 CD)	Suma	14							
42	39	32	10	EL PODER DEL NORTE DISA 727021/UG (8.98/13.98)	Imaginate Sin Ellos	13							
43	40	33	25	LOS TUCANES DE TIJUANA UNIVERSAL LATINO 017043 (8.98/13.98) [M]	Las Romanticas De Los Tucanes De Tijuana	2							
44	43	41	36	ALEJANDRO SANZ WARNER LATINA 41541 (10.98/17.98) [M]	MTV Unplugged	1							
45	41	37	36	PALOMO DISA 720032/UG (6.98/10.98) [M]	Fuerza Musical	9							
46	42	42	48	JOAN SEBASTIAN MUSART 2524/BALBOA (7.98/13.98) [M]	En Vivo: Desde La Plaza El Progreso De Guadalajara	1							
47	37	—	12	CELIA CRUZ SONY DISCOS 84972 (10.98 EQ/16.98)	La Negra Tiene Tumbao	37							
48	63	55	16	VARIOUS ARTISTS UNIVISION 310051/UG (9.98/13.98)	20 Inmortales Pegaditas	10							

LATIN POP ALBUMS	TROPICAL/SALSA ALBUMS	REGIONAL MEXICAN ALBUMS
1 JUANES UN DIA NORMAL (SURCO/UNIVERSAL LATINO)	1 MARC ANTHONY LIBRE (COLUMBIA/SONY DISCOS)	1 LOS TEMERARIOS UNA LAGRIMA NO BASTA (FONOVISIA)
2 CHAYANNE GRANDES EXITOS (SONY DISCOS)	2 ELVIS CRESPO URBANO (SONY DISCOS)	2 VARIOUS ARTISTS ARCOIRIS MUSICAL MEXICANO (UNIVISION/UG)
3 THALIA THALIA (EMI LATIN)	3 MONCHY & ALEXANDRA CONFESIONES (J&N/SONY DISCOS)	3 JENNIFER PENA LIBRE (UNIVISION/UG)
4 PILAR MONTENEGRO DESAHOGO (UNIVISION/UG)	4 MANNY MANUEL MANNY MANUEL (UNIVERSAL LATINO)	4 LOS TEMERARIOS HISTORIA MUSICAL (DISA/UG)
5 A.B. QUINTANILLA Y LOS KUMBIA KINGS SHHH! (EMI LATIN)	5 EL GRAN COMBO DE PUERTO RICO 40 ANIVERSARIO: 1962-2002 (RCA/BMG LATIN)	5 VARIOUS ARTISTS LA HORA SONIDERA (DISA/UG)
6 ALEXANDRE PIRES ALEXANDRE PIRES (RCA/BMG LATIN)	6 CELIA CRUZ LA NEGRA TIENE TUMBAO (SONY DISCOS)	6 LOS TUCANES DE TIJUANA JUGO A LA VIDA (UNIVERSAL LATINO)
7 SIN BANDERA SIN BANDERA (SONY DISCOS)	7 JERRY RIVERA VUELA MUY ALTO (ARIOLA/BMG LATIN)	7 VARIOUS ARTISTS 15 POSTALES DE AMOR (LIDERES)
8 LA MISSION 3 A OTRO NIVEL (APONTE)	8 YOSKAR SARANTE NO ES CASUALIDAD (J&N/SONY DISCOS)	8 GRUPO BRYNDIS HABLANDO DE AMOR POEMAS (DISA/UG)
9 ROCIO DURCAL TODO EXITOS DE ROCIO DURCAL (LIDERES)	9 CARLOS VIVES DEJAME ENTRAR (EMI LATIN)	9 VARIOUS ARTISTS LAS 30 CUMBIAS MAS PEGADAS (DISA/UG)
10 VARIOUS ARTISTS SOLO EXITOS: SUMMER HITS UNDERGROUND (MOCK & ROLL/LIDERES)	10 VARIOUS ARTISTS CONGO TO CUBA (PUTUMAYO)	10 VICENTE FERNANDEZ HISTORIA DE UN IDOLO VOL. 2 (SONY DISCOS)
11 RICARDO MONTANER SUMA (WARNER LATINA)	11 PROYECTO UNO TODO EXITOS DE PROYECTO UNO (LIDERES)	11 VARIOUS ARTISTS PEGADITAS DE AYER Y HOY (DISA/UG)
12 ALEJANDRO SANZ MTV UNPLUGGED (WARNER LATINA)	12 DOMINGO QUIJONES DERECHOS RESERVADOS (UNIVERSAL LATINO)	12 VARIOUS ARTISTS PURAS CUMBIAS SONIDERAS (MOCK & ROLL/LIDERES)
13 SOUNDTRACK EL CLON (SONY DISCOS)	13 VARIOUS ARTISTS BACHATAHITS 2002 (J&N/SONY DISCOS)	13 ROGELIO MARTINEZ ATREVE TE A OLVIDARME (FONOVISIA)
14 MAGNATE & VALENTINO ROMPIENDO EL HIELO (VI)	14 BRENDA K. STARR TEMPTATION (SONY DISCOS)	14 VICENTE FERNANDEZ HISTORIA DE UN IDOLO VOL. 1 (SONY DISCOS)
15 CHARLIE ZAA DE UN SOLO SENTIMIENTO (SONOLUX/SONY DISCOS)	15 VARIOUS ARTISTS LATIN GROOVE (PUTUMAYO)	15 INTOCABLE SUENOS (EMI LATIN)
16 ORISHAS EMIGRANTE (UNIVERSAL LATINO)	16 VARIOUS ARTISTS MERENGUE ULTRA MIX VOL. 1 (SONY DISCOS)	16 LOS ORIGINALES DE SAN JUAN 20 GRANDES EXITOS (UNIVISION/UG)
17 LAURA PAUSINI LO MEJOR DE LAURA PAUSINI-VOLVERE JUNTO A TI (WARNER LATINA)	17 GILBERTO SANTA ROSA INTENSOS (SONY DISCOS)	17 GRUPO BRYNDIS HISTORIA MUSICAL ROMANTICA (DISA/UG)
18 MELODY DE PATA NEGRA (SONY DISCOS)	18 LOS FAKIRES LOS FAKIRES (DEUTSCHE GRAMMOPHON)	18 LOS ANGELES AZULES HISTORIA MUSICAL (DISA/UG)
19 LALEY MTV UNPLUGGED (WEA ROCK/WARNER LATINA)	19 VARIOUS ARTISTS BACHATAHITS 2001 (J&N/SONY DISCOS)	19 ALICIA VILLARREAL SOY LO PROHIBIDO (UNIVERSAL LATINO)
20 MARCO ANTONIO SOLIS MAS DE MI ALMA (FONOVISIA)	20 VARIOUS ARTISTS TODO EXITOS DE BACHATA VOL. 2 (LIDERES)	20 JOAN SEBASTIAN & MARCO ANTONIO SOLIS LOS GRANDES (MUSART/BALBOA)

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: * Certification for net shipment of 100,000 units (Oro). Certification of 200,000 units (Platino). Δ 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. [M] indicates past or present Heatseeker title. © 2002 VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

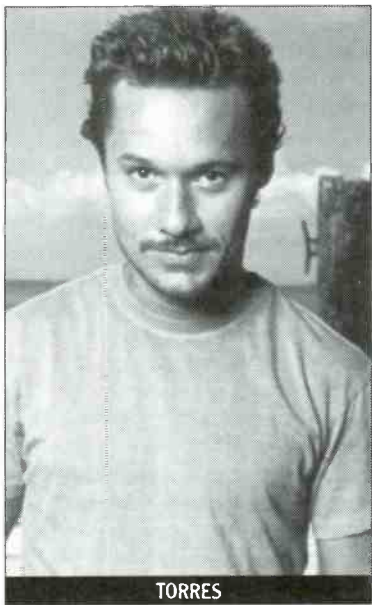
Torres Finds Success With 'Color Of Hope'

BY MARCELO FERNANDEZ BITAR

BUENOS AIRES—Many pop songs have managed to strike an emotional chord and find their way into the hearts of a nation, but the recent success of Diego Torres' "Color Esperanza" (The Color of Hope) is truly stunning. Forget about its 22-week reign on the radio airplay charts in a country ridden with a seemingly unstoppable economic crisis: The best example of its true popularity takes place every morning at most elementary schools in Argentina, when the flag is hoisted and children sing the track back-to-back with the national anthem.

On June 20—National Flag Day in Argentina—Torres sang near the Flag Monument in the city of Rosario, while thousands of students carried a six-kilometer-long flag and joined their voices with the chorus: "You have to know that it's possible to take your fears out, paint your face with the color of hope, and tempt the future with your heart."

No newcomer to success, the 30-year-old Torres has been famous since he acted in sitcoms as a teenager. In 1992, after a



TORRES

failed attempt at musical stardom with pop/funk band La Marca, his solo debut surprised everyone with a handful of hits that paved the way for *Tratar de Estar Mejor* (Trying to Be Better), a sophomore effort that sold 500,000 units. Three more albums have established him as a major force among Argentine singer/songwriters.

"Color Esperanza" is a track from Torres' latest album, *Un Mundo Diferente* (A Different World), released on BMG late last year. It has gone double-platinum in Argentina (80,000 units). Six songs were co-produced by Torres with longtime producer Cachorro López, including the first two singles, "Sueños" (Dreams) and "Color Esperanza." Six other tracks were co-produced with Kike Santander.

"I wanted to work with two producers," Torres explains. "Cachorro was a must, after so many good experiences and common ground, and Kike seemed to be a logical choice."

Afo Verde, A&R director of BMG Argentina, admits that the plan involved some risks. "Working with two producers was a heavy bet, but both Cachorro and Kike are real giants and every song was embellished with mastery. I became a fan of this album since the early demos, even before a song was added at the last minute: none other than 'Color Esperanza!'"

The result is Torres' most solid recording yet, featuring a fusion of the universal idiom of pop music with Spanish and Latin rhythms like flamenco and bossa nova—a pattern explored in 1999 on *Tal Cual Es* (The Way It Is),

'Working with two producers was a heavy bet, but every song was embellished with mastery.'

—AFO VERDE, BMG ARGENTINA

which included a collaboration with flamenco band Ketama. This approach was no product of chance: His mother is Lolita Torres, a legendary actress and singer of popular Spanish songs in the '50s.

International plans for *Un Mundo Diferente* began early this year with promotional visits to Spain, Puerto Rico, the U.S., Colombia, Chile, Venezuela, and Peru. The album reached the No. 1 sales spot in both Chile and Venezuela and has been in the top 10 in Colombia. Meanwhile, a world tour organized by Argentina's Fénix Entertainment Group is slated for October and November, after an Argentine trek that will begin with three concerts in Buenos Aires at the 8,000-capacity arena Luna Park.

Torres says, "I wanted to avoid showcases and concentrate the effort on true concerts."

Jazz Notes™



by Steven Graybow

CRAZY, FRESH, AND NEW: Jazz artists have taken great strides toward assimilating contemporary culture into their music, but at times one still feels that the ideal straight-ahead jazz artist is expected to present a certain image, draw from an established repertoire, and record albums that sound like jazz albums have sounded since the music was first pressed onto rudimentary slabs of vinyl.

Brad Mehldau is one of many jazz artists who draws deeply from tradition, while keeping an ear firmly bent toward the future. Still, his *Largo* (Warner Bros., Aug. 13) stands out among even the most iconoclastic jazz releases, because the music is unquestionably improvisation-based and rooted in tradition yet shatters the stereotypes of how a jazz recording should sound, or for that matter, where the music's roots should lie. *Largo* furthers the classically derived piano improvisations that Mehldau has explored throughout his career, but it is equally indebted to modern rock and pop music, which its dense soundscapes often reference.

Much of that direction can be traced to producer **Jon Brion**, known for his work with such left-of-center pop acts as **Aimee Mann**, **Fiona Apple**, and modern-rock band **the eels**. "I heard Jon around 1997 at a Los Angeles club called Largo," Mehldau says, "and for about a year I would come to see him play every week. Eventually, club owner **Mark Flannagan** introduced us, and I began sitting in." A multi-instrumentalist, Brion's live performances often find him creating songs through a spontaneous process of sampling, mixing, and looping, a method of construction that is at the core of *Largo*.

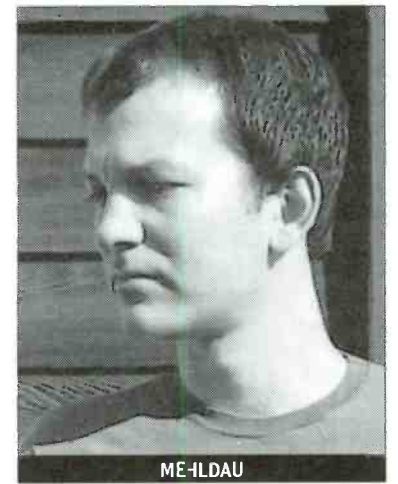
"When we were recording, there was something new and strange to work with every day," Mehldau recalls. "There was a real improvisational approach to setting up the recording environments, and I would try things off-the-cuff based upon what I was presented with, using the situations as a road map to create something new and in the moment. I would get to the studio, and Jon would have set up an interesting environment to work with, sound-wise. We experimented with different microphone placements, tempering the piano, stuffing things inside the piano, and bringing in woodwind and brass ensembles."

Mehldau's regular cohorts, drummer **Jorge Rossy** and bassist **Larry Grenadier**, appear on several tracks, as do drummers **Matt Chamberlain** and **Jim Keltner**. "I knew their playing from rock records," Mehldau says, "and they both have a deep, heavy rock groove which was new and exciting for me to work with."

In the past, Mehldau has expressed his affection for contemporary-

rock music, particularly for **Radiohead**, whose "Exit Music (For a Film)" closed out his 1999 *Vol. 4—Back at the Vanguard* set. Here, Mehldau fulfills the promise inherent in that choice of cover song by dramatically melding his stylistic influences. *Largo* sounds like an experimental-rock album based upon jazz improvisation, liberally featuring Mehldau's introspective, classically tinged piano musings.

Most importantly, *Largo* proves that jazz can incorporate any number of contemporary influences with-



MEHLDAU

out "dumbing down" or pandering to the masses. It is, in fact, a complex and highly sophisticated affair, with multiple layers of electronically enhanced sound and solid improvisations that demand attention. It is as cerebral as any of Mehldau's past recordings and as hip as that next big thing waiting to be discovered.

"I tried to come into this project without too many expectations, but the result was way beyond what I anticipated," Mehldau says. "Jon has a work ethic that I can relate to. Once he stumbles upon something crazy, fresh, and new, he focuses on it intently until it is achieved." That approach led to such songs as "When It Rains"—which finds Mehldau, Grenadier, and Chamberlain playing accented with flute, oboe, clarinet, and bassoon in an acoustic setting—and "Sabbath," a piano/drums duet where Mehldau's piano is distorted through a Leslie speaker and whammy pedal to create a funereal '70s-rock dirge.

"To make a broad generalization, New York is a locus of exciting jazz, informed by historical awareness, and Los Angeles has a similar history with contemporary pop music," Mehldau says. "Moving to Los Angeles [in 1996] was a cool crossing over of styles for me. People who come from that Los Angeles singer/songwriter camp write songs that are short and concise. It is an ethos contrary to jazz, which can be caught up in self-expression almost to a fault. *Largo* is a dynamic mix between the two approaches."

Billboard DIRECTORIES

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R&B/HIP-HOP

T H E B I L L B O A R D S P O T L I G H T

As Billboard's R&B/Hip-Hop Conference gears up for its third year, the cast of participants continues to grow.

Established and up-and-coming recording artists, major and independent-label executives, publishing executives and other leading industry experts will be on hand to network, exchange ideas and discuss music-business trends. Capping the festivities once again is Billboard's R&B/Hip-Hop Awards Show, now in its second year.

Sponsored this year by American Urban Radio Networks and presenting sponsor Heineken, the conference takes place Aug. 7-9 in Miami Beach, with events being staged at the Roney Palace Hotel and BillboardLive, a state-of-the-art venue in South Beach.

Through its partnership with American Urban Radio Networks, the conference will offer national coverage of its various events to more than 400 radio stations with a combined listenership of 20 million people. That station roster includes WBLS New York, KJLH Los Angeles, WGCI Chicago, KKDA Dallas, WHUR Washington, D.C., KMJQ Houston and WEDR Miami. AURN's scheduled network and syndicated coverage will feature artist interviews, event recaps, live broadcasts of several of its nationally syndicated shows and a portion of the awards ceremony.

A major conference highlight will be a keynote Q&A session with Usher—the first such exclusive for the conference. Usher will field questions from Gail Mitchell, Billboard's associate editor of rap and R&B, on a range of topics. The Q&A session will take place Friday, Aug. 9, at 11:30 a.m.

HONOR BOUND

With eight nominations, Usher also heads the list of finalists for the awards show, which kicks off later that evening at BillboardLive. The show will honor top names in R&B and hip-hop, including songwriter and producer of the year, as well as major and independent labels of the year.

Encompassing a total of 17 categories, the awards are determined by the actual sales and radio-airplay data that informs Billboard's weekly charts. Finalists, and the eventual winners, reflect performance of recordings on Billboard's R&B/Hip-Hop and Rap charts. (See related finalists listing.)

Another first for the conference

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PROGRAM GUIDE

AUGUST 7-9
The Roney Palace • Miami Beach

AS THE CONFERENCE AND AWARDS SHOW CONTINUE TO GROW, ARTISTS AND EXECUTIVES COME TOGETHER THIS YEAR FOR A WIDE RANGE OF TOPICS AND EVENTS

BY RHONDA BARAKA

will be the presentation of Billboard Founder's Awards. Inaugural honorees are the Isley Brothers, featuring Ronald Isley, and Afrika Bambaataa. The Founder's Awards are designed to honor the career-long achievements and influential roles that pivotal artists have played in R&B, hip-hop and rap music.

PANEL BRIEFINGS

As in years past, the conference promises exciting dialogues and idea exchanges, thanks to thought-provoking panels on the industry's hottest issues.

"Radio Programming in the 21st Century," the first of two radio-oriented panels presented by Billboard and sponsor AURN, will address such subjects as breaking radio's formulaic bonds, seeking non-traditional revenue, cost-effective marketing/promotion and radio's social responsibility. The moderator is Derrick Brown, PD of WHQT Miami. Panelists confirmed at press time include Cedric Hollywood, PD, WEDR Miami, and Cynthia Johnson, VP of urban promotion at J Records.

"Urban Music in the Digital Age," the second Billboard/AURN

radio panel, will address such subjects as online promotional opportunities, community sites (such as Okayplayer.com), wireless communications, Internet radio, satellite radio and what the future holds for on-air personalities. Panelists include Lee Bailey Communications president Lee Bailey, Music Choice director of programming Damon Williams, NuFace Entertainment CEO Rita Lee, Select Records CEO Fred Munao, *Hip-Hop Nation* TV producer Kevin Thomas and Untouchables Entertainment Group chief Edward "Eddie F" Ferrell. Ken Spellman,

CEO of Soundcheck Inc., is the moderator.

"What's the 411? Everything You Need to Know About the Music Industry" is moderated by Billboard's Gail Mitchell. This panel will give attendees the chance to chat with and ask questions of industry experts in entertainment law, publishing, management and other areas. Among the topics up for discussion are handling label start-ups, artist contracts, copyright issues, distribution pacts, licensing for film, TV and other projects, and national ad endorsements. Panelists include attorney James E. McMillan, the Royalty Network president Frank Liwall, BMI/Atlanta's assistant VP of writer/publisher relations Catherine Brewton, Music World Entertainment president/CEO Mathew Knowles and Darkchild Inc. CEO/producer Rodney Jerkins.

MORE TOPICS

A wide variety of topics will be discussed at "Redefining the Retail/Record Relationship," among them, combatting CD burning and downloading, setting more effective label-release schedules and making longer commitments to releases. The moderator is Barry Beal, president of Shantinique Music in Detroit. He will be joined by George Daniels, president of retail outlet George's Music Room, and Gary Wade, president of Omni Music Distribution, among others.

The panel "A&R: What Really Happens After Signing the Dotted Line?," moderated by Billboard's Rashaun Hall, will examine how artists get signed and will also feature a workshop during which unsigned acts may have their demos critiqued. Panelists are Max Gouse, Epic Records' VP of A&R, GoodVibe Recordings' Matt Kahane, Mama's Boys Management principals Jerome Higgs and Mike McArthur and producer Mike City.

"Independent Labels: The New Auditioning Ground for the Majors or Able to Stand Alone?" will have panelists discuss what it means to be an independent label in this era of consolidation, restructuring, decreasing record sales and a slow-to-recover economy. Participants include Sound of Atlanta president Gene Griffin, Real Deal Records executive VP/GM Al Manerson, independent label consultant/marketing specialist Jay King, Cipher Records president Parrish

Continued on page RB-11

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Awards Show To Honor The Hottest In R&B/Hip-Hop

BY GAIL MITCHELL & RASHAUN HALL

Last year marked the inauguration of *Billboard's* annual R&B/Hip-Hop Awards. Def Soul artist Musiq was the big winner at the event, taking home four awards. Leading the list of finalists this time around is Arista artist Usher, with eight nominations. Following is a quick look at some of the finalists who will be vying for awards on Aug. 9.

MARIAH CAREY

To say that 2001 was a tumultuous year for Mariah Carey would be an understatement. The singer first signed a blockbuster deal with Virgin Records and then made her feature-film debut in *Glitter*. Despite the film's lukewarm reception, its accompanying soundtrack, Carey's first release on Virgin, did offer some bright spots, including lead single "Loverboy," which features Da Brat and Ludacris. In fact, the single peaked at No. 2 on the *Billboard* Hot 100.

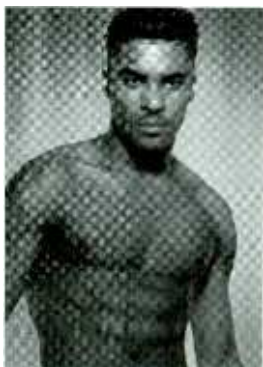
Although Carey's tenure at Virgin was short-lived, it was memorable, to say the least. Now signed to another awards finalist, Island Def Jam, Carey looks to get back to making beautiful music with a new album, due soon.

GINUWINE

For a lot of female fans, Ginuwine is the real deal. Since he first hit the scene in 1996 with his inaugural Epic album, *Ginuwine...The Bachelor*, the R&B crooner (born Elgin Lumpkin) has become a chart mainstay. The equally popular second album, *100% Ginuwine*, was released in 1999 and also notched platinum status. Along the way, he's scored several chart-climbers, including the No. 1 "Pony" and "Tell Me Do U Wanna," "I'll Do Anything/ I'm Sorry," "Same Ol' G" (from the soundtrack *Dr. Doolittle*) and "So Anxious." "Differences," the No. 1 song from his



Mariah Carey



Ginuwine

third album, 2001's *The Life* (which, at press time, had tallied 1.3 million in sales, according to Nielsen SoundScan), spent four weeks at the top of the Hot R&B/Hip-Hop Singles & Tracks chart.

The Washington, D.C., native can be heard on Epic's forthcoming (Aug. 27) *Barbershop* soundtrack, represented by the cut "Stingy." He's currently getting busy in the studio working on his yet-untitled album, due by year's end.

ISLAND DEF JAM

Island Def Jam is one of the few finalists returning from last year's awards show. Winner of Major Label of the Year, Island Def Jam looks to repeat this year, and, with acts like Jay-Z, Ja Rule, Musiq and Ashanti on its roster, it makes a strong case.

As much as Island Def Jam owes its success to its artists, its executives also play a large role. "One of the things we pride ourselves on is that we sign stars, we don't make them," said Def Jam/Def Soul president Kevin Liles in an earlier interview. "We believe in an artist's creativity. We allow them to have a vision. We discuss that vision. They put that vision to music and bring it to us. We're like Aamco—all we do is tune it up."

JA RULE

As Murder Inc.'s star player, Ja Rule proved to be hip-hop's MVP last year. Building on the crossover success of 2000's *Rule 3:36*, the rapper's third effort, *Pain Is Love*, became an even bigger success thanks, in part, to hit singles like "Livin' It Up" and "Always on Time." Rule's frequent collaborations with Jennifer Lopez didn't hurt either. Their two singles, "I'm Real" and "Ain't It Funny," both topped the *Billboard* Hot 100.

"It's opened a lot of doors for

Continued on page RB-10



Q&A With Usher

Since his debut, the singer's popularity has exploded, and his musical coming of age has been watched by fans the world over.

BY RHONDA BARAKA

The hardest-working man in show business: It's a tag that has been reserved for a handful of entertainers.

But, these days, the title seems to belong to a 23-year-old singer/songwriter/dancer/actor/entrepreneur from Chattanooga, Tenn., named Usher.

Since his 1994 debut, Usher's popularity has swelled, making him the heartthrob of legions of teenage girls and a positive role model for young men. Even older audiences seem to have taken to Usher's talent and wholesome boy-next-door charm. That kind of all-around admiration can only add up to one thing: humongous success.

With the release of his eponymously titled debut, LaFace Records introduced the world to 15-year-old Usher, an all-around entertainer who often touted the likes of Michael Jackson and Bobby Brown as his influences. His sophomore release, 1997's multi-platinum *My Way*, spawned the hits "You Make Me Wanna" and "Nice & Slow" and catapulted Usher into the stratosphere. His third CD, the six-times-platinum *8701*, has spun off three chart-topping hits: "U Remind Me," "U Got It Bad" and "U Don't Have to Call."

Just two weeks before the wrap of his U.S. tour—with the final date slated for his hometown Atlanta—Usher spoke with us about success, his future and coming of age as an artist and a young man.

How have the crowds been during this tour?

The crowds have been amazing. It's been so long since I've been able to perform in front of crowds this big. I had gotten so used to doing records, being in the studio and doing movies, I'd forgotten just how much fun I had on the road.

Is every show different for you? If so, what makes it so?

Being a perfectionist, I won't allow myself to have the same show. Unfortunately, for my band and my dancers, I always have to change something. I know it sounds crazy, but every day I analyze the show and try to change it a little. It's like, maybe if I change this, move this or adjust this a bit, I'll get a different reaction and the crowd will really, really love it. I guess I do that because I don't want it to get old. That means it's time to go back in the studio and start working on another record.



When is that going to happen?

As soon as I come off this tour. I have a studio in my house, so I plan on going back to Atlanta and working with a few producers and getting myself up and ready for next year and the next step in my career—be it my record company, Us Records; my next album, a remix album; or my next movie—who knows what it will be.

How would you differentiate My Way from 8701?

The more time you spend in it, the closer you get to finding out what works for you and what is going to ultimately be the end or the next level of whatever you're doing. With this album, I took another step upward—mentally, spiritually and physically, and even in terms of maturity. I feel like all of those different elements made it a better album because it was like a coming of age. Also, just the fact that a lot of people probably asked, "Who is Usher? Some young guy coming out selling 7 million records? We don't know him, but he does something very unique. Maybe it's just a fluke. Can he do it again?" When I came back, I had a rough road. It has not been easy. I've had to spend my last dime to make it happen. I've been put in situations where I've had to fight to make everything work.

Tell me about your plans for Us Records.

The plan is for the label to be successful, to make great music, and to give a great name to the Motown of the South, Atlanta. I plan to take all the energy that I've put into making myself an artist into this label.

In terms of the music I'm looking for talent and developing it in such a way that will set trends in the industry, the way that I've done with my career. Everything that I've done myself and everything that I've learned, I plan to offer that to the artists and to the people that take this ride with me.

Who's going to be the first artist?

I have one artist, an R&B singer named Melinda Santiago. Clive Davis took an interest in her about a year ago, and, after finding out about her, he realized that there was more to this than just someone who wanted to pass along an artist. I'm someone with vision, someone with an overall concept of where it is I want to go and what it is I want to do, and, with the right backing, I might be very successful. He stands by me. Now the next step is to come up with successful records and building a name for myself in business.

Does being aligned with J Records create any kind of conflict between you and Arista?

In terms of what people might think, yeah. But L.A. [Reid] and I have a great understanding, and Clive and I have a great understanding. Being under L.A.'s umbrella, this is something that he's encouraged. He wants me to be careful, but he's definitely encouraging me to go forward and make it happen. We've always had a very open relationship, and I've always respected his opinion. I told him every man has to take that next step in his life, and I feel like this is something that I really want to do. I'm not a quitter, I'm a fighter, and I'm hoping that I will be a very well-respected black businessman.

You seem to have a really good relationship with your fans. What does that relationship mean to you, and how much does it influence what you do?

To see them happy makes me happy. It completes my world. Entertainment is something that I love to do, but making people happy through my entertainment is even better. I hate feeling as though I'm obligated to do it, but I feel as though I was blessed with the talent of being a blessing to someone else. Hopefully, seeing what I've done with my life as a young man will give them the initiative to go ahead and fight for what they want, not just in music but in anything. ■

THIS YEAR'S FINALISTS

The Billboard R&B/Hip-Hop Awards honor the genres' most popular albums, songs, artists and contributors, as determined by the actual sales and radio airplay data that informs Billboard's weekly charts. Finalists, and the eventual winners, reflect performance of recordings on Billboard's R&B/Hip-Hop and Rap charts, during a one-year period from the issue dated June 2, 2001, through the May 25, 2002, issue. Based on sales data compiled by Nielsen SoundScan and radio information monitored by Nielsen Broadcast Data Systems, Billboard's charts are the world's most authoritative music charts.

Top R&B/Hip-Hop Album

Pain Is Love, Ja-Rule (Murder Inc./Def Jam/IDJMG)
The Blueprint, Jay-Z (Roc-A-Fella/Def Jam/IDJMG)
Songs in A Minor, Alicia Keys (J) 8701, Usher (Arista)

Top R&B/Hip-Hop Single

"Rock the Boat," Aaliyah (Blackground)
 "Family Affair," Mary J. Blige (MCA)
 "Differences," Ginuwine (Epic)
 "U Got It Bad," Usher (Arista)

Top R&B/Hip-Hop Artist

Aaliyah (Blackground)
 Alicia Keys (J)
 Ja Rule (Murder Inc./Def Jam/IDJMG)
 Usher (Arista)

Top R&B/Hip-Hop Artist—Male

Ja Rule (Murder Inc./Def Jam/IDJMG)
 Jay-Z (Roc-A-Fella/Def Jam/IDJMG)
 Ludacris (Disturbing Tha Peace/Def Jam South/IDJMB)
 Usher (Arista)

Top R&B/Hip-Hop Artist—Female

Aaliyah (Blackground)
 Mary J. Blige (MCA)
 Faith Evans (Bad Boy/Arista)
 Alicia Keys (J)

Top R&B/Hip-Hop Artist—Duo or Group

112 (Bad Boy/Arista)
 Destiny's Child (Columbia)
 Jagged Edge (So So Def/Columbia)
 The Isley Brothers Featuring Ronald Isley (DreamWorks/Interscope)

Top New R&B/Hip-Hop Artist

Ashanti (Murder Inc./Def Jam/IDJMG)
 Fabolous (Desert Storm/Elektra/EEG)
 Alicia Keys (J)
 Mr. Cheeks (Universal)

Top R&B/Hip-Hop Album Artist

Ja Rule (Murder Inc./Def Jam/IDJMG)
 Jay-Z (Roc-A-Fella/Def Jam/IDJMG)
 Alicia Keys (J)
 Usher (Arista)

Top R&B/Hip-Hop Singles Artist

Aaliyah (Blackground)
 Mary J. Blige (MCA)
 Ja Rule (Murder Inc./Def Jam/IDJMG)
 Usher (Arista)

Top R&B/Hip-Hop Single—Sales

"Loverboy," Mariah Carey Featuring Da Brat and Ludacris (Virgin)
 "Bootylicious," Destiny's Child (Columbia)
 "My Baby," Lil' Romeo (Soulja/Priority)
 "U Remind Me," Usher (Arista)

Top R&B/Hip-Hop Single—Airplay

"Rock the Boat," Aaliyah (Blackground)
 "Family Affair," Mary J. Blige (MCA)
 "Differences," Ginuwine (Epic)
 "U Got It Bad," Usher (Arista)

Top Rap Album

Pain Is Love, Ja Rule (Murder Inc./Def Jam/IDJMG)
The Blueprint, Jay-Z (Roc-A-Fella/Def Jam/IDJMG)
Word of Mouf, Ludacris (Disturbing Tha Peace/Def Jam South/IDJMG)
Stillmatic, Nas (Ill Will/Columbia/CRG)

Top Rap Single—Sales

"Round and Round," Jonell and Method Man (Def Soul/Def Jam/IDJMG)
 "My Baby," Lil' Romeo (Soulja/Priority)
 "Lights, Camera, Action!," Mr. Cheeks (Universal)
 "Raise Up," Petey Pablo (Jive/Zomba)

R&B/Hip-Hop Songwriter Of The Year

R. Kelly
 Alicia Keys
 Timothy Mosley
 Pharrell Williams

R&B/Hip-Hop Producer Of The Year

Dr. Dre
 Irv Gotti
 The Neptunes
 Timbaland

R&B/Hip-Hop Major Label Of The Year

Arista
 Columbia Records Group
 Epic
 Island/Def Jam Music Group

R&B/Hip-Hop Independent Label Of The Year

Koch
 Landspeed
 Tommy Boy
 TVT

HIP-HOP GOES GLOBAL

The genre is branching out overseas in hopes the market will thrive and reach new audiences.

BY GIL L. ROBERTSON IV

mirroring its explosive success in the United States, hip-hop music has spawned a strong new growth market in foreign territories. From graffiti crews in Budapest to breakdancers in France to Master MCs in Japan, the worldwide interest in hip-hop continues to grow each year.

During the past five years, product from Stateside artists like Nelly, Eminem, Ashanti and Wyclef has consistently topped international sales charts, and tours by these acts are selling out stadium-size venues around the world. In fact, with foreign markets accounting for nearly two-thirds of total record sales by domestic acts, U.S. labels have begun to aggressively capitalize on the popularity of the genre.

SIGNING OVERSEAS

Although several U.S.-based labels have begun making forays into this market, the Island Def Jam Music Group provides the best example of a domestic label's direct capitalization of the potent international appetite for hip-hop. Responsible for a whopping 27% of all the urban music sold in 2000, the label opened its first international outpost in Germany.

In addition to signing and marketing local artists, Def Jam Germany also markets all U.S. signed Def Jam acts in the German marketplace. Since opening in May of 2000, the label has seen success with two local signings, a two-MC hip-hop act the Spezialitz and female singer Bintia. Those success stories have prompted the label to expand its overseas presence with the opening of two additional outposts in London and Japan.

"The opening of Def Jam labels in Germany, England and Japan is just the beginning of a strategic globalization of the genre that we will focus on over the next five years," says Kevin Liles, president of Def Jam/Def Soul. "Domestically, we have built a brand that represents the best of hip-hop; internationally, our vision and commitment are the same. We are signing local talent in each of our territories to express our commit-

ment to developing new voices that speak to the power of hip-hop culture. Our expectations for the global expansion of Def Jam's cutting-edge music and lifestyle are unlimited, and what we're doing now is just the beginning of our plans to reach consumers everywhere."



Punch Media's Lauren Coleman

Globally, although hip-hop has become a cultural element of nearly every country around the world, U.S. labels remain most cognizant of differences in the approach to marketing and promotions. "Not everything that works in the U.S. works overseas," says Vivian Scott-Chew, president of Time Zone International, a marketing and promotions company. "Each territory has its own way of going about the business of promoting and marketing records, and this fact must be respected by U.S. labels. I always advise my clients to develop individual promotions and marketing plans for every area where they plan to do business, as opposed to having soft releases in several markets. Every scenario is different, and sometimes it's better to release a project in just one market to create a story first."

SUBTLE DIFFERENCES

According to Chew, it is also

necessary from a creative standpoint for domestic artists to be aware of the political, social and cultural perspectives of the markets that they're entering. "Hip-hop globally is about more than just a good beat," she says. "It's about going into another community with a message and point of reference that is relevant. Not everyone can relate to the bling-bling aspect of some hip-hop music, and labels and artists who are serious about breaking into a foreign market need to respect that. I always encourage my clients to work with local talent as a way of getting connected to consumers in foreign markets."

This approach has also been a model that Def Jam employs with its overseas operations. "We often seek partnerships between all of our artists, both domestic and international," comments Liles. "As much as possible, we encourage acts to work with producers, musicians and singers from overseas. This creates a great synergy that we're able to leverage when we're developing our international campaigns for Def Jam acts at radio/sales and when they go on tour."

According to Lauren Coleman, owner of Punch Media, there is still a need for hip-hop artists and managers to push their labels for stronger international campaigns, where appropriate, and to get involved in making such opportunities happen. "Many hip-hop acts are just waking up to becoming global artists and understanding the sacrifices that it takes to make it outside of America. It's really just a matter of commitment, and working with overseas partners that understand the territories you are hitting," she explains.

"Radio is radio," she continues. "Street promotion is street promotion, but there are some subtleties for different parts of the world that should be understood to make sure that a project being marketed overseas is successful. But it's just like understanding what moves a buyer in the South versus the East Coast or the Bay Area, and approaching them with proper set-up time. It's just a matter of opening up your mind and reference points." ■

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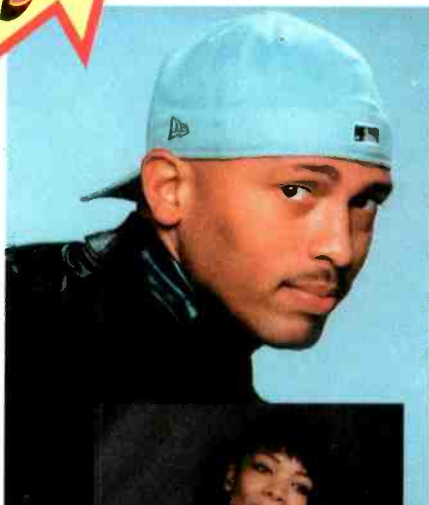
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MARTIN LUTHER



LYRIC



SEAN PAUL



TANK

TOP R&B/HIP-HOP ALBUM

Pain Is Love
The Blueprint
Songs In A Minor
8701

Ja Rule
Jay-Z
Alicia Keys
Usher

Murder Inc./Def Jam/IDJMG
Roc-A-Fella/Def Jam/IDJMG
J Records
Arista

TOP R&B/HIP-HOP ARTIST - FEMALE

Aaliyah
Mary J. Blige
Faith Evans
Alicia Keys

Blackground
MCA
Bad Boy/Arista
J Records

TOP R&B/HIP-HOP SINGLE

Rock The Boat
Family Affair
Differences
U Got It Bad

Aaliyah
Mary J. Blige
Ginuwine
Usher

Blackground
MCA
Epic
Arista

TOP R&B/HIP-HOP ARTIST - DUO OR GROUP

112
Destiny's Child
Jagged Edge
The Isley Brothers
Featuring Ronald Isley

Bad Boy/Arista
Columbia
So So Def/Columbia
DreamWorks/Interscope

TOP R&B/HIP-HOP ARTIST

Aaliyah
Alicia Keys
Ja Rule
Usher

Blackground
J Records
Murder Inc./Def Jam/IDJMG
Arista

TOP R&B/HIP-HOP ARTIST - NEW

Ashanti
Fabolous
Alicia Keys
Mr. Cheeks

Murder Inc./Def Jam/IDJMG
Desert Storm/Elektra/EEG
J Records
Universal

TOP R&B/HIP-HOP ARTIST - MALE

Ja Rule
Jay-Z
Ludacris
Usher

Murder Inc./Def Jam/IDJMG
Roc-A-Fella/Def Jam/IDJMG
Disturbing Tha Peace/Def Jam South/IDJMG
Arista

TOP R&B/HIP-HOP SINGLES ARTIST

Aaliyah
Mary J. Blige
Ja Rule
Usher

Blackground
MCA
Murder Inc./Def Jam/IDJMG
Arista



TOP R&B/HIP-HOP SINGLE - AIRPLAY

Rock The Boat	Aaliyah	Blackground
Family Affair	Mary J. Blige	MCA
Differences	Ginuwine	Epic
U Got It Bad	Usher	Arista

TOP RAP SINGLE - SALES

Round And Round	Jonell & Method Man	Def Soul/Def Jam/IDJMG
My Baby	Lil' Romeo	Soulja/Priority
Lights, Camera, Action!	Mr. Cheeks	Universal
Raise Up	Petey Pablo	Jive/Zomba

R&B/HIP-HOP SONGWRITER OF THE YEAR

R. Kelly
Alicia Keys
Timothy Mosley (Timbaland)
Pharrell Williams

R&B/HIP-HOP ALBUM ARTIST

Ja Rule	Murder Inc./Def Jam/IDJMG
Jay-Z	Roc-A-Fella/Def Jam/IDJMG
Alicia Keys	J Records
Usher	Arista

TOP RAP ALBUM

Pain Is Love	Ja Rule	Murder Inc/Def Jam/IDJMG
The Blueprint	Jay-Z	Roc-A-Fella/Def Jam/IDJMG
Word Of Mouf	Ludacris	Disturbing Tha Peace/Def Jam South/IDJMG
Stillmatic	Nas	Ill Will/Columbia/CRG

TOP R&B/HIP-HOP SINGLE - SALES

Loverboy	Mariah Carey	Virgin
	Feat. Da Brat & Ludacris	
Bootylicious	Destiny's Child	Columbia
My Baby	Lil' Romeo	Soulja/Priority
U Remind Me	Usher	Arista

R&B/HIP-HOP PRODUCER OF THE YEAR

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Founder's Awards

The inaugural presentation of these special awards pays tribute to the following honorees for both career and artistic achievement.

The Isley Brothers

It's your thing. Do what you wanna do." Those opening verses from the Isley Brothers' 1969 crossover hit "It's Your Thing" could double as the

group first started, Ronald's emotive tenor comprised one-fourth of what initially began as a gospel quartet that included brothers Rudolph, O'Kelly and Vernon. Vernon's death in a bicycling acci-



group's musical mantra. During a career that dates back to the early 1950s, the Isley Brothers have managed to remain diverse and influential—especially at a time when the industry is frequently ringing the dismissal bell on old-school acts.

In 1962, the Isleys first appeared on the Billboard charts with the No. 2 R&B hit (No. 17 pop) "Twist and Shout." Thirty-eight years and 11 months later, the Isleys scored their highest-debating album of all time in 2001 with the DreamWorks debut, *Eternal*, which entered The Billboard 200 at No. 3.

Staying in step with the times, brothers Ronald and Ernie Isley joined forces on the set with Jimmy Jam & Terry Lewis, Raphael Saadiq, Jill Scott, Avant and Angela Winbush, while reuniting with R. Kelly on the album's hit single "Contagious" (which also features Chanté Moore and Ronald's alter-ego Mr. Biggs).

When the Cincinnati-bred

dent in 1955 brought Ronald to the forefront as the trio's lead vocalist.

Signed to RCA in the late '50s, during which the trio recorded the classic "Shout," the Isleys were on the Wand roster when "Twist and Shout" swung into action. From there, it was on to stints with Tamla ("This Old Heart of Mine") and a prolific period on the group's own T-Neck label, jump-started with 1969's "It's Your Thing."

That same year, younger sibling Ernie's signature guitar riffs were added to the mix along with brother Marvin's bass/percussion and brother-in-law Chris Jasper's keyboards. A slew of hits followed—including "That Lady (Part 1)," "Fight the Power (Part 1)," "I Wanna Be With You (Part 1)"—all part of an evolutionary progression that traced the brothers' intuitively inventive shifts from R&B/pop to soulful ballads, rock, funk and points in-between.

In fact, during a '64 tour, the brothers enlisted a guitar player

Afrika Bambaataa

Any serious discussion of hip-hop music and its culture must include Afrika Bambaataa. Known as the godfather of hip-hop, Bambaataa—through his cunning command of beats—pioneered in the '70s what some wrote off as a passing fad. It's since become a multi-billion-dollar industry.

In a 1991 interview with hip-hop journalist/air personality Davey D, Bambaataa defined hip-hop thusly: "You can take music from any type of field—like soul, funk, heavy metal, jazz, calypso or reggae—as long as it's funky and has that heavy beat and groove. You can take any part of it to make hip-hop. Hip-hop can deal with the past, the present, and it can deal with the future. Now it's what a rapper puts on top of it that will make it a black thing or a white thing or a human thing or a universal thing."

Bambaataa's own musical quest began in the '70s, after first soul/funk and then disco began losing their previous momentum.

Born and raised in the Bronx, as Kevin Donovan, Bambaataa adopted his new persona from a 19th-century Zulu chief and began staging local block parties and breakdancing contests in 1977. Three years later, he produced his first record, the 1980 Soul Sonic Force cut "Zulu Nation Throwdown."

It wasn't until 1982 that his career as a recording artist took wing. After signing with Tommy Boy Records that year, Bambaataa saw his first single released, "Jazzy Sensation." But not until later that year did things really take off—thanks to the electro-fused hip-hop classic "Planet Rock." Working with producer Arthur Baker, Bambaataa wove in the melody of Kraftwerk's "Trans-Europe Express" and watched the single climb to No. 4 on Billboard's R&B chart.

Not one to sit back and continue doing the same thing, Bambaataa followed his creative muse into fusion projects with Godfather of Soul James Brown (1984's "Unity") and ex-Sex Pistol John Lydon (on the single "World Destruction"), and recorded as Shango with Material's Bill Laswell and Michael Beinhorn on the set *Shango Funk Theology*. A year before leaving Tommy Boy in 1986, he recorded the album *Beware (The Funk Is Everywhere)*. Bambaataa then segued to Capitol, where he recorded 1988's *The Light* with such collaborators as George Clinton, UB40, Bootsy Collins and Boy George. Subsequent releases include *1990-2000: Decade of Darkness* (Capitol), *TimeZone* (on Bambaataa's own Planet Rock Records) and *Hydraulic Funk* (on Strictly Hype).

As founder of the internationally known Zulu Nation—which promotes knowledge, wisdom, freedom, peace, unity, love and respect—Bambaataa was a mentoring force to a musical collective in the '80s that included De La Soul, Queen Latifah, A Tribe Called Quest and the Jungle Brothers. His long-running commitment to social activism includes raising funds for the anti-apartheid struggle.

Still busy performing around the world, Bambaataa is also giving back in another way. His *True School Radio* show debuted in May on Internet station BringTheNoise.com, co-founded by Chuck D and Gary G-Wiz. On the Saturday-night show (11 p.m.), host/teacher Bambaataa offers a weekly lesson in hip-hop through a diverse program that includes the various types of music that influenced the genre, vintage live audio-concert footage and guest-DJ mix shows.

—Gail Mitchell



by the name of Jimmy James for its band. James, better known later by his real name, Jimi Hendrix, can be heard on the Isleys' T-Neck single "Testify."

Ernie, Marvin and Jasper seceded in '84 to become Isley Jasper Isley. O'Kelly died in 1986. Ronnie and Rudolph continued together through 1990, with Rudolph eventually leaving to become a minister. Along the way were several projects for Warner Bros. in the '80s before Marvin,

Ernie and Ronald teamed up for 1996's *Mission to Please* on Island.

With their work frequently sampled and/or covered by contemporary R&B and hip-hop artists, the Isley Brothers were inducted into the Rock & Roll Hall of Fame in 1992. However, the group nabbed only its second Grammy nod earlier this year since winning the statuette in 1969 for "It's Your Thing." But the bottom line, as Ernie Isley noted, is that "Nothing has stopped the music, which

is what we're all about anyway."

And as Ronald Isley told Billboard just before *Eternal's* release, "When your competition is Lil' Bow Wow and you're [still] getting requests off the hook for your record, that's very hard to beat. But what we've done with this album is what we've tried to do all our career. I've always had a competitive streak, and I have it now more than before. We still have something to prove."

—Gail Mitchell



Pelle Pelle



AWARDS SHOW HONORS

Continued from page RB-3

me to become something I've never been before. That's the goal I've been shooting for—to be a different artist," said Rule of his duets with Lopez, adding, "A lot of artists make records to make money. Not to make people smile or make hearts light up or to warm souls. That's why I make records, and it's starting to show."



Ja Rule

JAGGED EDGE

In 2001, Jagged Edge found itself in an enviable position, with three records on the Hot R&B/Hip-Hop Singles & Tracks chart at the same time: "Promise" (from the group's 2000 sophomore set *J.E. Heartbreak*), "Puppy Love" (as featured guests on the Bow Wow song) and "Where the Party At" (featuring Fo' Reel/Universal's Nelly from the group's third album, 2001's *Jagged Little Thrill*). Then, in 2002, thanks to "Party," the group picked up its first Grammy nod in the brand-new category, Best Rap/Sung Collaboration.

"We're from the hood," member Kyle Norman told Billboard last year. "We didn't grow up around a piano. We're into R&B and hip-hop and love gospel. We're just trying to keep reality in our songs."

Signed to producer/mentor Jermaine Dupri's Columbia-distributed So So Def label, the Atlanta quartet also includes Richard Wingo and songwriting twins Brandon and Brian Casey. Known for its street-edged yet smooth vocals and a gift for ballads, the group released its first album, *A Jagged Era*, in 1998. Among the foursome's

major hits are "Gotta Be," "He Can't Love U," "Let's Get Married" and the aforementioned "Promise" and "Where the Party At."

Jagged Edge is spending the summer performing at various venues, and the group also guests on the forthcoming *Barbershop* sound-

track, appearing with P. Diddy on the Fabolous song "Trade It All (Part 2)."

ALICIA KEYS

Alicia Keys turned the music industry on its ear in 2001 with her J Records debut *Songs in A Minor*. The album, which featured top-10 singles "Fallin'" and "A Woman's Worth," earned the New York native seven Grammys and a host of other accolades. It also made Keys one of the most sought after artists in music today. "The album is a fusion of my classical training, meshed with what I grew up listening to," said Keys in an earlier interview for Billboard.

"My music is a fusion of the things I've been exposed to and drawn from and my life experiences."

LIL' ROMEO

A chip off the ol' rapper, Lil' Romeo (aka Percy Romeo Miller) may be the son of veteran rapper Master P, but



Alicia Keys

he's steadily making a name for himself in his own right. His debut single, "My Baby," from his eponymous album, hit No. 1 and also earned him 2001 Billboard Awards for Top Rap Artist and Top Rap Single. And the single has also been nominated in the Top R&B/Hip-Hop Singles-Sales category at this year's show.

Between performances this summer, the teen rapper wrapped filming of the Nickelodeon program *Pieces of the Puzzle*, which also co-stars his dad and will bow next year. He's also recording his sophomore New No Limit/Universal set, *GameTime*, which is slated for release this fall.

His formula for what constitutes a hot track? As he told Billboard before the release of his first album, "I know it's a hot track when my cousins like it and start bouncing to the music. If nobody bounces to the

music, it's not a beat for me."

TIMBALAND

"My first love is producing," Timbaland told Billboard in a recent interview, and it obviously shows. The premiere knob turner behind hits for Missy "Misdemeanor" Elliott, Aaliyah, Tweet, Petey Pablo and Jay-Z continues to remain at least one step ahead of the pack with his futuristic and innovative tracks. For proof of that, just check out last year's most infectious single. Elliott's "Get UR Freak On." The single, which peaked at No. 2 on the Hot R&B/Hip-Hop Singles & Tracks chart, brought world music and hip-hop together in a way that had never been done before.

Timbaland looks to have a few more tricks up his sleeve as

he continues to farm talent via his Beat Club imprint through Interscope. Beat Club acts Bubba Sparxxx and Ms. Jade have both had hot singles, produced by their mentor.

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Jagged Edge



Lil' Romeo

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PARENTAL ADVISORY EXPLICIT CONTENT



Steven Gottlieb, T.V.T. was launched from Gottlieb's New York apartment in 1985. The label's first release was an unlikely project: *Television's Greatest Hits*, a compilation of popular TV theme songs.

With an artist roster that includes Sevendust, Naughty by Nature, Snoop Dogg & the Eastside, Jimmy Page & the Black Crowes, and Lil Jon & the Eastside Boyz, T.V.T. has since grown to a staff of 85. Its imprints include Wax Trax! Records, Blunt Recordings, United Producers and T.V.T. Soundtrax.

The indie upstart, whose recent signings include rock band Nashville Pussy and a distribution deal with Rap Hustlaz, is also credited with launching the career of Trent Reznor/Nine Inch Nails with the release of *Pretty Hate Machine*, which subsequently led to a 50/50 joint venture with Interscope. T.V.T. sold its interest in the venture to Interscope in 1999.

USHER

"R&B is on the rise, and I'm

pleased at how people feel about what I call 'my coming-of-age album.'"



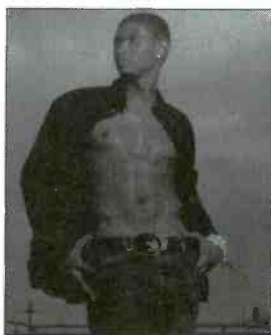
Timbaland

That's Usher talking about his current Arista set, the multi-platinum *8701*, which has spun off several crossover hit singles (including "U Remind Me" and "U Got It Bad") and spent nearly a year thus far on the Top R&B/Hip-Hop Albums chart



and The Billboard 200.

He's certainly come a long way from Chattanooga, Tenn., his birthplace and home before relocating to Atlanta at age 13. It was there, while performing in a local *Star Search* competition, that a LaFace A&R rep heard him sing and later arranged an audition for then-LaFace chief and current Arista president/CEO Antonio "L.A." Reid. Usher's eponymously titled debut album



Usher

arrived in 1994, featuring his first top-10 hit, "Think of You," written by Arista labelmate Donell Jones. But it was 1997's *My Way* that really caught fans' attention. Working with Jermaine Dupri, Teddy Riley and Babyface, Usher popped off the No. 1 hits "You Make Me Wanna" and "Nice & Slow." The sophomore set also earned him three Billboard Awards, including Artist of the Year and R&B Artist of the Year.

After 1999's compilation of hits and music medleys, *Usher Live*, he recently released *8701*, which found Usher teaming this time around with Edmund "Eddie Hustle" Clement, Mike City, Dupri, the Neptunes and Jimmy Jam & Terry Lewis. It also earned him his first Grammy earlier this year for "U Remind Me."

Consume a entertainer Usher—whose dancing has earned him raves—has also added actor to his résumé (including the films *Light It Up* and *Texas Rangers*), and he's just launched his own music label, Us Records. ■

THIS YEAR'S EVENTS

Continued from page RB-1

Johnson, independent label consultant Kevin Evans, and artist Betty Wright, who also operates Ms. B Records. Billboard contributor Rhonda Baraka will serve as moderator.

Punch Media president Lauren Coleman leads "Rhythmic Exchange Program," a discussion that will assess contemporary R&B/hip-hop's power base overseas and the opportunities that exist for further growth. Among those joining Coleman will be Def Jam International head Chonita Floyd and Gray & Co. (Manchester, England) attorney Rudi Kidd.

"The Gospel According To..." panel will be moderated by Dedrick Joyner, music director and host of Sheridan Gospel Network's Praise Party. He will examine gospel music's growing mainstream popularity and future opportunities. Panelists include Verity Records president Max Siegel, artist Michelle Williams (Destiny's Child), EMI Gospel & Dexterity Sounds director of marketing Carla Williams, operations manager for Radio One's gospel stations Jerry Smith and Verity contemporary gospel artist Deitrick Haddon.

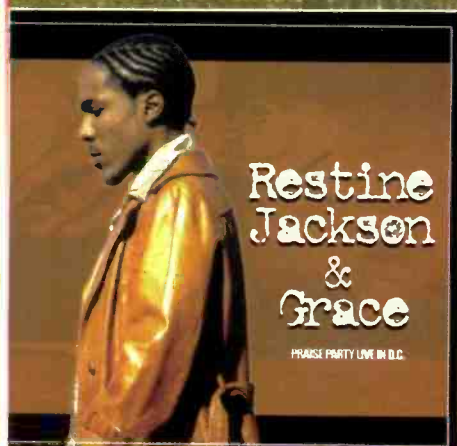
Additional conference highlights



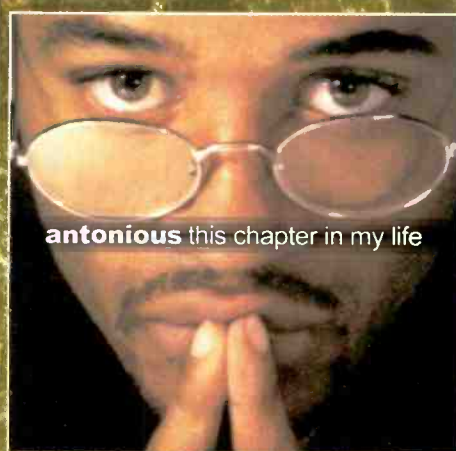
Awards finalist: Ashanti

include the pre-awards show/welcoming bash, "Salute to the Finalists," presented by AURN, artist showcases by established and unsigned artists, and various exhibits. Preceding the conference's Aug. 7 kickoff will be BMI's invitation-only Urban Music Awards on Aug. 6 at Club Tropicana in Miami's Fontainebleau Hilton Resorts & Towers. ■

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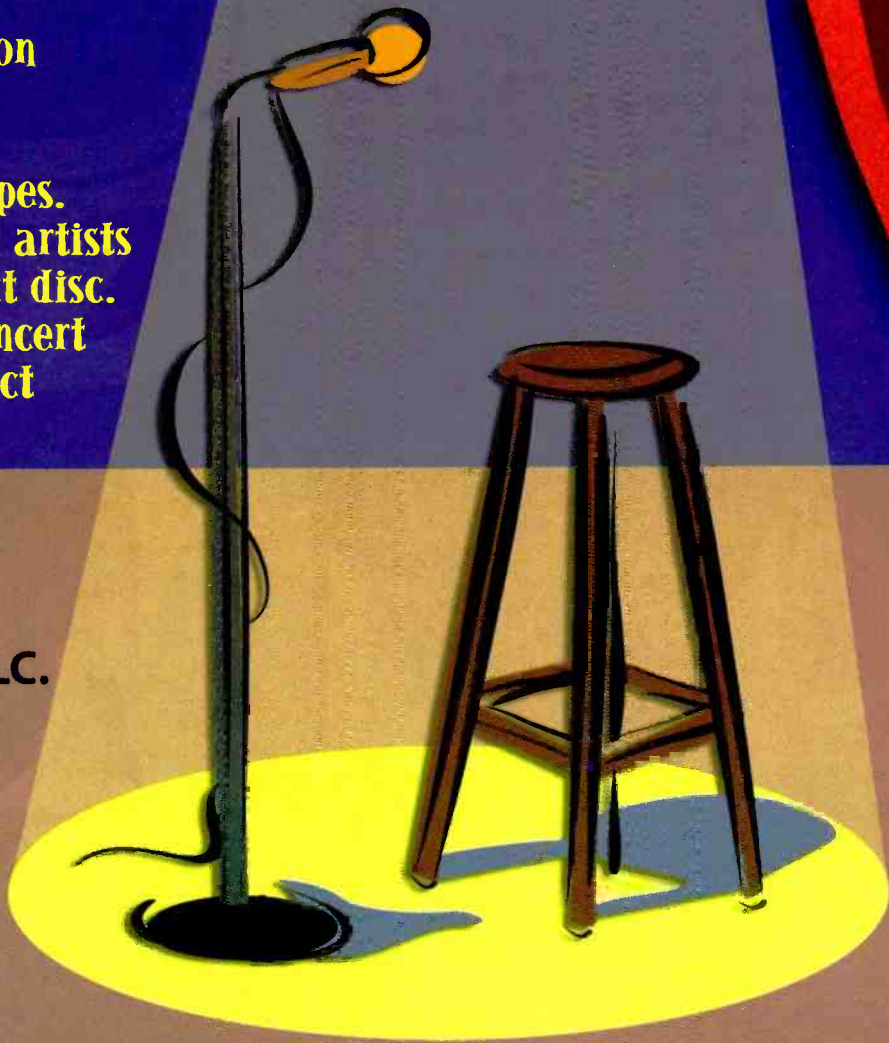
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by Jim Bessman

SOLD AMERICAN: Sometimes you see something on the street and instantly flash on a song.

Like seeing U.S. Mail trucks with Microsoft MSN ads plastered over them and reflexively blurting out the first chorus to **Kinky Friedman's** "Sold American": "And everything's been sold American/The early *Times* is finished and the want ads all are read."

But are the lyrics to Friedman's classic 1973 Vanguard debut album title track about a washed-up cowboy star really pertinent—or merely poetic?

"'Sold American' means whatever you want it to mean—and Microsoft ads on a postal truck is more evidence of it," Friedman says from his trailer in Medina, Texas, where he's been churning out madcap murder mysteries centering on himself since 1986. The latest, *Meanwhile Back at the Ranch*, is due from Simon & Schuster



FRIEDMAN

next month and concerns a three-legged cat who disappears from Friedman's Utopia Rescue Ranch—for which First Lady **Laura Bush** appeared at a recent benefit.

Also next month from Sphincter Records comes *Live From Down Under*—a two-disc set culled from tapes of Friedman's latest tour of Australia with **Billy Joe Shaver**—as well as the Vandam Press bio *The Kinky File—Investigating the Mystery of Richard Kinky Friedman*. Next April comes *Kill Two Birds and Get Stoned* on Harper Collins, Friedman's first non-Kinky novel, about three people trying to shut down a Starbucks in New York.

MUSICAL PATRIOTS: Two of rock's most outspoken singer/songwriters have stepped out with customary courage—and likely controversy. **Steve Earle**, in fact, is already under fire for "John Walker's Blues," a provocative new song from his upcoming Artemis album *Jerusalem*. In it, Earle tries to explain from an understanding perspective how young **John Walker Lindh** could become the so-called "American

Taliban" ("I'm just an American boy, raised on MTV . . .").

The *New York Post* castigated Earle, taking the song's lyrics irresponsibly out of context, then quoting a reactionary Nashville air personality who lumped Earle next to **Jane Fonda** "and all those people who hate America." In a statement, Earle contended, "In a big way this is the most pro-American record I've ever made."

Meanwhile, **John Mellencamp** rolls out a confrontational backdrop in the middle of his current concert set, giving a whole new meaning to his heartland anthem "Small Town"—not to mention **Woody Guthrie's** classic "This Train Is Bound for Glory," with which he follows it (and dedicates to the memory of **Timothy White**). The backdrop features a frayed American flag alongside a telling quote from **Albert Einstein**: "You cannot simultaneously prevent and prepare for war."

As it's the hard-rockin' concert's unplugged moment, the cranked-up crowd can't help but focus on the message. As to whether there's any special connection between the song choices and the visuals, Mellencamp will only say, "It's an emotional one, simple as that." But like Earle's subject matter, it's as timely as today's headlines.

Meanwhile, no one can find fault with the a cappella version of "The Star Spangled Banner" that closes the **Isaacs'** new Horizon Records *Eye of the Storm* album. The bluegrass gospel family (fronted by **Sonya Isaacs'** ethereal soprano) gives **Francis Scott Key's** national anthem a soaring beauty so breathtaking it seems like an altogether different song than the one we've all heard—and largely ignored—countless times.

ASCAP RAVES: ASCAP has introduced the Radio Account View Electronic Service (RAVES), a new online customer management tool enabling radio stations to access balance, billing address, and licensing information via the ASCAP Web site. The password-protected service allows stations to e-mail questions or changes directly to the RAVES mailbox; they can also view individual accounts or summary pages for all stations within groups of three or more stations.

Additionally, stations can submit annual reports online and make payments by Visa/MasterCard. Stations that are licensed per program can also send in their monthly music reports via the Per-Program Account Reporting Information System.

ASCAP customers may enroll in RAVES by logging on to the ASCAP site.

Acuff-Rose Deal Unites Nashville Vets

Purchase By Sony/ATV Tree Marries Tradition, Community, Songs

BY DEBORAH EVANS PRICE

NASHVILLE—Tradition, community, and of course great songs are the cornerstones of the Nashville music publishing industry, which makes Sony/ATV Tree's recent acquisition of Acuff-Rose Music Publishing from Gaylord Entertainment (*Billboard*, July 13) one of the most significant publishing deals in Music Row history.

The \$157 million sale unites two of Nashville's most successful veteran publishing houses. "I prayed for this to happen for a long, long time," Sony/ATV Tree president/CEO Donna Hilley says. "I've just always wanted [Acuff-Rose] to come here, because it's a piece of history—Nashville history, country music history. It puts the oldest Nashville-grown company with the No. 1 Nashville-grown company, and it's just a win/win for everyone."

Founded by Fred Rose and Roy Acuff in 1942, Acuff-Rose was the first country music publishing venture based in Nashville. The catalog now includes approximately 55,000 songs by such songwriting greats as Hank Williams, Roy Orbison, the Everly Brothers, and Felice and Boudleaux Bryant and boasts such classics as "Bye Bye Love," "Wake Up Little Susie," "Oh Pretty Woman," and "Your Cheatin' Heart."

Acuff-Rose became part of the Gaylord-owned Opryland Music Group in 1985.

Though the Acuff-Rose catalog is legendary, the company also houses a powerful current roster of songwriters, including Dean Dillon, Whitey Shafer, Kenny Chesney, Skip Ewing, Casey Beathard, and Rodney Crowell.

After considering multiple offers, Gaylord president/CEO Colin Reed felt that Sony/ATV Tree and Acuff-Rose made the best fit for several reasons: "No. 1, a bunch of copyrights are held jointly with Sony/Tree, and it made a lot of sense to put those copyrights at the same company," he says. "No. 2, we liked the notion of keeping the business in town: We're going to keep the Grand Ole Opry, and we're going to grow it substan-

tially—and we want to maintain good relationships with the songwriters and the singer/songwriters.

"Three, Sony was straightforward in negotiations with us, and they were prepared to sign a contract with us that was fair and reasonable. And fourth, we found the price they were prepared to pay very attractive."

Reed adds that Gaylord did not have the resources to make the most of Acuff-Rose's assets. "We do not possess the infrastructure to take those songs to new singers who are cutting new albums in the same way that companies like EMI, Warner,



HILLEY

and Sony do, because they have recording arms and they are in the music publishing business," he admits. "We don't have the same contacts with the film industry, the big recording companies, and entertainment companies."

But Hilley and her staff at Sony/ATV Tree do have the resources to exploit fully the Acuff-Rose catalog. "You put Acuff-Rose and Tree together, and there's not going to be any documentary ever made or book written about the history of country music that won't include our songs," Hilley says. "You put these two catalogs together and you just have an incredible asset: It's the deal where two and two are not four—they are 10."

In the wake of the Acuff-Rose purchase, some on Music Row have suggested that many of the copyrights would soon revert back to the song-

writers and their families and that perhaps the company wasn't as strong an asset as was being touted. "Some people might say it's a 'gaudy' catalog," Hilley counters. "My definition of 'gaudy' is when someone else has it and you don't."

Along with the catalog, the acquisition includes three buildings, computers, furniture, and other assets. In addition to Acuff-Rose's stable of hit songwriters, the company also brings such seasoned executives as president Jerry Bradley and senior VP Troy Tomlinson. But the fate of the Acuff-Rose staff is uncertain.

"The sale is not final yet. It has to go before [Department of Justice] antitrust [evaluation]," Hilley says of the deal, which is expected to officially close in August. "We haven't even discussed the employees. It's too premature."

Still, Hilley has always been a firm believer in acquisitions as a way to grow the company, and in recent years, Sony/ATV Tree has purchased Little Big Town Music as well as the catalogs of Jim Reeves, Alabama, Conway Twitty, Bill Anderson, Buck Owens, and Merle Haggard. Meanwhile, Sony Music Publishing's worldwide administration is now handled in Nashville.

Hilley, a Nashville publishing veteran, joined the Tree staff in 1973 as executive secretary and rose through the ranks steadily in the years that followed. Having worked with Tree co-founder Jack Stapp during the days when Tree and Acuff-Rose were fiercely competitive, the Acuff-Rose acquisition is especially sweet.

"I can remember Jack saying, 'Wesley [Rose] is just an accountant. I'm a publisher,'" Hilley says. "They were so competitive that Jack wouldn't even go in their building. Neither would Wesley come in ours."

"They were fierce competitors," Hilley adds. "We were saying yesterday that Jack is probably dancing in his grave and Wesley is turning over."



Songwriters Showcase. The Songwriters Hall of Fame (SHOF) and the National Academy of Popular Music recently sponsored its 42nd Songwriter Showcase in New York. Pictured at the event, from left, are Carolyn Eufrasio and John Fischer of Shimmerplanet, Nefertiti Jones, Cris Gunther, Kasaan, SHOF projects director Bob Leone, SHOF managing director April Anderson, Clayton Bruce Ost, Mario Santana, Julia Brown, and Elizabeth Moore. (Photo: Chuck Pulin)

Hit Factory Adds Two Studios

BY CHRISTOPHER WALSH

NEW YORK—The continuous onslaught of professional-caliber recording, editing, and mixing equipment at increasingly lower price points has permanently altered the professional recording landscape. Given the integral role of the computer, Moore's Law—the exponential growth in the number of transistors per integrated circuit and corresponding increase in processing power—unquestionably applies to contemporary audio production.

Nonetheless, dire predictions about the future—or looming obsolescence—of commercial recording studios and large-format analog equipment are premature, as high-end studios continue to thrive. A professional mixing environment is still a vital aspect of music production, and very often that means a Solid State Logic console housed in a properly designed studio.

This continued resilience at the recording industry's high end is ably demonstrated at the Hit Factory. On July 24, the seven-room facility debuted its latest offerings, Studios 6 and 7. Studio 6, featuring a spacious tracking room, and Studio 7, a mix room with adjacent recording/overdub booth, are both equipped with Solid State Logic's new XL 9000 K Series console.

The studios were designed by the Hit Factory's Troy Germano with David Bell, managing director of White Mark Limited, an acoustic and technical design firm based in Suffolk, England. White Mark Limited served as designer for the Hit Factory's recently renovated Studio 5 (Studio Monitor, June 1).

With the exception of the Euphonix System 5-M console-equipped Studio 5, the Hit Factory is now an all-SSL facility, featuring four 9000 J Series consoles

in addition to the K Series boards. The Hit Factory's Miami facility, the former Criteria Recording, is likewise all-SSL with the exception of its Sony OXF-R3 "Oxford" digital console.

Like Studios 6 and 7, each room represents substantial investment; adding not one but two new consoles is testament to confidence in the continued relevance of high-end, commercial recording studios, even in New York, currently enduring an economic downturn. Further, K Series consoles have been installed or announced in 11 studios in addition to the Hit Factory (Studio Monitor, Aug. 3).

"There's always going to be a place for the small, technologically advanced recording equipment that keeps coming out," Germano says. "But I think that to make records that are special, to make records that are cutting-edge, you need to be in a studio like the Hit Factory, whether it's New York or somewhere else. There are a lot of great studios out there—it's not just us."

Following the *Elvis 30 #1 Hits* project with engineer Ray Bardani and BMG's David Bendeth (Studio Monitor, July 13), engineer Rich Travali mixed Posta Boy's Universal debut with producer Kevin Law in Studio 7. Studio 6, meanwhile, is hosting Luther Vandross. Engineers, Germano says, are finding the progression to the K Series an easy one. "It's not like a transition the way it was going from the [SSL] G+ to the 9000 J," he explains. "It's really the same console with the exception of the computer being about 100 times faster and the remote microphone preamp capabilities. It's not even like the learning gap between an analog SSL and the [digital] MT. This is something that's really transparent."



PHOTO: DAVE KING

GERMANO

Studio Monitor

by Christopher Walsh



FALLING INTO PLACE: Glenwood Place, a relative newcomer to the Los Angeles music recording market, has made several changes to its studios and staff. Located on the site of the legendary Kendun Recorders, Glenwood Place aims to serve the top end of the recording market, says owner Alan Kubicka, who spared nothing in the creation of an exceptional facility.

The facility's 619 S. Glenwood Place location was also home to such facilities as Red Zone, Take One, Audio X, and Front Page, the last of which is now located in nearby Glendale. A Los Angeles facility was a long-held goal for Kubicka, who also owns music and post-production facility Chicago Recording Co.

Despite an unstable economy and the prolonged listlessness of the record industry, Kubicka is confident in the potential of Glenwood Place. "There's no question that it's an uncertain time," Kubicka admits, "but here in Chicago, for example, the record business is up slightly. I know that sales are down in the record industry as a whole, but to me, there's always room for a great studio. I'm a believer that there is room for a facility that has really been done first-class from the ground up. Excellence is excellence, and [Glenwood Place] really is exceptional."

Original plans called for two Amek 9098i consoles—designed by Rupert Neve—along with a Euphonix System 5 digital console. Ultimately, only one Amek was installed, Kubicka says, and will be removed in favor of a 64-input vintage Neve 8068; a transition is scheduled for Sept. 1. The System 5, along with a Solid State Logic 9000 J Series console, are currently housed at Glenwood Place.

"I'm an old engineer," Kubicka says, "I think I have pretty decent ears, and I thought the [9098i] sounded very, very good. [But] the market is very SSL-entrenched. The market loves SSLs and vintage Neves. It seems to me it doesn't want to hear about anything else."

"We've got the 9000 in, and that room [Studio 3] is open," Kubicka continues. "It's beautiful, sounds phenomenal, and was designed in 5.1 from the ground up. We've taken our time to put it together right. We're expecting the Neve in about a month, and then we'll have those two along with our Euphonix System 5 for the digital complement. We'll have all the bases covered."

Glenwood Place is currently up-

grading to Pro Tools HD, says new chief technical engineer Mitch Berger, who came to the facility from the Village Recorder in West Los Angeles, where he served in a similar capacity. A Pro Tools HD rig, Berger adds, may serve as the centerpiece of a fourth room, now scheduled for completion in 2003. "We haven't discussed it a lot," Berger says, "but I believe we're leaning toward an all-Pro Tools suite—a full control room, a full studio with ProControl and Pro Tools HD."

Kubicka adds, "I want to spend some time seeing where these three rooms gel and who wants what and getting a better feel for what the marketplace wants and therefore the direction we should take the fourth room."

Berger further reports that, apart from half-inch analog tape as a mix-down format, recording to 2-inch



PHOTO: MEGAN PERRY

BERGER

multitrack tape has been almost fully supplanted by Pro Tools; post-production clients also favor the facility's two RADAR hard-disk recorders. "I've been here two months," Berger says, "and it's all Pro Tools, pretty much. DigiDesign has improved Pro Tools HD since [its introduction]; there's been a major update with the new mix engine. They're getting closer and closer to being a full-format device."

With studio manager Kit Rebhun, who recently joined Glenwood Place from NRG Recording in North Hollywood, Berger anticipates success for the facility he envisions as fully state-of-the-art, from consoles and digital audio workstations to storage network. Despite an abundance of competition and economic uncertainty, confidence is high at Glenwood Place. "There is room in Los Angeles for a world-class facility," he says. "We're still making a name, but a lot of studios are going to start paying attention to who we are."

AUGUST 10 2002 Billboard PRODUCTION CREDITS					
BILLBOARD'S NO. 1 SINGLES (AUGUST 3, 2002)					
CATEGORY	HOT 100	R&B	COUNTRY	RAP	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	HOT IN HERRE Nelly/ The Neptunes (Fo' Reel/Universal)	HOT IN HERRE Nelly/ The Neptunes (Fo' Reel/Universal)	THE GOOD STUFF Kenny Chesney/ B. Cannon, N. Wilson, K. Chesney (BNA)	HOT IN HERRE Nelly/ The Neptunes (Fo' Reel/Universal)	DRIFT & DIE Puddle Of Mudd/ J. Kurzweg (Flawless/Geffen/ Interscope)
RECORDING STUDIO(S) (Location) Engineer(s)	RIGHT TRACK (New York) Brian Garten	RIGHT TRACK (New York) Brian Garten	EMERALD (Nashville, TN) Billy Sherrill	RIGHT TRACK (New York) Brian Garten	NRG THIRD STONE (N. Hollywood, CA) John Kurzweg
CONSOLE(S)/ DAW(S)	Neve VX	Neve VX	SSL 4064	Neve VX	Neve 8068
RECORDER(S)	Pro Tools	Pro Tools	Sony 3348	Pro Tools	Studer A827, Pro Tools
RECORDING MEDIUM	Pro Tools	Pro Tools	Quantegy 467	Pro Tools	Ampex 456
MIX DOWN STUDIO(S) (Location) Engineer(s)	HIT FACTORY (New York) Rich Travali	HIT FACTORY (New York) Rich Travali	EMERALD (Nashville, TN) Billy Sherrill	HIT FACTORY (New York) Rich Travali	SOUNDTRACK (New York) Andy Wallace
CONSOLE(S)/ DAW(S)	Neve VR	Neve VR	SSL 4064	Neve VR	SSL 4072 G+
RECORDER(S)	Studer A827	Studer A827	Sony 3348	Studer A827	Studer A820
MIX DOWN MEDIUM	Quantegy 499	Quantegy 499	Quantegy 467	Quantegy 499	BASF 900
MASTERING (Location) Engineer	HIT FACTORY (New York) Herb Powers	HIT FACTORY (New York) Herb Powers	GEORGETOWN (Nashville, TN) Denny Purcell	HIT FACTORY (New York) Herb Powers	SONY (New York) Vlado Meller
CD/CASSETTE MANUFACTURER	UNI	UNI	BMG	UNI	UNI

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INTERNATIONAL

'Anti-Indian' Song Sparks S.A. Debate Renowned Musician/Playwright Under Fire For Provocative Album Track

BY DIANE COETZER

JOHANNESBURG—Renowned Zulu musician/playwright Mbongeni Ngema is in the midst of an uproar here, ignited by a song on his latest album that critics claim incites racial hatred against South Africa's Indian minority.

Ngema is an award-winning playwright whose stage works—notably the comedy drama *Woza Albert* and the Hugh Masakela musical collaboration *Sarafina*—are acknowledged as seminal anti-apartheid works. He is also a long-established recording artist, having written, produced, played, and sung on a string of albums for local independent label Gallo.

The song that has stirred the controversy is "AmaNdiya" (Indians), which appears on Ngema's album *Jive Madlokuvu*. ("Madlokuvu" is Ngema's clan name.) The album was released in May on the Zulu Records label, a joint venture between Ngema and Johannesburg-based CSR Record Co. The latter has a licensing deal with Universal Music South Africa (SA). The lyrics of the song put relationships between Zulus and Indians living in the province of KwaZulu Natal in the spotlight.

In the album's liner notes, Ngema prefaces "AmaNdiya" with a statement in English saying: "This song represents the way many African people feel about the behavior of Indians in this country. It is intended to begin a constructive discussion that will lead to a true reconciliation between Africans and Indians." The song's Zulu lyrics include statements that take issue with the economic standing of Indians in the coastal city of Durban, as well as their treatment of Zulus. One line from the song, published by Ngema's own company, Committed Artists, reads: "We need strong and brave men to face Indians."

Since its release, the song has sparked a flurry of activity. Ramesh Jethalal, a film scriptwriter from the Indian township of Chatsworth in Durban, applied to the Durban High Court June 10 for an injunction to prevent Ngema and Universal Music SA from selling and distributing the song, which Jethalal claimed would lead to "wanton bloodshed between Indians and Africans." At that time, Judge John Levinsohn granted a temporary injunction banning the album; that interdict was subsequently lifted.

LEGAL ACTION

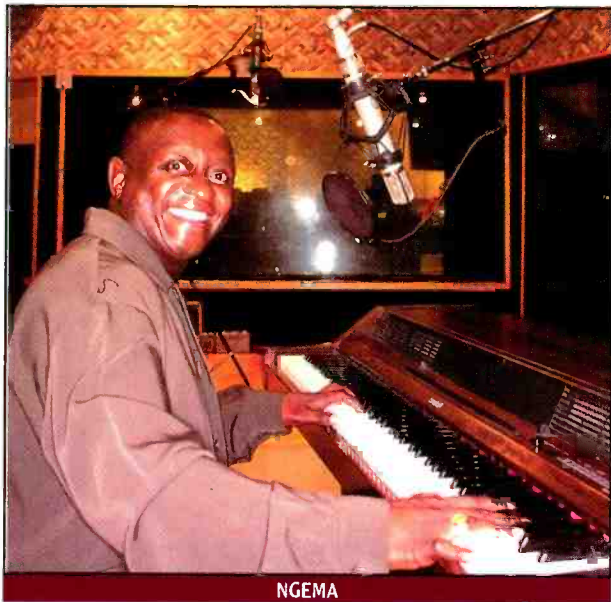
Following complaints, the South African Film and Publications Board also ruled June 28 that each copy of the album must carry an "R18" classification sticker, legally restricting purchase of the album to people above the age of 18. Ngema claimed in papers to the High Court that his song was not hate speech "but a lament of continued economic exploitation and oppression of black people by Indians."

The song has been banned from the airwaves. On June 21, the Broadcasting Complaints Commission of South Africa (BCCSA) ruled that "AmaNdiya" promotes "hate speech" against Indians. Its ruling means the song cannot be played on the air unless it is in the context of a current-affairs program.

The BCCSA ruling followed a complaint by South Africa's powerful Human Rights Commission against the South African Broadcast Corp. about the broadcast of the

song on Ukhozi FM—a Zulu-language public radio service with more than 1 million listeners. Ukhozi FM stopped playing the song when the complaint was raised, according to music manager Lindelani Ngema: "Our music committee has decided that the song will create negative perceptions about the Indian community."

Jethalal filed further papers with the Durban High Court July 10, seeking a permanent ban on sales of the song, but on July 12 the court set aside a hearing on his application until Nov. 4. Universal Music SA attorney Mark Rosin notes that the record company "will abide by whatever ruling the court makes." Universal Music managing director Harry Voerman confirms the company has resumed distribution of the appropriately stickered album.



NGEMA

MISSION ACCOMPLISHED?

Ngema claims that the song "has done just what it was meant to do"—namely, spark debate between the African and Indian communities. "The fact is that people have been man enough to talk about the issue," he tells *Billboard*, "and the truth always hurts."

"Of course, 'AmaNdiya' touched a nerve," Ngema continues, "and it really showed me that the old apartheid structures are alive and well—just operating under other names. This shakes the validity of our constitution, and it shows that an artist's job is as important now as it

was during the apartheid era."

Ngema describes the use of R18 stickers as "a joke." He says, "If you tell an 18-year-old kid not to watch a movie, they will go out and see it if at all possible. The song has now become almost a national anthem, and so many people are asking for the album."

With many Indian dealers refusing to stock the album, Ngema set up his own secondary distribution network, under the auspices of the Ingobamakhosi forum. Named after a famed Zulu regiment that played a major role in the defeat of the British during the Battle of Isandlwana in 1879, the forum launched in early July in Durban by Ngema with the support of various African academics. According to Ngema, its purpose is "to work for the cultural, educational, and economic advancement of the African people."

The company, the Ngema Connection, is described as the "business section" of the forum and oversees the distribution of *Jive Madlokuvu* to specific retail channels, notably to hawkers in the townships. Universal Music continues to handle mainstream distribution of the album for CSR.

Howard Lazarus, managing director of the Look & Listen Music chain, says there is "definitely a demand for the album. We ordered our usual stock when the album was first released—some time before the outcry against 'AmaNdiya.' That moved out of our stores, but we were unable to order any more stock, given the temporary interdict against distribution, even though there has been a real demand for [it] from our customers."

But Brian Olsen, merchandise director of CD Warehouse (part of the Musica group, South Africa's largest independent music retailer), says that his company has voluntarily taken *Jive Madlokuvu* off the shelves. "We had several customers coming in and complaining, and on that basis we withdrew the album from our stores."

AFYVE Cancels Premios Amigo In Piracy Protest

BY HOWELL LLEWELLYN

MADRID—Spain's labels body AFYVE has canceled this year's Premios Amigo, the country's most important music awards event, because of "galloping CD piracy that could be near 50% of all sales," according to AFYVE president Carlos Grande.

The sixth annual Premios Amigo was scheduled for Nov. 18 here. Though the venue was booked and a list of artists was being drawn up to perform, Grande explains that the event was shelved because "we realized we are in no mood for festivities and decided unanimously to cancel this year as a protest. How can the music industry celebrate in dinner jackets when piracy is causing the collapse of music-

ciation AIE have been joined by retail associations and other industry bodies in Mesa Antipirateria—a committee to fight Europe's worst piracy situation. An ongoing anti-piracy campaign has included TV and media campaigns, press conferences, and protests, including a June 11 Day Without Music, when radio did not play any music for an hour and record stores briefly closed (*Billboard*, June 29).

But nothing has changed on the streets of Spain's cities, where thousands of street vendors offer pirated CDs at 3 euros (\$3) each—about one-sixth of shop prices.

"Piracy has risen above the 30% level we have been citing for 2002, and many of us are now speaking of up to 50%," Grande says. "We

'We are in no mood for festivities. How can the music industry celebrate in dinner jackets when piracy is causing the collapse of music-related businesses?'

—CARLOS GRANDE, AFYVE



related businesses, the sacking of label employees, and a drastic downturn in activity?"

Authors and publishers society SGAE says AFYVE's stance is a mistake. SGAE complementary activities director Paco Galindo says, "We agree there is little cause to celebrate, but we must continue to fight and not give the impression we are in mourning."

SGAE organizes its own music awards ceremony each spring called the Premios de la Música, and Galindo stresses that it will proceed next year: "We shall make it an occasion to show the public and TV viewers the immense damage piracy is doing to the Spanish music industry."

AFYVE, SGAE, and artists asso-

hope that canceling the Amigo will bring home to the public just how serious piracy is and how many people it harms."

Miguel Gil, chief of staff of Prisa—Spain's biggest audiovisual group, which owns top music radio network Cadena SER and music conglomerate Gran Vía Musical—is a leading activist in the Mesa Antipirateria. He says, "Piracy is strangling the industry. No other sector could survive in these conditions."

Grande adds: "We expect to hold the event next year, when we hope piracy will be half of its current level." He says it has not been decided whether to vote for the 35 winners in the international, Latin, and Spanish categories.





JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
HITS WEEK	LAST WEEK	HITS WEEK	LAST WEEK	HITS WEEK	LAST WEEK	HITS WEEK	LAST WEEK
(DEMPA PUBLICATIONS INC.) 07/31/02		(OFFICIAL UK CHARTS CO.) 07/29/02		(MEDIA CONTROL) 07/31/02		(SNEP/FOP/TITE-LIVE) 07/30/02	
SINGLES		SINGLES		SINGLES		SINGLES	
1	NEW	1	1	1	1	1	2
	H		ANYONE OF US (STUPID MISTAKE)		WITHOUT ME		STACH STACH
	AYUMI HAMASAKI AVEV TRAX		GARETH GATES RCA		EMINEM INTERSCOPE		BRATISLA BOYS M6 INT./SONY
2	NEW	2	NEW	2	2	2	1
	MATA KOKODE AIMSAYO		AUTOMATIC HIGH		UNDERNEATH YOUR CLOTHES		J'AI DEMANDE LA LUNE
	GLAY UNLIMITED		S CLUB JUNIORS POLYDOR		SHAKIRA EPIC		INDOCHINE COLUMBIA
3	NEW	3	NEW	3	4	3	4
	DO IT! NOW		UNDERNEATH YOUR CLOTHES		MOONLIGHT SHADOW		WITHOUT ME
	MORNING MUSUME ZETIMA		SHAKIRA EPIC		GROOVE COVERAGE UNIVERSAL		EMINEM INTERSCOPE
4	1	4	2	4	8	4	5
	ANY		RAMP! THE LOGICAL SONG		BLACK SUITS COMIN' (NOD YA HEAD)		AU SOLEIL
	MR. CHILDREN TOY'S FACTORY		SCOTTER EDEL		WILL SMITH FEATURING TRA-KNDX COLUMBIA		JENIFER ISLAND
5	2	5	NEW	5	5	5	3
	FLOATIN'		LIVIN' IT UP		I.O.I.O.		CUM CUM MANIA
	CHEMISTRY DEFSTAR		JA RULE FEATURING CASE DEF JAM		B3 HANSA		FELICEN ARIDLA
6	3	6	NEW	6	3	6	9
	TOKYO		A THOUSAND MILES		PERDONO		MURDER ON THE DANCEFLOOR
	KEISUKE KUWATA VICTOR		VANESSA CARLTON A&M		TIZIANO FERRO EMI		SOPHIE ELLIS BEXTOR POLYDOR
7	NEW	7	8	7	7	7	6
	STAND BY YOU!!		HOT IN HERRE		LET THIS PARTY NEVER END		LOVE DON'T LET ME GO
	SHAKA LABBITTS XTRA LARGE RECORDS		NELLY UNIVERSAL		MARK OH POLYDOR		DAVID GUETTA VIRGIN
8	NEW	8	3	8	6	8	7
	KUCHIBASI IN CHERRY		SHOOTING STAR		I'M GONNA BE ALRIGHT		WHENEVER, WHEREVER
	EGO-WRAPPIN' UNIVERSAL		FLIP 'N' FILL ALL AROUND THE WORLD		JENNIFER LOPEZ FEATURING NAS EPIC		SHAKIRA EPIC
9	4	9	NEW	9	NEW	9	12
	10 YEARS AFTER		HIGH VOLTAGE/POINTS OF AUTHORITY		HERZ AUS GLAS		WHEREVER YOU WILL GO
	FUKUMIMI AUGUSTA RECORDS		LINKIN PARK WARNER BROS.		BEN (GERMAN) HANSA		THE CALLING RCA
10	7	10	5	10	12	10	10
	HITOSHIZUKU		FOOLISH		A LITTLE LESS CONVERSATION		TU TROUVERAS
	ZONE SONY		ASHANTI DEF JAM		ELVIS PRESLEY VS. JXL RCA		NATACHA ST PIER COLUMBIA
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
12	NEW	21	NEW	12	NEW	12	17
	HADAKA NO OSAMA		POUNDING		SUNSHINE		COVER UP
	LOVE PSYCHEDELICO VICTOR		DOVES HEAVENLY		PIERRE POLYDOR		UB40 & NUTTEA VIRGIN
14	NEW	25	NEW	16	21	16	25
	SENKOU		MISS LUCIFER		WHEN YOU LOOK AT ME		LA BOMBA
	UA VICTOR		PRIMAL SCREAM COLUMBIA		CHRISTINA MILIAN DEF SOUL		KING AFRICA HOT TRACKS
16	NEW	26	NEW	19	26	19	24
	KUSARI O HIKICHIGIRE		BEAUTY ON THE FIRE		STAND UP (FOR THE CHAMPIONS)		S 9 1
	EIKICHI YAZAWA TOSHIBA/EMI		NATALIE IMBRUGLIA RCA		RIGHT SAID FRED KINGSIZE		ROMFF HOSTILE/VIRGIN
19	29	27	NEW	20	NEW	24	NEW
	KAZE NI NARU		WEAK BECOME HEROES		HIGH VOLTAGE/POINTS OF AUTHORITY		ON VA S'AIMER
	AYANO TSUJI VICTOR		THE STREETS LOCKED ON/679 RECORDS		LINKIN PARK WARNER BROS.		LES LOFTEURS M6 INT.
23	NEW	30	NEW	28	NEW	22	NEW
	HONEYSUCKLE		MY FRIENDS OVER YOU		SWEET DREAMS		MANHATTAN-KABOUL
	ORANGE PEKOE FUNHOUSE/BMG		NEW FOUND GLORY ISLAND		ALEX BUTCHER EPIC		RENAUD & AXELLE RED VIRGIN
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	1	1	1	1	1
	SMAP		RED HOT CHILI PEPPERS		RED HOT CHILI PEPPERS		PATRICK BRUEL
	SMAP 015/DRINK! SMAP! VICTOR		BY THE WAY WARNER BROS.		BY THE WAY WARNER BROS.		ENTRE-DEUX RCA
2	NEW	2	2	2	2	2	2
	RIP SLYME		OASIS		SHAKIRA		RENAUD
	TOKYO CLASSIC WARNER MUSIC JAPAN		HEATHEN CHEMISTRY BIG BROTHER		LAUNDRY SERVICE EPIC		BOUCAN D'ENFER VIRGIN
3	2	3	4	3	3	3	3
	V/A		ASHANTI		NO ANGELS		RED HOT CHILI PEPPERS
	KISS DRAMATIC LOVE STORY FUNHOUSE/BMG		ASHANTI DEF JAM		NOW... US POLYDOR		BY THE WAY WARNER BROS.
4	1	4	5	4	4	4	4
	CHITOSE HAJIME		NELLY		EMINEM		MAD'HOUSE
	HAINUMIKAZE EPIC		NELLYVILLE UNIVERSAL		THE EMINEM SHOW INTERSCOPE		ABSOLUTELY MAD ULM
5	NEW	5	6	5	6	5	5
	HIDE		QUEEN		XAVIER NAIDOO		EMINEM
	HIDE SINGLES—JUNK STORY UNIVERSAL		GREATEST HITS I, II & III PARLOPHONE		ZWISCHENSPIEL—ALLES FUR DEN HERRN SPV		THE EMINEM SHOW INTERSCOPE
6	3	6	NEW	6	5	6	6
	HIKARU UTADA		AEROSMITH		NELLY		INDOCHINE
	DEEP RIVER TOSHIBA/EMI		0 YEAH! ULTIMATE AEROSMITH HITS COLUMBIA		NELLYVILLE UNIVERSAL		PARADIZE COLUMBIA
7	6	7	7	7	8	7	7
	EGO-WRAPPIN'		ENRIQUE IGLESIAS		VANESSA CARLTON		CELINE DION
	NIGHT FOOD UNIVERSAL		ESCAPE INTERSCOPE		BE NOT NOBODY A&M		A NEW DAY HAS COME COLUMBIA
8	4	8	9	8	7	8	9
	B'Z		EMINEM		BRYAN ADAMS		NORAH JONES
	GREEN VERMILION RECORDS		THE EMINEM SHOW INTERSCOPE		SPIRIT (SOUNDTRACK) A&M		COME AWAY WITH ME BLUE NOTE
9	NEW	9	3	9	9	9	10
	YOSUI INOUE		IDLEWILD		TIZIANO FERRO		YANNICK NOAH
	KASHISU FOR LIFE		THE REMOTE PART PARLOPHONE		ROSSO RELATIVO EMI		YANNICK NOAH SAINT GEORGE/COLUMBIA
10	10	10	14	10	16	10	20
	VARIOUS ARTISTS		SHAKIRA		CELINE DION		THE CALLING
	FINE—A DATE WITH HAPPY NICE MUSIC FUN HOUSE		LAUNDRY SERVICE EPIC		A NEW DAY HAS COME COLUMBIA		CAMINO PALMERO RCA

CANADA		SPAIN		AUSTRALIA		ITALY	
HITS WEEK	LAST WEEK	HITS WEEK	LAST WEEK	HITS WEEK	LAST WEEK	HITS WEEK	LAST WEEK
(SOUNDS CAN) 08/10/02		(APFYVE) 07/31/02		(ARIA) 07/29/02		(FIMI) 07/29/02	
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	NEW	1	2	1	1
	A LITTLE LESS CONVERSATION		NADIE COMO TU REMIXES		A LITTLE LESS CONVERSATION		LE VENT NOUS PORTERA
	ELVIS PRESLEY VS. JXL RCA/BMG		SHALIM SUNNY LUNA		ELVIS PRESLEY VS. JXL RCA		NOIR DESIR CAROSELLO
2	2	2	1	2	1	2	2
	HOT IN HERRE		ASEREJE		WITHOUT ME		THE KETCHUP SONG (ASEREJE)
	NELLY FD REEL/UNIVERSAL		LAS KETCHUP COLUMBIA/SONY		EMINEM INTERSCOPE		LAS KETCHUP COLUMBIA
3	3	3	3	3	4	3	3
	HERO		HAPPY ENDING		A THOUSAND MILES		KISS KISS
	CHAD KROEGER FEATURING JOSEY SCOTT COLUMBIA/ROADRUNNER/UNIVERSAL		EX ZERO RECORDS		VANESSA CARLTON A&M		HOLLY VALANCE LONDON
4	NEW	4	4	4	5	4	4
	POINTS OF AUTHORITY		A LITTLE LESS CONVERSATION		GET OVER YOU/MOVE THIS MOUNTAIN		WHEREVER YOU WILL GO
	LINKIN PARK WARNER		ELVIS PRESLEY VS. JXL RCA/BMG		SOPHIE ELLIS BEXTOR POLYDOR		THE CALLING RCA
5	4	5	7	5	8	5	3
	BY THE WAY		BEAUTY'S GOT A TEMPER		HEAVEN		BY THE WAY
	RED HOT CHILI PEPPERS WARNER		THE PRODIGY EVERLASTING RECORDS		DJ SAMMY & YANOU SHOCK		RED HOT CHILI PEPPERS WARNER BROS.
6	8	6	6	6	9	6	12
	DAYS GO BY		A SOLAS CON MI CORAZON		TRIBUTE		COMPLICATED
	DIRTY VEGAS CRENDENCE/CAPITOL/EMI		ROSA RCA/BMG/VALE		TENACIOUS D EPIC		AVRIL LAVIGNE ARISTA
7	5	7	5	7	3	7	NEW
	BABY'S GOT A TEMPER		PERDONO REMIXES		HOT IN HERRE		SOTTO I RAGGI DEL SOLE
	THE PRODIGY XL/BEGGARS GROUP		TIZIANO FERRO HISPANIX/EMI		NELLY UNIVERSAL		BRUSCO HIT MANIA
8	NEW	8	NEW	8	7	8	9
	YOUR SONG		SOY YO		I NEED A GIRL (PART ONE)		WITHOUT ME
	ELTON JOHN & ALESSA SAFINA ROCKET/UNIVERSAL		MARTA SANCHEZ MUXXIC		P. DIDDY FEATURING USHER & LOON BAD BOY/ARISTA		EMINEM INTERSCOPE
9	RE	9	10	9	17	9	10
	LOVE AT FIRST SIGHT		THE RISING		COMPLICATED		A LITTLE LESS CONVERSATION
	KYLE MINOGUE PARLOPHONE/EMI		BRUCE SPRINGSTEEN & THE E STREET BAND COLUMBIA		AVRIL LAVIGNE ARISTA		ELVIS PRESLEY VS. JXL RCA
10	NEW	10	8	10	6	10	7
	JUST LIKE A PILL		CORRIENTES CIRCULARES EN EL TIEMPO		KISS KISS		MOI... LOLITA
	PINK ARISTA/BMG		LOS PLANETAS RCA/BMG		HOLLY VALANCE LONDON		ALZEE POLYDOR
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
NEW	MY FRIENDS OVER YOU	NEW	QUE EL RITMO NO PARE	NEW	DON'T TURN OFF THE LIGHTS	NEW	L'AMORE CI CAMBIA LA VITA
	NEW FOUND GLORY NCA/UNIVERSAL		PATRICIA MANTEROLA ARIDLA/BMG		ENRIQUE IGLESIAS INTERSCOPE		GIANNI MORANDI EPIC
13	NEW	14	RE	15	NEW	14	18
	I NEED A GIRL (PART TWO)		DON'T SAY GOODBYE		DON'T SAY GOODBYE		ROSSO RELATIVO
	P. DIDDY & GINUVINE ARISTA/BMG		PAULINA RUBIO MUXXIC/UNIVERSAL		PAULINA RUBIO UNIVERSAL		TIZIANO FERRO EMI
15	25	19	NEW	24	27	22	26
	SOUL BREAKING		MR. BOBBY		TWO WRONGS (DON'T MAKE A RIGHT)		COSA RESTERA' (IN A SONG)
	THE TEA PARTY EMI		MANU CHAD VIRGIN		MYCELFE JEAN FEATURING CLAUDETTE ORTIZ COLUMBIA		EIFFEL 65 UNIVERSAL STRATE
24	RE			25	29	24	29
	PRECIOUS ILLUSIONS				ALL YOU WANTED		CORNER OF THE EARTH
	ALANIS MORISSETTE MAVERICK/WARNER				MICHELLE BRANCH MAVERICK/WARNER BROS.		JAMIROQUAI SONY S2
25	NEW			41	41	39	39
	I GET ALONG				CAUGHT IN THE MIDDLE		YOUTH OF THE NATION
	PET SHOP BOYS SANCTUARY/BMG				A1 COLUMBIA		P.O.D. ATLANTIC
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	2	1	1	1	NEW	1	1
	EMINEM		DAVID BISBAL		THE WHITLAMS		RED HOT CHILI PEPPERS
	THE EMINEM SHOW WEB/AFTERMATH/INTERSCOPE/UNIVERSAL		CORAZON LATINO VALE MUSIC		TORCH THE MOON WEA		BY THE WAY WARNER BROS.
3	3	2	2	1	1	2	2
	NELLY		ALEX UBAGO		RED HOT CHILI PEPPERS		GIORGIA
	NELLYVILLE FD REEL/UNIVERSAL		QUE PIDES TU? DRO/WARNER		BY THE WAY WARNER BROS.		GREATEST HITS/LE COSE NON VANNO MAI... DISCHI DI CIOCOLATA/BMG
5	5	3	NEW	3	3	3	3
	AVRIL LAVIGNE		VERONICA		EMINEM		LIGABUE
	LET GO NETTWERK/ARISTA/BMG		LAFUERZA DEL SOL VALE MUSIC		THE EMINEM SHOW INTERSCOPE		FUORI COME VA? WEA
1	1	4	6	6	6	4	4
	DAVE MATTHEWS BAND		CAFE QUIJANO		RONAN KEATING		MANGO
	BUSTO STUFF RCA/BMG		LA TABERNA DEL BUDA WARNER MUSIC		DESTINATION POLYDOR		DISINCANTO WEA
4	4	5	4	2	2	6	6
	RED HOT CHILI PEPPERS		BUSTAMANTE		NELLY		EMINEM
	BY THE WAY WARNER		BUSTAMANTE VALE MUSIC		NELLYVILLE UNIVERSAL		THE EMINEM SHOW INTERSCOPE
6	6	6	3	10	10	5	5
	PINK		RED HOT CHILI PEPPERS		ENRIQUE IGLESIAS		OASIS
	MISSUNDAZTODD ARISTA/BMG		BY THE WAY WARNER MUSIC		ESCAPE INTERSCOPE		HEATHEN CHEMISTRY EPIC
9	9	7	8	4	4	8	8
	CELINE DION		CHENOA		SHAKIRA		UMBERTO TOZZI
	A NEW DAY HAS COME EPIC/SONY		CHEMOA VALE/ZOMBA		LAUNDRY SERVICE EPIC		THE BEST OF UMBERTO TOZZI WEA
10	10	8	7	16	16	7	7
	SHAKIRA		LAS KETCHUP		JAMIROQUAI		NOIR DESIR
	LAUNDRY SERVICE EPIC/SONY		HILAS DEL TOMATE COLUMBIA/SHAKETOWN		A FUNK 00SYSEE EPIC		DES VISAGES DES FIGURES CAROSELLO
7	7	9	9	14	14	10	10
	OUR LADY PEACE		FORMULA ABIERTA		SOPHIE ELLIS BEXTOR		NORAH JONES
	GRAVITY COLUMBIA/SONY		AUN HAY MAS VALE MUSIC		READ MY LIPS POLYDOR		COME AWAY WITH ME BLUE NOTE
8	8	10	10	10	5	9	9
	JOSH GROBAN		POR CAMARON		THE VINES		MORCHEEBA
	JOSH GROBAN 143/REPRISE/WARNER		POR CAMARON UNIVERSAL/BMG		HIGHLY EVOLVED CAPITOL		CHARANGO WEA

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry

EUROCHART

Eurocharts are compiled by *Music & Media* from the national singles and album sales charts of 18 European countries.

THIS WEEK	LAST WEEK	(MUSIC & MEDIA) 07/31/02
1	1	WITHOUT ME EMINEM INTERSCOPE
2	3	UNDERNEATH YOUR CLOTHES SHAKIRA EPIC/COLUMBIA
3	2	A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA
4	7	STACH STACH BRATISLA BOYS M6 INT./SONY
5	4	J'AI DEMANDÉ LA LUNE INDOCHINE COLUMBIA
6	8	ANYONE OF US (STUPID MISTAKE) GARETH GATES RCA
7	5	PERDONO TIZIANO FERRO EMI
8	10	HOT IN HERRE NELLY UNIVERSAL
9	35	A THOUSAND MILES VANESSA CARLTON A&M
10	6	I'M GONNA BE ALRIGHT JENNIFER LOPEZ FEATURING NAS EPIC
HOT MOVER SINGLES		
11	28	BLACK SUITS COMIN' (NOD YA HEAD) WILL SMITH FEATURING TRA-KNOX COLUMBIA
12	16	MOONLIGHT SHADOW GROOVE COVERAGE UNIVERSAL
14	NEW	AUTOMATIC HIGH S CLUB JUNIORS POLYDOR
15	19	AU SOLEIL JENIFER ISLAND
19	27	MURDER ON THE DANCEFLOOR SOPHIE ELLIS BEXTOR POLYDOR
ALBUMS		
1	1	RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.
2	2	EMINEM THE EMINEM SHOW INTERSCOPE
3	3	SHAKIRA LAUNDRY SERVICE EPIC/COLUMBIA
4	4	OASIS HEATHEN CHEMISTRY BIG BROTHER
5	5	NELLY NELLYVILLE UNIVERSAL
6	7	CELINE DION A NEW DAY HAS COME COLUMBIA/EPIC
7	8	ASHANTI ASHANTI DEF JAM
8	6	MORCHEEBA CHARANGO EAST WEST/WEA
9	11	NORAH JONES COME AWAY WITH ME BLUE NOTE
10	10	NO ANGELS NOW...US POLYDOR

THE NETHERLANDS		
THIS WEEK	LAST WEEK	(STICHTING MEGA TOP 100) 07/29/02
1	3	PERDONO TIZIANO FERRO EMI
2	1	A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA
3	2	UNDERNEATH YOUR CLOTHES SHAKIRA EPIC
4	4	HOT IN HERRE NELLY UNIVERSAL
5	5	FEEST K3 BMG
ALBUMS		
1	1	RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.
2	2	SHAKIRA LAUNDRY SERVICE EPIC
3	9	THE CATS GREATEST HITS EMI
4	3	MARCO BORSATO ONDERWEG POLYDOR
5	4	NELLY NELLYVILLE UNIVERSAL

SWEDEN		
THIS WEEK	LAST WEEK	(GLF) 07/25/02
1	1	A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA
2	3	WITHOUT ME EMINEM INTERSCOPE
3	8	UNDERNEATH YOUR CLOTHES SHAKIRA EPIC
4	9	IF TOMORROW NEVER COMES RONAN KEATING POLYDOR
5	6	VINCERO FREDRIK KEMPE POLAR
ALBUMS		
1	2	MAGNUS UGGLA KLASSISKA MASTERVERK COLUMBIA
2	1	RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.
3	3	KENT VAPEN & AMMUNITION RCA
4	4	TOMAS LEDIN HELA VAGEN ANDERSON
5	5	EMINEM THE EMINEM SHOW INTERSCOPE

DENMARK		
THIS WEEK	LAST WEEK	(IFPI/NIELSEN MARKETING RESEARCH) 07/30/02
1	1	A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA
2	2	WITHOUT ME EMINEM INTERSCOPE
3	4	A THOUSAND MILES VANESSA CARLTON A&M
4	5	HERO CHAD KROEGER FEATURING JOSEY SCOTT ROADRUNNER
5	3	NIK & JAY NIK & JAY CAPITOL
ALBUMS		
1	1	RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.
2	2	RAZZ KICKFLIPPER UNIVERSAL
3	3	EMINEM THE EMINEM SHOW INTERSCOPE
4	6	HEIDI HAUGE COUNTRY BLUE SHOWTIME
5	4	DJ ALIGATOR PROJECT THE SOUND OF SCANDINAVIA CAPITOL

NORWAY		
THIS WEEK	LAST WEEK	(IVERDENS GANG NORWAY) 07/30/02
1	1	A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA
2	2	WITHOUT ME EMINEM INTERSCOPE
3	4	ROSA HELIKOPTER PEACHES BONNIER
4	3	UNDERNEATH YOUR CLOTHES SHAKIRA EPIC
5	7	BLACK SUITS COMIN' (NOD YA HEAD) WILL SMITH FEATURING TRA-KNOX COLUMBIA
ALBUMS		
1	1	RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.
2	2	EMINEM THE EMINEM SHOW INTERSCOPE
3	10	FINN KALVIK KLASSISK KALVIK VIRGIN
4	3	KENT VAPEN & AMMUNITION RCA
5	4	MARC ANTHONY MENDEO COLUMBIA

NEW ZEALAND		
THIS WEEK	LAST WEEK	(RECORD PUBLICATIONS LTD.) 07/31/02
1	1	A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA
2	7	TWO WRONGS (DON'T MAKE A RIGHT) WYCLEF JEAN FEATURING CLAUDETTE ORTIZ COLUMBIA
3	2	WITHOUT ME EMINEM INTERSCOPE
4	5	HOT IN HERRE NELLY UNIVERSAL
5	9	FALLING IN LOVE AGAIN ANIKA MDA EAST WEST
ALBUMS		
1	3	EMINEM THE EMINEM SHOW INTERSCOPE
2	1	RONAN KEATING DESTINATION POLYDOR
3	2	RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.
4	12	LULU TOGETHER MERCURY
5	5	NORAH JONES COME AWAY WITH ME BLUE NOTE

PORTUGAL		
THIS WEEK	LAST WEEK	(PORTUGAL/AF) 07/31/02
1	1	A LITTLE LESS CONVERSATION ELVIS PRESLEY VS. JXL RCA
2	7	O AMOR NOS GUIARA SANDY & JUNIOR MERCURY
3	3	QUERO UMA CASA DESTE TAMANHO LUIS REPESAS UNIVERSAL
4	2	WHENEVER, WHEREVER SHAKIRA EPIC
5	4	I LOVE ROCK'N'ROLL BRITNEY SPEARS JIVE
ALBUMS		
1	1	SHAKIRA LAUNDRY SERVICE COLUMBIA
2	3	RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.
3	2	NORAH JONES COME AWAY WITH ME EMI
4	4	MARTINHO DA VILA MARTINHO DEFINITIVO COLUMBIA
5	6	EMINEM THE EMINEM SHOW INTERSCOPE

ARGENTINA		
THIS WEEK	LAST WEEK	(CAPIF) 07/17/02
1	1	BANDANA NOCHE BMG
2	NEW	RED HOT CHILI PEPPERS BY THE WAY WARNER BROS.
3	2	BERSUIT VERGARABAT DE LA CABEZA CON BERSUIT UNIVERSAL
4	3	DIEGO TORRES UN MUNDO DIFERENTE RCA
5	4	CHAYANNE GRANDES EXITOS COLUMBIA
6	NEW	EMINEM THE EMINEM SHOW INTERSCOPE
7	NEW	ALEJANDRO LERNER LERNER-VIVO UNIVERSAL
8	17	CHARLY GARCIA INFLUENCIA EMI
9	NEW	OASIS HEATHEN CHEMISTRY SONY
10	8	RATA BLANCA EL CAMINO DEL FUEGO POP ART DISCOS

Global Music Pulse™

Edited by Nigel Williamson



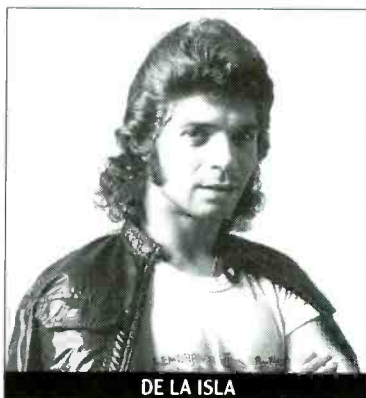
CHIP OFF THE OLD BLOCK: Only four months after the posthumous release of **Ian Dury & the Blockheads' *Ten More Turnips From the Tip***, Dury's son, **Baxter Dury**, is following in his father's footsteps. His debut album, ***Len Parrott's Memorial Lift***, was released late July via London-based independent label Rough Trade. The record boasts a virtuoso supporting cast that includes **Pulp** guitarist **Richard Hawley** and **Geoff Barrow** of **Portishead**. While Baxter has inherited his father's vernacular, unpretentious lyrical style, his evocative, dreamy late-night melodies and languid vocals are all his own. Rough Trade label manager **Glen Johnson** tells *Billboard*, "It has a rare honesty and raw edge that he's not been fussed to smooth down—there's beauty in that. It's like a wedding suit with moth damage—a bit scruffy, but at least it's all his." **CHRISTOPHER BARRETT**

FLAMENCO TRIBUTE: Ten years have passed since Spain's legendary prince of flamenco, **Cameron de la Isla**, died of cancer at age 41, depriving both traditional flamenco purists and a new generation of rock-leaning fans of an artist who, more than any other, transformed the form into vital music for the modern age. Universal Music Spain's ***Por Camaron*** (For Camaron) is a homage by several top artists. Contributors include **Marina Heredá** and **José Lara**, **Estopa**, **Rosario**, **José el Frances**, and the family grouping known simply as **Camaron** that fea-

side, outside Ireland via the Glasgow, Scotland-based Shoeshine Records, a label specializing in alternative country and roots music that is run by **Francis McDonald** (aka the drummer for power-pop kings **Teenage Fanclub**). The band favors a similar approach to the kind of subtle, slow-burning intensity patented by the likes of **Will Oldham** and **Smog** and is touring as part of a package with label-mates **the Beauty Shop** and **Major Matt Mason USA**. **NICK KELLY**

INDIAN ADDICTION: A song from an Indian film has landed on the hip-hop charts—and in trouble—via **Truth Hurts'** debut single, "Addictive" (Aftermath/Interscope). The record, the video of which is in heavy rotation in India, features "Thoda Resham Lagta Hai" (It Looks Silky), a song from the Hindi film ***Jyoti*** (Light), which was released more than two decades ago. **DJ Quik**, who produced "Addictive," heard the song when he saw the film on an ethnic TV channel and sampled it for Truth Hurts' single. But the original copyright holder, Saregama India, has complained that the song, performed by legendary Indian singer **Lata Mangeshkar**, was used without permission. Negotiations are ongoing. Meanwhile, Universal Music India is cashing in on the song's popularity with its own remixed cover version of the track, replete with a video that borrows from Truth Hurts. **NYAY BHUSHAN**

DEVILISH WINNER: Czech folk band **Cechomor** hopes the success of ***The Year of the Devil***—a film featuring the group, which won top prize at the Karlovy Vary (Carlsbad) film festival July 13—will help it break into foreign markets. The tongue-in-cheek film by Czech filmmaker **Petr Zelenka** documents Cechomor's rise to superstardom from its beginnings as a bit-player at weddings and funerals and charts the making of its critically acclaimed album ***Promeny*** (Transformations), for which former **Killing Joke** frontman **Jaz Coleman** arranged Cechomor's folk songs to a classical score. The band's violinist, **Karel Holas**, hopes to tie in concert appearances with the film's international release in Poland, Slovakia, the U.K., France, and the Netherlands. "Winning Karlovy Vary's crystal globe really took our breath away," Holas says. "The award will help us a lot. Alongside the film's foreign release, we'd like to tie in the release of our album internationally." The group is booked to appear in France in August, at London's Barbican Centre in October, and in Poland in November. The U.K. dates coincide with the film's screening as part of the annual London Film Festival. ***Promeny*** is scheduled for worldwide release on Universal Music classical crossover label Emarcy Classics. **MARK ADDRESS**



DE LA ISLA

tures daughters **Gema** and **Rocío** on vocals and son **Luis** on guitar. **Remedios Amaya** performs with the **Seville Municipal Band**, and **La Susi** recorded "Nana Del Caballo Grande" with the **Prague Philharmonic Orchestra**. An accompanying DVD features newsreel of live 1987 concerts in Paris, as well as interviews. ***Por Camaron***, produced by de la Isla's longtime producer, **Ricardo Pachón**, entered the Spanish chart at No. 3 and is already gold (50,000 sales). **HOWELL LLEWELLYN**

UNCORKED: **Boa Morte** is the latest Irish band to hit the export market. The four-piece from Cork has just released its debut album, ***Soon It Will Come Time to Face the World Out-***

COMMON CURRENCY

A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.

Repertoire owner: B: BMG, E: EMI, I: Independent, S: Sony, U: Universal, W: Warner

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
CELINE DION <i>A New Day Has Come</i> (S)				10	7	7				7
EMINEM <i>The Eminem Show</i> (U)	5		8	4	5	1		3	5	10
NELLY <i>Nellyville</i> (U)	3		4	6		2		5		5
RED HOT CHILI PEPPERS <i>By The Way</i> (W)	8		1	1	3	5	6	2	1	1
SHAKIRA <i>Laundry Service</i> (S)			10	2		8		7		2

Fading Ways Raises European Profile

Toronto Indie Finds Receptive Audience For Label's Diverse Musical Scope

BY LARRY LeBLANC

TORONTO—While promising Canadian grassroots independent label Fading Ways Music may fly below the mainstream industry's radar, its owner, singer/guitarist Neil Leyton, delights in its status as a collective of compatible music talent.

"Each band on the label has a genuine passion and commitment for what they do," the 29-year-old, Lisbon, Portugal-born Leyton says. "Each band does its own thing—I don't interfere. I get involved only if asked."

Leyton operates Fading Ways on his own; the Toronto-based label is distributed in Canada by Scratch Recordings and Distribution in Vancouver. In Europe, distributor Changes One in Whitley Bay, England, releases selected titles. Leyton also works as a freelance language translator and plays guitar with the label's power-pop band, Galore.

Fading Ways' catalog includes 12 albums and 12 EPs; its releases average sales of around 1,000 units each. Its musical scope is diverse, encompassing hook-laden pop-rock (Galore), punk (the Sinisters), and British-styled mod soul (Aceface). The roster also features Toronto singer/poet Kevin Quain, who released the '50s beats/jazz-style album *Tequila Vampire Matinee* in 2000, and Toronto rock acts Plasma Blast, Sharpkid, and the Pariahs.

"Fading Ways is more of a regional label, but it's growing," Scratch GM Keith Parry says. "Neil has some really good records, but not many of his acts get outside Toronto. Plasma Blast is one of the few bands that does much national touring, and whenever Kevin Quain tours, he gets great press."

EUROPEAN PREFERENCE

While Changes One recently began distributing Fading Ways' rock titles, Leyton will seek European distribution for his other product at this month's PopKomm trade fair in Cologne, Germany. Leyton has yet to seek American distribution. "There's more interest in the label in Europe," he explains. "The major labels there don't have the market locked down the way they do here. Europeans are also generally more receptive to finding new sounds."

Leyton's philosophy for the label is that artists control and profit from their own work. He refuses to have long-term contracts with his acts. "We have one-page agreements stating what we and the band are responsible for," he says. "Relationships are based on mutual respect. If they get an offer that's positive for them, I'd wish them the best."

Leyton is a fervent student of rock'n'roll, able to reel off minute details of '60s American garage band recordings by Seattle act the Sonics,

the Stooges, and the 13th Floor Elevators. He came to Canada in 1983 from Lisbon, where he grew up listening to Elvis Presley. "The first record I bought in Canada that was up to date was Guns N' Roses' *Appetite for Destruction* in 1987,"



LEYTON

he recalls. "From [Guns N' Roses guitarist] Izzy Stradlin saying he was into Hanoi Rocks and from me being into David Bowie, Elvis, and the Stones, I eventually connected to glam rock. That connecting the dots reflects why Fading Ways is so rootsy. The Sinisters are into Iggy & the Stooges and know the Sonics."

Fading Ways was created in 1996 as a business moniker for Leyton's previous band, glam-rockers the Conscience Pilate, which released *Living in a Movie Scene* (1996) on

the label before splitting up in 1998 following a dispute with its Toronto-based distributor, Constant Change. Fading Ways released Leyton's solo album, *Secret Avenue* (1999) and albums by Sharpkid and Passion d'Flower. Leyton says, "That was the start of the label as a real entity."

From 1999 to 2001, Fading Ways was distributed in Europe by Guru Records in Oporto, Portugal, and the SMT Label Group in Stockholm. In 1999, Guru reissued the Conscience Pilate's debut album with bonus tracks, as well as the previously unreleased *Sunday Refugees*.

In 2000, Fading Ways (along with Toronto-based RCD Music) released Leyton's EP, *My New Soul*. The 10-track collection, only available in Canada, included songs recorded throughout his career. Currently, Leyton is completing his second solo album, *From the Brighter Side of Her Midnight Sun*, which will be released in Canada in October. "The record is all over the place, stylistically," he says. "I'm hoping to have a trash metal song, 'The Fading Ways Manifesto,' next to a Brazilian cover song, 'Sangue Latino' [Latin Blood] originally sung by Ney Matogrosso, who was the Davie Bowie of Brazil in the '70s."

"The album is commercial suicide in a way because the music is so quirky." He pauses. "I'm doing it because I like it."

IFPI Acts Against Chinese 'Song Dedication' Web Portals

BY WINNIE CHUNG

BEIJING—Three Chinese-language Internet portals have shut down music services after being served warning notices by the International Federation of the Phonographic Industry (IFPI).

The three portals—Beijing-based sina.com and sohu.com and Hong Kong-based tom.com—were offering "song-dedication" services that enabled people to select songs through the portals and send them to friends, who would then receive a call on their cell phone playing the song. The portals are understood to have been offering these dedication services for about seven months; the IFPI requested that they cease those activities, which the labels body claims infringe on its members' copyrights.

Each portal listed more than 1,000 tracks available as "dedications." The charge for each dedication was about 3.97 yuan (48 cents).

The IFPI issued the warning letters July 12 through its Beijing

lawyers. The three portals shut down their services following the IFPI's warning. Sohu.com had claimed that its service was legal through a deal it had struck with a licensing agent, which in turn had a contract with the China Music Copyright Assn. (CMCA).

But Hong Kong-based IFPI Asia regional director J.C. Giouw says, "The CMCA licenses the lyrics and the compositions. We have informed the portals that that is different from the sound recordings, which are what is being offered on their portals."

Judging by the numbers shown on the sites, the IFPI estimates that the portals have sold about 8 million dedications in the past seven months, generating an income of about 32 million yuan (\$3.6 million). Some 90% of those songs are believed to have been sold without authorization. "We are currently talking about damages [with representatives of the portals]," Giouw says. "If we cannot reach an agreement out of court, we will be filing suit."



NEWSLINE...

Leading Czech pop vocalist Helena Vondrackova successfully cleared her name of any links with the former Communist-regime "mafia" (*Billboard*, July 6) July 25 in Prague's High Court. Vondrackova, 55, sought an apology from music critic Jan Rejzek for writing in Czech daily *Lidove Noviny* that her post-Velvet Revolution professional comeback was the result of her contacts with the ex-Communist mafia. The court ruled in favor of the Universal Music-signed star's appeal, overturning Prague Municipal Court's January decision. Presiding judge Nadezda Zakova tells *Billboard* that Rejzek will have to apologize to Vondrackova personally and publicly by taking out advertisements in several Czech national newspapers, adding that Rejzek's assertion was unsubstantiated. Vondrackova has enjoyed a remarkable return to fortune in recent times with the dance-influenced albums *Vodopad* (Waterfall) and *Helena 2002*, released in 2000 and 2001, respectively. **MARK ANDRESS**

The career of U.K. singer/songwriter Kirsty MacColl, who died in a swimming accident in December 2000, will be celebrated as the centerpiece of the second annual songwriting festival in London, The Song's the Thing. This year's festival runs in the concert halls of London's South Bank Centre Sept. 21-29. The Performing Right Society (PRS) is sponsoring the event, which will consist of performances by international songwriters alongside a series of related PRS-organized events for its members, including songwriter workshops and panel discussions. In addition to the multi-artist evening, A Life in Song: A Celebration of Kirsty MacColl, Sept. 23 at the Royal Festival Hall, the initial lineup includes performances by Japan's Ryuichi Sakamoto, U.S. veteran Lee Hazlewood, and respected U.K. singer/songwriter Boo Hewerdine. **TOM FERGUSON**

Claus Kilpatrick has launched a Copenhagen-based music publishing company, Naked Music. Kilpatrick was previously GM of BMG Music Publishing's Danish affiliate. After five years with the company, he was made redundant when the multinational firm recently centralized its Scandinavian operations in Stockholm (*Billboard Bulletin*, April 30). As the owner and sole executive of the company, Kilpatrick oversees a staff of four. An international deal with a major publishing partner is likely to be announced shortly. **CHARLES FERRO**

Anti-piracy campaigners in the U.K. have hailed the July 23 final passage of the Copyright and Trade Marks (Offenses and Enforcement) Bill through Parliament as a major step in the fight against counterfeiters. The bill, which becomes law in the fall, increases the penalty for copyright theft on such items as CDs, videos, and computer games from two years to 10 years in prison. The bill includes provisions for search warrants and forfeiture of infringing goods. The bill was introduced by Member of Parliament Dr. Vincent Cable, following representations by the pan-industry Alliance Against Counterfeiting and Piracy (AACP). AACP chair Lavinia Carey says, "I see the bill as a triple hit: It protects consumers, it strengthens the forces of law and order in dealing with serious villains, and it should greatly reduce the £8.5 billion [\$13.43 billion] per-year losses suffered by British industry as a result of intellectual-property theft." **SAM ANDREWS**



CAREY

Despite a series of what Spanish authors' society SGAE calls "spectacular" operations by police in the first half of 2002, the body says losses from domestic piracy are still expected to reach \$200 million this year, compared with \$108 million last year. SGAE's Intellectual Property Defense Office says that police action based upon information supplied by SGAE had led to 415 raids by the end of June, with the seizure of 700,000 illegally recorded CDs and 2 million blank CDs, plus an estimated 10 million euros' (\$9.9 million) worth of recording equipment. Some of the biggest raids had been on clandestine workshops in Madrid and Seville, and a total of 251 people were arrested in connection with piracy during the period (see story, page 39). **HOWELL LLEWELLYN**

Mark Collen, managing director of the EMI:Chrysalis label in the U.K. for the past four years, has been promoted to senior VP of global marketing at EMI Recorded Music, based in London. The move, which had been expected, will see Collen overseeing worldwide marketing for Capitol; Matthieu Lauriot Prevost oversees Virgin repertoire (*Billboard Bulletin*, April 26). Tony Harlow, EMI's former managing director in Australia, had been due to take the senior VP post this month; however, "personal circumstances" prevented him from taking the role, and he is currently reviewing other career options within the company. Collen, who will continue to run EMI:Chrysalis until a successor is announced, reports to EMI Recorded Music vice chairman David Munns. **LARS BRANDLE**

Sony Acts Lai And Lee Collect Top Honors At CCTV-MTV Awards

BY ADAM WILLIAMSON

BEIJING—Artists from mainland China may have collected the highest number of awards at the fourth annual MTV-CCTV Awards, held July 26, yet there was little evidence at the event to suggest that these acts are ready to challenge the regional musical dominance of Hong Kong and Taiwan.

The awards, jointly hosted by MTV Networks Asia and China Central Television (CCTV), were held at CCTV's Studio 1 here. CCTV, which has eight channels, is the national state TV broadcaster

in the People's Republic of China. Hong-Kong born, American-raised Coco Lee (Sony) was



named best Asian female artist, and labelmate Leon Lai—also from Hong Kong—took the best

Asian male artist award.

The dominance of the Chinese mainland came down to a policy of "positive discrimination." Whereas nine of the 27 awards were reserved for Hong Kong/Taiwan and six for Asia and the world, 12 were marked for artists from mainland China. In the latter geographical category, previous winners dominated. Sun Yue (Jia Peng) picked up the award for best rhythmic beat, while Sun Nan (BMG) and Na Ying (Warner) were named best male and best female artist, respectively. Young pop duo Yu Quan (Rock Records) took best pop band—the third time the act has won that category.

In the international section, Diana Krall and Darren Hayes (both on Universal) were both in attendance to collect best international female and best international male artist awards. Labelmate Ronan Keating collected the award for best international artist.

DETERMINED TO REPRESENT

MTV is determined to keep the ceremony representative of "greater China" and does not have any plans to institute a mainland-only policy. Indeed, the extent of piracy in the People's Republic means that few—if any—artists can survive on mainland record sales alone. MTV North Asia managing director Charles Chau notes, however, that "the mainland is developing its own style and once the two huge problems of pirating and downloading music are dealt with, it will emerge strong."

Award winners were mainly selected by a panel comprising broadcast personalities from MTV and CCTV, based on criteria such as the nominees' contributions to the music industry, overall popularity, and sales. Though Mandopop (Mandarin-language pop music) and Cantopop (Cantonese-language pop) dominated the event, Chinese traditional song did also get attention. For the viewers' choice song of the year award, for example, the public picked "That Sea" by Han Hong (EMI), who fuses traditional and modern elements in his music.

A string of Asian pop acts, including Lai, Lee, Andy Hui, and Korean boy band JTL, performed at the awards ceremony. Also appearing were Krall and Hayes.

The MTV-CCTV honors will be shown throughout China on the CCTV-3 channel and regionally on MTV Asia. Highlights will also be shown on MTV channels internationally. Chau says, "The goal is to reach over 300 million households across the world."

Coalition Meets Prime Minister Malaysian Anti-Piracy Group Escalates Issue

BY STEVEN PATRICK

PUTRAJAYA, Malaysia—The Malaysian recording artist/industry personnel anti-piracy coalition GMKMM (the movement to save Malaysia's music heritage) has taken the issue of the country's escalating piracy crisis to the highest political levels here.

Representatives of GMKMM, formed last November to increase awareness about piracy, held a meeting with Malaysian prime minister Mahathir Mohamad July 18 at his office here to discuss the subject. Those attending the unprecedented 45-minute meeting included artist and GMKMM chairman SM Salim (Warner Music), labelmate M.Nasir (Warner Music), and SRC Records signing Siti Nurhaliza. Also present were Ng Chong Hock, chairman of the International Federation of the Phonographic Industry (IFPI) local affiliate the Recording Industry Assn. of Malaysia (RIM), and GMKMM committee member Rosmin Hashim.

Hashim, who is also managing director of Malaysian indie Nova Music, says GMKMM's presentation included statistics and photographic evidence illustrating domestic piracy activities. With Malaysia's music piracy rate in 2001 at more than 50% of all sales, RIM warned then that the problem could destroy the Malaysian music industry within a relatively short span of time (*Billboard*, March 24, 2001).

DOOMSDAY SCENARIO

"We brought up the 'Doomsday 2003' scenario," Hashim says of the meeting, "and we gave the prime minister suggestions on how to combat piracy. One of the main points was establishing a special anti-piracy unit to focus on copyright law."

Hashim notes that Mohamad seemed to understand the gravity of the situation. "The prime minister said he would bring up the matter at the next cabinet meeting," he says, conceding that the premier "didn't state when that would be."

The issue of what many see as ineffective enforcement of the Optical Disc Act (ODA) 2000 was also raised at the meeting. The act, passed in September 2000, requires companies manufacturing optical discs to be licensed by the government (*Billboard*, July 29, 2000). But earlier this year, a report from the Washington, D.C.-based International Intellectual Property Alliance (IIPA) stated that the level of music piracy in the territory had increased from 65% to 70% in the preceding year as a result of a lack of sustained enforcement of the ODA (*Billboard*, March 9). The report, published Feb. 14, claimed raids on unlicensed plants were seldom followed up by active prosecutions. The IIPA represents the U.S. copyright community, including labels body the Recording Industry Assn. of America and the National Music Publishers Assn.

Meanwhile, Malaysia's Ministry of Domestic Trade and Consumer Affairs is setting up a forensic department to counter music piracy. According to RIM secretary Darren Choy, local pirates use chemicals to wipe out the IFPI manufacturing code that is copied onto pirated CDs from original copies during the duplication process. The ministry plans to buy a 500-power microscope at a cost of \$210,000 to find traces of the code on suspect discs to determine whether they are pirate product. Choy calls the move significant and "a step in the right direction." He adds: "It should help us to prosecute piracy cases faster."

Mercury List Announced U.K. Urban Acts Crack Roster Of Nominees

BY NIGEL WILLIAMSON and TOM FERGUSON

LONDON—Black British urban music has made a significant critical breakthrough with the presence of Beverley Knight, Roots Manuva, and Ms. Dynamite on the short-list of this year's Panasonic Mercury Music Prize, the annual album of the year award for British and Irish acts.

The judges of the award—which inspired the U.S. Shortlist Music Project—have been criticized in recent years for ignoring contemporary urban music in favor of guitar bands and acoustic-based singer/songwriters. Although British-Asian artists like Black Star Liner, Nitin Sawhney, Cornershop, and Talvin Singh have been recognized—Singh won in 1999 with *OK (Island)*—artists of African or Caribbean descent have been conspicuously absent.

When the 12 short-listed albums were announced July 30 in London, the presence of Knight's *Who I Am* (Parlophone), Ms. Dynamite's *A Little Deeper* (Polydor), and Roots Manuva's *Run Come Save Me* (Big Dada) went a long way toward countering criticisms. The short-list is decided by a 10-member judging panel drawn from the media and musicians.

Roots Manuva is a 30-year-old rapper from West London who puts a uniquely British twist to the genre on his sophomore album.

Knight is from Wolverhampton in England's West Midlands region. *Who I Am*, her third album of "old-skool" soul, has been critically and commercially well-received. Parlophone managing director Keith Wozencroft says: "I'm very pleased for Beverley—*Who I Am* is a fantastic album, and I know she will be extremely pleased to see it recognized."

Ms. Dynamite is a 21-year-old North Londoner, whose highly politicized, hip-hop-infused debut has seen her hailed as a British Lauryn Hill. Her album is one of six debut sets on the list, alongside *Sunshine Hit Me (We Love You)* by the Bees; *The Coral* by the Coral (Deltasonic); *Holes in the Wall* by Electric Soft Parade (db Records); *Night on My Side* by Gemma Hayes (Source); and *Original Pirate Material* by the Streets (679 Recordings).

Wozencroft comments: "If the Mercuries are there to recognize

exciting, fresh, innovative music, then, for me, the Streets are surely one of the highlights of the list."

The 2002 short-list also sees a generational shift toward younger artists. Ms. Dynamite and the Streets are just out of their teens; the Coral and Electric Soft Parade both feature teenagers.

Db Records founder David Bates calls Electric Soft Parade's nomination "remarkable. We've only put out two albums that qualify—Tom McRae's [eponymous debut] last year and the Electric Soft Parade this year, and both have been short-listed. Next year we'll have three albums out—that could be difficult!

It's just great that we've got young artists coming through onto the list."

The short-list is completed by David Bowie's *Heathen* (Columbia), Doves' *The Last Broadcast* (Heavenly), jazz choice *Soundtrack* (Provocateur) by trumpeter Guy Barker, and classical selection *Play* (Sound Circus) by pianist Joanna MacGregor.

One of the aims in launching the Mercury Music Prize in 1992 was to provide a mid-year album-sales boost, and initial retail reaction to this year's list is positive. HMV U.K. pop and rock product manager Rob Campkin predicts an

upsurge in sales once the short-list is made public, followed by a boost in trade through August and September. The award, he says, has been taken more seriously by the public in recent years, after a slow start: "The turning point was when [Island act] Pulp won it in 1996."

Campkin praises "the diversity of the acts on the list, particularly in the urban and dance genres; the David Bowie nomination also shows the judging panel isn't ageist. And there's some good young talent in there with Electric Soft Parade and Gemma Hayes—the Bees is also a cracking album."

The winner of the 2002 award will be announced at a BBC-televised ceremony Sept. 17 in London. All short-listed albums will be featured in a major retail campaign, and a budget-price compilation featuring a track from each album will hit stores in mid-August. Bookmaker William Hill quotes Doves and the Streets as favorites, with odds of 4-1.

Additional reporting by Gordon Masson in London.



WOZENCROFT



Events Calendar

AUGUST

Aug. 6, **BMI Urban Music Awards**, Club Tropigala, Fontainebleau Hotel, Miami Beach (by invitation only).

Aug. 7-9, **Billboard R&B/Hip-Hop Conference & Awards**, Roney Palace, Miami Beach. 646-654-4660.

Aug. 8-10, **Third Annual Latin Alternative Music Conference**, Puck Building, New York. 818-763-1397.

Aug. 10-16, **Gospel Music Workshop of America**, Cobo Convention and Conference Center, Detroit. 231-722-8322.

Aug. 14, **Fourth Annual Recording Academy Golf Tournament**, presented by the Chicago chapter of NARAS, Harborside Golf Center, Chicago. 312-786-1121.

Aug. 15-17, **PopKomm 2002 Trade Show for Pop Music and Entertainment**, Cologne Trade Fair Complex, Congress Centre West, Cologne, Germany. popkomm.de.

Aug. 16-17, **2002 Regional Country Radio Seminar (CRS Rocky Mountains)**, sponsored by Country Radio Broadcasters, Westminster Hotel, Denver. 615-327-4487.

Aug. 21-22, **DVD Entertainment Conference and Showcase**, Hilton Universal City & Towers, Universal City, Calif. 609-279-1700.

Aug. 24, **Eighth Annual Soul Train Lady of Soul Awards**, Pasadena Civic Auditorium, Los Angeles. 310-201-8829.

Aug. 29, **MTV Video Music Awards**, Radio City Music Hall, New York. 212-258-8000.

SEPTEMBER

Sept. 9, **Canadian Country Music Awards**, Pengrowth Saddledome, Calgary, Alberta. 905-850-1144.

Sept. 12-14, **National Assn. of Broadcasters Radio Show**, Washington State Convention and Trade Center, Seattle. 800-342-2460.

Sept. 12-14, **Third Annual Americana Music Assn. Conference**, Hilton Suites, Nashville. 615-340-9596.

Sept. 12-15, **Second Annual Huntsville South Music Conference**, Von Braun Civic Center,

Huntsville, Ala. 256-722-3150.

Sept. 13-17, **In the City: U.K. Music Conference**, Lowry Hotel, Salford, Manchester, England. 161-839-3930.

Sept. 18, **Third Annual Latin Grammy Awards**, Kodak Theatre, Los Angeles. 310-392-3777.

Sept. 18-21, **Muscle Shoals Music Assn. Songfest Seminar**, various venues, Muscle Shoals, Ala. 800-941-6762.

Sept. 22-25, **CISAC World Congress**, Queen Elizabeth II Conference Centre, London. 20-7222-5000.

Sept. 29-Oct. 1, **Central South Gospel Retail Conference**, Hilton Downtown, Nashville. 615-833-5960.

Sept. 30-Oct. 2, **Billboard Dance Music Summit 2002**, Marriott Marquis, New York. 646-654-4660.

OCTOBER

Oct. 5-8, **113th Audio Engineering Society (AES) Convention**, Los Angeles Convention Center. 212-661-8528.

Oct. 8-10, **East Coast Video Show**, Atlantic City Convention Center, Atlantic City, N.J. 818-385-1500.

Oct. 10-12, **Hollywood Reporter/Billboard Film & TV Music Conference**, Renaissance Hollywood Hotel, Los Angeles. 646-654-4660.

Oct. 14-20, **International Bluegrass Music Assn. World of Bluegrass Convention**, Galt House and Kentucky Center for the Arts, Owensboro, Ky. 270-684-9025.

Oct. 15, **Australian Record Industry Assn. (ARIA) Awards**, Superdome, Sydney. mrcadam@aria.com.au.

Oct. 15, **VH1/Vogue Fashion Awards**, Radio City Music Hall, New York. 212-258-7800.

Oct. 17-19, **Amsterdam Dance Event**, Felix Meritis Conference Center, Amsterdam. 31-35621-8748.

Oct. 19, **Second Annual World Soundtrack Awards**, Bijloke Concert Hall, Ghent, Belgium. christian.deschutter@filmfestival.be.

Oct. 24, **MTV Video Music Awards Latinoamerica**, Jackie Gleason Theater, Miami Beach. 305-535-3700.

Oct. 25, **Fourth Annual Ritmo Latino Music Awards**, Kodak Theatre, Los Angeles. 818-763-1501.

Oct. 26, **Gospel Music Hall of**

Fame 2002 Induction Ceremony, Marriott Renaissance Center, Detroit. 313-592-0017.

Oct. 29, **The Shortlist Music Project Second Annual Awards Ceremony**, Knitting Factory, Los Angeles. 323-465-3700.

Oct. 30-Nov. 3, **22nd Annual Black Entertainment & Sports Lawyers Assn. (BESLA) Conference: "Re-Defining Our Agenda: Strategies for the New Economy,"** J.W. Marriott Cancun Resort & Spa, Mexico. 202-628-4700.

NOVEMBER

Nov. 4, **ASCAP Country Awards**, Opryland Hotel, Nashville (by invitation only).

Nov. 4, **11th Annual Music Industry Trusts' Dinner Honoring Elton John and Bernie Taupin**, Grosvenor House Hotel, London. 207-851-4000.

Nov. 5, **BMI Country Awards**, BMI Nashville office (by invitation only).

Nov. 5, **Christian Country Music Assn. Awards**, Ryman Auditorium, Nashville. 615-742-9210.

Nov. 5, **Second Annual Country Radio Broadcasters Hall Forum**, Nashville Renaissance Hotel. 615-327-4487.

Nov. 6, **36th Annual Country Music Assn. Awards**, Grand Ole Opry House, Nashville. 615-244-2840.

Nov. 7, **Musicians' Assistance Program (MAP) Awards**, House of Blues, Los Angeles. 310-559-9334.

Nov. 7, **SESAC Country Music Awards**, SESAC Nashville office (by invitation only).

Nov. 12, **Billboard Music & Money Symposium**, St. Regis Hotel, New York. 646-654-4660.

DECEMBER

Dec. 9, **13th Annual Billboard Music Awards**, televised live on Fox TV, MGM Grand Hotel, Las Vegas. 646-654-4600.

Dec. 11, **NY Heroes Awards**, presented by the New York chapter of NARAS, Roosevelt Hotel, New York. 212-245-5440.

Submit items for Lifelines, Good Works, and Events Calendar to Margo Whitmire at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhitmire@billboard.com.

Angeles. Mother is media planning coordinator for Disney/ABC Cable Networks. Father is president of Century Media/Nuclear Blast Records.

MARRIAGES

Patti Matheny to Pat Moroney, July 8 in Dublin. Bride is director of A&R for Legacy Recordings.

Fatima Trindade to Andrew Seidenfeld, May 19 in Sussex County, N.J. Groom is president of No Problem Productions.

Life Lines

BIRTHS

Boy, Harrison Marshall, to **Cheyenne** and **Chris Schiltz**, July 18 in Nashville. Father is guitar tech/production manager for country recording artist Steve Azar.

Boy, Max Lorenzo, to **Bonnie** and **Marco Barbieri**, July 10 in Los



Simply Saying Hi. Red hot singer/songwriter Avril Lavigne made a recent stop at the studios of United Stations Radio Networks (USRN) in New York to promote her song "Complicated"—No. 3 on The Billboard Hot 100 this issue—from her debut *Let Go*. Lavigne was featured on the 200th episode of *Today's Women*, the network's weekly music- and artist-driven show. Pictured at the studio are Lavigne and USRN executive VP of programming Andy Denmark.

Lesh Calls For Fans To Become Organ Donors

BY WES ORSHOSKI

In terms of between-song banter, Deadheads rarely heard much more than "thank you" in the nearly three decades the Grateful Dead were conquering the U.S. touring circuit. And since heading out on his own, bassist Phil Lesh hasn't exactly become gabby. Yet there comes a time in each of his concerts when the music momentarily falls silent and he engages fans in something very dear to his heart—the importance of becoming an organ donor. "Save the life of someone you'll never meet," he tells fans.

Lesh has first-hand knowledge of the benefits of organ donation. Diagnosed with Hepatitis C years earlier, he underwent liver transplant surgery in December 1998. During a roughly four-hour operation, Lesh, 62, received the liver of a man named Cody, to whom he dedicated his new solo debut, *There and Back Again* (Columbia), which came out in May.

After the procedure, "everything" in Lesh's life became more special: "That hit me like a sledge hammer

the first time I went out and looked at a sunset after the operation. The sunset. A stream of water. A leaf falling from a tree. A cloud passing over. Nature! Watching your kids play baseball—hey, the deepest thing in the world."

At his first post-transplant performance in April 1999, Lesh began preaching the positives of organ donation and being tested for Hepatitis C. At a few shows, he even signed fans' organ-donor cards, used to identify donors in lieu of the stickers often affixed to driver's licenses. (Lesh notes that it's equally important to notify your family of your wish to donate your organs.)

The cards, available at organdonor.gov, are required to be signed by two witnesses. Lesh was a witness for hundreds at these shows, and he'll be signing cards again at the upcoming Grateful Dead reunion, *Terrain Station*, happening Aug. 3-4 in East Troy, Wis.

If some fans obtain donor cards simply for Lesh's signature, it won't bother him: "That's fine. I don't care, as long as they've got the donor card."

Good Works



LESH

Solution to this issue's puzzle (page 70)

W	E	A	V	E	R	S	G	A	S	T	M	S
A	N	G	E	L	I	A	A	F	T	H	A	T
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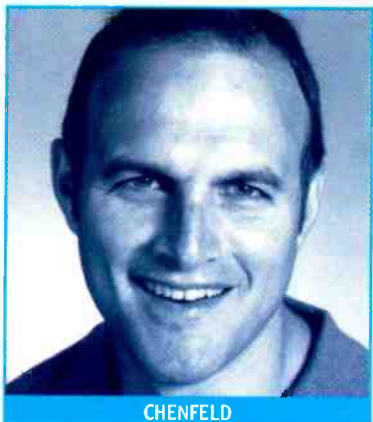
MERCHANTS & MARKETING

Darrin 'Grooves' His Way To No. 1 TV Campaign Sees Razor & Tie Video Top The Health & Fitness Chart

BY SHARON LEVINE

NEW YORK—Crossing over from music to video, TV marketing specialist Razor & Tie is popping and locking to the top of the charts with dance-like-the-stars video *Darrin's Dance Grooves*.

During a 10-month period of spot advertising and online sales, Razor & Tie sold approximately 450,000 copies of *Darrin's Dance Grooves*—a strong mover for direct-response marketing—from the initiation of its campaign last August to its June 11 representation at retail.



CHENFELD

The video has been No. 1 on the *Billboard* Health & Fitness chart since its debut in the June 29 issue. It peaked at No. 7 on Top VHS Sales, and it is still No. 7 this issue.

Razor & Tie claims the title is also currently among the top-selling entertainment products on TV and that it has outsold the popular Billy Blanks title *Tae Bo*. After major frontline movie releases, *Darrin's Dance Grooves* is projected to become a best-selling DVD of 2002.

CHOREOGRAPHER TO THE STARS

The title is striking a chord with young girls—Razor & Tie's target demographic—who want to learn the moves Darrin Dewitt Henson has choreographed and that Britney Spears' "Crazy," Jordan Knight's "Give It to You," and 'N Sync's "Bye Bye Bye" videoclips have made famous. Henson offers consumers a step-by-step directional on modern dancing—like the popping and locking techniques recognizable in the puppet-like movements of 'N Sync in its video for "Bye Bye Bye"—and encourages his pupils to keep up their heart rates and follow their dreams. Also included in the video are the dance steps from 'N Sync's tour performance of the song "Digital Get Down" and an extra piece of choreography written exclusively for the video.

To get the demographic's attention, local, national, and cable spots

are running in a variety of formats, including sports, lifestyle, female, and game/relationship-show programming. Lifetime and Nickelodeon have yielded the best sales results so far, no matter what time the spot airs.

Razor & Tie co-director Cliff Chenfeld affirms that "this commercial is snappy. It became something that kids wanted and their parents wanted to buy for them."

Darrin's Dance Grooves has seeped into mainstream culture, earning it a place on the *Late Night With David Letterman* list "Top 10 Ways Dick Cheney Injured His Foot." Moreover, Henson has made appearances on such talk shows as *Live! With Regis and Kelly* and *The Ananda Lewis Show* to promote the video.

Chenfeld and Razor & Tie co-director Craig Balsam expect combined TV and retail sales of the \$14.99 VHS/\$19.99 DVD to exceed 1 million units by the end of this year. So far, VHS is outselling DVD, at about 2.5-1. Although they would not reveal numbers, Balsam indicated that "the TV campaign was very profitable in the context of direct marketing way before it hit retail."

Chenfeld says that since then, the title has scanned about 70,000 units. The TV marketing campaign will drive those sales, but to make sure that consumers see the title, the label is having it priced and posi-



tioned at various chains. "This is the longest we have ever been on TV before bringing it to retail," Chenfeld reports. "The longer that we run it on TV, the better we will do at retail."

SERVING THE NICHE MARKETS

Razor & Tie has done music direct marketing since 1989. Cracking into the business at that time was fortunate, because the recessionary environment resulted in advertisers cutting back their time buys, which made airtime cheap and plentiful. The company has since sold more than 100 different packages organized by genre, concept, and decade, including such multi-artist compilations as *Monster Ballads*, *Goin' South*, and *Monsters of Rap*. Its catalog—which boasts indie artists like Dar Williams and the Clarks, hit singles, and more than 200 critically acclaimed reissues from the likes of Tina Turner and Bobby Womack—is successful on the whole because, according to Chenfeld and Balsam,

it aggressively addresses the needs of niche markets.

With *Darrin's Dance Grooves*, the discount department stores like Wal-Mart and Target are doing best; Best Buy and Trans World also are doing well. "It has really been a rack thing," Chenfeld says. "At the retail side, we are really at the beginning. I am not sure that the specialty retailers have gotten the magnitude of how successful this thing is. If anything, sales will be up going forward and not just having a few big weeks and tailing off."



BALSAM

John Thrasher, head of video at Tower Records, says that so far, *Darrin's Dance Grooves* has produced good sales. While he likes the company's direct-response approach in that it drives sales similar to the theatrical run for a movie, he says that the nine-month window may have been too long. "The sooner you can get the movie into the pipeline and maximize your marketing costs, the better you are going to be," Thrasher observes, adding that even movie people now try to get the video out closer to its theatrical release.

Razor & Tie's growth into video sales is "a logical extension of everything we've ever done," Chenfeld explains. While distribution of this video is handled by Los Angeles-based Ventura, Balsam notes that Razor & Tie has "an in-house media buying company, fulfillment and telemarketing, and an in-house creative department. We have the core people here to do what we need to do, to create something that isn't to the mold."

Chenfeld says that adopting the marketing model the company used to sell music compilations has worked well for *Darrin's Dance Grooves*, even though unlike those compilations, the video was not something people were familiar with. "This video was created on its own, and the first time anyone saw it was through TV," he says. "It is a textbook [of] how you can make a brand for something."



WARD

Virgin's Best Of British Hopes To Boost U.K. Acts

BY MATTHEW S. ROBINSON

Virgin Entertainment Group (VEG) is promoting the best of the U.K.'s music, film, and literature at all 22 North American Virgin Megastores throughout July and August as part of its annual Best of British campaign.

VEG North America CEO Glen Ward says, "The Virgin Megastore 2002 Best of British promotion is an opportunity for Virgin to celebrate and share with its customers in the discovery and entertainment of all things British."

The promotion kicked off July 11 at the Megastore on Times Square in New York with Virgin and the British Phonographic Industry (BPI) co-hosting a panel discussion regarding the promotion of British artists in the U.S. Named "London Calling," the panel included representatives from throughout the music industry, such as artists, managers, retailers, and the media (*Billboard*, Aug. 3).

This year's promotion included live in-store performances from British bands including Cribaby, which features Andy Cox (Fine Young Cannibals, English Beat).

"They are the best example of a hot band that has had trouble getting exposure in the U.S.," VEG North America senior VP of product and marketing Dave Alder says.

Best of British included 600 discounted titles by British artists,

many of which were taken from the catalog of promotional partner Universal Music Group. Customers who purchased these titles received a special Universal compilation featuring British artists.

Among this year's promotional partners were Piaggio USA (the U.S. importers of Vespa scooters) and members of the Who (including the late John Entwistle), who auto-

There is an association between the Virgin brand and quality British acts. We have seen this increase through this campaign.'

—DAVE ALDER, VEG NORTH AMERICA

graphed scooters that were auctioned to raise money for Britain's Teenage Cancer Trust (TCT).

"It is one of Roger Daltrey's preferred charities," Alder explains. "And we had been working on a Who promotion with Universal for some time, so the timing was perfect."

"Vespa is a perfect partner, because they are a cutting-edge brand that complements our brand," he adds. Also, \$1 was donated to TCT upon each purchase of a Who CD.

In addition to the British music and culture, Virgin introduced British foods to their stores. "It's proved pretty popular, and we are very pleased with how that is going," Alder says. "It adds to the sense of fun that is lacking in music retail at this time."

Indeed, Virgin's marketing team did all it could to solidify its connection with its native land.

"There is an association between the Virgin brand and quality British acts," Alder observes. "We have seen this increase through this campaign."

Music & Money™

by Brian Garrity



MONKEY BUSINESS: Singer/songwriter **Michael Skloff** and producer/engineer **Giorgio Bertucelli** have launched a new label called Electric Monkey Records (EMR).

Industry vet **Jesse Lombardi**—who has done stints at Capitol, Work Group, and Sony Music Entertainment (SME)—will serve as VP/GM. **Casey Dunmore** will serve as national director of sales and marketing.

According to Lombardi, the West Hollywood-based company is attempting to forge a “new paradigm” by taking its cue from joint-venture deals and offering all EMR-signed artists 50% of their releases’ profits. On the distribution end, EMR says it will service all accounts directly and aim for a strong presence in nontraditional retail outlets.

The company has established a Web site at electricmonkey.com and

when the unit recorded a one-time gain on the sale of a studio facility.

Meanwhile, music revenue fell 5.6% to 137.2 billion yen (\$1.15 billion), in part a result of problems at SMEJ, where sales fell 29%. Overall, SME accounted for 73% of the music division’s revenue, while SMEJ produced 27% of music’s sales.

Sony attributes the drop at SMEJ to “continued contraction of the music industry” and the concentration of releases by major artists still in the pipeline.

The news was somewhat better at SME, where sales were up 4%. But music sales continue to struggle. Releases from **Korn**, **Celine Dion**, and **Shakira**, as well as the *Spider-Man* soundtrack, could not stop a decline in overall album sales. The division’s revenue was salvaged by DVD manufacturing for movie and gaming titles.

During the quarter, SME sold a majority of its 50% equity interest in Columbia House for \$150 million in cash and \$67 million in notes to the Blackstone Group. Sony reports an \$11 million profit on the deal. SME now holds a 7.5% stake in the record club.

Meanwhile, SME’s joint-venture publishing company, Sony/ATV Music Publishing, announced a deal to acquire the music publishing catalog and real-estate holdings of Acuff-Rose for \$157 million. The deal is expected to close in the fiscal second quarter.

Overall, Sony Corp. had a net income of 57.2 billion yen (\$481 million), or 57.9 yen (49 cents) per diluted share, driven mostly by electronics. A year ago, it had losses of 30.1 billion yen (\$243 million), or 32.75 yen per share (26 cents). Sony had its best-ever fiscal first quarter in terms of sales, which rose 5.4% to 1.72 trillion yen (\$14.5 billion).

TICKETMASTER UPTICK: Ticketmaster swung to a second-quarter profit of \$14.7 million, or 10 cents per share, from a loss of \$29.5 million, or 21 cents per share, in the same period last year. Sales rose 13.7% to \$212.5 million. Total tickets sold rose 3% to 24.3 million.

AMAZON EARNINGS: Amazon.com reports a second-quarter net loss of \$93.6 million, or 25 cents per share, compared with a net loss of \$168.4 million, or 47 cents per share, last year. Net sales for the quarter were \$806.5 million, a 20.7% increase from last year. Sales of books, music, and DVD/VHS rose 5.6% to \$411.7 million.



LOMBARDI

is launching a branded sportswear line. EMR has also released an EP compilation sampler featuring tracks from acts **Joël**, **Oman Jamari**, **Gearwhore**, **George Sarah**, and **Ünkasega**. A full-length compilation album is tentatively scheduled for a fall release.

INSIDE SONY’S NUMBERS: Sony Corp.’s music division posted mixed financial results for the quarter ended June 30 (*Billboard*, Aug. 3). Both SME, the U.S. music arm, and Sony Music Entertainment (Japan) (SMEJ) posted operating losses, with the combined operations overall reporting a loss of 10.3 billion yen (\$86 million) vs. operating income of 4.4 billion yen (\$36 million) in the same period last year.

SME’s loss “increased significantly” due to lower album sales and costs associated with the closure and consolidation of certain international distribution facilities, worldwide head-count reductions, and increased talent-related expenses. The loss at SMEJ is being attributed to a “significant” drop in sales and tough comparables vs. a year ago,

Sites + Sounds

CONROY IN CONTROL: Kevin Conroy has been promoted from GM of AOL Music to senior VP/GM of AOL Entertainment, sources say. The newly created role will give the former BMG Entertainment new-media honcho control over AOL’s movies, TV, gaming, and ticketing operations, as well as music. Meanwhile, Conroy’s longtime top lieutenant, **Bill Wilson**, is promoted from VP to VP/GM of AOL Music.

E-FREEBIE: Calling Internet radio “an incredibly worthy marketing and promotional tool,” Artemis Records says it will issue royalty-free licenses for its content to Webcasters. The New York-based independent label will waive the royalty payments that would otherwise be due it for one year beginning Aug. 1. Details and restrictions may be found on the licensing agreement at artemis-records.com. “In allowing free use of our catalog at this early stage, we



hope to stimulate the Internet radio format,” Artemis chairman/CEO **Danny Goldberg** said in a statement. The move comes amid ongoing debate between labels and Web radio operators, and in Congress, regarding current royalty rates (see story, page 3).

DMX RE-DEBUT: DMX Music, a provider of music programming services to businesses and cable systems, has relaunched its Web site, dmxmusic.com, adding commercial digital downloads from Sony Music Entertainment. The site also boasts streaming music and news. Sony tracks are available in Windows Media Audio for \$1.49 each. The majority of songs are burnable to CD. DMX also provides 12 streamed audio channels via a branded music player.

MOBILE MTV: Virgin Mobile USA, Virgin Group’s new mobile-phone joint venture with Sprint, has struck an exclusive, multi-year deal with MTV Networks (MTVN). Under the deal, Virgin customers will be able to access MTV and VH1 news and other content on their phones starting later this summer, as well as interact with such shows as MTV’s *Total Request Live* and CMT’s *Most Wanted Live*. Customizable ring tones, voicemail messages, and graphics will also be available. Virgin and MTVN hope to later allow for CD buying via the service, as well as song samples and, eventually, complete songs.

Declarations Of Independents™

by Chris Morris



PLAYING POSSUM: Fat Possum Records in Oxford, Miss., has scored an archival coup with the purchase of the invaluable collection of folklorist **George Mitchell**.

Mitchell was a hard-working recordist who traversed the Mississippi Delta and hill country in the ‘60s and ‘70s, recording little-known or unknown blues performers. Some of his field work was previously available on now-out-of-print CDs from Arhoolie Records.

According to Fat Possum partners **Matthew Johnson** and **Bruce Watson**, Mitchell’s tapes comprise some 80 hours of material—enough for between 24 and 25 complete albums.

Among the artists Mitchell captured on his travels was **R.L. Burnside**. Today, Fat Possum’s best-known artist, he was a virtually unknown local performer when Mitchell found him in North Mississippi in 1968.

Burnside’s better-known neighbor/mentor **Fred McDowell** will be the subject of the first Fat Possum issue from the Mitchell collection, *Momma Says I’m Crazy*, due to arrive Nov. 12. Epitaph will distribute the title. Other artists due for release include **Furry Lewis**, **Joe Callicott**, **Houston Stackhouse**, **Jessie Mae Hemphill**, **Sleepy John Estes**, **Gus Cannon**, **Will Shade**, and **Eddie Boyd**—to name only the best-known performers in the Mitchell canon.

KULT KORNER: Locust Music, a new indie label in Chicago, has just reissued one of our cult favorites, singer/songwriter **Michael Hurley**’s 1964 debut.

The album—known as *First Songs* in its original Folkways release and now titled *Blueberry Wine*—is a pixilated work of stoned vagabondage unlike anything released in its day. Hurley (best-known for his later work with the **Holy Modal Rounders**) applies his wobbly croon to sweetly crazed originals like “Tea Song” and “Werewolf Song” with bluesy abandon. The singer has contributed new liner notes and a watercolor cover featuring the musician/artist’s long-running cartoon critters Boone and Jocko. If you have never caught the Hurley bug, start here.

Locust will follow this opus with the Aug. 25 release of poet **Allen Ginsberg**’s Folkways album *New York Blues: Rags, Ballads and Harmonium Songs*, produced by **Harry Smith** of *Anthology of American Folk Music* fame.

FLAG WAVING: Ask **Jim Mize** why he started writing songs, and he’ll con-

fess, with a booming barrelhouse cackle, “I was tryin’ to get in this girl’s pants, and you’ve got to use all the keys you can!”

If those tunes were as good as the songs on *No Tell Motel*, his debut on the new Oxford, Miss.-based label Stump Grinder Records, he probably didn’t have to worry.

Mize is a native of Conway, Ark.,



MIZE

and his music is a rough-edged and winning combination of Dixie rock’n’roll, honky-tonk country, and juke-joint blues. “It’s a Southern deal,” he says.

Mize formulated his style during 20 years of playing VFW halls (he’s a Vietnam vet who enlisted, with false papers, at age 16) and beer joints, with side trips to such locales as the late **Junior Kimbrough**’s Holly Springs, Miss., juke joint. He says of Kimbrough’s place, “The first time I was down there, I was doing psilocybin mushrooms . . . It was somethin’ else.”

Through his colleague, guitarist **Dale Beavers**—who has played with such Fat Possum acts as **Paul “Wine” Jones** and **Kenny Brown** (and appears on *No Tell Motel*)—he wound up recording his material at Bruce Watson’s Oxford studio the Money Shot. Present for the sessions were **Cary Hudson** and **Laurie Stirratt**, formerly of **Blue Mountain**.

The result is a splendid and hard-to-categorize set of soulfully crafted songs, bawled to perfection by Mize. Some of the best of these—“Emily Smiles” (Mize says of the song’s subject, “She’s crazy!”) and “Let’s Go Running”—found their way into Blue Mountain’s latter-day sets.

Mize, who works full-time for the Arkansas Farm Bureau, hopes to record again soon. He says of live work, “I’m a little lazy. Reason is, I’m picky . . . I try to play where I want to play and have the most fun at it. As far as playin’ the honky-tonks go, I’ve done all that.”

MERCHANTS & MARKETING

Retail Track™



by Ed Christman

ON THE RISE: Bruce Springsteen's *The Rising* had a strong first day, which indicates that it will be the No. 1 album on The Billboard 200 next issue (see *Between the Bullets*, page 53). Like other recent superstar releases, its sales are being buoyed by a premium. On the East Coast, fans flocked to stores to buy a limited-edition version of the CD that includes a 40-page booklet.

That version carries a \$24.98 list and \$16.13 boxlot cost; the regular version carries an \$18.98 list price and a \$12.04 boxlot cost. Both have a 3% buy-in discount on initial orders. In total, Sony Music Distribution and Columbia have shipped a little more than 1 million units of the album, of which about 110,000 were the limited edition.

Boosting initial sales was the rampant loss leading by the consumer electronic chains and mass merchants on the first day of availability. In New York, even with a 3% discount, merchants Best Buy offered the regular CD at \$9.99 and the limited edition at \$15.99; the Wiz had the two versions priced at \$9.98 and \$16.98, respectively; and Target advertised them at \$10.88 and \$14.88.

Because of the recently launched marketing tactic of offering an album at a one-day sale price of \$9.99, industry observers say weekly sales projections based on first-day sales are a bit trickier nowadays, so Springsteen projections offered by industry sales executives range from 350,000 to 450,000. Also adding to the difficulty of making a weekly projection is a Northeastern Springsteen bias.

By the end of the first day, most merchants, particularly those in the Northeast, had sold through the limited-edition version of *The Rising*. Sony and Columbia responded by notifying accounts that they would print more copies with the 40-page booklet that comes in a Digipak, but said that it wouldn't be ready for about a month.

"The limited edition is what the true Springsteen fan wants," says David Lang, president of the 19-unit CD World chain, which is based in South Plainsfield, N.J.—the heart of Springsteen territory. He expected to sell all of his special copies by the end of the day on July 30. "It's selling like crazy. It's unbelievable. There have been lines all day, and the mass merchants in our area and the electronic stores have run out of the limited edition, and guess who they are coming to?"

Tower Records in New York's Greenwich Village had a "fairly good" Springsteen turnout at a midnight sale Monday July 29, rock buyer Jim Kaminski says, and by midday July 30 had sold

an "exceptional" 115 copies of *The Rising*, a third of which were limited-edition copies. But the fans at Tower's Paramus, N.J., location were, as expected, even more ravenous, snatching up 175 copies in the first three hours of business July 30. "We had people waiting outside for the store to open," record sales manager Bob Foley says, "and already, I can pretty much tell it's going to be our biggest seller of the year. It's phenomenal."

The biggest competition *The Rising* faces on next issue's chart seems to be Linkin Park's *Reanimation* (Warner Bros.), but merchants reported that Springsteen was outpacing it 2-1. Wherever *The Rising* ultimately ends up, merchants say it will easily surpass the No. 5 entry of last year's *Live in New York City*.

Jerry Kamilar, divisional merchandise manager of music for Albany, N.Y.-based Trans World, projects a good sales run for the title. "It all comes back to the basics of life," he states. "It's a great piece of product. Hard work always helps, and he's out there working his tail off to promote the album. And finally, right now, look around—there is not so much that is real and honest in the country, and people want to gravitate to something that is pure truth, with no hidden agenda, like Bruce. At the end of the day, it's what America stands for: Make a great product, work hard, and do the right thing."

DONE DEAL: CD World and Streetside have successfully completed their merger. With that, David Lang, president of the 19-unit chain, which is collectively known as CD World, has begun to rationalize the overhead. The purchasing department is now based at CD World's headquarters in South Plainsfield, N.J., with Paul Marabito named director of music purchasing with responsibility for new releases,



while Justin Schultze is the catalog buyer. Rich Malakuskie is now in charge of movie purchasing.

The VP of purchasing position has been eliminated, and Eric Keil has left the chain. At Streetside, three people have been let go, and more are expected to be cut by year's end, when the St. Louis headquarters and warehouse are closed. Randy Davis, who previously ran Streetside, is now VP of Western stores; John Karhoff of Streetside is now in charge of information technology.

TRAFFIC TICKER

Top Overall Sites

Traffic In June

TOTAL VISITORS (in 000s)

1. amazon.com	18,891
2. windowsmedia.com	9,311
3. real.com	7,475
4. kazaa.com	5,470
5. barnesandnoble.com	3,318
6. walmart.com	3,199
7. columbiahouse.com	2,989
8. bestbuy.com	2,532
9. cdnow.com	2,312
10. musicmatch.com	2,297
11. mtv.com	2,219
12. audiogalaxy.com	1,898
13. lyrics.com	1,882
14. mp3.com	1,438
15. bluelight.com	1,265

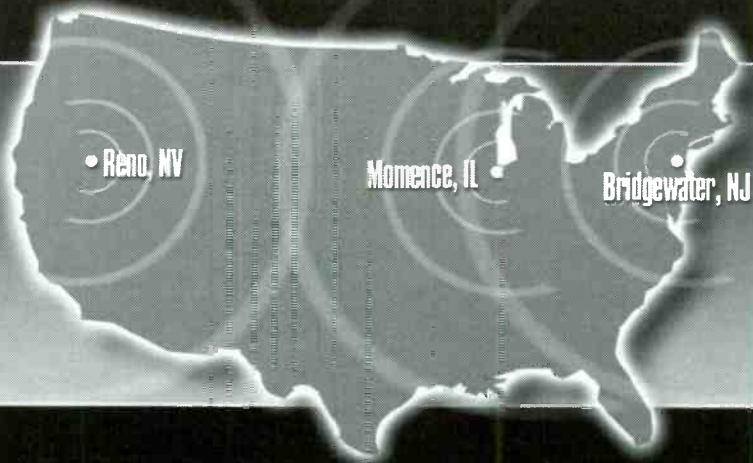
AVERAGE MINUTES PER VISITOR PER MONTH

1. audiogalaxy.com	32:34
2. windowsmedia.com	18:40
3. musicmatch.com	18:18
4. aimster.com	18:01
5. allmusic.com	16:28
6. mtv.com	16:19
7. imesh.com	14:30
8. live365.com	14:09
9. amazon.com	13:24
10. soninet.com	11:27
11. kazaa.com	11:02
12. winamp.com	10:55
13. bet.com	10:12
14. barnesandnoble.com	09:20
15. cdnow.com	09:20

Nielsen//NetRatings

Source: Nielsen//NetRatings, June 2002. Sites categorized by *Billboard*. Data is based on audience measurement of more than 62,000 U.S. panelists who have home Internet access.

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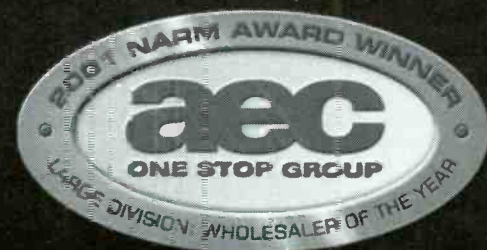
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AUGUST 10 2002 Billboard TOP KID VIDEO™				
THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen VideoScan	
			TITLE LABEL/DISTRIBUTING LABEL & NUMBER	YEAR OF RELEASE PRICE
			NUMBER 1 6 Weeks At Number 1	
1	1	4	GETTING THERE: SWEET 16 AND LICENSED TO DRIVE DUALSTAR VIDEO/WARNER HOME VIDEO 37591	2002 19.96
2	2	12	SCOOBY-DOO'S ORIGINAL MYSTERIES WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1889	2000 14.95
3	3	12	SPIDER-MAN: THE ULTIMATE VILLAIN SHOWDOWN BUENA VISTA HOME ENTERTAINMENT 26088	2002 14.99
4	4	18	DISNEY'S AMERICAN LEGENDS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24234	2002 19.99
5	5	7	SCOOBY-DOO GOES HOLLYWOOD WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1378	2002 14.95
6	7	19	SPONGE BUDDIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860153	2002 12.95
7	6	8	BABY MOZART WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 61795	2000 14.99
8	8	4	THE SADDLE CLUB: ADVENTURES AT PINE HOLLOW WARNER HOME VIDEO 37517	2002 14.95
9	13	15	WIGGLES: HOOP-DEE-DOO! IT'S A WIGGLY HIT ENTERTAINMENT 2510	2002 14.95
10	10	19	NAUTICAL NONSENSE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 86013	2002 12.95
11	11	6	DORA'S BACKPACK ADVENTURE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876853	2002 12.95
12	17	10	ELMO'S WORLD: WAKE UP WITH ELMO SONY WONDER/SONY MUSIC ENTERTAINMENT 54288	2002 9.98
13	15	22	CINDERELLA II-DREAMS COME TRUE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 22026	2002 26.99
14	14	20	SCOOBY-DOO AND THE RELUCTANT WEREWOLF WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1879	2002 14.95
15	RE-ENTRY		DORA SAVES THE PRINCE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860183	2002 12.95
16	RE-ENTRY		DORA THE EXPLORER: WISH ON A STAR NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 874673	2001 12.95
17	20	6	WIGGLES: YUMMY, YUMMY HIT ENTERTAINMENT 2500	2002 14.95
18	22	74	BLUE'S CLUES: ABC'S AND 123'S NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 835743	1998 9.95
19	RE-ENTRY		SESAME STREET: KIDS' FAVORITE SONGS SONY WONDER 55431	2001 9.98
20	25	114	CHARLOTTE'S WEB PARAMOUNT HOME ENTERTAINMENT 8099	1973 14.95
21	19	30	RUGRATS: ALL GROWED UP NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 839413	2001 12.95
22	23	13	JUSTICE LEAGUE WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 22235	2002 14.95
23	9	2	BABY EINSTEIN: BABY BACH WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 000531	2002 14.99
24	RE-ENTRY		BARNEY'S BEACH PARTY HIT ENTERTAINMENT 2055	2002 14.95
25	RE-ENTRY		SCOOBY-DOO AND THE ALIEN INVADERS WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 41372	2000 19.96

AUGUST 10 2002 Billboard RECREATIONAL SPORTS™				
THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen VideoScan	
			TITLE PROGRAM SUPPLIER & NUMBER	PRICE
			NUMBER 1 4 Weeks At Number 1	
1	1	4	WWE: TRIPLE H-THE GAME SONY MUSIC ENTERTAINMENT 54119	14.95
2	2	13	WWE: WRESTLEMANIA X-EIGHT SONY MUSIC ENTERTAINMENT 54125	19.98
3	3	13	WWE: NWO BACK IN BLACK SONY MUSIC ENTERTAINMENT 58331	14.95
4	4	13	WWE: INSURREXION 2002 SONY MUSIC ENTERTAINMENT 58333	14.95
5	5	18	SHAQUILLE O'NEAL: BALLIN' OUTTA CONTROL VENTURA DISTRIBUTION 311143	14.98
6	6	18	WWE: STONE COLD SONY MUSIC ENTERTAINMENT 54129	19.98
7	7	18	WWE: FUNNIEST MOMENTS SONY MUSIC ENTERTAINMENT 58327	14.98
8	8	18	BALL ABOVE ALL VENTURA DISTRIBUTION 0803	14.98
9	11	18	AND 1 MIXTAPE 5 VENTURA DISTRIBUTION 311250	14.98
10	7	18	WWE: BACKLASH SONY MUSIC ENTERTAINMENT 58313	14.95
11	16	7	WWE: THE ROCK-KNOW YOUR ROLE SONY MUSIC ENTERTAINMENT 837	14.95
12	9	18	WWE: THE ROCK-BRING IT ON SONY MUSIC ENTERTAINMENT 54111	19.98
13	12	18	WWE: DIVAS SONY MUSIC ENTERTAINMENT 54127	19.98
14	15	18	WWE: UNDERTAKER--THIS IS MY YARD SONY MUSIC ENTERTAINMENT 288	14.95
15	17	18	ALLEN IVERSON: THE ANSWER USA HOME ENTERTAINMENT 60356	14.95
16	14	18	WWE: BEST OF RAW-VOL. 3 SONY MUSIC ENTERTAINMENT 286	19.98
17	19	18	WWE: WRESTLEMANIA X-SEVEN WORLD WRESTLING FEDERATION HOME VIDEO 269	19.95
18	13	18	THE BEST OF BACKYARD WRESTLING 2: MORE hardcore THAN EVER BEFORE VENTURA DISTRIBUTION 200	19.99
19	10	18	WWE: EVE OF DESTRUCTION SONY MUSIC ENTERTAINMENT 836	14.95
20	20	18	WWE: BEST OF WRESTLEMANIA SONY MUSIC ENTERTAINMENT 831	14.95

AUGUST 10 2002 Billboard HEALTH & FITNESS™				
THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen VideoScan	
			TITLE PROGRAM SUPPLIER & NUMBER	PRICE
			NUMBER 1 7 Weeks At Number 1	
1	1	8	DARRIN'S DANCE GROOVES VENTURA DISTRIBUTION 10499	14.98
2	2	12	THE METHOD PILATES: TARGET SPECIFICS CURRENT WELLNESS 840	12.98
3	3	12	THE FIRM: PARTS 4-PACK GOODTIMES HOME VIDEO 156	29.95
4	5	12	DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES ARTISAN HOME ENTERTAINMENT 10152	14.98
5	7	12	LESLIE SANSONE: HIGH CALORIE BURN GOODTIMES HOME VIDEO 430210	9.95
6	4	12	THE CRUNCH: TAE BOXING WORKOUTS ANCHOR BAY ENTERTAINMENT 10813	14.98
7	6	12	LESLIE SANSONE: SUPER FAT BURNING GOODTIMES HOME VIDEO 530210	9.95
8	8	12	LESLIE SANSONE: GET UP & GET STARTED GOODTIMES HOME VIDEO 330210	9.95
9	9	12	SLIM DOWN-BELLYDANCE FITNESS FOR BEGINNERS GOLDHILL HOME VIDEO 379	14.98
10	10	12	DENISE AUSTIN: POWER YOGA PLUS ARTISAN HOME ENTERTAINMENT 11754	14.98
11	11	12	PILATES FOR DUMMIES ANCHOR BAY ENTERTAINMENT 10948	9.99
12	12	12	YOGA CONDITIONING FOR WEIGHT LOSS GAIAM VIDEO 1203	14.98
13	13	12	CRUNCH: FAT BURNING YOGA ANCHOR BAY ENTERTAINMENT 11947	9.99
14	15	12	BASIC YOGA FOR DUMMIES ANCHOR BAY ENTERTAINMENT 11586	9.99
15	14	12	TARGET TONING WORKOUT-ABS OF STEEL WARNER HOME VIDEO 51368	9.95
16	19	12	PILATES: BEGINNING MAT WORKOUT GAIAM VIDEO 1231	14.98
17	16	12	METHOD-ALL IN ONE CURRENT WELLNESS 906	12.98
18	18	12	THE METHOD PILATES: PRECISION TONING CURRENT WELLNESS 572	12.98
19	17	12	BILLY BLANKS: CRUNCH MASTER BLASTER ANCHOR BAY ENTERTAINMENT 10885	14.98
20	20	12	TOTAL YOGA GAIAM VIDEO 1080	9.98

◆ IRMA gold cert. for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 75,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum cert. for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©2002 VNU Business Media, Inc. and Nielsen VideoScan Inc. All rights reserved.

HOME VIDEO

Disney Set To Launch DVD Read-Alongs

BY CATHERINE APPELFELD OLSON

There's a new category of DVD programming headed to retail from the Walt Disney Co., but this time it's not coming from the home-video department. On Aug. 6, Walt Disney Records will launch the first wave of DVD Read-Along titles, a move that rockets the read-along genre—which, during its 40-plus years in existence, has paired books with records, audio cassettes, and CDs—into the new millennium.

Debut titles *Monsters Inc.*, *The Little Mermaid*, *Toy Story 2*, and *Tarzan* will each retail for \$14.98. Disney will follow up in October with *Beauty and the Beast* and *Lilo & Stitch* DVD Read-Alongs and will roll out subsequent quarterly releases, according to Damon Whiteside, executive director of marketing for Walt Disney Records.

Each disc contains two hours of programming, including a section in which the story is narrated and accompanied by words and film images on-screen. The DVD debut is the first time a Disney Read-Along product will not contain a traditional book component.

The titles include a sing-along segment and a vocabulary component, where key words can be pulled out of scenes, defined, and spelled. The discs also support five languages: English, Spanish, French, German, and Italian.

"This product is definitely going to be big part of Walt Disney Records in years to come. [But] there is no plan to phase down the cassette and CD titles," says Luigi-Theo Calabrese, president of Walt Disney Records Worldwide and Disney Music Publishing, which launched the titles in France and Germany earlier this summer. A U.K. launch is slated for late August.

Marketing plans call for extensive TV and print campaigns, with the goals of differentiating the Read-Alongs from their theatrical brethren and reminding consumers that the discs are playable on DVD players, PCs, and X-Box and PlayStation2 game consoles.

"We are focusing heavily on the fact that these Read-Alongs are compatible in all three formats," Whiteside says. "With all these bases covered, there is a good majority of the country that has access to some type of DVD player."

"This is the biggest campaign ever for a Read-Along product," Whiteside says. "This is going to be a huge chunk of our business."



CALABRESE

AUGUST 10 2002 Billboard TOP MUSIC VIDEOS™				
THIS WEEK	LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan	
			TITLE LABEL / DISTRIBUTING LABEL & NUMBER	Principal Performers TAPE/DVD PRICE
			NUMBER 1 4 Weeks At Number 1	
1	3	14	LIVE FROM LAS VEGAS ▲ ² JIVE/ZOMBA VIDEO 41784	Britney Spears 19.98/24.98
2	2	7	DEUCE EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54198	Korn 14.98/19.98
3	14	7	MILES DAVIS: LIVE IN MONTREAL PIONEER ENTERTAINMENT 71359	Miles Davis 19.98/24.98
4	1	5	LIVE AT BUDOKAN EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54271	Ozzy Osbourne 14.98/19.98
5	6	10	HELL FREEZES OVER ▲ ⁸ GEFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 39548	Eagles 24.95/24.99
6	5	10	POPODYSEY-LIVE ▲ JIVE/ZOMBA VIDEO 41778	'N Sync 19.98/24.98
7	4	12	LIVE: INSIDE JOB ● IMAGE ENTERTAINMENT 92	Don Henley 19.98/24.99
8	7	9	MORNING VIEW SESSIONS EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54199	Incubus 14.98/19.98
9	8	6	ALL ACCESS EUROPE INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 493313	Eminem 19.98/24.98
10	10	21	LOVERS LIVE EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54204	Sade 14.98/19.98
11	11	5	MTV UNPLUGGED: SHAKIRA SONY DISCOS/SONY MUSIC ENTERTAINMENT 88539	Shakira 14.98/19.98
12	12	10	LISTENER SUPPORTED ▲ ² BMG VIDEO 65005	Dave Matthews Band 19.95/24.97
13	19	3	US AGAINST THE WORLD SONY MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 79632	Play 9.98 DVD
14	9	4	IRV GOTTI PRESENTS THE INC DEF JAM HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 63086	Various Artists 19.98 DVD
15	16	10	BRITNEY: THE VIDEOS ▲ ² JIVE/ZOMBA VIDEO 41785	Britney Spears 14.98/19.98
16	17	13	ONE NIGHT ONLY ▲ MCA MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 60885	Elton John 16.98/24.98
17	18	13	THE UP IN SMOKE TOUR ▲ ³ EAGLE VISION/REG DISTRIBUTION 30001	Various Artists 19.95/23.97
18	13	8	M.O.L. WARNER MUSIC VIDEO 38548	Disturbed 14.98/19.99
19	15	12	URETHRA CHRONICLES II MCA MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 953830	Blink-182 19.99 DVD
20	22	15	SALIVAL TOOL DISSECTIONAL/VOLCANO/ZOMBA VIDEO 31159	Tool 24.98/29.98
21	26	7	SUPERNATURAL LIVE ▲ ² ARISTA RECORDS INC./BMG VIDEO 15750	Santana 19.95/24.97
22	RE-ENTRY		A BILLY GRAHAM HOMECOMING VOL. 1 ▲ SPRING HOUSE VIDEO/DORANT DIST. GROUP 402 Bill & Gloria Gaither Presents Their Homecoming Friends	29.95/23.97
23	20	14	THE VIDEOS: 1994-2001 ▲ BMG VIDEO 65012	Dave Matthews Band 19.95/24.97
24	24	11	GOTS TA BE/UH HUH EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 79719	B2K 9.98 DVD
25	RE-ENTRY		A BILLY GRAHAM HOMECOMING VOL. 2 ▲ SPRING HOUSE VIDEO/DORANT DIST. GROUP 403 Bill & Gloria Gaither Presents Their Homecoming Friends	29.95/23.97
26	21	14	ELEVATION TOUR 2001 INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 586543	U2 19.98/32.98
27	30	11	WE WILL ROCK YOU PIONEER ENTERTAINMENT 71657	Queen 19.98/24.98
28			LIVE IN LAS VEGAS MVD VIDEO 7700	Kiss 19.98/19.98
29	29	17	VIDEO GREATEST HITS: HISTORY EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50123	Michael Jackson 14.98/24.98
30	35	11	LIVING WITH THE PAST FUEL 2000/UNIVERSAL MUSIC & VIDEO DIST. 61201	Jethro Tull 24.98 DVD
31	27	3	PARTY AT THE PALACE: THE QUEENS CONCERT, BUCKINGHAM PALACE 882 VIDEO/OPUS ARTISTENAXIS DIST.	Various Artists 22.98/22.98
32	39	14	ALL FOR YOU VIRGIN MUSIC VIDEO 10144	Janet Jackson 24.98 DVD
33	36	17	LIVE IN PARIS EAGLE VISION/PIONEER ENTERTAINMENT 19012	Diana Krall 19.98/24.98
34	40	11	HISTORY ON FILM: VOLUME II EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50138	Michael Jackson 14.95/19.97
35	33	10	LIVE FROM AUSTIN, TEXAS ▲ ² EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 8103	Stevie Ray Vaughan And Double Trouble 14.95/19.97
36	32	7	ONE NIGHT IN PARIS: EXCITER TOUR 2001 HIP-O VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 10063	Depeche Mode 24.98 DVD
37	RE-ENTRY		HISTORIA/N THE ROUND IN YOUR FACE ● ISLAND VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 56634	Def Leppard 24.98 DVD
38	RE-ENTRY		DEATH ROW UNCLUT DEATH ROW/VENTURA DISTRIBUTION 66200	2Pac/Snoop Doggy Dogg 19.98/19.95
39	RE-ENTRY		LIVE: 2001 ● COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54029	Journey 14.98/19.98
40	RE-ENTRY		A NEW DAY HAS COME EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 79728	Celine Dion 9.98 DVD

◆ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. ©2002 VNU Business Media, Inc. and Nielsen SoundScan Inc. All rights reserved.

AUGUST 10 2002 Billboard TOP VHS SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	YEAR OF RELEASE	RATING	PRICE
1	1	3	JIMMY NEUTRON: BOY GENIUS NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 338263	Animated	2001	G	22.99
2	NEW		JOHN Q. NEW LINE HOME VIDEO/WARNER HOME VIDEO 5467	Denzel Washington	2001	PG-13	22.94
3	2	2	A WALK TO REMEMBER WARNER HOME VIDEO 22420	Mandy Moore Shane West	2002	PG	22.98
4	4	9	HARRY POTTER AND THE SORCERER'S STONE WARNER HOME VIDEO 21331	Daniel Radcliffe Emma Watson	2001	PG	24.99
5	3	4	A BEAUTIFUL MIND (AWARDS EDITION) UNIVERSAL STUDIOS HOME VIDEO 88877	Russell Crowe Jennifer Connelly	2001	PG-13	22.98
6	5	5	MAX KEEBLE'S BIG MOVE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 42484	Alex D. Linz Zena Grey	2002	PG	19.99
7	9	7	DARRIN'S DANCE GROOVES RAZOR & TIE/VENTURA DISTRIBUTION 10499	Darrin Henson	2002	NR	14.98
8	6	5	AIR BUD: SEVENTH INNING FETCH WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 25129	Kevin Zegers	2002	G	19.99
9	7	10	SNOW DOGS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 26507	Cuba Gooding Jr. James Coburn	2001	PG	22.99
10	8	6	GETTING THERE: SWEET 16 AND LICENSED TO DRIVE DUALSTAR VIDEO/WARNER HOME VIDEO 37691	Mary-Kate & Ashley Olsen	2002	G	19.96
11	10	7	SCOOBY-DOO'S ORIGINAL MYSTERIES WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1889	Scooby-Doo	2000	NR	14.95
12	13	40	STUART LITTLE COLUMBIA TRISTAR HOME VIDEO 05215	Geena Davis Michael J. Fox	1999	PG	14.95
13	12	12	SPIDER-MAN: THE ULTIMATE VILLAIN SHOWDOWN BUENA VISTA HOME ENTERTAINMENT 26688	Animated	2002	NR	14.99
14	11	9	THE FAST AND THE FURIOUS UNIVERSAL STUDIOS HOME VIDEO 60156	Paul Walker Vin Diesel	2001	PG-13	14.98
15	17	30	SHREK DREAMWORKS HOME ENTERTAINMENT 83870	Mike Myers Eddie Murphy	2001	PG	24.99
16	14	11	OCEAN'S ELEVEN WARNER HOME VIDEO 22185	George Clooney Brad Pitt	2002	PG-13	22.98
17	15	12	DISNEY'S AMERICAN LEGENDS WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24234	Animated	2002	NR	19.99
18	16	7	SCOOBY-DOO GOES HOLLYWOOD WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1378	Scooby-Doo	2002	NR	14.95
19	21	19	SPONGE BUDDIES NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 860153	Spongebob Squarepants	2002	NR	12.95
20	18	3	MEN IN BLACK (DELUXE EDITION) COLUMBIA TRISTAR HOME VIDEO 082653	Tommy Lee Jones Will Smith	1997	PG-13	24.95
21	23	36	O BROTHER, WHERE ART THOU? TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24194	George Clooney	2000	PG-13	14.99
22	19	16	LEGALLY BLONDE MGM HOME ENTERTAINMENT 1002624	Reese Witherspoon	2001	PG-13	14.95
23	20	4	BABY MOZART WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 61799	Animated	2000	NR	14.99
24	22	5	THE SADDLE CLUB: ADVENTURES AT PINE HOLLOW WARNER HOME VIDEO 37517	Keenan McWilliam Sophie Bennett	2002	NR	14.95
25	24	9	DRAGONBALL Z: FUSION-LOSING BATTLE (EDITED) FUNIMATION 3543	Animated	2002	NR	14.95
26	35	12	WIGGLES: HOOP-DEE-DOO! IT'S A WIGGLY HIT ENTERTAINMENT 2510	The Wiggles	2002	NR	14.95
27	31	19	NAUTICAL NONSENSE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 86013	Spongebob Squarepants	2002	NR	12.95
28	32	4	DORA'S BACKPACK ADVENTURE NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 876853	Dora The Explorer	2002	NR	12.95
29	27	40	COYOTE UGLY TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 21794	Piper Perabo Adam Garcia	2000	PG-13	14.99
30	RE-ENTRY		SPY KIDS (PAN & SCAN) WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23538	Antonio Banderas Alan Cumming	2001	PG	24.99
31	25	3	RAT RACE PARAMOUNT HOME ENTERTAINMENT	Amy Smart John Cleese	2001	PG-13	14.95
32	RE-ENTRY		AUSTIN POWERS: THE SPY WHO SHAGGED ME NEW LINE HOME VIDEO/WARNER HOME VIDEO 4754	Michael Meyers Heather Graham	1999	PG-13	9.94
33	RE-ENTRY		HAPPY GILMORE UNIVERSAL STUDIOS HOME VIDEO 82820	Adam Sandler	1996	PG-13	9.98
34	RE-ENTRY		ELMO'S WORLD: WAKE UP WITH ELMO SONY WONDER/SONY MUSIC ENTERTAINMENT 54266	Sesame Street Muppets	2002	NR	9.98
35	RE-ENTRY		AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY NEW LINE HOME VIDEO/WARNER HOME VIDEO 4577	Michael Meyers Elizabeth Hurley	1997	PG-13	9.94
36	39	43	BRING IT ON UNIVERSAL STUDIOS HOME VIDEO 87173	Kirsten Dunst	2000	PG-13	14.98
37	29	3	THE METHOD PILATES: TARGET SPECIFICS CURRENT WELLNESS 840	Not Listed	1999	NR	12.98
38	37	11	THE MANY ADVENTURES OF WINNIE THE POOH: 25TH ANNIVERSARY EDITION WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24503	Winnie The Pooh	1977	G	24.99
39	28	28	SAVE THE LAST DANCE PARAMOUNT HOME ENTERTAINMENT 156613	Julia Stiles	2000	PG-13	14.95
40	40	21	CINDERELLA II-DREAMS COME TRUE WALT DISNEY HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 20206	Animated	2002	NR	26.99

AUGUST 10 2002 Billboard TOP DVD SALES

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING	PRICE
1	NEW		JOHN Q. NEW LINE HOME VIDEO/WARNER HOME VIDEO 5468	Denzel Washington	PG-13	26.98
2	NEW		AMELIE MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 26075	Audrey Tautou	R	29.99
3	1	2	THE ROYAL TENENBAUMS: THE CRITERION COLLECTION TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24022	Gene Hackman Gwyneth Paltrow	R	29.99
4	4	3	JIMMY NEUTRON: BOY GENIUS NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 338264	Animated	G	19.95
5	2	2	A WALK TO REMEMBER WARNER HOME VIDEO 22420	Mandy Moore Shane West	PG	26.98
6	5	3	SHALLOW HAL FOXVIDEO 004003	Gwyneth Paltrow Jack Black	PG-13	27.98
7	6	4	BLACK HAWK DOWN COLUMBIA TRISTAR HOME VIDEO 06766	Josh Hartnett Ewan McGregor	R	27.96
8	3	2	HART'S WAR MGM HOME ENTERTAINMENT 1003589	Bruce Willis Colin Farrell	R	26.98
9	8	6	MONSTER'S BALL LIONS GATE HOME ENTERTAINMENT/STUDIO HOME ENTERTAINMENT 7982	Billy Bob Thornton Halle Berry	R	24.99
10	7	4	A BEAUTIFUL MIND (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 21450	Russell Crowe Jennifer Connelly	PG-13	29.98
11	10	8	HARRY POTTER AND THE SORCERER'S STONE (WIDESCREEN) WARNER HOME VIDEO 21331	Daniel Radcliffe Emma Watson	PG	26.99
12	11	9	HARRY POTTER AND THE SORCERER'S STONE (PAN & SCAN) WARNER HOME VIDEO 21331	Daniel Radcliffe Emma Watson	PG	26.99
13	9	4	A BEAUTIFUL MIND (PAN & SCAN) UNIVERSAL STUDIOS HOME VIDEO 22350	Russell Crowe Jennifer Connelly	PG-13	29.98
14	15	5	I AM SAM NEW LINE HOME VIDEO/WARNER HOME VIDEO 5537	Sean Penn Michelle Pfeiffer	PG-13	24.98
15	12	4	GOSFORD PARK UNIVERSAL STUDIOS HOME VIDEO 22281	Helen Mirren Maggie Smith	R	26.98
16	14	11	OCEAN'S ELEVEN (WIDESCREEN) WARNER HOME VIDEO 22634	George Clooney Brad Pitt	PG-13	26.98
17	RE-ENTRY		AUSTIN POWERS: THE SPY WHO SHAGGED ME NEW LINE HOME VIDEO/WARNER HOME VIDEO N4891	Michael Meyers Heather Graham	PG-13	24.98
18	13	5	ORANGE COUNTY PARAMOUNT HOME ENTERTAINMENT 335924	Colin Hanks Jack Black	PG-13	22.95
19	RE-ENTRY		AUSTIN POWERS NEW LINE HOME VIDEO/WARNER HOME VIDEO 34577	Michael Meyers Elizabeth Hurley	PG-13	24.98
20	17	9	MEN IN BLACK COLUMBIA TRISTAR HOME VIDEO 8771	Tommy Lee Jones Will Smith	PG-13	19.95
21	NEW		STUART LITTLE COLUMBIA TRISTAR HOME VIDEO 60008974	Geena Davis Michael J. Fox	PG	19.95
22	21	6	KATE & LEOPOLD MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25747	Meg Ryan Hugh Jackman	PG-13	29.99
23	RE-ENTRY		DIRTY DANCING ARTISAN HOME ENTERTAINMENT 10002	Patrick Swayze Jennifer Grey	PG-13	14.98
24	18	8	ROLLERBALL MGM HOME ENTERTAINMENT 1002801	Chris Klein Rebecca Romijn-Stamos	R	26.98
25	19	19	THE MOTHMAN PROPHECIES COLUMBIA TRISTAR HOME VIDEO 07908	Richard Gere Laura Linney	PG-13	27.96

AUGUST 10 2002 Billboard TOP VIDEO RENTALS

Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	RATING
1	NEW		JOHN Q. NEW LINE HOME VIDEO/WARNER HOME VIDEO 5467	Denzel Washington	PG-13
2	1	3	SHALLOW HAL FOXVIDEO 2003994	Jack Black Gwyneth Paltrow	PG-13
3	2	2	THE ROYAL TENENBAUMS TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 24022	Gene Hackman Gwyneth Paltrow	R
4	4	2	A WALK TO REMEMBER WARNER HOME VIDEO 22420	Mandy Moore Shane West	PG
5	5	2	HART'S WAR MGM HOME ENTERTAINMENT 1003585	Bruce Willis Colin Farrell	R
6	3	4	A BEAUTIFUL MIND UNIVERSAL STUDIOS HOME VIDEO 88877	Russell Crowe Jennifer Connelly	PG-13
7	6	8	BLACK HAWK DOWN COLUMBIA TRISTAR HOME VIDEO 07133	Josh Hartnett Ewan McGregor	R
8	7	3	JIMMY NEUTRON: BOY GENIUS PARAMOUNT HOME ENTERTAINMENT 338263	Animated	G
9	9	5	I AM SAM NEW LINE HOME VIDEO/WARNER HOME VIDEO 5535	Sean Penn Michelle Pfeiffer	PG-13
10	8	5	ORANGE COUNTY PARAMOUNT HOME ENTERTAINMENT 336923	Colin Hanks Jack Black	PG-13
11	10	6	KATE & LEOPOLD MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25747	Meg Ryan Hugh Jackman	PG-13
12	11	6	MONSTER'S BALL LIONS GATE HOME ENTERTAINMENT/STUDIO HOME ENTERTAINMENT 7980	Billy Bob Thornton Halle Berry	R
13	12	9	VANILLA SKY PARAMOUNT HOME ENTERTAINMENT 339363	Tom Cruise Penelope Cruz	R
14	14	10	THE OTHERS DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 64653	Nicole Kidman	PG-13
15	13	11	OCEAN'S ELEVEN WARNER HOME VIDEO 22185	George Clooney Brad Pitt	PG-13
16	15	5	THE MAJESTIC WARNER HOME VIDEO 22326	Jim Carrey Martin Landau	PG
17	17	7	THE MOTHMAN PROPHECIES COLUMBIA TRISTAR HOME VIDEO 06628	Richard Gere Laura Linney	PG-13
18	16	8	GOSFORD PARK UNIVERSAL STUDIOS HOME VIDEO 60379	Helen Mirren Maggie Smith	R
19	18	8	ROLLERBALL MGM HOME ENTERTAINMENT 1002799	Chris Klein Rebecca Romijn-Stamos	R
20			AMELIE MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 26075	Audrey Tautou	R

RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2002. VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2002. VNU Business Media, Inc. All rights reserved.

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Beverly Hills, CA. 90212 310.777.2882 - 310.777.5242
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Contact Jonah Wilson Prudential California Realty
Beverly Hills, CA. 90212 310.777.2882 - 310.777.5242
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Santa Monica
Sophisticated unit featured in Architectural Digest. Much sought after chic architectural building with only 2 units per floor, 2 bedroom, 2.5 bath. Picture windows allow an abundance of natural light and provide a partial ocean view. Open living room with marble faced fireplace and French doors opening to the balcony. Upgrades include granite kitchen, marble baths, recessed lighting and hardwood floors throughout.
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PROGRAMMING

AUGUST 10 2002 Billboard VIDEO MONITOR

THE MOST-PLAYED CLIPS AS MONITORED BY NIELSEN BROADCAST DATA SYSTEMS
"New Ons" are reported by the networks (not by Nielsen BDS) for the week ahead

For week ending
JULY 28, 2002



Continuous programming
1234 W. Street, NE, Washington, D.C. 20018



Continuous programming
2806 Opryland Drive, Nashville, TN 37214



Continuous programming
1515 Broadway, New York, NY 10036



Continuous programming
1515 Broadway, New York, NY 10036

- 1 NELLY, HOT IN HERRE
- 2 LIL WAYNE, WAY OF LIFE
- 3 ASHANTI, HAPPY
- 4 MARIO, JUST A FRIEND
- 5 AMERIE, WHY DON'T WE FALL IN LOVE
- 6 LIL BOW WOW, BASKETBALL
- 7 NAPPY ROOTS, PO' FOLKS
- 8 SLUM VILLAGE, TAINTED
- 9 BIG TYMERS, STILL FLY
- 10 ANGIE MARTINEZ, IF I COULD GO
- 11 N.O.R.E., NOTHIN'
- 12 KHIA, MY NECK, MY BACK
- 13 IRV GOTTI PRESENTS THE INC., DOWN 4 U
- 14 CAM'RON, OH BOY
- 15 ARCHIE, WE READY
- 16 TRICK DADDY, IN DA WIND
- 17 EVE, GANGSTA LOVIN'
- 18 P. DIDDY & GINUWINE, I NEED A GIRL (PART TWO)
- 19 MS. JADE, BIG HEAD
- 20 BEYONCE, WORK IT OUT
- 21 WYCLEF JEAN, TWO WRONGS
- 22 TRUTH HURTS, ADDICTIVE
- 23 STYLES, GOOD TIMES
- 24 SCARFACE, ON MY BLOCK
- 25 CLIPSE, GRINDIN'
- 26 MUSIQ, HALFCRAZY
- 27 EMINEM, WITHOUT ME
- 28 LUDACRIS, MOVE B****H
- 29 KIRK FRANKLIN, BRIGHTER DAY
- 30 WILL SMITH, BLACK SUITS COMIN' (NOD YA HEAD)
- 31 3LW, I DO (WANNA GET CLOSE TO YOU)
- 32 NIVEA, DON'T MESS WITH MY MAN
- 33 TWEET, CALL ME
- 34 FAITH EVANS, BURNIN' UP
- 35 JERMAINE DUPRI, WELCOME TO ATLANTA
- 36 R.L., A GOOD MAN
- 37 JERZEE MONET, MOST HIGH
- 38 DONELL JONES, YOU KNOW THAT I LOVE YOU
- 39 BRANDY, FULL MOON
- 40 USHER, I DON'T HAVE TO CALL
- NEW ONS**
- BZK, WHY I LOVE YOU
- MONICA, ALL EYEZ ON ME
- PUBLIC ENEMY, GOTTA GIVE THE PEOPLE WHAT THEY NEED
- LIL FUJ, THE WAY WE BALL
- PASTOR TROY, ARE WE CUTTIN'

- 1 DIXIE CHICKS, LONG TIME GONE
- 2 KENNY CHESNEY, THE GOOD STUFF
- 3 DARRYL WORLEY, I MISS MY FRIEND
- 4 TRACE ADKINS, HELP ME UNDERSTAND
- 5 TOBY KEITH, COURTESY OF THE RED, WHITE & BLUE
- 6 MARTINA MCBRIDE, WHERE WOULD YOU BE
- 7 BROOKS & DUNN, MY HEART IS LOST TO YOU
- 8 PINMONKEY, BARBED WIRE AND ROSES
- 9 WILLIE NELSON, MARIA (SHUT UP AND KISS ME)
- 10 LEE ANN WOMACK, SOMETHING WORTH LEAVING BEHIND
- 11 KELLIE COFFEY, WHEN YOU LIE NEXT TO ME
- 12 BLAKE SHELTON, OL' RED
- 13 PHIL VASSAR, AMERICAN CHILD
- 14 ALAN JACKSON, DRIVE (FOR DADDY GENE)
- 15 DDLY PARTON, DAGGER THROUGH THE HEART
- 16 LONESTAR, NOT A DAY GOES BY
- 17 TRAVIS TRITT, MODERN DAY BONNIE AND CLYDE
- 18 DIAMOND RIO, BEAUTIFUL MESS
- 19 GARY ALLAN, THE ONE
- 20 MONTGOMERY GENTRY, MY TOWN
- 21 NICKEL CREEK, THE LIGHTHOUSE'S TALE
- 22 BRAD PAISLEY, I'M GONNA MISS HER
- 23 JO DEE MESSINA, BRING ON THE RAIN
- 24 TOBY KEITH, I WANNA TALK ABOUT ME
- 25 BRAD MARTIN, BEFORE I KNEW BETTER
- 26 MARTINA MCBRIDE, BLESSED
- 27 KENNY CHESNEY, YOUNG
- 28 ANDY GRIGGS, TONIGHT I WANNA BE YOUR MAN
- 29 JO DEE MESSINA, DARE TO DREAM
- 30 REBECCA LYNN HOWARD, FORGIVE
- 31 EMERSON DRIVE, FALL INTO ME
- 32 ALISON KRAUSS, LET ME TOUCH YOU FOR AWHILE
- 33 RASCAL FLATTS, I'M MOVIN' ON
- 34 TIM MCGRAW, THE COWBOY IN ME
- 35 CHRIS CAGLE, I BREATHE IN, I BREATHE OUT
- 36 TOBY KEITH, MY LIST
- 37 KEITH URBAN, SOMEBODY LIKE YOU
- 38 KENNY CHESNEY, DON'T HAPPEN TWICE
- 39 STEVE AZAR, I DON'T HAVE TO BE ME
- 40 SOGGY BOTTOM BOYS, I AM A MAN OF CONSTANT SORROW
- NEW ONS**
- NICKEL CREEK, THIS SIDE
- LITTLE BIG TOWN, EVERYTHING CHANGES

- 1 NELLY, HOT IN HERRE
- 2 IRV GOTTI PRESENTS TH, DOWN 4 U
- 3 DARRYL WORLEY, I MISS MY FRIEND
- 4 BIG TYMERS, STILL FLY
- 5 N.O.R.E., NOTHIN'
- 6 P. DIDDY & GINUWINE, I NEED A GIRL (PART TWO)
- 7 PINK, JUST LIKE A PILL
- 8 BEYONCE, WORK IT OUT
- 9 ENRIQUE IGLESIAS, DON'T TURN OFF THE LIGHTS
- 10 WEEZER, KEEP FISHIN'
- 11 MARIO, JUST A FRIEND
- 12 BRITNEY SPEARS, BOYS
- 13 PHIL VASSAR, AMERICAN CHILD
- 14 SHAKIRA, OBJECTION (TANGÓ)
- 15 RED HOT CHILI PEPPERS, BY THE WAY
- 16 EVE, GANGSTA LOVIN'
- 17 BZK, GOT'S TA BE
- 18 AMERIE, WHY DON'T WE FALL IN LOVE
- 19 NEW FOUND GLORY, MY FRIENDS OVER YOU
- 20 NO DOUBT, UNDERNEATH IT ALL
- 21 VINES, GET FREE
- 22 BRANDY, FULL MOON
- 23 EMINEM, WITHOUT ME
- 24 PAPA ROACH, SHE LOVES ME NOT
- 25 VANESSA CARLTON, ORDINARY DAY
- 26 LIL BOW WOW, BASKETBALL
- 27 3LW, I DO (WANNA GET CLOSE TO YOU)
- 28 KORN, THOUGHTLESS
- 29 KYLIE MINOGUE, LOVE AT FIRST SIGHT
- 30 SYSTEM OF A DOWN, AERIALS
- 31 JENNIFER LOVE HEWITT, BARENAKED
- 32 INCUBUS, WARNING
- 33 DIRTY VEGAS, DAYS GO BY
- 34 SOLUNA, FOR ALL TIME
- 35 ELVIS PRESLEY VS JXL, A LITTLE LESS CONVERSATION
- 36 NAPPY ROOTS, PO' FOLKS
- 37 LUDACRIS, MOVE B****H
- 38 WYCLEF JEAN, TWO WRONGS
- 39 ASHANTI, HAPPY
- 40 MADONNA, BEAUTIFUL STRANGER
- NEW ONS**
- BBMAK, OUT OF MY HEART (INTO YOUR HEAD)
- GAVIN ROSSDALE, ADRENALINE
- LENNY KRAVITZ, IF I COULD FALL IN LOVE

- 1 JOHN MAYER, NO SUCH THING
- 2 PINK, JUST LIKE A PILL
- 3 SHERYL CROW, SOAK UP THE SUN
- 4 JIMMY EAT WORLD, THE MIDDLE
- 5 NO DOUBT, HELLA GOOD
- 6 DIRTY VEGAS, DAYS GO BY
- 7 AEROSMITH, GIRLS OF SUMMER
- 8 CHAD KROEGER, HERO
- 9 CREED, ONE LAST BREATH
- 10 WEEZER, KEEP FISHIN'
- 11 ALANIS MORISSETTE, PRECIOUS ILLUSIONS
- 12 MING TEA, DADDY WASN'T THERE
- 13 RED HOT CHILI PEPPERS, BY THE WAY
- 14 SHAKIRA, OBJECTION (TANGÓ)
- 15 OUR LADY PEACE, SOMEWHERE OUT THERE
- 16 COUNTING CROWS, AMERICAN GIRLS
- 17 NORAH JONES, DON'T KNOW WHY
- 18 CELINE DION, I'M ALIVE
- 19 ANASTACIA, ONE DAY IN YOUR LIFE
- 20 DAVE MATTHEWS BAND, WHERE ARE YOU GOING
- 21 DEF LEPPARD, NOW
- 22 BBMAK, OUT OF MY HEART (INTO YOUR HEAD)
- 23 NO DOUBT, UNDERNEATH IT ALL
- 24 PINK, DON'T LET ME GET ME
- 25 THE CORRS, WHEN THE STARS GO BLUE
- 26 JENNIFER LOVE HEWITT, BARENAKED
- 27 KYLIE MINOGUE, LOVE AT FIRST SIGHT
- 28 MARY J. BLIGE, RAINY DAYZ
- 29 TOMMY LEE, HOLD ME DOWN
- 30 SHERYL CROW, STEVE MCQUEEN
- 31 ENRIQUE IGLESIAS, DON'T TURN OFF THE LIGHTS
- 32 BEYONCE, WORK IT OUT
- 33 DEFAULT, WASTING MY TIME
- 34 JEWEL, STANDING STILL
- 35 MADONNA, MUSIC
- 36 FOOD FIGHTERS, LEARN TO FLY
- 37 MADONNA, DON'T TELL ME
- 38 TRAIN, DROPS OF JUPITER
- 39 U2, ELEVATION
- 40 MOBY, SOUTH SIDE
- NEW ONS**
- GOO GOO DOLLS, BIG MACHINE
- NICKELBACK, NEVER AGAIN

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING AUGUST 10, 2002



Continuous programming
200 Jericho Quadrangle, Jericho, NY 11753

- EMINEM, CLEANIN' OUT MY CLOSET (NEW)
- NO DOUBT, UNDERNEATH IT ALL (NEW)
- [OVEN FRESH]**
- SUGARCULT, PRETTY GIRL (THE WAY)
- BREAKING BENJAMIN, POLYAMOROUS
- MATHEW, EVERYBODY DOWN
- COUSTEAU, TALKING TO MYSELF
- MAD AT GRAVITY, WALK AWAY
- DASHBOARD CONFESSIOAL, SAINTS & SAILORS
- BEENIE MAN, FEEL IT BOY
- THE TRAGICALLY HIP, IT'S A GOOD LIFE IF YOU DON'T WEAKEN



Continuous programming
1515 Broadway, New York, NY 10036

- NEW**
- EMINEM, CLEANIN' OUT MY CLOSET
- MUCHMUSIC**
- Continuous programming
299 Queen St West, Toronto, Ontario M5V2Z5
- SHAKIRA, OBJECTION (TANGÓ) (NEW)
- MOBY, EXTREME WAYS (NEW)
- BBMAK, OUT OF MY HEART (INTO YOUR HEAD) (NEW)
- SAM ROBERTS, BROTHERDOWN (NEW)
- EMINEM, WITHOUT ME
- OUR LADY PEACE, SOMEWHERE OUT THERE
- NELLY, HOT IN HERRE
- P. DIDDY, I NEED A GIRL (PART ONE)
- PINK, JUST LIKE A PILL
- RED HOT CHILI PEPPERS, BY THE WAY
- PUFFLE OF MUDD, DRIFT & DIE
- JENNIFER LOPEZ, I'M GONNA BE ALRIGHT
- CHAD KROEGER, HERO
- PAPA ROACH, SHE LOVES ME NOT
- WILL SMITH, BLACK SUITS COMIN' (NOD YA HEAD)
- LIL BOW WOW, BASKETBALL
- RASCALZ, CRAZY WORLD
- ENRIQUE IGLESIAS, DON'T TURN OFF THE LIGHTS
- SUM 41, WHAT WE'RE ALL ABOUT
- TREBLECHARGER, HUNDREDO MILLION



Continuous programming
1111 Lincoln Rd, Miami Beach, FL 33139

- WESTLIFE, BOP BOP BABY
- BRITNEY SPEARS, I LOVE ROCK 'N' ROLL
- THE CALLING, WHEREVER YOU WILL GO
- KORN, HERE TO STAY
- EMINEM, WITHOUT ME
- BOX CAR RACER, I FEEL SO
- RED HOT CHILI PEPPERS, BY THE WAY
- ALANIS MORISSETTE, PRECIOUS ILLUSIONS
- KELLY OSBOURNE, PAPA DON'T PREACH
- PAULINA RUBIO, DON'T SAY GOODBYE
- KYLIE MINOGUE, IN YOUR EYES
- JUANES, A DIOS LE PIDO
- PINK, DON'T LET ME GET ME
- AVRIL LAVIGNE, COMPLICATED
- PAPA ROACH, SHE LOVES ME NOT
- THALIA, TU Y YO
- FAY, SE LO QUE VENDORA
- MOBY, WE ARE ALL MADE OF STARS
- SYSTEM OF A DOWN, AERIALS
- SHAKIRA, OBJECTION (TANGÓ)



Continuous programming
9697 E. Mineral Ave., Englewood, CO 80112

- GARY ALLAN, THE ONE
- TOBY KEITH, COURTESY OF THE RED, WHITE AND BLUE
- DIXIE CHICKS, LONG TIME GONE
- BROOKS & DUNN, MY HEART IS LOST TO YOU
- DARRYL WORLEY, I MISS MY FRIEND
- KENNY CHESNEY, THE GOOD STUFF
- LONESTAR, NOT A DAY GOES BY
- KELLIE COFFEY, WHEN YOU LIE NEXT TO ME
- PHIL VASSAR, AMERICAN CHILD
- BRAD MARTIN, BEFORE I KNEW BETTER
- JOE NICHOLS, THE IMPOSSIBLE
- DIAMOND RIO, BEAUTIFUL MESS
- LEE ANN WOMACK, SOMETHING WORTH LEAVING BEHIND
- TRACE ADKINS, HELP ME UNDERSTAND
- BLAKE SHELTON, OL' RED
- CHRIS CAGLE, COUNTRY BY THE GRACE OF GOD
- TAMMY COCHRAN, LIFE HAPPENED
- MARK CHESNUTT, SHE WAS
- PINMONKEY, BARBED WIRE AND ROSES



Continuous programming
One Harbourfront, 18, Tak Fung, Street Kowloon, Hong Kong

- EMINEM, WITHOUT ME
- A-1, MAKE IT GO GO
- BRANDY, FULL MOON
- KYLIE MINOGUE, LOVE AT FIRST SIGHT
- ASHANTI, FOOLISH
- NO DOUBT, HELLA GOOD
- BLUE, FLY BY
- ALICIA KEYS, HOW COME YOU DON'T CALL ME
- UTADA HIKARU, LIGHT
- INCUBUS, ARE YOU IN



2 hours weekly
3300 Main St, Philadelphia, PA 19127

- AMERIE, WHY DON'T WE FALL IN LOVE
- FAITH EVANS, BURNIN' UP
- N.O.R.E., NOTHIN'
- SLUM VILLAGE, TAINTED
- ASHANTI, HAPPY
- MS. JADE, BIG HEAD
- STYLES, GOOD TIMES
- NELLY, HOT IN HERRE
- SEAN PAUL, GIMME THE LIGHT
- LUDACRIS, MOVE B****H
- JENNIFER LOPEZ, I'M GONNA BE ALRIGHT
- TWEET, CALL ME
- MARIO, JUST A FRIEND 2002
- EMINEM, WITHOUT ME
- P. DIDDY & GINUWINE, I NEED A GIRL (PART TWO)



15 hours weekly
10227 E 14th St, Oakland, CA 94603

- AVRIL LAVIGNE, COMPLICATED
- BRITNEY SPEARS, BOYS
- IRV GOTTI PRESENTS THE INC., DOWN 4 U
- MARIO, JUST A FRIEND 2002
- ASHANTI, HAPPY
- AMERIE, WHY DON'T WE FALL IN LOVE
- 3LW, I DO (WANNA GET CLOSE TO YOU)
- DIRTY VEGAS, DAYS GO BY
- JENNIFER LOPEZ, I'M GONNA BE ALRIGHT
- PAULINA RUBIO, DON'T SAY GOODBYE
- NO DOUBT, HELLA GOOD
- P. DIDDY & GINUWINE, I NEED A GIRL (PART TWO)
- BZK, GOT'S TA BE
- EMINEM, WITHOUT ME
- BEYONCE, WORK IT OUT



by Carla Hay

Music & Showbiz

TRIO'S MUSICAL AUGUST: When entertainment TV network Trio decided to devote much of its August programming to a Hot Summer Nights music marathon, the entertainment network looked no further than musicians to host its programming.

India.Arie is the host of *Jazzfest 2002: The New Orleans Jazz & Heritage Festival*. Trio will premiere the 10-hour special in two installments Aug. 17 and Aug. 18. Meanwhile, **Rufus Wainwright** hosts a nightly offering of music films, documentaries, and concerts. The movies shown during the marathon include *Woodstock Diary*, *For the Stars: Elvis Costello With Anne Sofie Von Otter*, *U2: Rattle & Hum*, *The*

ning I had to read from the script and TelePrompTer. But then I just started ad-libbing, and the producers told me that they loved that spontaneity."

India.Arie is working on her second album, *Voyage to India*, due Sept. 24 on Motown Records. The first single will be "Little Things," which she says is about "the biggest lesson I learned in the past year: to appreciate the little things in life. The song won't be like what some people expect from me: There's no guitar, but lots of world drums and Wurlitzer sounds. There's plenty of guitar on the rest of the album, though."

To promote *Hot Summer Nights*, India.Arie will perform for free Aug. 14 at New York's Bryant Park Grille.



INDIA.ARIE

VH1'S REALITY CHECK: In an effort to boost sagging ratings, VH1 will introduce more reality shows this fall. Debuting in October is *Rock the House*, a weekly series in which artists will pay surprise visits to fans and redecorate their rooms. *Music Behind Bars*, which premieres Nov. 1, is about prison inmates who form musical bands. VH1 has also acquired U.S. rights to the BBC series *I Love the '80s*, a weekly series that premieres Dec. 19.

VH1's weekly reality show starring **Liza Minnelli** and her husband, **David Gest**, debuts in October (see *Back Beat*, page 70). The network also has two new documentary specials in the works: *Bubblegum Babylon*, about the dark side of the teen-pop business, and *Karaoke Dreams*, about six karaoke singers.

According to Nielsen Media Research, VH1's overall ratings have averaged 197,000 viewers so far this year, down from an average of 231,000 viewers during the same period last year.

Kids Are Alright (starring the Who), and the **Bob Dylan** documentary *Don't Look Back*. Trio will also have the U.S. TV premiere of the documentary *Almost Elvis*, which airs Aug. 16.

On Aug. 30, Trio will premiere the made-for-TV original opera *Death of a Princess*, written by **Jonathan Dove** in honor of the late **Princess Diana**.

India.Arie, who performed at this year's New Orleans Jazz & Heritage Festival, tells *Billboard*: "I had never hosted anything before, so in the begin-

NEWSLINE...

Infinity Broadcasting and Westwood One have named Jacques Tortoroli CFO. He was CFO of Scient, a consultant firm for Internet services... Top 40 WWWW Atlanta OM Dylan Sprague adds PD and afternoon host duties; he replaces, respectively, "Mister Ed" Lambert and Jo Jo Morales, who have exited... Jazz WJZW Washington, D.C., names Carl Anderson PD, effective Aug. 19. Anderson, currently assistant PD/music director of jazz WNUA Chicago, will replace Kenny King, who is upped to operations manager of WJZW and operations manager/PD of adult top 40 WRQX Washington, D.C.

Compiled by Carla Hay.

BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter™

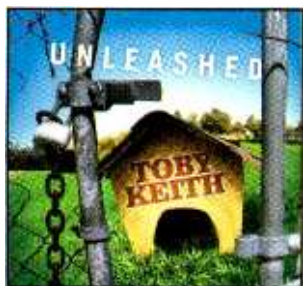


by Geoff Mayfield

PERSONAL BEST: It's a red-letter day—or, to be more exact, a red, white, and blue day—for country music and nine-year chart veteran **Toby Keith**. There's cause for celebration at DreamWorks, too, as the bow by Keith's *Unleashed* marks the first No. 1 on The Billboard 200 for both the label and its Nashville division (see story, page 3). It's also Keith's first No. 1 on the big chart and his second on Top Country Albums.

The title opens with 338,000 units—the largest sum the country chart has seen since **Alan Jackson's** *Drive* started with 423,000 in January (*Billboard*, Feb. 2) and by far the largest sales week of Keith's career. As such, Keith races away from what looked like a tight battle with the *Now! 10* compilation when both albums hit stores July 23.

Following the aforementioned Jackson out-



ing, the post-Grammy Award triumph of the *O Brother, Where Art Thou?* soundtrack, and the career-best week scored by **Kenny Chesney's** *No Shoes, No Shirt, No Problem*, this is the fourth country album to hit No. 1 on The Billboard 200 in 2002—the first year since 1997 that this many have ruled the chart.

BRUCE! On the same day that a much-anticipated **Bruce Springsteen** album hit stores, trumpeted by his centerpiece performance on *Today*, a flood of calls from the consumer press swamped our offices, wondering if *The Rising* would turn around the decline in album sales that music stores have seen throughout 2002. It is flattering to know that the media values *Billboard's* perspective; a bit frustrating to repeatedly explain that it's impossible to predict how many units an album will sell, either during its first week or its life, when the title has only been on sale for a few hours. And I get this queasy feeling that some quarters of the press are saddling this album with unrealistic expectations, to the point where though Springsteen will likely achieve his best sales week in more than a decade, he will only be accorded a "ho-hum" reaction.

The fact is, if **Eminem's** 1 million-plus week, **Nelly's** 700,000-plus frame, and last week's 600,000-plus opener by **Dave Matthews Band** weren't enough to spark gains over last year's same-week album volume, it's unfair to expect a man who has never had a week above 251,000 units in the Nielsen SoundScan era to rescue the industry's dreary year.

Based on retail's early sales tallies, I'll lick my finger, stick it in the air, and guess that the Boss could start in the range of 450,000. But even if he falls shy of that estimate (see Retail Track, page 47), it seems certain he'll open with a larger sum than you'd normally expect from an artist whose chart history began 27 years ago—and that's an accomplishment that deserves to be celebrated.

NOW, NOW:

Any music executive would normally be thrilled to see an album sell 288,000 copies in one week, but considering the lofty numbers

reached earlier in the history of the *Now That's What I Call Music!* series, the arrival of *Now! 10* at No. 2 continues a disappointing trend. With *Now! 9* starting at 419,000 earlier this year, the new set marks the third straight time that a *Now!* album has had a smaller opening week than its predecessor.

Now! 6 had the series' biggest first week, scanning 621,500 in April of last year, while *Now! 5* owns the line's top week, moving 688,000 in the Christmas frame of 2000.

HITS AND BITS: Of the six new albums that invaded the first 11 rungs of The Billboard 200, three hail from Top R&B/Hip-Hop Albums, led by **Lil' Wayne** (No. 6, 141,000). His first two albums each began with more than 200,000 units. Also bowing is newcomer **Mario** (No. 9) and the Arista debut of **Boyz II Men** (No. 10) . . . With multiple formats playing **Norah Jones'** "Don't Know Why"—including Adult Top 40, where the song bullets at No. 20—her rookie album posts its fifth gain in as many weeks (No. 17, up 8%). Since its chart bow, the album has seen increases in 14 out of 21 weeks . . . The home-video bow of her *Crossroads* film wakes up **Britney Spears'** album (101-78, up 17%), while sale-pricing from the Best Buy chain delivers the Pacesetter to **Lenny Kravitz** (176-99, up 84%) . . . *Monsta Jamz*, a compilation of '90s R&B hits, enters The Billboard 200 at No. 22—the highest chart position ever attained by the Razor & Tie label . . . The first album from the fledgling Universal South shop is off to an auspicious start, as **Joe Nichols** enters Heatseekers at No. 1 and Top Country Albums at No. 12 . . . Veteran **Solomon Burke** enters the big chart at No. 138 and Top R&B/Hip-Hop Albums at No. 91, his first visit to The Billboard 200 since 1969 and his first on the R&B list since 1975.



Singles Minded™



by Silvio Pietroluongo, Minal Patel, Wade Jessen

ONE-TWO PUNCH: For the third time this year, the same artist occupies the top two slots on The Billboard Hot 100, as "Dilemma" by **Nelly Featuring Kelly Rowland** climbs 3-2, adjoining itself to his "Hot in Herre," which holds at No. 1 for a seventh week. But unlike the double plays by **Ashanti** and **Ja Rule** only a few months ago, Nelly turns the trick as the lead, rather than as a featured artist (see Chart Beat, page 4).

"Dilemma" earns Greatest Gainer/Airplay honors for a fourth straight week, with a gain of 30.3 million listener impressions. That is the largest increase ever for a Greatest Gainer title on the Hot 100, besting its own record set two weeks ago, when the audience for "Dilemma" jumped by 28.9 million. The track's total audience is 128.9 million, while "Herre" slips by 9.5 million impressions to 151.7 million. It might be inconceivable to expect "Dilemma" to make a similar jump in listeners next issue, but even with a fraction of this week's gain, combined with continuing erosion by "Herre," "Dilemma" could be in contention to overtake the No. 1 spot next issue in what should be a close race.

FRIENDLY RIVALRY: The success of the debut single by **Mario**, "Just a Friend 2002," which holds at No. 5 on Hot R&B/Hip-Hop Singles & Tracks, prompts Warner Bros. to rerelease the single that inspired it, **Biz Markie's** "Just a Friend." Markie's 1989 version re-enters the Hot R&B/Hip-Hop Singles Sales chart at No. 56, reappearing on that chart nearly 13 years



and one platinum plaque later. In its initial six-week run on the sales chart, it peaked at No. 23. It spent 16 weeks on R&B/Hip-Hop Singles, reaching its zenith at No. 37, and it climbed even higher on the Hot 100, topping out at No. 9. Incidentally, Mario's "Friend" climbs 7-5 on The Billboard Hot 100, matching its current rank on Hot R&B/Hip-Hop Singles & Tracks.

Mario's "Friend" dips 10-14 on Hot R&B/Hip-Hop Singles Sales, with the total units scanned reflecting two different 12-inch-vinyl singles released by J Records. The latest version is a remix featuring Markie's vocals from his original recording. The 15-year-old Mario also debuts on The Billboard 200 and Top R&B/Hip-Hop Albums (see Over the Counter, this page).

UPPER NIPPER: RCA claims three simultaneous top 10 songs on Hot Country Singles & Tracks for the first time in more than two

years, as **Sara Evans** and **Tracy Byrd** crack that coveted area of the chart also inhabited by labelmate **Andy Griggs**.

Griggs leads the trio with "Tonight I Wanna Be Your Man," which gains 168 detections and hops 10-7. Evans' "I Keep Looking" improves by 295 plays and advances 12-9, while Byrd's "Ten Rounds With Jose Cuervo" increases 197 spins and steps 11-10. Griggs also led RCA's last triple stand in the May 6, 2000, issue, which saw top 10 entries by **Martina McBride** and **Clint Black**. The last time RCA scored four concurrent top 10 singles was in the April 21, 1990, issue, when Black, **Ronnie Milsap**, **Don Williams**, and **Lorrie Morgan** held court.

Elsewhere on the country radio list, **Michael Peterson** inks a new career-high debut at No. 51 with "Modern Man." With spins at 70 monitored stations, Peterson surpasses his previous high opener, which was set by "Too Good to Be True," a No. 55 start in January 1990. "Modern Man" introduces Peterson's yet-to-be-titled Monument debut, expected at retail Jan. 2. Previously, Peterson charted seven singles on Reprise, including "From Here to Eternity," which hit No. 1 in 1997.

HEAVENLY CLIMB: "Heaven" by **DJ Sammy Featuring Yanou & Do** rises 11-8, giving 6-year-old Robbins Entertainment its first top 10 hit.

Of the prior six tracks that charted for the label, "Can't We Try" by **Rockell** and **Collage** had the most success, peaking at No. 59 in August 1998. Both Robbins tracks are dance covers of classic ballads, but while "Try" failed to match the No. 6 peak of **Dan Hill** and **Vonda Shepard's** 1987 original, "Heaven" is reaching the same stratosphere as **Bryan Adams'** version, which made it all the way to No. 1 in 1985.

DAYBREAK: At 20 weeks, "A New Day Has Come" by **Celine Dion** becomes the longest-running No. 1 adult contemporary song of all time (see Chart Beat). Dion has some competition from **Josh Groban**, as his debut single, "To Where You Are," is only five spins behind her at No. 2. The last time No. 1 and No. 2 singles were so close was the week of July 14, 2001, when **Dido's** "Thank You" was only three spins ahead of **Faith Hill's** "There You'll Be."



Additional reporting by Patrick McGowan in New York.

Billboard THE BILLBOARD 200

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
				NUMBER 1/HOT SHOT DEBUT 1 Week At Number 1									
1	NEW		1	TOBY KEITH DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11.98/18.98)	Unleashed	1	50	45	33	39	ENRIQUE IGLESIAS ▲ ³ INTERSCOPE 493148 (12.98/18.98)	Escape	2
2	NEW		1	VARIOUS ARTISTS SONY/UNIVERSAL/EMI/ZOMBA 86788/EPIC (12.98/19.98)	Now 10	2	51	28	13	3	E-40 SICK WID' IT/JIVE 41808/ZOMBA (11.98/17.98)	The Ballatician: Grit & Grind	13
3	2	1	5	NELLY ▲ ³ FO REEL 017747/UNIVERSAL (12.98/18.98)	Nellyville	1	52	39	43	11	CAM'RON ROC-A-FELLA/DEF JAM 586766*/DJJMG (12.98/18.98)	Come Home With Me	2
4	1	—	2	DAVE MATTHEWS BAND RCA 68117 (11.98/18.98)	Busted Stuff	1	53	53	52	33	NO DOUBT ▲ INTERSCOPE 493158* (12.98/18.98)	Rock Steady	9
5	3	3	10	EMINEM ▲ ⁴ WEB/AFTERMATH 493290*/INTERSCOPE (12.98/19.98)	The Eminem Show	1	54	49	40	6	OUR LADY PEACE COLUMBIA 86585/CRG (6.98 EQ/12.98)	Gravity	9
6	NEW		1	LIL WAYNE CASH MONEY/UNIVERSAL 060058*/UMRG (12.98/18.98)	500 Degreez	6	55	52	51	22	NAPPY ROOTS ● ATLANTIC 83524*/AG (11.98/17.98)	Watermelon, Chicken & Gritz	24
7	5	4	8	AVRIL LAVIGNE ▲ ARISTA 14740 (17.98 CD)	Let Go	4	56	57	54	46	NICKELBACK ▲ ⁴ ROADRUNNER 618485/DJMG (12.98/18.98)	Silver Side Up	2
8	4	2	3	RED HOT CHILI PEPPERS WARNER BROS. 48140* (18.98 CD)	By The Way	2	57	54	53	35	LUDACRIS ▲ ² DISTURBING THA PEACE/DEF JAM SOUTH 586445*/DJMG (12.98/19.98)	Word Of Mouf	3
9	NEW		1	MARIO J 20026 (12.98/17.98)	Mario	9	58	51	49	4	CHICAGO RHINO 76170 (24.98 CD)	The Very Best Of Chicago: Only The Beginning	38
10	NEW		1	BOYZ II MEN ARISTA 14741 (12.98/18.98)	Full Circle	10	59	35	28	4	SOUNDTRACK SO SO DEF/COLUMBIA 86676*/CRG (6.98 EQ/13.98)	Like Mike	18
11	NEW		1	TRUSTCOMPANY Geffen 493312/INTERSCOPE (12.98 CD)	The Lonely Position Of Neutral	11	60	44	34	13	SOUNDTRACK ▲ ROADRUNNER/COLUMBIA 86402/DJMG/CRG (12.98 EQ/18.98)	Spider-Man	4
12	8	9	17	ASHANTI ▲ ² MURDER INC./A&M 586830*/DJJMG (12.98/18.98)	Ashanti	1	61	55	48	48	PUDDLE OF MUDD ▲ ² FLAWLESS/GEFFEN 493074/INTERSCOPE (12.98/18.98)	Come Clean	9
13	12	11	36	PINK ▲ ³ ARISTA 14718 (12.98/18.98)	M!ssundaztood	6	62	61	57	92	LINKIN PARK ▲ ⁸ WARNER BROS. 47755 (12.98/18.98)	[Hybrid Theory]	2
14	6	7	4	VARIOUS ARTISTS MURDER INC./DEF JAM 062033*/DJJMG (12.98/18.98)	Irv Gotti Presents The Inc	3	63	42	38	8	DONELL JONES UNTOUCHABLES 14760/ARISTA (12.98/18.98)	Life Goes On	3
15	10	8	33	JOSH GROBAN ▲ 143/REPRISE 48154/WARNER BROS. (18.98 CD) [M]	Josh Groban	8	64	63	39	6	WYCLEF JEAN COLUMBIA 86542*/CRG (12.98 EQ/18.98)	Masquerade	6
16	7	6	3	STYLES RUFF RYDERS 493339*/INTERSCOPE (18.98 CD)	A Gangster And A Gentleman	6	65	43	29	5	TRUTH HURTS AFTERMATH 493331*/INTERSCOPE (12.98/18.98)	Truthfully Speaking	5
17	15	21	22	NORAH JONES ● BLUE NOTE 32088/CAPITOL (17.98 CD) [M]	Come Away With Me	15	66	65	59	46	P.O.D. ▲ ² ATLANTIC 83475*/AG (11.98/17.98)	Satellite	6
18	22	16	14	KENNY CHESNEY ▲ BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1	67	62	64	15	SOUNDTRACK EPIC 86311 (18.98 EQ CD)	A Walk To Remember	34
19	13	10	4	AEROSMITH COLUMBIA 86700/CRG (17.98 EQ/24.98)	O, Yeah! Ultimate Aerosmith Hits	4	68	59	50	12	MUSIQ ● DEF SOUL 586772*/DJJMG (12.98/18.98)	Juslisen (Just Listen)	1
20	9	5	3	COUNTING CROWS Geffen 493356/INTERSCOPE (18.98 CD)	Hard Candy	5	69	69	67	36	HOOBASTANK ● ISLAND 586435/DJMG (18.98 CD) [M]	Hoobastank	25
21	11	—	2	THE VINES ENGINE ROOM 37527*/CAPITOL (17.98 CD)	Highly Evolved	11	70	70	69	45	MARTINA MCBRIDE ▲ RCA (NASHVILLE) 67012/RLG (12.98/18.98)	Greatest Hits	5
22	NEW		1	VARIOUS ARTISTS RAZOR & TIE 89053 (18.98 CD)	Monsta Jamz	22	71	78	75	6	ANASTACIA DAYLIGHT 86010/EPIC (12.98 EQ CD)	Freak Of Nature	27
23	16	23	31	JOHN MAYER ▲ AWARE/COLUMBIA 85293*/CRG (7.98 EQ/18.98) [M]	Room For Squares	16	72	64	55	21	BRANDY ▲ ATLANTIC 83493*/AG (12.98/18.98)	Full Moon	2
24	14	12	8	VARIOUS ARTISTS WARNER MUSIC GROUP/BMG 78192/WARNER STRATEGIC MARKETING (12.98/18.98)	Totally Hits 2002	2	73	68	60	50	MICHELLE BRANCH ▲ MAVERICK 47985/WARNER BROS. (17.98 CD)	The Spirit Room	28
25	18	15	7	KORN ▲ IMMORTAL 61488*/EPIC (12.98 EQ/18.98)	Untouchables	2	74	66	80	22	KYLIE MINOGUE ● CAPITOL 37670 (6.98/18.98)	Fever	3
26	23	24	18	CELINE DION ▲ ² EPIC 86400 (12.98 EQ/18.98)	A New Day Has Come	1	75	75	84	36	KID ROCK ▲ LAVA/ATLANTIC 83482*/AG (12.98/18.98)	Cocky	7
27	24	22	11	SHERYL CROW ▲ A&M 493260/INTERSCOPE (12.98/18.98)	C'mon, C'mon	2	76	40	—	2	ROBERT PLANT UNIVERSAL 586962/UMRG (18.98 CD)	Dreamland	40
28	19	18	11	VARIOUS ARTISTS ▲ P. Diddy & Bad Boy Records Present... We Invented The Remix		1	77	73	56	20	N*E*R*D* VIRGIN 11521* (10.98 CD)	In Search Of...	56
29	1	14	7	SOUNDTRACK ● WALT DISNEY 860734 (18.98 CD)	Disney's Lilo & Stitch	11	78	101	99	38	BRITNEY SPEARS ▲ ⁴ JIVE 41776/ZOMBA (12.98/18.98)	Britney	1
30	26	25	13	BIG TYMERS ● CASH MONEY/UNIVERSAL 860997*/UMRG (18.98 CD)	Hood Rich	1	79	82	100	11	WEEZER ● Geffen 493241*/INTERSCOPE (18.98 CD)	Maladroit	3
31	25	19	83	SOUNDTRACK ▲ ⁶ LOST HIGHWAY/MERCURY 170059/DJMG (12.98/19.98)	O Brother, Where Art Thou?	1	80	58	32	5	WILL SMITH ● OVERBROOK/COLUMBIA 86189*/CRG (12.98 EQ/18.98)	Born To Reign	13
32	20	—	2	MARY MARY COLUMBIA 82273/CRG (12.98 EQ/18.98)	Incredible	20	81	76	78	40	INCUBUS ▲ IMMORTAL 85777*/EPIC (12.98 EQ/18.98)	Morning View	2
				GREATEST GAINER									
33	56	—	2	SOUNDTRACK MAVERICK 48310/WARNER BROS. (18.98 CD)	Austin Powers In Goldmember	33	82	83	63	5	SHEDAISY LYRIC STREET 165015/HOLLYWOOD (12.98/18.98)	Knock On The Sky	23
34	30	30	13	VANESSA CARLTON ● A&M 493307/INTERSCOPE (18.98 CD)	Be Not Nobody	5	83	81	89	38	DEFAULT ● TVT 2310 (11.98 CD) [M]	The Fallout	51
35	32	27	8	DIRTY VEGAS ● CRESCENCE 39986/CAPITOL (17.98 CD)	Dirty Vegas	7	84	60	—	2	JERZEE MONET DREAMWORKS 450870/INTERSCOPE (12.98 CD)	Love & War	60
36	29	20	6	PAPA ROACH ● DREAMWORKS 450381/INTERSCOPE (12.98/18.98)	Lovehatetragedy	2	85	50	—	2	THE FLAMING LIPS WARNER BROS. 48141 (13.98 CD)	Yoshimi Battles The Pink Robots	50
37	27	17	5	N.O.R.E. DEF JAM 586502*/DJJMG (12.98/18.98)	God's Favorite	3	86	72	71	14	THE HIVES EPITAPH/SIRE 48327*/WARNER BROS. (17.98 CD) [M]	Veni Vidi Vicious	63
38	33	41	11	KHIA FEATURING DSD DIRTY DOWN 751132/ARTEMIS (17.98 CD) [M]	Thug Misses	33	87	74	66	43	JA RULE ▲ ³ MURDER INC./DEF JAM 586437*/DJJMG (12.98/19.98)	Pain Is Love	1
39	34	36	37	SHAKIRA ▲ ³ EPIC 63900 (12.98 EQ/18.98)	Laundry Service	3	88	112	97	5	PLAY MUSIC WORLD/COLUMBIA 86607/CRG (8.98 EQ CD) [M]	Play	88
40	NEW		1	MACK 10 PRESENTS DA HOOD HOOD-BANGIN' 9996/03 (18.98 CD)	Mack 10 Presents Da Hood	40	89	120	118	48	TOBY KEITH ▲ DREAMWORKS (NASHVILLE) 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	9
41	41	45	36	CREED ▲ ⁵ WIND-UP 13075 (11.98/18.98)	Weathered	1	90	79	72	25	JENNIFER LOPEZ ▲ EPIC 86399* (12.98 EQ/18.98)	J To Tha L-O! The Remixes	1
42	21	—	2	DARRYL WORLEY DREAMWORKS (NASHVILLE) 450351/INTERSCOPE (11.98/17.98)	I Miss My Friend	21	91	95	91	11	MOBY ● V2 27127 (10.98/18.98)	I Am Sam	20
43	38	44	25	JACK JOHNSON ● ENJOY/UNIVERSAL 860994/UMRG (18.98 CD) [M]	Brushfire Fairytales	38	92	84	86	29	SOUNDTRACK ● V2 27119 (12.98/18.98)	I Am Sam	20
44	37	35	43	JIMMY EAT WORLD ● DREAMWORKS 450334*/INTERSCOPE (17.98 CD)	Jimmy Eat World	31	93	85	79	54	CRAIG DAVID ▲ WILDSTAR/ATLANTIC 88081*/JAG (11.98/17.98)	Born To Do It	11
45	31	26	19	VARIOUS ARTISTS ▲ UNIVERSAL/EMI/ZOMBA/SONY 84408/UMRG (12.98/19.98)	Now 9	1	94	98	103	88	TIM MCGRAW ▲ ³ CURB 77976 (12.98/18.98)	Greatest Hits	4
46	46	47	47	SYSTEM OF A DOWN ▲ ² AMERICAN/COLUMBIA 62240*/CRG (12.98 EQ/18.98)	Toxicity	1	95	86	92	57	ALICIA KEYS ▲ ⁵ J 20002 (12.98/18.98)	Songs In A Minor	1
47	36	31	10	MARC ANTHONY ● COLUMBIA 85300/CRG (6.98 EQ/18.98)	Mended	3	96	88	90	29	BRAD PAISLEY ● ARISTA NASHVILLE 67880/RLG (11.98/17.98)	Part II	31
48	42	48	48	ALAN JACKSON ▲ ² ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1	97	80	61	6	PAULINA RUBIO ● UNIVERSAL 153300/UMRG (11.98/17.98)	Border Girl	11
49	47	37	7	NEW FOUND GLORY DRIVE-THRU 112916/MCA (18.98 CD)	Sticks and Stones	4	98	126	126	96	KENNY CHESNEY ▲ ² BNA 67976/RLG (12.98/18.98)	Greatest Hits	13
				PACESETTER									
							99	176	185	89	LENNY KRAVITZ ▲ ³ VIRGIN 50316 (12.98/18.98)	Greatest Hits	2

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
100	91	96	51	USHER ▲ ¹ ARISTA 14715* (12.98/18.98)	8701	4	151	134	130	12	KELLIE COFFEY BNA 67040/RLG (10.98/16.98)	When You Lie Next To Me	54
101	77	65	10	VARIOUS ARTISTS ● SONY/UNIVERSAL/EMI/ZOMBA 86591/CRG (12.98 EQ/18.98)	Off The Hook	13	152	139	128	18	YING YANG TWINS COLLIPARK/IN THE PAINT 8375/KOCH (12.98/17.98)	Alley: The Return Of The Ying Yang Twins	58
102	89	85	20	B2K ● EPIC 85457 (12.98 EQ/18.98)	B2K	2	153	144	132	16	GOO GOO DOLLS ● WARNER BROS. 48206 (18.98 CD)	Gutterflower	4
103	87	88	25	MARY J. BLIGE ▲ ² MCA 112898* (12.98/18.98)	No More Drama (2002)	14	154	142	148	21	311 ● VOLCANO 32194/ZOMBA (11.98/17.98)	From Chaos	10
104	105	93	26	BARRY MANILOW ▲ BMG HERITAGE 10600/ARISTA (12.98/18.98)	Ultimate Manilow	3	155	154	168	17	JOHN TESH FAITH MD 34591/GARDEN CITY (11.98/17.98)	A Deeper Faith	56
105	92	87	10	BOX CAR RACER MCA 112894 (18.98 CD)	Box Car Racer	12	156	130	144	19	DASHBOARD CONFESSIONAL VAGRANT 354 (14.98 CD) [M]	The Places You Have Come To Fear The Most	108
106	102	105	33	MERCYME ● IND/WOR 861333/WARNER BROS. (16.98 CD) [M]	Almost There	67	157	163	145	4	VARIOUS ARTISTS SO SO DEF/COLUMBIA 86689/CRG (8.98 EQ CD)	So So Def Presents: Definition Of A Remix (EP)	117
107	NEW	1	1	JOE NICHOLS UNIVERSAL SOUTH 170285 (11.98/17.98) [M]	Man With A Memory	107	158	147	153	54	AALIYAH ▲ ² BLACKGROUND 10082* (12.98/18.98)	Aaliyah	1
108	117	111	88	ENYA ▲ ⁶ REPRISE 47426/WARNER BROS. (12.98/18.98)	A Day Without Rain	2	159	115	76	7	SOUNDTRACK RCA 68118 (18.98 CD)	Mr. Deeds	61
109	114	108	23	GARY ALLAN MCA NASHVILLE 170201 (11.98/17.98)	Alright Guy	39	160	NEW	1	1	THE CRYSTAL METHOD 3AM 1125/ULTRA (17.98 CD)	Community Service	160
110	NEW	1	1	PUBLIC ENEMY SLAM JAM/ZIN THE PAINT 8388/KOCH (12.98/17.98)	Revolvelution	110	161	109	—	2	THE STARTING LINE DRIVE-THRU 065063/MCA (12.98 CD) [M]	Say It Like You Mean It	109
111	113	110	63	SOUNDTRACK ▲ DREAMWORKS 450305/INTERSCOPE (12.98/18.98)	Shrek	28	162	145	135	16	BONNIE RAITT ● CAPITOL 31816 (12.98/18.98)	Silver Lining	13
112	97	94	10	AMY GRANT A&M 493318/INTERSCOPE (18.98 CD)	Legacy...Hymns & Faith	21	163	137	116	6	A*TEENS STOCKHOLM 018435/MCA (18.98 CD)	Pop 'Til You Drop!	45
113	103	58	3	DOLLY PARTON BLUE EYE 3946/SUGAR HILL (10.98/18.98)	Halos & Horns	58	164	NEW	1	1	HAYSTAK IN THE PAINT 8344/KOCH (12.98/17.98) [M]	The Natural	164
114	116	115	46	MICHAEL W. SMITH ● REUNION 10025/ZOMBA (11.98/17.98)	Worship	20	165	RE-ENTRY	3	3	TRACY BYRD RCA (NASHVILLE) 67005/RLG (11.98/17.98)	Ten Rounds	119
115	104	101	6	VARIOUS ARTISTS SIDE ONE DUMMY 71233 (8.98 CD)	Vans Warped Tour 2002 Compilation	55	166	146	138	42	THE STROKES ● RCA 68101* (17.98 CD)	Is This It	33
116	107	143	56	SOUNDTRACK ▲ ² INTERSCOPE 493035 (12.98/18.98)	Moulin Rouge	3	167	155	152	20	THE CORRS 143/LAVA/ATLANTIC 83533/AG (12.98/18.98)	VH1 Music First Presents: The Corrs — Live In Dublin	52
117	106	117	23	KIRK FRANKLIN ● GOSPO CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	4	168	131	122	6	OAKENFOLD MAVERICK 48204/WARNER BROS. (18.98 CD)	Bunkka	65
118	96	81	17	TWEET ● THE GOLD MIND/ELEKTRA 62746/EEG (12.98/18.98)	Southern Hummingbird	3	169	150	129	10	SOUNDTRACK A&M 493304/INTERSCOPE (15.98 CD)	Spirit: Stallion Of The Cimarron	40
119	71	46	3	ONYX OTHER PEOPLES MONEY/IN THE PAINT 8268*/KOCH (12.98/17.98)	Bacdafucup: Part II	46	170	158	151	6	ARCHIE EVERSOLE PHAT BOY 112928*/MCA (14.98 CD)	Ride Wit Me Dirty South Style	83
120	111	106	5	VARIOUS ARTISTS EPITAPH 86646 (5.98 CD)	Punk -0- Rama 7	67	171	133	107	13	MICHELLE WILLIAMS MUSIC WORLD/COLUMBIA 86432/CRG (12.98 EQ/18.98)	Heart To Yours	57
121	90	95	63	INDIA.ARIE ▲ MOTOWN 01370*/UMRG (12.98/18.98)	Acoustic Soul	10	172	157	159	6	ANITA BAKER ATLANTIC 78209/RHINO (17.98 CD)	The Best Of Anita Baker	118
122	NEW	1	1	SOUNDTRACK EPIC 86719 (18.98 EQ CD)	Stuart Little 2	122	173	140	114	7	DAVID BOWIE ISO/COLUMBIA 86630*/CRG (6.98 EQ/18.98)	Heathen	14
123	94	68	8	SOUNDTRACK LAVA/ATLANTIC 83543/AG (12.98/18.98)	Scooby-Doo	28	174	125	98	9	SOUNDTRACK DMZ/COLUMBIA 86534/CRG (18.98 EQ CD)	Divine Secrets Of The Ya-Ya Sisterhood	40
124	119	109	5	LOS TEMERARIOS FONOVISA 0529 (10.98/16.98)	Una Lagrima No Basta	79	175	195	—	25	UNWRITTEN LAW INTERSCOPE 493139* (13.98 CD)	Elva	69
125	NEW	1	1	TONY BENNETT LEGACY/COLUMBIA 86634/CRG (17.98 EQ/24.98)	The Essential Tony Bennett	125	176	138	125	5	VARIOUS ARTISTS MCA 112875* (18.98 CD)	Steve Harvey Compilation: Sign Of Things To Come	73
126	122	119	66	TIM MCGRAW ▲ ² CURB 78711 (12.98/18.98)	Set This Circus Down	2	177	132	123	7	RAPHAEL SADIQ UNIVERSAL 016554*/UMRG (12.98/18.98)	Instant Vintage	25
127	99	83	5	VARIOUS ARTISTS J 20034 (12.98/18.98)	This Is Ultimate Dance!	61	178	159	147	40	TENACIOUS D ● EPIC 86234* (18.98 CD)	Tenacious D	33
128	NEW	1	1	FOURPLAY BLUEBIRD 63916/RCA VICTOR (18.98 CD)	Heartfelt	128	179	152	149	22	ALANIS MORISSETTE ▲ MAVERICK 47988/WARNER BROS. (18.98 CD)	Under Rug Swept	1
129	124	121	21	THE WHITE STRIPES SYMPATHY FOR THE RECORD INDUSTRY/THIRD MAN 27124*/V2 (18.98 CD) [M]	White Blood Cells	61	180	169	162	44	ALISON KRAUSS + UNION STATION ● ROUNDER 610495/IDJMG (11.98/17.98)	New Favorite	35
130	141	136	104	SOUNDTRACK ▲ ³ CURB 78703 (11.98/17.98)	Coyote Ugly	10	181	NEW	1	1	SMILEZ & SOUTHSTAR ARTISTDIRECT 01030 (11.98/17.98) [M]	Crash The Party	181
131	127	124	62	STAINED ▲ ⁴ FLIP/ELEKTRA 62626/EEG (12.98/18.98)	Break The Cycle	1	182	166	163	25	VARIOUS ARTISTS ● BNA 67043/RLG (12.98/17.98)	Totally Country	12
132	100	74	7	THE WHO ● UTV 112877/MCA (24.98 CD)	The Ultimate Collection	31	183	164	82	3	GLASSJAW WARNER BROS. 48286 (11.98 CD)	Worship And Tribute	82
133	129	127	67	BROOKS & DUNN ▲ ARISTA NASHVILLE 67003/RLG (12.98/18.98)	Steers & Stripes	4	184	143	104	7	SOUNDTRACK EPIC 86670 (18.98 CD)	The Osbourne Family Album	13
134	171	73	74	VARIOUS ARTISTS ▲ ² INTEGRITY 81001/TIME LIFE (19.98 CD)	Songs 4 Worship — Shout To The Lord	51	185	162	154	11	VAN MORRISON EXILE/UNIVERSAL 589177/UMRG (18.98 CD)	Down The Road	25
135	110	70	4	GREEN DAY REPRISE 48208/WARNER BROS. (13.98 CD)	Shenanigans	27	186	177	157	14	WILCO NONESUCH 79669/AG (17.98 CD)	Yankee Hotel Foxtrot	13
136	NEW	1	1	C-BO WEST COAST MAFIA 2002 (17.98 CD)	West Coast Mafia	136	187	173	161	91	U2 ▲ ³ INTERSCOPE 524653 (12.98/18.98)	All That You Can't Leave Behind	3
137	136	141	57	LONESTAR ▲ BNA 67011/RLG (12.98/18.98)	I'm Already There	9	188	185	184	12	ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 543115 (18.98 CD)	Mamma Mia!	169
138	NEW	1	1	SOLOMON BURKE FAT POSSUM/ANTI- 80358/EPITAPH (17.98 CD)	Don't Give Up On Me	138	189	170	169	45	DIANA KRALL ▲ VERVE 549846/VG (12.98/18.98)	The Look Of Love	9
139	135	142	5	THE HAPPY BOYS ROBBINS 75030 (17.98 CD) [M]	Trance Party (Volume Two)	135	190	180	164	39	TRICK PONY ● WARNER BROS. (NASHVILLE) 47927/WRN (11.98/17.98)	Trick Pony	91
140	67	120	74	DAVE MATTHEWS BAND ▲ ³ RCA 67988 (11.98/18.98)	Everyday	1	191	153	137	14	RL J 20012 (12.98/17.98)	RL:Ements	53
141	118	102	7	AZ MOTOWN 018074/UMRG (12.98/18.98)	Aziatic	29	192	199	—	8	3RD STRIKE HOLLYWOOD 182344 (12.98 CD)	Lost Angel	72
142	149	146	89	THE BEATLES ▲ ⁸ APPLE 29320/CAPITOL (12.98/18.98)	1	1	193	NEW	1	1	SOUNDTRACK WALT DISNEY 860774 (18.98 CD)	Disney's The Country Bears	193
143	148	155	21	BLAKE SHELTON ● WARNER BROS. (NASHVILLE) 24731/WRN (11.98/17.98)	Blake Shelton	45	194	184	166	79	JENNIFER LOPEZ ▲ ³ EPIC 85965 (12.98 EQ/18.98)	J.Lo	1
144	123	112	32	NAS ▲ ILL WILL/COLUMBIA 85736*/CRG (12.98 EQ/18.98)	Stillmatic	5	195	161	134	5	OZZY OSBOURNE EPIC 86525 (18.98 EQ CD)	Live At Budokan	70
145	93	—	2	JUICY J NORTH-NORTH 3601 (10.98/17.98)	Chronicles Of The Juice Man: Underground Album	93	196	RE-ENTRY	33	33	ROB ZOMBIE ● GEPHEN 453147/INTERSCOPE (12.98/18.98)	The Sinister Urge	8
146	NEW	1	1	B2K EPIC 86643 (8.98 EQ CD)	B2K: The Remixes — Vol. 1 (EP)	146	197	196	194	81	SARA EVANS ▲ RCA (NASHVILLE) 67964/RLG (11.98/17.98)	Born To Fly	55
147	188	—	6	12 STONES WIND-UP 13069 (9.98 CD) [M]	12 Stones	147	198	175	171	34	YOLANDA ADAMS ● ELEKTRA 62690/EEG (12.98/18.98)	Believe	42
148	121	113	12	LAURYN HILL ▲ COLUMBIA 86580/CRG (16.98 EQ/19.98)	MTV Unplugged No. 2.0	3	199	186	196	38	TOOL ▲ TOOL DISSECTIONAL/VOLCANO 31160/ZOMBA (12.98/18.98)	Lateralus	1
149	108	62	4	OASIS EPIC 86586 (18.98 EQ CD)	Heathen Chemistry	23	200	151	77	3	ANDY GRIGGS RCA (NASHVILLE) 67006/RLG (11.98/17.98)	Freedom	77
150	128	139	18	AVANT ● MAGIC JDN/SON 112809/MCA (12.98/18.98)	Ecstasy	6							

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiples shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² 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. [M] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

AUGUST 10
2002

Billboard HEATSEEKERS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		Title	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		Title
				IMPRINT & NUMBER/DISTRIBUTING LABEL							IMPRINT & NUMBER/DISTRIBUTING LABEL		
1	NEW	1	1	JOE NICHOLS UNIVERSAL SOUTH 170285 (11.98/17.98)		Man With A Memory	25	16	14	4	NORMAN BROWN WARNER BROS. 47995 (18.98 CD)		Just Chillin'
2	3	1	5	THE HAPPY BOYS ROBBINS 75038 (17.98 CD)		Trance Party (Volume Two)	26	—	—	1	KHM NUMBER 6 6604 (18.98 CD)		Game
3	4	5	14	12 STONES WIND-UP 13069 (9.98 CD)		12 Stones	27	30	18	16	ZOE GIRL SPARROW 51828 (16.98 CD)		Life
4	2	2	30	DASHBOARD CONFESSIONAL VAGRANT 354 (14.98 CD)		The Places You Have Come To Fear The Most	28	24	23	27	THURSDAY VICTORY 145* (15.98 CD)		Full Collapse
5	1	—	2	THE STARTING LINE DRIVE-THRU 060063/MCA (12.98 CD)		Say It Like You Mean It	29	19	9	9	DJ PAUL D-EVIL 3600/STREET LEVEL (10.98/17.98)		Triple 6 Mafia Presents DJ Paul — Underground Vol. 16: For Da Summa
6	NEW	1	1	HAYSTAK IN THE PAINT 8344/KOCH (12.98/17.98)		The Natural	30	29	20	17	NICOLE C. MULLEN WORD 85127/WARNER BROS. (11.98/17.98)		Talk About It
7	NEW	1	1	SMILEZ & SOUTHWEST ARTISTDIRECT 01030 (11.98/17.98)		Crash The Party	31	23	25	8	HOWEY DAY DAZE 88788/EPIC (11.98 EQ CD)		Australia
8	5	4	5	DJ ENCORE ULTRA 1123 (21.98 CD)		DJ Encore Presents: Ultra.Dance 02	32	33	31	11	SUGARCULT ULTIMATUM 076673/ARTEMIS (13.98 CD)		Start Static
9	15	17	10	JUANES SUNCO 017532/UNIVERSAL LATINO (16.98 CD)		Un Dia Normal	33	32	34	6	FLOGGING MOLLY SIDE ONE DUMMY 71230* (13.98 CD)		Drunken Lullabies
10	12	16	6	AUDIOVENT ATLANTIC 83544/AG (11.98 CD)		Dirty Sexy Knights In Paris	34	31	28	5	GERALD ALBRIGHT GRP 589655/VG (18.98 CD)		Groovology
11	8	—	2	MORCHEEBA SIRE/REPRISE 48347/WARNER BROS. (18.98 CD)		Charango	35	43	45	32	GOOD CHARLOTTE DAYLIGHT 85845/EPIC (11.98 EQ/17.98)		Good Charlotte
12	11	6	7	JENNIFER PENA UNIVERSAL 310053/UG (9.98/13.98)		Libre	36	45	46	14	RELIENT K GOTEE 72842 (12.98 CD)		The Anatomy Of The Tongue In Cheek
13	NEW	1	1	LEGIT BALLAZ LEGIT BALLIN' 71241/AMC (10.98/17.98)		Respect The Game Vol. 3	37	20	24	5	RAYVON BIG YARD 112757/MCA (14.98 CD)		My Bad
14	6	3	9	THE FLATLANDERS NEW WEST 6040 (17.98 CD)		Now Again	38	34	33	6	OTEP CAPITOL 33346 (17.98 CD)		Sevas Tra
15	10	13	19	CHAYANNE SONY DISCS 94667 (10.98 EQ/16.98)		Grandes Exitos	39	42	40	27	MUSHROOMHEAD UNIVERSAL 016430/UMRG (18.98 CD)		XX
16	7	10	4	KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES WORLD WIDE GOSPEL 3018 (10.98/16.98)		Send A Revival	40	21	26	7	MARVIN SAPP VERITY 43192/ZOMBA (11.98/17.98)		I Believe
17	28	22	4	SOLUNA DREAMWORKS 450235/INTERSCOPE (14.98 CD)		For All Time	41	47	—	4	NORMAN HUTCHINS JDI 1263 (12.98/16.98)		Nobody But You
18	9	8	11	FLAW REPUBLIC/UNIVERSAL 014891/UMRG (18.98 CD)		Through The Eyes	42	48	42	10	SOMETHING CORPORATE DRIVE-THRU 112887/MCA (14.98 CD)		Leaving Through The Window
19	13	11	59	CHRIS CAGLE CAPITOL (NASHVILLE) 34170 (10.98/17.98)		Play It Loud	43	RE-ENTRY	3	3	FINCH DRIVE-THRU 860991/MCA (12.98 CD)		What Is It To Burn
20	17	—	4	THE FACULTY JAMTAM 1001 (13.98 CD)		Group Therapy	44	38	30	8	SALVADOR WORD 86134/WARNER BROS. (16.98 CD)		Into Motion
21	27	29	25	TOBYMAC FOREFRONT 25294 (17.98 CD)		Momentum	45	35	39	3	SHEKINAH GLORY MINISTRY KINGDOM 001 (11.98/17.98)		Praise Is What I Do
22	22	19	10	PILLAR FLICKER 82606 (16.98 CD)		Fireproof	46	RE-ENTRY	8	8	EMERSON DRIVE DREAMWORKS (NASHVILLE) 450272/INTERSCOPE (18.98/14.98)		Emerson Drive
23	18	7	10	THALIA EMI LATIN 39573 (10.98/17.98)		Thalia	47	37	47	5	THE CANTON SPIRITUALS VERITY 43189/ZOMBA (11.98/17.98)		Walking By Faith
24	14	32	5	DORINDA CLARK-COLE GOSPO CENTRIC 70033/ZOMBA (11.98/17.98)		Dorinda Clark-Cole	48	44	15	5	JAMES GALWAY RCA VICTOR 63950 (18.98 CD)		The Very Best Of James Galway
							49	46	37	26	SIR CHARLES JONES MARDI GRAS 1060 (10.98/16.98)		Love Machine
							50	39	—	4	DASHBOARD CONFESSIONAL DRIVE-THRU 170185/MCA (18.98 CD)		Swiss Army Romance

AUGUST 10
2002

Billboard TOP INDEPENDENT ALBUMS

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		Title	THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST		Title
				IMPRINT & NUMBER/DISTRIBUTING LABEL							IMPRINT & NUMBER/DISTRIBUTING LABEL		
1	1	1	14	KHIA FEATURING DSD DIRTY DOWN 751132/ARTEMIS (17.98 CD) [M]		Thug Misses	25	20	22	10	VARIOUS ARTISTS VP 1679* (9.98/16.98)		Reggae Gold 2002
2	NEW	1	1	MACK 10 PRESENTS DA HOOD HDD BANGIN' 9996/D3 (18.98 CD)		Mack 10 Presents Da Hood	26	11	11	7	DAZ DILLINGER OCTYFIRE 006/D PG (17.98 CD)		This Is The Life I Lead
3	3	4	43	DEFAULT TVT 2310 (11.98 CD) [M]		The Fallout	27	25	—	5	THE FACULTY JAMTAM 1001 (13.98 CD) [M]		Group Therapy
4	NEW	1	1	PUBLIC ENEMY SLAM JAMZ/IN THE PAINT 8388/KOCH (12.98/17.98)		Revolverlution	28	24	25	5	VARIOUS ARTISTS SUB CITY 662/HOPELESS (9.98 CD)		Hopelessly Devoted To You Vol. 4
5	5	3	3	DOLLY PARTON BLUE EYE 3946/SUGAR HILL (10.98/18.98)		Halos & Horns	29	23	41	3	SOUNDTRACK COMEDY CENTRAL 30001 (12.98 CD)		Crank Yankers -- The Best Uncensored Crank Calls: Volume 1
6	6	5	6	VARIOUS ARTISTS SIDE ONE DUMMY 71233 (6.98 CD)		Vans Warped Tour 2002 Compilation	30	19	18	19	JIMMY BUFFETT MAILBOAT 2005 (10.98/18.98)		Far Side Of The World
7	2	2	3	ONYX OTHER PEOPLES MONEY/IN THE PAINT 8268*/KOCH (12.98/17.98)		Bacdafucup: Part II	31	15	24	9	NATURE CASINO 8004*/SEQUENCE (18.98 CD)		Wild Gremlinz
8	7	6	5	VARIOUS ARTISTS EPITAPH 85646 (5.98 CD)		Punk -O- Rama 7	32	29	17	12	VARIOUS ARTISTS SIDE ONE DUMMY 71232 (6.98 CD)		Atticus: ...Dragging The Lake.
9	8	7	5	LOS TEMERARIOS FONDIVISA 0529 (10.98/16.98)		Una Lagrima No Basta	33	—	—	1	KHM NUMBER 6 6604 (18.98 CD) [M]		Game
10	NEW	1	1	C-BO WEST COAST MAFIA 2002 (17.98 CD)		West Coast Mafia	34	27	27	30	THURSDAY VICTORY 145* (15.98 CD) [M]		Full Collapse
11	NEW	1	1	SOLOMON BURKE FAT POSSUM/ANTI- 80358/EPITAPH (17.98 CD)		Don't Give Up On Me	35	21	9	3	THE MIGHTY MIGHTY BOSSTONES BIG RIG 71234*/SIDE ONE DUMMY (16.98 CD)		Jackknife To A Swan
12	4	—	2	JUICY J NORTH-NORTH 3601 (10.98/17.98)		Chronicles Of The Juice Man: Underground Album	36	26	20	10	DJ PAUL D-EVIL 3600/STREET LEVEL (10.98/17.98) [M]		Triple 6 Mafia Presents DJ Paul — Underground Vol. 16: For Da Summa
13	10	8	18	YING YANG TWINS COLLIPARK/IN THE PAINT 8375/KOCH (12.98/17.98)		Alley: The Return Of The Ying Yang Twins	37	33	30	1	SUGARCULT ULTIMATUM 076673/ARTEMIS (13.98 CD) [M]		Start Static
14	9	10	35	DASHBOARD CONFESSIONAL VAGRANT 354 (14.98 CD) [M]		The Places You Have Come To Fear The Most	38	32	31	6	FLOGGING MOLLY SIDE ONE DUMMY 71230* (13.98 CD) [M]		Drunken Lullabies
15	NEW	1	1	THE CRYSTAL METHOD SAM 1125/ULTRA (17.98 CD)		Community Service	39	36	29	4	MC EHT D3 5998/RVTRIA (18.98 CD)		Underground Hero
16	NEW	1	1	HAYSTAK IN THE PAINT 8344/KOCH (12.98/17.98) [M]		The Natural	40	31	28	10	NOFX FAT WRECK CHORDS 641* (16.98 CD)		45 Or 46 Songs That Weren't Good Enough To Go On Our Other Records
17	22	—	2	COO COO CAL BLACK MAFIA 1360/INFINITE (10.98/18.98)		Still Walkin'	41	38	42	7	NORMAN HUTCHINS JDI 1263 (12.98/16.98) [M]		Nobody But You
18	12	14	3	DJ ENCORE ULTRA 1123 (21.98 CD) [M]		DJ Encore Presents: Ultra.Dance 02	42	34	33	13	SHEKINAH GLORY MINISTRY KINGDOM 001 (11.98/17.98) [M]		Praise Is What I Do
19	NEW	1	1	LEGIT BALLAZ LEGIT BALLIN' 71241/AMC (10.98/17.98) [M]		Respect The Game Vol. 3	43	35	—	2	VARIOUS ARTISTS D&D 641234* (16.98 CD)		D&D Project II
20	14	12	10	THE FLATLANDERS NEW WEST 6040 (17.98 CD) [M]		Now Again	44	—	—	1	THE CHARLIE DANIELS BAND BLUE HAT/AUDIUM 8159/KOCH (17.98 CD)		Redneck Fiddlin' Man
21	13	13	27	ISRAEL KAMAKAWI'OOLE BIG BODY 5907/THE MOUNTAIN APPLE COMPANY (17.98 CD)		Alone In Iz World	45	47	—	1	ELVIS PRESLEY BMG/MADACY SPECIAL PRODUCTS 5294/MADACY (10.98/10.98)		Elvis: The Very Best Of Love
22	17	21	5	KEITH "WONDERBOY" JOHNSON & THE SPIRITUAL VOICES WORLD WIDE GOSPEL 3018 (10.98/16.98) [M]		Send A Revival	46	28	19	5	CORMEGA LEGAL HUSTLE 9214*/LANDSPEED (11.98/17.98) [M]		The True Meaning
23	18	16	14	LOUIE DEVITO DEE VEE 0002/MUSICAMA (18.98 CD)		Louie DeVito's Dance Factory	47	37	32	26	SIR CHARLES JONES MARDI GRAS 1060 (10.98/16.98) [M]		Love Machine
24	16	15	12	NAUGHTY BY NATURE TVT 2340* (13.98/17.98)		licons	48	—	—	1	VARIOUS ARTISTS DMA 7002 (16.98 CD)		DMA Presents: Energy 92 7/5 Dance Hits Volume 2
							49	43	40	18	O.A.R. EVERFINE 41123 (19.98 CD) [M]		Any Time Now
							50	41	38	5	SLUM VILLAGE BARAK 3003*/SEQUENCE (18.98 CD) [M]		Dirty District

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 by major branch distributors. ● Albums with the greatest sales gains this week. Greatest Gainer shows chart's largest unit increase. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ● RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ☆ Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. [M] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

AUGUST 10 2002 **Billboard** TOP INTERNET ALBUM SALES™

Sales data and internet sales reports compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
1	1	2	DAVE MATTHEWS BAND RCA 68117	Busted Stuff	4
2	NEW		TOBY KEITH DREAMWORKS (NASHVILLE) 450254/INTERSCOPE	Unleashed	1
3	5	2	NORAH JONES BLUE NOTE 32088/CAPITOL [M]	Come Away With Me	17
4	NEW		THE STARTING LINE DRIVE-THRU 060963/MCA [M]	Say It Like You Mean It	161
5	3	3	COUNTING CROWS GEFEN 483356/INTERSCOPE	Hard Candy	20
6	6	3	RED HOT CHILI PEPPERS WARNER BROS. 48140*	By The Way	8
7	4	1	JOSH GROBAN 143/REPRISE 48154/WARNER BROS. [M]	Josh Groban	15
8	2	2	GRATEFUL DEAD GRATEFUL DEAD 14084/ARISTA	Steppin' Out With The Grateful Dead England '72	-
9	NEW		JORMA KAUKONEN COLUMBIA 86394/CRG [M]	Blue Country Heart	-
10	15	2	JOHN MAYER AWARE/COLUMBIA 85293*/CRG [M]	Room For Squares	23
11	11	9	EMINEM WEB/AFTERMATH 493290*/INTERSCOPE	The Eminem Show	5
12	9	4	AEROSMITH COLUMBIA 86700/CRG	O, Yeah! Ultimate Aerosmith Hits	19
13	21	18	CELINE DION EPIC 86400	A New Day Has Come	26
14	20	2	THE FLAMING LIPS WARNER BROS. 48141	Yoshimi Battles The Pink Robots	85
15	12	2	SOUNDTRACK LOST HIGHWAY/MERCURY 170069/IDJMG	O Brother, Where Art Thou?	31
16	NEW		AVRIL LAVIGNE ARISTA 14740	Let Go	7
17	19	14	JACK JOHNSON ENJOY/UNIVERSAL 860994/UMRG [M]	Brushfire Fairytales	43
18	13	2	HEM BAR NONE 0131/KOCH	Rabbit Songs	-
19	NEW		MORCHEEBA SIRE/REPRISE 48347/WARNER BROS. [M]	Charango	-
20	NEW		VARIOUS ARTISTS TIME LIFE 17095	'60's Gold	-
21	NEW		THEY MIGHT BE GIANTS ROUNDER 618113	No!	-
22	NEW		SOLOMON BURKE FAT POSSUM/ANTI- 80358/EPITAPH	Don't Give Up On Me	138
23	10	2	ROBERT PLANT UNIVERSAL 586962/UMRG	Dreamland	76
24	8	3	NELLY FO REEL 017747/UNIVERSAL	Nellyville	3
25	23	1	THE FLATLANDERS NEW WEST 6040 [M]	Now Again	-

AUGUST 10 2002 **Billboard** TOP SOUNDTRACKS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	7	DISNEY'S LILO & STITCH	WALT DISNEY 860734
2	2	31	O BROTHER, WHERE ART THOU? [▲]	LOST HIGHWAY/MERCURY 170069/IDJMG
3	5	2	AUSTIN POWERS IN GOLDMEMBER	MAVERICK 48310/WARNER BROS.
4	3	4	LIKE MIKE	SD SO DEF/COLUMBIA 86676*/CRG
5	4	11	SPIDER-MAN [▲]	ROADRUNNER/COLUMBIA 86402/IDJMG/CRG
6	6	4	A WALK TO REMEMBER	EPIC 86311
7	7	29	I AM SAM	V2 27119
8	10	37	SHREK [▲]	DREAMWORKS 450305/INTERSCOPE
9	9	37	MOULIN ROUGE [▲]	INTERSCOPE 493035
10	17	2	STUART LITTLE 2	EPIC 86719
11	8	8	SCOOBY-DOO	LAVA/ATLANTIC 82543/AG
12	13	37	COYOTE UGLY [▲]	CURB 78703
13	11	7	MR. DEEDS	RCA 68118
14	15	1	SPIRIT: STALLION OF THE CIMARRON	A&M 493304/INTERSCOPE
15	12	9	DIVINE SECRETS OF THE YA-YA SISTERHOOD	DMZ/COLUMBIA 86534/CRG
16	14	7	THE OSBOURNE FAMILY ALBUM	EPIC 86670
17	NEW		DISNEY'S THE COUNTRY BEARS	WALT DISNEY 860774
18	16	18	THE SCORPION KING	UNIVERSAL 017155/UMRG
19	18	10	THE ROYAL TENENBAUMS	HOLLYWOOD 162358
20	23	30	THE FAST AND THE FURIOUS: MORE FAST AND FURIOUS	ISLAND 586631/IDJMG
21	19	2	CRANK YANKERS - THE BEST UNCENSORED CRANK CALLS: VOLUME 1	COMEDY CENTRAL 30001
22	20	18	MOULIN ROUGE 2	INTERSCOPE 493228
23	24	35	THE FAST AND THE FURIOUS [▲]	MURDER INC./DEF JAM 548832*/IDJMG
24	NEW		A KNIGHT'S TALE	COLUMBIA 85648/CRG
25	25	46	SAVE THE LAST DANCE [▲]	HOLLYWOOD 182288

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. [M] indicates past or present Heatseeker title. © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

AUGUST 10 2002 **Billboard** TOP POP CATALOG™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
1	1	874	BOB MARLEY AND THE WAILERS ◆ ⁰ TUFF GONG/ISLAND 548904/IDJMG (12.98/18.98)	Legend
2	23	24	DEF LEPPARD ▲ ³ MERCURY 528718/IDJMG (11.98/18.98)	Vault - Greatest Hits 1980-1995
3	4	6	DISTURBED ▲ ² GIANT 24738/WARNER BROS. (11.98/17.98) [M]	The Sickness
4	3	3	EMINEM ▲ ⁵ WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP
5	8	5	DIXIE CHICKS ◆ ¹⁰ MONUMENT 69678/SONY (NASHVILLE) (12.98 EQ/18.98)	Fly
6	7	7	CREED ◆ ¹⁰ WIND-UP 13053* (11.98/18.98)	Human Clay
7	5	4	RASCAL FLATTS ▲ LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) [M]	Rascal Flatts
8	9	9	KID ROCK ◆ ¹⁰ TOP DOG/LAVA/ATLANTIC 83119*/AG (12.98/18.98) [M]	Devil Without A Cause
9	6	12	CELINE DION ▲ ⁶ 550 MUSIC 63760/EPIC (12.98 EQ/18.98)	All The Way...A Decade Of Song
10	14	13	BOB SEGER & THE SILVER BULLET BAND ▲ ⁵ CAPITOL 30334 (10.98/15.98)	Greatest Hits
11	11	10	AC/DC ◆ ¹⁹ EASTWEST 92418/EEG (11.98/17.98)	Back In Black
12	15	16	JAMES TAYLOR ◆ ¹¹ WARNER BROS. 3113 (7.98/11.98)	Greatest Hits
13	13	11	NELLY ▲ ⁸ FO REEL/UNIVERSAL 157743*/UMRG (12.98/18.98)	Country Grammar
14	21	20	METALLICA ◆ ¹² ELEKTRA 61113*/EEG (11.98/17.98)	Metallica
15	19	14	SUBLIME ▲ ⁵ GASOLINE ALLEY 111413/MCA (12.98/18.98)	Sublime
16	25	23	DIXIE CHICKS ◆ ¹¹ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) [M]	Wide Open Spaces
17	22	21	ENYA ▲ ² REPRISE 46835/WARNER BROS. (12.98/18.98)	Paint The Sky With Stars - The Best Of Enya
18	31	32	TOM PETTY AND THE HEARTBREAKERS ▲ ³ MCA 110813 (12.98/18.98)	Greatest Hits
19	28	31	CREED ▲ ⁵ WIND-UP 13049 (11.98/18.98) [M]	My Own Prison
20	37	41	SYSTEM OF A DOWN ▲ AMERICAN/COLUMBIA 68924/CRG (7.98 EQ/11.98) [M]	System Of A Down
21	45	49	QUEEN ▲ HOLLYWOOD 161285 (11.98/17.98)	Greatest Hits
22	24	15	THE BEACH BOYS CAPITOL 21860 (10.98/17.98)	The Greatest Hits Volume 1: 20 Good Vibrations
23	26	28	PHIL COLLINS ▲ ² FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...Hits
24	18	2	RED HOT CHILI PEPPERS ▲ ⁴ WARNER BROS. 47386* (10.98/17.98)	Californication
25	12	8	EAGLES ◆ ²⁷ ASYLUM/ELEKTRA 105/EEG (11.98/17.98)	Their Greatest Hits 1971-1975
26	35	34	MILES DAVIS ▲ ³ LEGACY/COLUMBIA 64935/CRG (7.98 EQ/11.98)	Kind Of Blue
27	27	22	MADONNA ◆ ¹⁰ SIRE 26440*/WARNER BROS. (13.98/18.98)	The Immaculate Collection
28	33	27	JIMMY BUFFETT ▲ ⁵ MCA 329633* (12.98/18.98)	Songs You Know By Heart
29	34	33	SHANIA TWAIN ◆ ¹⁹ MERCURY (NASHVILLE) 536003 (12.98/18.98)	Come On Over
30	36	35	PINK FLOYD ◆ ¹⁵ CAPITOL 46001 (10.98/18.98)	Dark Side Of The Moon
31	40	30	ABBA ▲ ⁶ POLYGRAM/UNIVERSAL 517007/UMRG (12.98/18.98)	Gold - Greatest Hits
32	30	26	EMINEM ▲ ⁴ WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	The Slim Shady LP
33	2	29	DAVE MATTHEWS BAND ▲ ⁷ RCA 66904 (11.98/18.98)	Crash
34	29	17	NICKEL CREEK ● SUGAR HILL 3909 (16.98 CD) [M]	Nickel Creek
35	44	40	AEROSMITH ◆ ¹⁰ COLUMBIA 57367/CRG (7.98 EQ/11.98)	Aerosmith's Greatest Hits
36	41	36	FLEETWOOD MAC ▲ ³ WARNER BROS. 25801 (10.98/17.98)	Greatest Hits
37	48	48	CREEDENCE CLEARWATER REVIVAL ▲ ⁴ FANTASY 2* (12.98/17.98)	Chronicle The 20 Greatest Hits
38	20	18	MARC ANTHONY ▲ ³ COLUMBIA 69726*/CRG (12.98 EQ/18.98)	Marc Anthony
39	43	44	BROOKS & DUNN ▲ ³ ARISTA NASHVILLE 18652/RLG (12.98/18.98)	The Greatest Hits Collection
40	42	37	INCUBUS ▲ ² IMMORTAL 63652/EPIC (12.98 EQ/18.98)	Make Yourself
41	RE-ENTRY	487	CAROLE KING ◆ ¹⁰ EPIC 65850 (7.98 EQ/11.98)	Tapestry
42	RE-ENTRY	154	ZZ TOP ▲ ³ WARNER BROS. 26846 (11.98/17.98)	Greatest Hits
43	RE-ENTRY	35	TOBY KEITH ▲ MERCURY (NASHVILLE) 558962 (11.98/17.98)	Greatest Hits Volume One
44	RE-ENTRY	46	LYNYRD SKYNYRD ● The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection	
45	RE-ENTRY	59	JIMI HENDRIX ▲ EXPERIENCE HENDRIX 111871*/MCA (12.98/18.98)	Experience Hendrix: The Best Of Jimi Hendrix
46	39	38	EAGLES ▲ ⁷ GEFFEN 424725/INTERSCOPE (12.98/18.98)	Hell Freezes Over
47	46	39	DAVID GRAY ▲ ATO 69351/RCA (11.98/17.98) [M]	White Ladder
48	47	43	VAN HALEN ▲ ² WARNER BROS. 46332 (11.98/17.98)	Best Of Volume 1
49	50	50	2PAC ▲ ⁹ AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	Greatest Hits
50	38	42	LEE ANN WOMACK ▲ ³ MCA NASHVILLE 170099 (11.98/17.98)	I Hope You Dance

● 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 Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer Shows chart's largest unit increase. [M] indicates past Heatseeker title. © 2002, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Chart Codes:
-ALBUMS-
The Billboard 200 (B200)
Bluegrass (BG)
Blues (BL)
Classical (CL)
Classical Crossover (CX)
Contemporary Christian (CC)
Country (CA)
Country Catalog (CCA)
Electronic (EA)
Gospel (GA)
Heatseekers (HS)
Independent (IND)
Internet (INT)
Jazz (JZ)
Contemporary Jazz (CJ)
Latin Albums (LA)
Latin: Latin Pop (LPA)
Latin: Regional Mexican (RMA)
Latin: Tropical/Salsa (TSA)
New Age (NA)
Pop Catalog (PCA)
R&B/Hip-Hop (RBA)
R&B/Hip-Hop Catalog (RBC)
Reggae (RE)
World Music (WM)
-SINGLES-
Hot 100 (H100)
Hot 100 Airplay (HA)
Hot 100 Singles Sales (HSS)
Adult Contemporary (AC)
Adult Top 40 (A40)
Country (CS)
Dance/Club Play (DC)
Dance/Sales (DS)
Hot Latin Tracks (LT)
Latin: Latin Pop (LPS)
Latin: Regional Mexican (RMS)
Latin: Tropical/Salsa (TSS)
R&B Hip-Hop (RBH)
R&B Hip-Hop Airplay (RA)
R&B Hip-Hop Singles Sales (RS)
Rap Tracks (RP)
Mainstream Rock (RO)
Modern Rock (MO)
Top 40 Tracks (T40)

Rankings from biweekly charts are listed in italics during a chart's unpublished week.

12 **Stones:** B200 147; HS 3
 2002: NA 13
 2**Pac:** PCA 49; RBC 2, 4, 8, 10
 3**11:** B200 154; A40 31; MO 16
 3**LW:** H100 84, 93; HSS 60, 64; RA 58; RBH 56; RS 25, 36
 3**d Strike:** B200 192
 4**th Avenue Jones:** RBH 96
 8**ball:** RA 68; RBH 73

-A-
Aaliyah: B200 158; RBA 53; RA 27; RBH 28
Abba: PCA 31
Above The Law: HSS 19; RS 27
AC/DC: PCA 11
Bryan Adams: AC 5
Yolanda Adams: B200 198; CC 10; GA 4, 39; RBA 58; RA 74; RBH 76
Adema: RO 33
Trace Adkins: CA 27; H100 90
Aerosmith: B200 19; INT 12; PCA 35; HSS 31; RO 38
Pepe Aguilar: LPS 39
Alabama: CS 56
Alberto Y Roberto: LT 39; RMS 20
Gerald Albright: C 6; HS 34
Gary Allan: B200 109; CA 13; CCA 13; CS 3; H100 37; HA 35
Herb Alpert: C 22
Aly-Uz: DC 18
Amber: DC 8
Amerie: DS 3; H100 28; HA 28; HSS 35; RA 10; RBH 11, 85; RS 10
AMG: RBH 99
Anastacia: B200 71
Jade Anderson: HSS 50
Andy Andy: LT 47; TSS 10
Los Angeles Azules: LA 29; RMA 18
Los Angeles De Charly: RMS 33
Marc Anthony: B200 47; LA 15; PCA 38; TSA 1; AC 7, 24; DC 28; H100 92; LT 13; TSS 1, 22
Aphrodite: EA 25
Aracely Arambula: LA 51; LT 37; RMS 18
David Arkenstone: NA 8
Ashanti: B200 12; RBA 8; H100 7, 16, 20, 31, 60; HA 7, 12, 21, 29, 56; HSS 61; RA 5, 7, 20, 25; RBH 6, 7, 21, 24; RP 4; RS 26, 65; T40 18, 19, 22, 33
A*Teens: B200 163
Rodney Atkins: CS 37
Audio Adrenaline: CC 31
Audiovent: HS 10; MO 18; RO 9
Patti Austin: JZ 15
Avant: B200 150; RBA 42; RA 63; RBH 65
Ramon Ayala Y Sus Bravos Del Norte: LA 40, 71; LT 25; RMS 7
Steve Azar: CA 63; CS 19, 53; H100 72; HA 70

AZ: B200 141; RBA 35; RBH 81
-B-
B2K: B200 102, 146; RBA 47, 54; H100 69; HA 68; HSS 29, 65; RA 38; RBH 38; RS 44, 49
Baha Men: WM 2
Anita Baker: B200 172; RBA 45
Chet Baker: JZ 19
Charti Baltimore: H100 7, 85; HA 7; RA 5, 50; RBH 6, 49; RP 4, 22; RS 57; T40 22
Banda El Recodo: LA 37, 56; LT 19; RMS 3
Banda Tierra Blanca: LT 27; RMS 9
Buju Banton: RE 9
Pancho Barraza: RMS 40
Basement Jaxx: EA 22; DC 32; HSS 56
BBMak: A40 30; T40 37
The Beach Boys: PCA 22
Beanie Sigel: HSS 70; RA 67; RBH 64; RS 37
The Beatles: B200 142
Daniel Bedingfield: H100 43; HA 41; T40 16
Beenie Man: H100 48; HA 46; RA 36; RBH 36; RP 17; T40 36
Joshua Bell: CL 7
Tony Bennett: B200 125; JZ 7
Beyonce: DC 40
Big Boy: H100 82; RA 35; RBH 33; RP 20; RS 59
Big Huss: RBH 89
Big Logic: RS 33
Big Tymers: B200 30; RBA 16; H100 19; HA 19; HSS 43; RA 15; RBH 13; RP 7; RS 23; T40 32
Clint Black: CA 65
Mary J. Blige: B200 103; RBA 56; RBC 14, 16; DC 15; H100 83; RA 40; RBH 42; RS 64
Andrea Bocelli: CL 6; CX 1
Michael Bolton: AC 16
Bond: CX 12
Bone Thugs-N-Harmony: RBC 15
Bono: A40 18
Chris Botti: C 10
Bounty Killer: RE 11, 13
David Bowie: B200 173
Box Car Racer: B200 105; MO 17
Boyz II Men: B200 10; RBA 5; HSS 72; RBH 77, 86; RS 58
Michelle Branch: B200 73; A40 13, 32; H100 32; HA 32; T40 14
Brandy: B200 72; RBA 37; DS 20; H100 67; HA 66; RA 39; RBH 40; RS 61
Breaking Benjamin: RO 31
Michael Brecker: JZ 3
Lincoln Brewster: CC 37
B Rich: RBA 76; HSS 58; RA 69; RBH 66; RS 20
Jim Brickman: NA 5
Sarah Brightman: CX 7, 8, 11
Brooks & Dunn: B200 133; CA 17; CCA 6; PCA 39; CS 12; H100 77; HA 74
Garth Brooks: CA 35; CCA 21; CS 24
The Brooklyn Tabernacle Choir: GA 37
Jocelyn Brown: DC 19
Norman Brown: C 4; HS 25; RBA 59
Ray Brown: JZ 21
Keon Bryce: RBH 95; RS 46
Jimmy Buffett: IND 30; PCA 28
Los Bukis: LA 63
Bun B: RA 68; RBH 73
Solomon Burke: B200 138; IND 11; INT 22; RBA 91
Busta Rhymes: RA 51; RBH 50; RP 24; RS 51
Jonathan Butler: C 9
Tracy Byrd: B200 165; CA 21; CS 10; H100 54; HA 51

-C-
C.3.O: HSS 51; RS 39
Cabas: TSS 23
Chris Cagle: CA 34; HS 19; CS 33
Maria Callas: CL 14
The Calling: A40 7, 40; AC 23; H100 36; HA 40; HSS 15
Jaime Camil: LPS 24; LT 43; TSS 34
Los Caminantes: LA 75
Cam'ron: B200 52; RBA 19; H100 15; HA 14; HSS 40; RA 12, 54; RBH 12, 59; RP 6; RS 24, 42; T40 21
Los Canelos De Durango: LT 34; RMS 16
The Canton Spirituals: GA 12; HS 47
Jerry Cantrell: RO 28
Capleton: RE 14
Cardenas De Nuevo Leon: LA 35; LT 33; RMS 15
Mariah Carey: HSS 72
The Caribbean Jazz Project: JZ 22
Vanessa Carlton: B200 34; A40 4; AC 8; H100 14; HA 16; T40 11
Kurt Carr & The Kurt Carr Singers: CC 33; GA 13
Jose Carreras: CL 1
Rodney Carrington: CA 58
Enrico Caruso: CL 4
Brandon Casey: H100 99; HSS 5; RA 64; RBH 52; RS 2
Brian Casey: H100 99; HSS 5; RA 64; RBH 52; RS 2
Johnny Cash: CCA 16
Butch Cassidy: RA 72; RBH 74
Cassius: DC 19
C-BO: B200 136; IND 10; RBA 38
Cee-Lo: RBA 81; H100 82; RA 35; RBH 33; RP 20; RS 59
Celeda: DC 4
Kasey Chambers: CA 64
Manu Chao: WM 14
Steven Curtis Chapman: CC 14
Craig Chaquico: C 16
Ray Charles: HSS 13; RBH 84; RS 4
Chayanne: HS 15; LA 5; LPA 2; LPS 2; LT 1; TSS 4
Cher: DC 3, 47; DS 5; HSS 38
Kenny Chesney: B200 18, 98; CA 2, 11; CS 1; H100 23; HA 22

Mark Chesnutt: CA 53; CS 15; H100 74; HA 71
Chevelle: MO 29; RO 23
Chicago: B200 58
The Chieftains: WM 7
Chuck-N-Blood: HSS 8; RBH 92; RS 7
Charlotte Church: CX 6
Cipha Sounds: RBA 63
Cirrus: DC 22
Dorinda Clark-Cole: CC 18; GA 6; HS 24
The Clipse: H100 30; HA 30; HSS 14; RA 11; RBH 10; RP 10; RS 5
Tammy Cochran: CS 35
Kellie Coffey: B200 151; CA 20; H100 87
Coldplay: A40 35; MO 24
Phil Collins: PCA 23
John Coltrane: JZ 13
Commissioned: GA 21
Conjunto Chaney: TSS 15
Conjunto Primavera: LA 67; LT 28; RMS 10, 27
Harry Connick, Jr.: JZ 11, 16
Control: LT 50; RMS 25
Coo Coo Cal: IND 17; RBA 30; HSS 21; RBH 100; RS 17
Corey: HSS 55
Cormega: IND 46
The Corrs: B200 167; A40 18
Norty Cotto: DC 13
Counting Crows: B200 20; INT 5; A40 25
El Coyote Y Su Banda Tierra Santa: LT 29; RMS 11
Creed: B200 41; PCA 6, 19; A40 10; H100 29; HA 31; MO 20; RO 17; T40 26
Creedence Clearwater Revival: PCA 37
Elvis Crespo: LA 18; TSA 2; LPS 25; LT 21; TSS 5
Cristian: LPS 9; LT 14
Sheryl Crow: B200 27; A40 2; AC 10; H100 22; HA 24; T40 15
Celia Cruz: LA 47; TSA 6
The Crystal Method: B200 160; EA 5; IND 15
Cuisillos De Arturo Macias: LT 46; RMS 23
Jose Cura: CL 12

-D-
Da Brat: RS 38
Da Fam: RS 32
Daft Punk: EA 23
Da Hood: B200 40; IND 2; RBA 9
Michael Damian: DS 6; HSS 44
The Charlie Daniels Band: CA 40; CCA 22; IND 44
Dashboard Confessional: B200 156; HS 4, 50; IND 14
Craig David: B200 93; RBA 86; H100 61; HA 65; T40 31
Miles Davis: PCA 26
Howie Day: HS 31
The Dayton Family: RBA 96
Default: B200 83; IND 3; A40 22; H100 39; HA 39; MO 15; RO 11; T40 28
Def Leppard: PCA 2; RO 26
Delsena: DC 26
Dem Ghetto Playas: RS 71
Kevin Denney: CA 72; CS 38
John Denver: CCA 19
Desert: DC 38
Franco De Vita: LPS 31
Louie DeVito: EA 9; IND 23
Dhany: DC 6
Diamond Rio: CA 55; CS 17; H100 78; HA 75
Dido: AC 13; DC 45; DS 13, 25
Dixie Dillard: DC 30
Daz Dillinger: IND 26; RBA 46
Celine Dion: B200 26; INT 13; PCA 9; AC 1, 14; HSS 41
Dirty Vegas: B200 35; EA 1; A40 21; DS 2; H100 44; HA 48; HSS 28; T40 25; TSS 35
Dishwalla: A40 26
Disturbing Tha Peace: RBH 95; RS 46
Disturbed: PCA 3
Diverse: HSS 49; RS 67
Dixie Chicks: CCA 1, 3; PCA 5, 16; CS 4; H100 34; HA 33
DJ Marc Aurel: DC 43
DJ Encore: EA 7; HS 8; IND 18; DS 9; HSS 53
DJ Irene: EA 17
DJ Micro: EA 15
DJ Paul: HS 29; IND 36; RBA 79
DJ Quik: RBA 43; RBH 99
DJ Sammy: DS 1; H100 8; HA 15; HSS 4; T40 6
DJ Shadow: EA 10; DS 18
DJ Spooky: C 25
DJ Tiesto: DC 29
Do: DS 1; H100 8; HA 15; HSS 4; T40 6
Dominic: TSS 18
Placido Domingo: CL 1
Don Won: HSS 36; RS 30
Jerry Douglas: BG 10
Will Downing: C 3; RBA 82
Down To The Bone: C 11
Dusty Drake: CS 59
Dr. Dre: RBC 19, 20
Dropline: A40 28
DSD: B200 38; IND 1; RBA 18; H100 47; HA 45; RA 30; RBH 30; RP 12
Lucky Dube: RE 8
Jermaine Dupri: RA 47; RBH 44; RP 25
Rocio Durcal: LA 32; LPA 9
Dwle: H100 88; HSS 47; RA 31; RBH 31; RP 23; RS 28

-E-
E-40: B200 51; RBA 10; RA 68; RBH 73, 83
Eagles: PCA 25, 46
Earshot: MO 23; RO 7
Eastern Michigan Gospel Choir: GA 30
Missy "Misdemeanor" Elliott: RA 29; RBH 29
El Shaber: RBH 81
Emerson Drive: CA 38; HS 46; CS 40

Eminem: B200 5; INT 11; PCA 4, 32; RBA 4; RBC 3, 12; H100 9, 27; HA 9, 27; MO 28; RA 37, 48, 66; RBH 37, 48, 70, 82; RP 13, 14; T40 10, 23; TSS 36
The Emmanuels: GA 26
Engelina: DS 9; HSS 53
Kim English: DC 5
Enya: B200 108; NA 1; PCA 17; AC 25; HSS 68
Epidemic: RO 34
Euge Groove: C 14
Faith Evans: RA 29; RBH 29, 77; RS 58
Rev. Clay Evans And The AARC Mass Choir: GA 22
Sara Evans: B200 197; CA 25; CS 9; H100 55; HA 52
Eve: H100 18; HA 17; RA 16; RBH 18; RP 9; T40 17
Archie Eversole: B200 170; RBA 33; RA 65; RBH 68
Eyes Cream: DC 46

-F-
Lara Fabian: LPS 30
Fabulous: RA 33, 47; RBH 34, 44, 83; RP 19, 25
The Faculty: HS 20; IND 27
Faithless: DC 45; DS 25
Los Fajares: TSA 18
Fat Joe: H100 31; HA 29; RS 34, 65; T40 18
Michael Feinstein: JZ 18
Vicente Fernandez: LA 17, 24; RMA 10, 14
Fierce Ruling Diva: DC 21
Jose Manuel Figueroa: LT 30; RMS 13
Filter: DC 34; DS 11; H100 94; HSS 67; MO 11; RO 14
Finch: HS 43
Five For Fighting: AC 3
The Flaming Lips: B200 85; INT 14
The Flatlanders: CA 30; HS 14; IND 20; INT 25
Flaw: HS 18
Fleetwood Mac: PCA 36
Flogging Molly: HS 33; IND 38
Luis Fonsi: DC 37; LPS 21, 32; LT 41
Seb Fontaine: EA 18
Robben Ford: BL 9
Radney Foster: CS 55
Foxy Brown: RA 71; RBH 72
Kirk Franklin: B200 117; CC 6; GA 2; RBA 41
Freekey Zekey: RA 54; RBH 59
Nnenna Freelon: JZ 12
Freeway: RS 35, 70
Frou Frou: DC 23
Full Intention: DC 17
Fundisha: RA 47; RBH 44; RP 25

-G-
Gada: RS 48
James Galway: CX 3; HS 48
Gloria Gaynor: DC 49
Astrud Gilberto: JZ 23
Ginuwine: H100 4, 64; HA 4, 60; HSS 42; RA 4, 19; RBH 4, 20; RP 2; RS 19; T40 12
Gipsy Kings: WM 13
Glassjaw: B200 183
Godsmack: MO 34; RO 4
Jeff Golub: C 20
Good Charlotte: HS 35
Good Goo Dolls: B200 153; A40 15, 23
Gorillaz: EA 8
Govt: NA 11
Amy Grant: B200 112; CC 4
El Gran Combo De Puerto Rico: LA 39; TSA 5; LPS 34; TSS 13
Grateful Dead: INT 8
David Gray: PCA 47
Al Green: RBC 11
Green Day: B200 135
Lee Greenwood: CCA 25; HSS 62
Pat Green: CA 46
Andy Griggs: B200 200; CA 26; CS 7; H100 52; HA 49
Josh Groban: B200 15; INT 7; AC 2
Grupo Bryndis: LA 14, 28; RMA 8, 17
Grupo Montez De Durango: LA 59; LT 49; RMS 24
Buddy Guy: BL 12

-H-
Hailie Jade: RA 66; RBH 70
Daryl Hall John Oates: AC 4
Anthony Hamilton: H100 89; RA 44; RBH 43; RP 21; RS 68
Erin Hamilton: DC 25
Herbie Hancock: JZ 3
Roland Hanneman: NA 14
The Happy Boys: B200 139; EA 4; HS 2
Paul Hardcastle: C 12
Roy Hargrove: JZ 3
J. Michael Harter: CS 46
Hayseed Dixie: BG 9
Haystack: B200 164; HS 6; IND 16; RBA 31
Eric Heatherly: CS 42
Hem: INT 18
Jimmi Hendrix: PCA 45
Ty Herndon: CA 59
Elder Jimmy Hicks And The Voices Of Integrity: GA 24
Los Hidalgo: LPS 27
Faith Hill: CCA 12
Lauryn Hill: B200 148; RBA 67
Nicola Hitchcock: DC 29
The Hives: B200 86; H100 86; MO 7
Billie Holiday: JZ 25
Dave Hollister: RA 61; RBH 62
Steve Holy: CA 51
Hoobastank: B200 69; H100 58; HA 61; MO 2; RO 12
John Lee Hooker: BL 13
Whitney Houston: HSS 25

Rebecca Lynn Howard: CS 31
Norman Hutchins: CC 28; GA 10; HS 41; IND 41
-I-
Ice Cube: RA 72; RBH 74
Enrique Iglesias: B200 50; A40 34; AC 6; LPS 7; LT 6; TSS 38
Iio: DS 7; HSS 45
Illicit Binznez: HSS 21; RBH 100; RS 17
Incubus: B200 81; PCA 40; MO 4
India: DC 42
India.Arie: B200 121; RBA 72
Infamous 2.0: H100 24; HA 23; HSS 24; RA 9; RBH 9; RP 8; RS 8
Injected: RO 35
Intocable: LA 25; RMA 15; LT 18, 36; RMS 2, 17
Los Invasores De Nuevo Leon: LA 65
Irv Gotti: H100 7; HA 7; RA 5; RBH 6; RP 4; T40 22
Isyss: HSS 9; RBH 87; RS 12

-J-
Oris J: DC 26
Alan Jackson: B200 48; CA 5, 68; CCA 10; CS 18, 25
Janet Jackson: H100 48; HA 46; RA 36; RBH 36; RP 17; T40 36
Jadakiss: HSS 9; RBH 87; RS 12
Jagged Edge: RA 33; RBH 34; RP 19
Jaheem: RBA 55; RA 24; RBH 25
Bishop T.D. Jakes: GA 25
Boney James: C 7; RBA 95
Etta James: BL 4
Etta James & The Roots Band: BL 1
Tim Janis: NA 3
Jars Of Clay: CC 24
Ja Rule: B200 87; RBA 50; DC 15; H100 7, 83, 85; HA 7; RA 5, 40, 50; RBH 6, 42, 49; RP 4, 22; RS 57, 64; T40 22
Jay-Z: RBA 92; RBC 18; HSS 70; RA 67; RBH 64, 90; RS 37, 42
Jazzanova: EA 19
Jazz Pha: BL 9
Radney Foster: CS 55
Foxy Brown: RA 71; RBH 72
Kirk Franklin: B200 117; CC 6; GA 2; RBA 41
Freekey Zekey: RA 54; RBH 59
Nnenna Freelon: JZ 12
Freeway: RS 35, 70
Frou Frou: DC 23
Full Intention: DC 17
Fundisha: RA 47; RBH 44; RP 25

-K-
Israel Kamakawiwo'ole: IND 21; WM 1
The Katinas: CC 32
Jorma Kaukonen: INT 9
Toby Keith: B200 1, 89; CA 1, 8; CCA 7, 14; INT 2; PCA 43; CS 2, 54; H100 26; HA 26
R. Kelly: RBA 92; RBC 17; HSS 32; RA 26; RBH 26; RS 41
Kemi: HSS 16; RBH 93; RS 11
Anthony Kearns: CL 2
Alicia Keys: B200 95; RBA 62; H100 18; HA 17; RA 16; RBH 18; RP 9; T40 17
Khia: B200 38; IND 1; RBA 18; H100 47; HA 45; RA 30; RBH 30; RP 12
KHM: HS 26; IND 33; RBA 48
Angelique Kidjo: WM 4
Kid Rock: B200 75; PCA 8
Carole King: PCA 41
Willie King & The Liberators: BL 15
K.M.C.: DC 6
Korn: B200 25; H100 100; MO 14, 27; RO 10, 20
Diana Krall: B200 189; JZ 1
Alison Krauss: B200 180; BG 3; CA 22; CCA 20
Lenny Kravitz: B200 99
Kreo: DC 12
Chad Kroeger: A40 6; H100 6; HA 6; MO 13; RO 6; T40 4
Kutless: CC 36
Ben Kweller: MO 32

-L-
Lade Bac: RA 53; RBH 54
Rachael Lampa: CC 34
Lasgo: DS 12; HSS 69
The Last Mr. Bigg: RBA 94
Lathum: RBH 97
Avril Lavigne: B200 7; INT 16; A40 1; H100 3; HA 3; T40 1
Donald Lawrence & The Tri-City Singers: GA 15
Shannon Lawson: CS 58
Sasha Lazard: CX 14
Sherrie Lea: DS 23
Chris LeDoux: CA 67, 75

Tommy Lee: RO 19
Gerald Levert: RA 75; RBH 78
Ramsey Lewis: JZ 17
Yvonne John Lewis: DC 36
LaLey: LA 68; LPA 19
Liberacion: RMS 36
Salvatore Licita: CL 3
Ottmar Liebert: NA 4, 9
Lifehouse: MO 39
Legit Ballaz: HS 13; IND 19; RBA 65
Lil' Ed & The Blues Imperials: BL 14
Lil' Bow Wow: RBA 93; HSS 59; RA 47; RBH 44; RP 25
Lil' Fate: RBH 95; RS 46
Lil' J: HSS 63; RS 72
Lil' Jon & The East Side Boyz: RA 68; RBH 73
Lil' Mo: H100 59; HA 57; HSS 75; RA 42; RBH 41; RP 15; RS 31
Lil' Romeo: HSS 55
Lil' Tykes: HSS 36; RS 30
Lil' Wayne: B200 6; RBA 1; H100 73; HA 73; HSS 34; RA 28; RBH 27; RP 16; RS 16
Linkin Park: B200 62; MO 35
Little Big Town: CS 45
German Lizarraaga: LT 20; RMS 4
LL Cool J: RA 46; RBH 47
Chuck Loeb: C/ 17
London Symphony Orchestra: CX 2
Lonestar: B200 137; CA 18; AC 12; CS 8; H100 65; HA 59
Loon: H100 4, 33, 84; HA 4, 36; HSS 42, 60; RA 4, 41, 58; RBH 4, 39, 56; RP 2, 18; RS 19, 25; T40 12, 30
Jennifer Lopez: B200 9, 194; RBA 83; AC 21; DC 14; H100 13; HA 13; RA 60; RBH 61; T40 8
Patty Loveless: BG 7; CA 52
LovHer: DC 24; RBH 80
Ludacris: B200 57; RBA 29; H100 24; HA 23; HSS 24; RA 9; RBH 9, 95; RP 8; RS 8, 46, 74
Lynyrd Skynyrd: PCA 44

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Yo-Yo Ma: CL 5, 13; CX 4
Timo Maas: DC 2
Mack 10: B200 40; IND 2; RBA 9; RA 72; RBH 74
Mad Dreads: HSS 8; RBH 92; RS 7
Madonna: PCA 27; DS 19
Magnate & Valentino: LA 54; LPA 14
Mana: LPS 12; LT 22; TSS 30
Barry Manilow: B200 104
Manny Manuel: LA 27; TSA 4; LPS 19; LT 24; TSS 6
Victor Manuelle: LT 42; TSS 9
Marc Et Claude: DC 50
Mario: B200 9; RBA 3; H100 5; HA 5; HSS 33; RA 6; RBH 5; RS 14; T40 13
Biz Marley: RS 56
Bob Marley: PCA 1; RBC 1
Bob Marley And The Wailers: RE 4
Damian "Jr. Gong" Marley: RE 6
Angie Martinez: H100 59; HA 57; HSS 75; RA 42; RBH 41; RP 15; RS 31, 34
Brad Martin: CA 45; CS 20
Rogelio Martinez: LA 23; RMA 13; RMS 26
Mary Mary: B200 32; CC 1; GA 1; RBA 14; RBC 13; RA 62; RBH 63
Masters At Work: DC 42
matchbox twenty: AC 11
Dave Matthews Band: B200 4, 140; INT 1; PCA 33; A40 8; H100 66; HA 62; MO 33; T40 34
Maxwell: RBA 89
John Mayer: B200 23; INT 10; A40 5; AC 19; H100 17; HA 18; T40 9
Martina McBride: B200 70; CA 6; CS 23
MC Chickaboo: DC 2
Delbert McClinton: BL 6
Donnie McClurkin: CC 25; GA 8
The Del McCoury Band: BG 11
John McDermott: CL 2
MC Eht: IND 39; RBA 73
Reba McEntire: CA 56
Tim McGraw: B200 94, 126; CA 9, 15; CCA 18; CS 5; H100 42; HA 37
Melody: LA 64; LPA 18
MercyMe: B200 106; CC 3
Tif Merritt: CA 62
Jo Dee Messina: CA 31; AC 9; CS 27
Metallica: PCA 14
Pat Metheny Group: C/ 24
Tanto Metro & Devonte: H100 96
Edgar Meyer: CL 11
Mia: DC 39
The Mighty Mighty Bosstones: IND 35
Luis Miguel: LPS 35
Kylie Minogue: B200 74; DC 10; DS 22; H100 49; HA 50; T40 24; TSS 40
La Mission 3: LA 30; LPA 8
Mississippi Mass Choir: GA 18
Moby: B200 91; EA 2; DC 31
Monchy & Alexandra: LA 20; TSA 3; LT 48; TSS 33
Jerzee Monet: B200 84; RBA 26; RA 57; RBH 55
Jane Monheit: JZ 14
Monica: H100 70; HA 67; RA 32; RBH 32; RS 40
Alejandro Montaner: LPS 14; LT 26
Ricardo Montaner: LA 41; LPA 11; LPS 1; LT 4; TSS 14
Pilar Montenegro: LA 9; LPA 4; WM 3; H100 97; LPS 6; LT 2; RMS 14
John Michael Montgomery: CS 41
Montgomery Gentry: CA 57; CS 29
Coco Montoya: BL 3
Morcheeba: HS 11; INT 19
Alanis Morissette: B200 179; A40 17
Van Morrison: B200 185
Mos Def: HSS 49; RS 67
Lou Mosley: HSS 23; RS 21

Pete Moss: DC 11
Brandy Moss-Scott: HSS 6; RBH 79; RS 3
Mr. Cheeks: HSS 18; RS 18
Mr. Choc: RBA 63
Mr. C The Slide Man: DS 24; RS 55
Ms. Jade: RA 73; RBH 69; RS 47
Nicole C. Mullen: CC 22; HS 30
Samantha Mumba: HSS 46
Mushroomhead: HS 39
Musiq: B200 68; RBA 21; H100 25; HA 25; RA 8, 70; RBH 8, 75
MxPx: CC 30
Mystikal: RBA 70; H100 24; HA 23; HSS 24; RA 9; RBH 9; RP 8; RS 8

-N-

Naam Brigade: RS 70
Nappy Roots: B200 55; RBA 23; H100 89; RA 44; RBH 43; RP 21; RS 68
Narcotic Thrust: DC 36
Nas: B200 144; RBA 64, 90; RBC 24; H100 13; HA 13; RA 60; RBH 61, 85; RS 63; T40 8
Nate Dogg: RBH 94
Nature: IND 31; RBA 60
Naughty By Nature: IND 24; RBA 71; H100 93; HSS 64; RS 36
Ednita Nazario: LPS 17; LT 31; TSS 24
Nek: LPS 23; LT 45
Nelly: B200 3; INT 24; PCA 13; RBA 2; RBC 5; H100 1, 2; HA 1, 2; HSS 11, 17; RA 1, 2; RBH 1, 3; RP 1, 3; RS 6, 45; T40 2, 3
Willie Nelson: CA 33; CCA 9; CS 47, 54
N*E*R*D*: B200 77; RBA 52; MO 36
Ann Nesby: RBA 98; DC 30
New Found Glory: B200 49; MO 8
New G: DC 30
Newsboys: CC 19
Next: RA 24; RBH 25
Joe Nichols: B200 107; CA 12; HS 1; CS 11; H100 53; HA 53; HSS 22
Nickel Creek: CCA 5; PCA 34
Nickelback: B200 56; A40 11, 36; H100 50; HA 47; MO 31; RO 8
Tito Nieves: LT 42; TSS 9
Nivea: H100 99; HSS 3; CCA 9; RA 64; RBH 52; RS 2
No Doubt: B200 53; A40 9; H100 44; HA 44; T40 20
NOFX: IND 40
No Good: HSS 39; RS 22
Nonpoint: RO 37
N.O.R.E.: B200 37; RBA 11; H100 10; HA 8; HSS 20; RA 3; RBH 2; RP 5; RS 9; T40 38
Smokie Norful: GA 17
Willie Norwood: GA 19
No Secrets: HSS 7
The Notorious B.I.G.: RBC 6, 7; HSS 73; RS 60, 66
'N Sync: HSS 11; RS 45

-O-

Paul Oakenfold: B200 168; EA 6; DC 9
O.A.R.: IND 49
Oasis: B200 149
Jamie O'Neal: CA 74
Onyx: B200 119; IND 7; RBA 22
Los Originales De San Juan: LA 26, 36; RMA 16
Orishas: LA 61; LPA 16
Oro Solido: TSS 39
Claudette Ortiz: H100 38; HA 63; HSS 1; RA 21; RBH 16; RS 1
Ozzy Osbourne: B200 195
Otep: HS 38
James Otto: CS 48
Our Lady Peace: B200 54; A40 24; MO 21; RO 36
Out Of Eden: CC 39

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Petey Pablo: RA 68; RBH 73
Brad Paisley: B200 96; CA 10; CS 14; H100 68; HA 64
Suzanne Palmer: DC 33
Palomo: LA 45; LT 37; RMS 12, 18
Papa Roach: B200 36; H100 80; MO 5; RO 3
Dolly Parton: B200 113; BG 2, 12; CA 14; IND 5
Pastor Troy: RA 73; RBH 69; RS 47
Sean Paul: H100 98; RA 49; RBH 51; RS 53
Laura Pausini: LA 62; LPA 17; LPS 23; LT 45
Luciano Pavarotti: CL 1, 9
Pax217: CC 35
P. Diddy: H100 4, 33, 84; HA 4, 36; HSS 42, 60; RA 4, 33, 41, 51, 58; RBH 4, 34, 39, 50, 56; RP 2, 18, 19, 24; RS 19, 25, 51; T40 12, 30
Jennifer Pena: HS 12; LA 4; RMA 3; LPS 18; LT 9; RMS 6; TSS 16
Dottie Peoples: GA 28
Amanda Perez: HSS 66
Itzhak Perlman: CL 15
Perpetuous Dreamer: DC 7; DS 15
Pesado: LT 38; RMS 19
Michael Peterson: CS 51
Tom Petty And The Heartbreakers: PCA 18
Pharoahe Monch: RBH 98
Mike Phillips: C/ 19
Pillar: CC 16; HS 22
Pink: B200 13; A40 16; DS 8, 21; H100 12; HA 11; HSS 48; T40 5, 27
Pink Floyd: PCA 30
Pinmonkey: CS 28
Alexander Pires: LA 13; LPA 6; LPS 4, 11; LT 10; TSS 17
John Pizzarelli: JZ 20
Robert Plant: B200 76; INT 23; RO 29
Play: B200 88; HSS 10
Plus One: CC 21
P.O.D.: B200 66; CC 2; MO 26; RO 22
El Poder Del Norte: LA 42, 49; LT 23; RMS 5
Carlos Ponce: LPS 36

Donato Poveda: LPS 10; LT 17; TSS 11
Julio Preciado Y Su Banda Perla Del Pacifico: RMS 34
Prefuse 73: HSS 49; RS 67
Elvis Presley: CA 49; IND 45; A40 29; H100 51; HSS 2, 52; T40 39
Pretty Willie: RS 75
Prodigy: DS 10; HSS 27
Proyecto Uno: TSA 11
Psycho Radio: DC 44
Public Enemy: B200 110; IND 4; RBA 17
Puddle Of Mudd: B200 61; A40 12; H100 40, 71; HA 38, 69; MO 10; RO 2, 18, 39; T40 29
Puerto Rican Power: TSS 19
Bobby Pulido: RMS 37

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Que Bo Gold: RS 73
Queen: PCA 21
Domingo Quinones: TSA 12
A.B. Quintanilla Y Los Kumbia Kings: LA 12; LPA 5; RMS 38

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Rabanes: LPS 38; TSS 37
Bonnie Raitt: B200 162; AC 29
Rakim: H100 21; HA 20; RA 13; RBH 14; RS 52; T40 35
Rascal Flatts: CCA 2; PCA 7; CS 30
Rayvon: HS 37; RBA 87; RE 2; HSS 57
Los Razos de Sacramento Y Reynaldo: LA 34, 36; RMS 32
Otis Redding: RBC 25
Matt Redman: CC 40
Red Hot Chili Peppers: B200 8; INT 6; PCA 24; H100 35; HA 34; MO 1; RO 1
Los Rehenes: LA 70
Relient K: CC 26; HS 36
Res: DS 14
R.H. Factor: DC 48
Los Rieleros Del Norte: LA 66
LeAnn Rimes: CA 41; AC 22; HSS 30
Jerry Rivera: LA 52; TSA 7; LPS 22; LT 11; TSS 2
Lupillo Rivera: RMS 31
RJDi: RS 62
RL: B200 191; RBA 28; RA 52; RBH 53
Woody Rock: GA 36
Daniel Rodriguez: CX 5
Kenny Rogers: CA 66
Tito Rojas: TSS 32
Roots Manuva: RE 12
Rosabel: DC 1
Kelly Rowland: H100 2; HA 2; RA 2; RBH 3; RP 3; T40 3
Rozelly: RS 32
Paulina Rubio: B200 97; DC 16; H100 95; LPS 8; LT 8; TSS 8
Rubyhorse: A40 27
Ruff Endz: RBA 61; H100 63; HA 58; RA 18; RBH 17
Tammy Ruggier: H100 4; HA 4; HSS 42; RA 4; RBH 4; RP 2; RS 19; T40 12
Rush: RO 25

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Raphael Saadiq: B200 177; RBA 44
DJ Cheb I Sabbah: WM 11
Sacario: H100 59; HA 57; HSS 75; RA 42; RBH 41; RP 15; RS 31, 34
Sade: DS 17
Salvador: CC 29; HS 44
Joe Sample: C/ 5
Gilberto Santa Rosa: TSA 17; LT 32; TSS 7, 12
Juelz Santana: H100 15; HA 14; HSS 40; RA 12, 54; RBH 12, 59; RP 6; RS 24, 42; T40 21
Alejandro Sanz: LA 44; LPA 12; LPS 20; LT 40; TSS 27
Marvin Sapp: CC 27; GA 9; HS 40
Yoskar Sarante: LA 58; TSA 8; TSS 26
Scarface: HSS 70; RA 59, 67; RBH 60, 64, 95; RS 37, 46
Jill Scott: RBC 21; DC 20
Josey Scott: A40 6; H100 6; HA 6; MO 13; RO 6; T40 4
Peggy Scott-Adams: BL 11
Joan Sebastian: LA 33, 46; RMA 20
Secret Garden: NA 6
Seether: MO 40; RO 32
Bob Seger & The Silver Bullet Band: PCA 10
Seven And The Sun: A40 33
Shade Sheist: RBH 91
Shaggy: RE 5
Shakira: B200 39; LPS 13
Remy Shand: RBA 88
Shawna: RBH 95; RS 46
The George Shearing Quintet: JZ 20
SheDaisy: B200 82; CA 7; CS 36
Shekinah Glory Ministry: GA 11; HS 45; IND 42
Blake Shelton: B200 143; CA 19; CS 16
Shena: DC 17
Wayne Shorter: JZ 8
The Silk Road Ensemble: CX 4
Sin Bandera: LA 22; LPA 7; LPS 5; LT 5; RMS 35
Sinch: RO 27
Daryle Singletary: CS 49
The Singletons: GA 34
Sixwire: CS 32
Ricky Skaggs: BG 15
Darren Curtis Skanson: CL 10
Skubie Tha Giko: RS 32
Sleepy Brown: RS 74
Fatboy Slim: EA 13
Slum Village: IND 50; RBA 97; H100 88; HSS 47; RA 31; RBH 31; RP 23; RS 28
Smilez & Southstar: B200 181; HS 7; RBA 24; HSS 12; RBH 67; RS 13
Anthony Smith: CS 34

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Tabla Beat Science: WM 10
Take 6: GA 32
Tank: RA 55; RBH 58
James Taylor: PCA 12; AC 17
Los Temerarios: B200 124; IND 9; LA 1, 7, 72; RMA 1, 4; LPS 33; LT 15; RMS 8
Tempo: LPS 25; LT 21; TSS 5
Tenacious D: B200 178
Terra Deva: DC 11
John Tesh: B200 155; CC 8; NA 2
Jimmy Thackery & The Drivers: BL 10
Thalia: HS 23; LA 6; LPA 3; LPS 16; LT 12; RMS 22
They Might Be Giants: INT 21
Third Day: CC 13
Cyndi Thomson: CA 43; CS 57
Thursday: HS 28; IND 34
Los Tigrillos: LT 44; RMS 21
Timbaland: RBH 91
Aaron Tippin: CS 60; HSS 71
tobyMac: CC 15; HS 21
Tonex: GA 16
Tool: B200 199; RO 15
Diego Torres: LPS 26; TSS 31
Tower Of Power: C/ 21
Toya: RA 54; RBH 59
Los Traileros del Norte: RMS 39
Trick Daddy: H100 82; RA 35; RBH 33; RP 20; RS 59
Trick Pony: B200 190; CA 24
Trina: RBH 88; RS 54
Triny Y La Leyenda: RMS 29
Travis Tritt: CA 28, 71; CCA 17; CS 39
Lola Troy: RA 53; RBH 54
True Enuff: RBH 89
TRUSTcompany: B200 111; MO 12; RO 13
Truth Hurty: B200 65; RBA 20; H100 21; HA 20; RA 13; RBH 14; RS 52; T40 35
Los Tucanes De Tijuana: LA 10, 43; RMA 6; LT 7; RMS 1
Shania Twain: CCA 4; PCA 29
Tweet: B200 118; RBA 40; H100 45; HA 42; RA 14; RBH 15, 88; RS 50, 54
Ronan Tynan: CL 2
Steve Tyrell: JZ 6

-U-

U2: B200 187
UB40: RE 3
Union Station: B200 180; BG 3; CA 22
Unique: RS 32
Unwritten Law: B200 175; MO 22
Keith Urban: CS 22
Urban Renewal Program: HSS 49; RS 67
Usher: B200 100; RBA 69; DS 4; H100 33; HA 36; HSS 37; RA 23, 41, 56; RBH 22, 39, 57; RP 18; RS 43; T40 30

-V-

Ian Van Dahl: DS 16
Luther Vandross: RBA 78; AC 27; RA 45; RBH 46
Van Halen: PCA 48
Phil Vassar: CS 21
Jimmie Vaughan: BL 7
Stevie Ray Vaughan And Double Trouble: BL 5
Vico-C: LA 73
Alicia Villarreal: LA 31; RMA 19; RMS 30
Fernando Villalona: TSS 28
Rhonda Vincent: BG 14
The Vines: B200 21; MO 9; RO 30
David Visan: WM 8
Vita: H100 7; HA 7; RA 5; RBH 6; RP 4; T40 22
Vivanativa: LPS 28; TSS 25
Carlos Vives: LA 60; TSA 9; LPS 29, 37; LT 35; TSS 20

-W-

The Waiters: PCA 1; RBC 1
Tamara Walker: AC 26

Muddy Waters: BL 13
Russell Watson: CX 9
WC: RA 72; RBH 74, 94
Weezer: B200 79; MO 19
Peter White: C/ 15
The White Stripes: B200 129; MO 37, 38
The Who: B200 132
Wilco: B200 186
Doug Williams: GA 20
Hank Williams: CA 32
Hank Williams Jr.: CA 54; CCA 11
Hank Williams III: CA 73
John Williams: CX 2
John Williams: CL 13
Melvin Williams: GA 20
Michelle Williams: B200 171; CC 9; GA 3; RBA 34
Pharrell Williams: RA 51; RBH 50; RP 24; RS 51
Vanessa Williams: GA 31
Cassandra Wilson: JZ 2, 5
Nancy Wilson: JZ 17
BeBe Winans: GA 35
CeCe Winans: GA 29
Mario Winans: H100 4; HA 4; HSS 42; RA 4; RBH 4; RP 2; RS 19; T40 12
The Winans: GA 27
Wolverine: HSS 8; RBH 92; RS 7
Lee Ann Womack: CCA 8; PCA 50; AC 15; CS 26
Won-G: RS 38
Darryl Worley: B200 42; CA 4; CS 6; H100 46; HA 43

-X-

X-Press 2: DC 41

-Y-

Yanni: NA 10, 15
Yanou: DS 1; H100 8; HA 15; HSS 4; T40 6
Yasmeen: HSS 26; RBH 71; RS 15
Trisha Yearwood: CA 69; CS 50
Ying Yang Twins: B200 152; IND 13; RBA 68
Young Chris: RS 35

-Z-

Charlie Zaa: LA 57; LPA 15; LPS 40
Zero 7: EA 14
Zoegirl: CC 20; HS 27
Rob Zombie: B200 196; RO 21
ZZ Top: PCA 42

-SOUNDTRACKS-

Amelie: WM 5
Austin Powers In Goldmember: B200 33; RBA 57; STX 3
A Beautiful Mind: CX 10
Black Hawk Down: WM 6
Blade II: EA 24
El Clon: LA 53; LPA 13
Coyote Ugly: B200 130; CA 16; STX 12
Crank Yankers — The Best Uncensored Crank Calls: Volume 1: IND 29; STX 21
Crouching Tiger, Hidden Dragon: CX 15
Disney's Lilo & Stitch: B200 29; STX 1
Disney's The Country Bears: B200 193; STX 17
Divine Secrets Of The Ya-Ya Sisterhood: B200 174; STX 15
Down From The Mountain: BG 4; CA 42
The Fast And The Furious: STX 23
The Fast And The Furious: More Fast And Furious: STX 20
Finding Forrester: JZ 9
I Am Sam: B200 92; STX 7
A Knight's Tale: STX 24
Like Mike: B200 59; RBA 27; STX 4
Mamma Mia!: B200 188
Monsoon Wedding: WM 9
Moulin Rouge: B200 116; STX 9
Moulin Rouge 2: STX 22
Mr. Deeds: B200 159; STX 13
O Brother, Where Art Thou?: B200 31; BG 1; CA 3; INT 15; STX 2
The Osbourne Family Album: B200 184; STX 16
The Royal Tenenbaums: STX 19
Save The Last Dance: STX 25
Scooby-Doo: B200 123; STX 11
The Scorpion King: STX 18
Shrek: B200 111; STX 8
Spider-Man: B200 60; STX 5
Spirit: Stallion Of The Cimarron: B200 169; STX 14
Stuart Little 2: B200 122; STX 10
Tae-Bo Inspirational: Walk By Faith...Not By Sight: GA 23
A Walk To Remember: B200 67; STX 6

-VARIOUS ARTISTS-

on The Billboard 200

Irv Gotti Presents The Inc: 14
Monsta Jamz: 22
Now 10: 2
Now 9: 45
Off The Hook: 101
P. Diddy & Bad Boy Records Present... We Invented The Remix: 28
Punk -O- Rama 7: 120
Songs 4 Worship — Shout To The Lord: 134
So So Def Presents: Definition Of A Remix (EP): 157
Steve Harvey Compilation: Sign Of Things To Come: 176
This Is Ultimate Dance!: 127
Totally Country: 182
Totally Hits 2002: 24
Vans Warped Tour 2002 Compilation: 115

AUGUST 10 2002		Billboard MODERN ROCK TRACKS™	
Airplay monitored by Nielsen Broadcast Data Systems			
THIS WEEK	LAST WEEK	TITLE	Artist
1	1	BY THE WAY NUMBER 1	Red Hot Chili Peppers
2	2	RUNNING AWAY	Hoobastank
3	3	SWEETNESS	Jimmy Eat World
4	4	WARNING	Incubus
5	5	SHE LOVES ME NOT	Papa Roach
6	8	AERIALS	System Of A Down
7	7	HATE TO SAY I TOLD YOU SO	The Hives
8	11	MY FRIENDS OVER YOU	New Found Glory
9	10	GET FREE	The Vines
10	6	DRIFT & DIE	Puddle Of Mudd
11	13	WHERE DO WE GO FROM HERE	Filter
12	14	DOWNFALL	TRUSTcompany
13	9	HERO	Chad Kroeger Featuring Josey Scott
14	15	THOUGHTLESS	Korn
15	18	DENY	Default
16	17	AMBER	311
17	12	I FEEL SO	Box Car Racer
18	19	THE ENERGY	Audiovent
19	22	KEEP FISHIN'	Weezer
20	21	ONE LAST BREATH	Creed
21	16	SOMEWHERE OUT THERE	Our Lady Peace
22	25	UP ALL NIGHT	Unwritten Law
23	19	GET AWAY	Earshot
24	28	IN MY PLACE	Coldplay
25	24	FLAKE	Jack Johnson
26	27	BOOM	P.O.D.
27	26	HERE TO STAY	Korn
28	29	WITHOUT ME	Eminem
29	32	THE RED	Chevelle
30	30	EPIPHANY	Staind
31	38	NEVER AGAIN	Nickelback
32	34	WASTED & READY	Ben Kweller
33	31	WHERE ARE YOU GOING	Dave Matthews Band
34	33	I STAND ALONE	Godsmack
35	NEW	PTS.OF.ATHRTY (POINTS OF AUTHORITY)	Linkin Park
36	39	ROCK STAR	N*E*R*D
37	35	FELL IN LOVE WITH A GIRL	The White Stripes
38	NEW	DEAD LEAVES AND THE DIRTY GROUND	The White Stripes
39	NEW	SPIN	Lifeshouse
40	NEW	FINE AGAIN	Seether

AUGUST 10 2002		Billboard MAINSTREAM ROCK TRACKS™	
Airplay monitored by Nielsen Broadcast Data Systems			
THIS WEEK	LAST WEEK	TITLE	Artist
1	2	BY THE WAY NUMBER 1	Red Hot Chili Peppers
2	1	DRIFT & DIE	Puddle Of Mudd
3	3	SHE LOVES ME NOT	Papa Roach
4	4	I STAND ALONE	Godsmack
5	7	AERIALS	System Of A Down
6	5	HERO	Chad Kroeger Featuring Josey Scott
7	6	GET AWAY	Earshot
8	13	NEVER AGAIN	Nickelback
9	9	THE ENERGY	Audiovent
10	14	THOUGHTLESS	Korn
11	8	DENY	Default
12	11	RUNNING AWAY	Hoobastank
13	17	DOWNFALL	TRUSTcompany
14	16	WHERE DO WE GO FROM HERE	Filter
15	10	PARABOLA	Tool
16	12	FOR YOU	Staind
17	15	ONE LAST BREATH	Creed
18	18	BLURRY	Puddle Of Mudd
19	20	HOLD ME DOWN	Tommy Lee
20	19	HERE TO STAY	Korn
21	22	DEMON SPEEDING	Rob Zombie
22	21	BOOM	P.O.D.
23	24	THE RED	Chevelle
24	26	THE RISING	Bruce Springsteen
25	25	SECRET TOUCH	Rush
26	34	NOW	Def Leppard
27	29	SOMETHING MORE	Sinch
28	23	ANGER RISING	Jerry Cantrell
29	27	DARKNESS, DARKNESS	Robert Plant
30	31	GET FREE	The Vines
31	35	POLYAMOROUS	Breaking Benjamin
32	32	FINE AGAIN	Seether
33	28	FREAKING OUT	Adema
34	36	WALK AWAY	Epidemic
35	40	BULLET (WHAT DID YOU SELL YOUR SOUL FOR?)	Injected
36	30	SOMEWHERE OUT THERE	Our Lady Peace
37	38	YOUR SIGNS	Nonpoint
38	33	GIRLS OF SUMMER	Aerosmith
39	NEW	SHE HATES ME	Puddle Of Mudd
40	37	EPIPHANY	Staind

AUGUST 10 2002		Billboard TOP 40 TRACKS™	
Airplay monitored by Nielsen Broadcast Data Systems			
THIS WEEK	LAST WEEK	TITLE	Artist
1	1	BY THE WAY NUMBER 1	Red Hot Chili Peppers
2	2	COMPLICATED	Avril Lavigne
3	7	HOT IN HERRE	Nelly
4	3	DILEMMA	Nelly Featuring Kelly Rowland
5	8	HERO	Chad Kroeger Featuring Josey Scott
6	4	JUST LIKE A PILL	Pink
7	9	HEAVEN	DJ Sammy & Yanou Featuring Do Robb
8	6	THE MIDDLE	Jimmy Eat World
9	11	I'M GONNA BE ALRIGHT	Jennifer Lopez Featuring Nas
10	5	NO SUCH THING	John Mayer
11	10	WITHOUT ME	Eminem
12	12	A THOUSAND MILES	Vanessa Carlton
13	16	I NEED A GIRL (PART TWO)	P. Diddy & Ginuwine
14	14	JUST A FRIEND 2002	Mario
15	17	ALL YOU WANTED	Michelle Branch
16	13	SOAK UP THE SUN	Sheryl Crow
17	22	GOTTA GET THRU THIS	Daniel Bedingfield
18	21	GANGSTA LOVIN'	Eve Featuring Alicia Keys
19	15	WHAT'S LUV?	Fat Joe Featuring Ashanti
20	18	HELLA GOOD	No Doubt
21	19	OH BOY	Cam'ron Featuring Juelz Santana
22	26	DOWN 4 U	Irv Gotti Presents The Inc.
23	32	CLEANIN' OUT MY CLOSET	Eminem
24	28	LOVE AT FIRST SIGHT	Kylie Minogue
25	20	DAYS GO BY	Dirty Vegas
26	30	ONE LAST BREATH	Creed
27	24	DON'T LET ME GET ME	Pink
28	25	WASTING MY TIME	Default
29	27	BLURRY	Puddle Of Mudd
30	23	I NEED A GIRL (PART ONE)	P. Diddy Featuring Usher & Loon
31	31	WALKING AWAY	Raïd David
32	29	STILL FLY	Big Tymers
33	36	HAPPY	Ashanti
34	34	WHERE ARE YOU GOING	Dave Matthews Band
35	33	ADDICTIVE	Truth Hurts Featuring Rakim
36	NEW	FEEL IT BOY	Beenie Man Featuring Janet
37	39	OUT OF MY HEART (INTO YOUR HEAD)	BBMak
38	NEW	NOTHIN' N.O.R.E.	Def Jam
39	NEW	A LITTLE LESS CONVERSATION	Elvis Presley vs. JXL
40	35	FOR ALL TIME	Soulja

AUGUST 10 2002		Billboard ADULT CONTEMPORARY™	
Airplay monitored by Nielsen Broadcast Data Systems			
THIS WEEK	LAST WEEK	TITLE	Artist
1	1	A NEW DAY HAS COME NUMBER 1	Celine Dion
2	2	TO WHERE YOU ARE	Josh Groban
3	3	SUPERMAN (IT'S NOT EASY)	Five For Fighting
4	4	DO IT FOR LOVE	Daryl Hall John Oates
5	5	HERE I AM	Bryan Adams
6	4	HERO	Enrique Iglesias
7	7	I NEED YOU	Marc Anthony
8	9	A THOUSAND MILES	Vanessa Carlton
9	8	BRING ON THE RAIN	Jo Dee Messina
10	14	SOAK UP THE SUN	Sheryl Crow
11	10	IF YOU'RE GONE	Matchbox Twenty
12	11	I'M ALREADY THERE	Lonestar
13	15	THANK YOU	Dido
14	16	I'M ALIVE	Celine Dion
15	12	I HOPE YOU DANCE	Lee Ann Womack
16	17	ONLY A WOMAN LIKE YOU	Michael Bolton
17	20	ON THE 4TH OF JULY	James Taylor
18	18	SO COMPLICATED	Carolyn Dawn Johnson
19	1	NO SUCH THING	John Mayer
20	23	ORIGINAL SIN	Elton John
21	22	ALIVE	Jennifer Lopez
22	24	CAN'T FIGHT THE MOONLIGHT	LeAnn Rimes
23	25	WHEREVER YOU WILL GO	The Calling
24	27	I'VE GOT YOU	Marc Anthony
25	19	WILD CHILD	Enya
26	29	ANGEL EYES	Tamara Walker
27	26	I'D RATHER	Luther Vandross
28	NEW	DON'T KNOW WHY	Norah Jones
29	NEW	SILVER LINING	Bonnie Raitt
30	NEW	THE RISING	Bruce Springsteen

AUGUST 10 2002		Billboard ADULT TOP 40 TRACKS™	
Airplay monitored by Nielsen Broadcast Data Systems			
THIS WEEK	LAST WEEK	TITLE	Artist
1	1	COMPLICATED NUMBER 1	Avril Lavigne
2	2	SOAK UP THE SUN	Sheryl Crow
3	3	THE MIDDLE	Jimmy Eat World
4	4	A THOUSAND MILES	Vanessa Carlton
5	6	NO SUCH THING	John Mayer
6	5	HERO	Chad Kroeger Featuring Josey Scott
7	7	WHEREVER YOU WILL GO	The Calling
8	8	WHERE ARE YOU GOING	Dave Matthews Band
9	10	HELLA GOOD	No Doubt
10	14	ONE LAST BREATH	Creed
11	9	HOW YOU REMIND ME	Nickelback
12	11	BLURRY	Puddle Of Mudd
13	13	ALL YOU WANTED	Michelle Branch
14	15	FLAKE	Jack Johnson
15	12	HERE IS GONE	Go Go Dolls
16	16	DON'T LET ME GET ME	Pink
17	17	PRECIOUS ILLUSIONS	Alanis Morissette
18	18	WHEN THE STARS GO BLUE	The Corrs Featuring Bono
19	19	THE RISING	Bruce Springsteen
20	22	DON'T KNOW WHY	Norah Jones
21	21	DAYS GO BY	Dirty Vegas
22	20	WASTING MY TIME	Default
23	30	BIG MACHINE	Go Go Dolls
24	27	SOMEWHERE OUT THERE	Our Lady Peace
25	24	AMERICAN GIRLS	Counting Crows
26	26	SOMEWHERE IN THE MIDDLE	Dishwalla
27	23	SPARKLE	Rubyhorse
28	25	FLY AWAY FROM HERE (GRADUATION DAY)	Dropline
29	29	A LITTLE LESS CONVERSATION	Elvis Presley vs. JXL
30	33	OUT OF MY HEART (INTO YOUR HEAD)	BBMak
31	32	AMBER	311
32	38	GOODBYE TO YOU	Michelle Branch
33	28	WALK WITH ME	Seven And The Sun
34	35	ESCAPE	Enrique Iglesias
35	36	IN MY PLACE	Coldplay
36	34	TOO BAD	Nickelback
37	40	SAVE IT FOR LATER	Splendor
38	NEW	THIS WAY	Jewel
39	NEW	SO COMPLICATED	Carolyn Dawn Johnson
40	31	ADRIENNE	The Calling

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 106 mainstream rock stations, 85 modern rock stations, 88 adult contemporary stations and 77 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 251 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 (top 15 for AC and Adult Top 40) are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the Nielsen BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). Video availability. © 2002, VNU Business Media, Inc. All rights reserved.

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TOP 10

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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	2	2	148
HOW YOU REMIND ME	ROADRUNNER	NICKELBACK	2	1	1	37
IN THE END	WARNER BROS	LINKIN PARK	3	4	3	24
ONLY GOD KNOWS WHY	ATLANTIC	KID ROCK	4	3	4	120
PICTURE (FEAT. SHERYL CROW)	ATLANTIC	KID ROCK	5	5	NEW	2
WITH ARMS WIDE OPEN	WIND-UP	CREED	6	6	5	141
HOTEL CALIFORNIA (LIVE)	GEFFEN RECORDS	EAGLES	7	7	6	51
SMOOTH (FEAT. ROB THOMAS)	ARISTA	SANTANA	8	8	7	147
YOU SHOOK ME ALL NIGHT LONG	ATCO	AC/DC	9	9	8	62
KRYPTONITE	REPUBLIC UNIVERSAL	3 DOORS DOWN	10	10	10	108
POP						
GET THE PARTY STARTED	ARISTA	PINK	1	1	1	30
MUSIC	MAVERICK	MADONNA	2	3	3	89
BELIEVE	WARNER BROS	CHER	3	2	2	198
DON'T SPEAK	TRAUMA	NO DOUBT	4	4	4	120
DANCING QUEEN	POLYDOR	ABBA	5	5	5	194
IF I HAD \$1000000	REPRISE	BARENAKED LADIES	6	6	6	54
LANDSLIDE	REPRISE	FLEETWOOD MAC	7	8	8	138
HELLA GOOD	INTERSCOPE	NO DOUBT	8	7	7	5
DON'T LET ME GET ME	ARISTA	PINK	9	9	9	12
MAMBO NO. 5 (A LITTLE BIT OF...)	BMG RECORDS	LOU BEGA	10	10	10	174
R&B/RAP						
IT WASN'T ME (FEAT. RICARDO DUCENT)	MCA	SHAGGY	1	1	1	59
LET'S GET IT ON	MOTOWN	MARVIN GAYE	2	2	2	222
ANGEL (FEAT. RAYVON)	MCA	SHAGGY	3	3	3	42
THE DOCK OF THE BAY	ATLANTIC	OTIS REDDING	4	4	4	137
WHAT'S GOING ON	MOTOWN	MARVIN GAYE	5	5	5	210
RIDE WIT ME (FEAT. CITY SPUD)	UNIVERSAL RECORDS	NELLY	6	7	6	63
(HOT SH*T) COUNTRY GRAMMAR	UNIVERSAL RECORDS	NELLY	7	6	7	20
E.I.	UNIVERSAL RECORDS	NELLY	8	8	8	83
BIG PIMPIN' (FEAT. UGK)	ROC-A-FELLA / DEF JAM	JAY-Z (CLEAN)	9	RE-ENTRY		3
MERCY MERCY ME	MOTOWN	MARVIN GAYE	10	RE-ENTRY		202
COUNTRY						
MARGARITAVILLE	MCA	JIMMY BUFFETT	1	1	1	39
COPPERHEAD ROAD	MCA	STEVE EARLE	2	2	2	222
FRIENDS IN LOW PLACES	CAPITOL NASHVILLE	GARTH BROOKS	3	3	3	49
NEON MOON	ARISTA	BROOKS & DUNN	4	5	5	184
LUCKENBACH, TEXAS	BMG RECORDS	WAYLON JENNINGS	5	7	4	96
POP A TOP	ARISTA	ALAN JACKSON	6	4	7	118
MY MARIA	ARISTA	BROOKS & DUNN	7	6	6	222
CRAZY	MCA	PATSY CLINE	8	8	8	230
AMARILLO BY MORNING	MCA	GEORGE STRAIT	9	9	9	30
THIS KISS	WARNER BROS	FAITH HILL	10	10	10	146
LATIN						
CORAZON ESPINADO (FEAT. MANA)	ARISTA	SANTANA	1	1	1	115
BAILAMOS	INTERSCOPE	ENRIQUE IGLESIAS	2	2	2	176
COMO LA FLOR	EMI LATIN	SELENA	3	3	3	134
LA BAMBA	WARNER BROS	LOS LOBOS	4	4	4	198
BIDI BIDI BOM BOM	EMI LATIN	SELENA	5	5	5	162
CLAVADO EN UN BAR	WEA LATINA	MANA	6	6	6	118
QUIZAS SI, QUIZAS NO	POLYGRAM	LOS TOROS BAND	7	7	7	100
ME CAI DE LA NUBE	BMG RECORDS	CORNELIO REYNA	8	8	8	66
SE ME OLVIDO OTRA VEZ	WEA LATINA	MANA	9	RE-ENTRY		100
RAYANDO EL SOL	WEA LATINA	MANA	10	10	NEW	2
INDIE						
HOW YOU REMIND ME	ROADRUNNER	NICKELBACK	1	1	1	35
TOO BAD	ROADRUNNER	NICKELBACK	2	2	2	33
NEVER AGAIN	ROADRUNNER	NICKELBACK	3	3	4	33
LEADER OF MEN	ROADRUNNER	NICKELBACK	4	4	3	45
SELF ESTEEM	EPITAPH RECORDS	THE OFFSPRING	5	RE-ENTRY		67
BREATHE	ROADRUNNER	NICKELBACK	6	5	5	45
WOKE UP THIS MORNING	ROADRUNNER	NICKELBACK	7	6	7	3
FOLSOM PRISON BLUES	SUN ENTERTAINMENT	JOHNNY CASH	8	7	6	128
THE DEVIL WENT DOWN TO GEORGIA	BLUE HAT	CHARLIE DANIELS BAND	9	9	8	45
BAD MOON RISING	FANTASY	CREEDENCE CLEARWATER REVIVAL	10	8	9	66

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AUGUST 10 2002 **Billboard** **HOT 100 AIRPLAY**

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	NUMBER 1 Hot In Herre	NELLY (F0 REEL/UNIVERSAL)	26	24	10	Courtesy Of The Red, White And Blue (The Angry American)	51	55	6	Ten Rounds With Jose Cuervo
2	3	5 Dilemma	NELLY FEAT. KELLY ROWLAND (F0 REEL/UNIVERSAL)	27	50	2	Cleanin' Out My Closet	52	59	4	I Keep Looking
3	2	11 Complicated	AVRIL LAVIGNE (ARISTA)	28	34	10	Why Don't We Fall In Love	53	58	4	The Impossible
4	4	10 I Need A Girl (Part Two)	P. DIDDY & GINJWINE (BAD BOY/ARISTA)	29	26	26	What's Luv?	54	63	4	Good Times
5	7	9 Just A Friend 2002	MARIO LJ	30	33	7	Grindin'	55	48	19	Living And Living Well
6	5	13 Hero	CHAD KROEGER FEAT. JOSEY SCOTT (COLUMBIA/ROADRUNNER/DEF JAM)	31	40	10	One Last Breath	56	70	3	Baby
7	8	8 Down 4 U	IRVY GOTTI PRESENTS THE INC. (MURDER INC./DEF JAM/UMG)	32	30	25	All You Wanted	57	—	1	If I Could Go!
8	16	10 Nothin'	N.D.R.E. (DEF JAM/UMG)	33	35	8	Long Time Gone	58	61	14	Someone To Love You
9	6	14 Without Me	EMINEM (WEBA/AFTERMATH/INTERSCOPE)	34	37	9	By The Way	59	46	14	Not A Day Goes By
10	11	11 The Middle	JIMMYEATWORLD (DREAMWORKS)	35	32	13	The One	60	65	2	Stingy
11	17	4 Just Like A Pill	PINK (ARISTA)	36	27	22	I Need A Girl (Part One)	61	60	6	Running Away
12	15	7 Happy	ASHANTI (MURDER INC./A&M/UMG)	37	43	6	Unbroken	62	62	9	Where Are You Going
13	10	10 I'm Gonna Be Alright	JENNIFER LOPEZ FEAT. NAS (EPIC)	38	28	34	Blurry	63	67	5	Two Wrongs
14	9	11 Oh Boy	CAM'RON (ROC-A-FELLA/DEF JAM/UMG)	39	31	31	Wasting My Time	64	57	15	I'm Gonna Miss Her (The Fishin' Song)
15	13	11 Heaven	DJ SAMMY & YANOU FEAT. DD (ROBBINS)	40	36	40	Wherever You Will Go	65	69	12	Walking Away
16	12	21 A Thousand Miles	VANESSA CARLTON (A&M/INTERSCOPE)	41	47	3	Gotta Get Thru This	66	51	15	Full Moon
17	21	11 Gangsta Lovin'	EVE FEAT. ALICIA KEYS (RUFF RYDERS/INTERSCOPE)	42	42	11	Call Me	67	—	1	All Eyes On Me
18	20	10 No Such Thing	JOHN MAVER (A&M/COLUMBIA)	43	45	9	I Miss My Friend	68	53	16	Gots Ta Be
19	14	14 Still Fly	BIG TYMERS (CASH MONEY/UNIVERSAL)	44	39	17	Hella Good	69	68	12	Dirt & Die
20	19	19 Addictive	TRUTH HURTS FEAT. RAKIM (AFTERMATH/INTERSCOPE)	45	41	8	My Neck, My Back	70	66	19	I Don't Have To Be Me ('Til Monday)
21	18	11 Foolish	ASHANTI (MURDER INC./A&M/UMG)	46	64	2	Feel It Boy	71	—	1	She Was
22	23	11 The Good Stuff	KENNY CHESNEY (BNA)	47	44	49	How You Remind Me	72	71	12	You Know That I Love You
23	29	11 Move B***h	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/UMG)	48	38	13	Days Go By	73	—	1	Way Of Life
24	22	11 Soak Up The Sun	SHERYL CROW (A&M/INTERSCOPE)	49	54	7	Tonight I Wanna Be Your Man	74	52	12	My Heart Is Lost To You
25	25	20 halfcrazy	MUSIC (DEF SOUL/UMG)	50	56	3	Love At First Sight	75	—	1	Beautiful Mess

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AUGUST 10 2002 **Billboard** **HOT 100 SINGLES SALES**

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	NUMBER 1 Two Wrongs	WYCLEF JEAN FEAT. CLAUDETTE ORTIZ (COLUMBIA)	26	49	2	Blue Jeans	51	59	5	Bigger Than Life
2	3	5 A Little Less Conversation	ELVIS PRESLEY VS JXL (IRCA)	27	21	2	Baby's Got A Temper	52	56	35	America The Beautiful
3	2	2 The Rising	BRUCE SPRINGSTEEN (COLUMBIA)	28	33	14	Days Go By	53	60	2	Walking In The Sky
4	4	16 Heaven	DJ SAMMY & YANOU FEAT. DD (ROBBINS)	29	31	11	Gots Ta Be	54	55	13	Hard To Explain
5	5	3 Don't Mess With My Man	NIVEA FEAT. BRIAN & BRANDON CASEY (JIVE)	30	27	10	Can't Fight The Moonlight	55	57	33	Hush Lil' Lady
6	7	8 I Don't Really Know	BRANDY MOSS-SCOTT (HEAVENLY TUNES)	31	28	31	I Don't Want To Miss A Thing	56	—	2	Get Me Off
7	10	6 That's What Girls Do	NO SECRETS (JIVE)	32	32	14	Soldier's Heart	57	62	11	My Bad
8	11	6 My Dogs	CHUCK 'N' BLOOD (FOREALAH JAMZ)	33	25	9	Just A Friend 2002	58	61	5	Whoa Now
9	6	10 Day + Night	ISYSS FEATURING JADAKISS (ARISTA)	34	39	6	Way Of Life	59	67	9	Take Ya Home
10	15	46 Why Against The World	PLAY (MUSIC WORLD/COLUMBIA)	35	—	1	Why Don't We Fall In Love	60	66	5	I Do (Wanna Get Close To You)
11	8	21 Girlfriend	N SYNC FEAT. NELLY (JIVE)	36	41	6	Who U Rollin Wit?	61	37	10	Happy
12	17	10 Who Wants This?	SMILEZ & SOUTHSTAR (ARTISTDIRECT)	37	34	16	U Don't Have To Call	62	75	40	God Bless The USA
13	9	4 Mother	RAY CHARLES (E-NATE/CROSS OVER)	38	35	19	Song For The Lonely	63	—	33	It's The Weekend
14	24	13 Grindin'	THE CLIPSE (STAR TRACK/ARISTA)	39	26	21	Ballin' Boy	64	63	22	Feels Good (Don't Worry Bout A Thing)
15	14	16 Wherever You Will Go	THE CALLING (IRCA)	40	44	17	Oh Boy	65	—	32	Uh Huh
16	13	9 Crawl To Me	KEM (MACK DAWG)	41	45	9	A New Day Has Come	66	72	27	Never
17	12	11 Hot In Herre	NELLY (F0 REEL/UNIVERSAL)	42	36	10	I Need A Girl (Part Two)	67	—	1	Where Do We Go From Here
18	16	31 Lights, Camera, Action!	MR. CHEEKS (UNIVERSAL)	43	51	14	Still Fly	68	—	35	Only Time
19	—	1 Sex, Money & Music	ABOVE THE LAW (WESTWORLD)	44	40	6	Shadows In The Night	69	—	8	Something
20	19	12 Nothin'	N.D.R.E. (DEF JAM/UMG)	45	42	11	Rapture (Tastes So Sweet)	70	46	13	Guess Who's Back
21	18	4 Throw It Up	ILICIT BIZNEZ FEAT. COO COO CAL (FELONIOUS)	46	50	22	Don't Need You To (Tell Me I'm Pretty)	71	—	42	Where The Stars And Stripes And The Eagle Fly
22	23	10 The Impossible	JOE NICHOLS (UNIVERSAL SOUTH)	47	52	3	Tainted	72	—	46	One Sweet Day
23	22	17 Slow Dance	LOU MOSLEY (JENSTAR)	48	47	8	Don't Let Me Get Me	73	—	64	Big Poppa/Warning
24	20	10 Move B***h	LUDACRIS (DISTURBING THE PEACE/DEF JAM SOUTH/UMG)	49	—	1	Wynin' Out	74	—	30	Gettin' Jiggy Wit It
25	29	55 The Star Spangled Banner	WHITNEY HOUSTON (ARISTA)	50	53	12	Sugarhigh	75	—	5	If I Could Go!

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Billboard[®]
SPOTLIGHTS

CISAC 2002 World Congress

ISSUE DATE: Sept. 28

AD CLOSE: Aug. 19

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Billboard's Sept. 28 issue looks at CISAC, the International Confederation of Societies of Authors and Composers, and their crucial role in the music industry during this pivotal time for creators, and copyright holders. We talk to top executives from the world's leading rights societies for their view on the state of the music industry, and preview the agenda for this year's CISAC World Congress.

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Harlem's History Captured In Words, Music

Continued from page 1

Goodman, who became co-producers. They brought their idea to producer John Schreiber, who turned for guidance to Wolfe, director of Schreiber's Tony Award-winning Broadway hit *Elaine Stritch at Liberty*.

"I asked [George] about creatives and who he might suggest as a director, and he sort of sat up straight. The next day he said, 'Well, what about me?' Frank, David, and I were thrilled," Schreiber recalls. "He's certainly the most creative director, white or black, in America today. He's a brilliant writer with the shows he's done. He not only can articulate this cultural history in an amazing and entertaining way but is also a terrific historian. So George signed on as a producer/partner as well as writer/director, and many of the creatives that have worked with him previously are involved in our show."

Wolfe was drawn immediately to the project. "At the time, I didn't know why I volunteered, but later it became clear to me," he explains. "There's a history and a texture there that's really intriguing, and there was some sense, in a basic way, that I could not only provide my talent but in fact provide the visibility of my career for this community. That was very important to me."

STAR-STUDED MUSIC

The show opens for a limited run through December and is slated to return to the Apollo in the spring. "Our intention is that it be a permanent attraction at the theater, that it play an eight- or nine-month season every year," Schreiber says of his hopes for *Harlem Song*. "We want it to be a prominent attraction at the Apollo and then, as time goes by, we want to create other companies of the show that can play other cities in the States and internationally."

In addition to Schreiber, Wildhorn, and Goodman, the long list of *Harlem Song* producers and co-producers includes such familiar names as Herb Alpert and Whoopi Goldberg.

The show mingles Wolfe's original compositions with reworkings of such vintage material as Duke Ellington and Nick Kenny's "Drop Me Off in Harlem," Sam Cooke's "Shake," Irving Berlin's "That's What the Well-Dressed Man in Harlem Will Wear," and Billy Strayhorn's "Take the A Train." Wolfe—along with music supervisors Zane Mark and Daryl Waters—worked with music consultants from Sony Music's Columbia/Legacy to identify songs that would capture the many moods of Harlem. The label will release a *Harlem Song* original cast album in September.

Wolfe says, "I was interested in

either finding unique songs or, in some cases, writing them so as to arouse one's visceral, intellectual, and emotional responses at any given moment.

"There were people at Sony who were incredibly invaluable," he adds. "I would say, 'I need a great big-band song that is going to be a Savoy number, and it's also going to be a background for a riot.' Or I would say, 'I'm looking for a number that I could use mainly for strolling along the boulevard,' and they would find the songs."

RAIDING THE ARCHIVES

Legacy Recordings VP of A&R Steve Berkowitz, along with music consultants Michael Brooks and Nedra Olds-Neal, oversaw the project for the label.

"Legacy sits on top of this gigantic music archive that includes the history of Columbia, Epic, Sony Classical, Sony Nashville—over 1 million recordings," Berkowitz says. "We have a staff of producers here who are among the absolute world authorities—not only on this catalog but on various styles of music, the history of music, the history of



WOLFE

ect, I read all the information I can, study all kinds of photographs, and listen to all kinds of music, but there's nothing like someone who's lived through that time period. It's their history. It's my history, but it's their history in an incredibly intimate way. I also wanted that voice of not only authenticity but immediacy."

In celebrating that history, the Apollo was the only logical venue choice for *Harlem Song*. "Along with

"The entire team at the Apollo is really beholden to the history and heritage of theater itself," Rodriguez adds. "Our job is to be responsible to that. It's one of those institutions that means just as much to our grandparents, who remember Ella [Fitzgerald] and Sarah Vaughan—who won some of the first Amateur Nights in 1934 and 1935—[as it does] to the people of my generation, who remember Motown, James Brown, and recent winners like Lauryn Hill, who won Amateur Night at 12 years old. The list is amazing. I don't think any theater in the world has the legacy of creating new talent that Apollo has. It's the soul of this community and all the Harlems nationally and internationally."

For Derrick C. Johnson, president of the nonprofit Apollo Theater Foundation, which oversees the venue, *Harlem Song* not only captures that history but also forges a new future. "The show is about our desire—a manifestation of our ambition of elevating our programming and injecting life into the theater and into the community at hours when it has, more recently, been dark," Johnson says.

community, whether it's the restaurants, the retail stores, or the other cultural institutions.

"It's one thing for there to be a Harlem U.S.A. [mall] across the street from the Apollo, where there are Disney stores, Magic Johnson Theaters, HMVs, and stuff like that," Schreiber adds. "That's a good sign for the economic development in Harlem, but having a really world-class theatrical experience at the Apollo is the differentiator. Someone isn't necessarily going to visit Harlem to spend money at Old Navy, but they may well because our show is on 125th Street. I've noticed myself that since the show has been in previews, when I go out to dinner after the show in Harlem, the restaurants are packed. And in many cases, they're packed with people who have seen the show."

'A MIRACLE ON 125TH STREET'

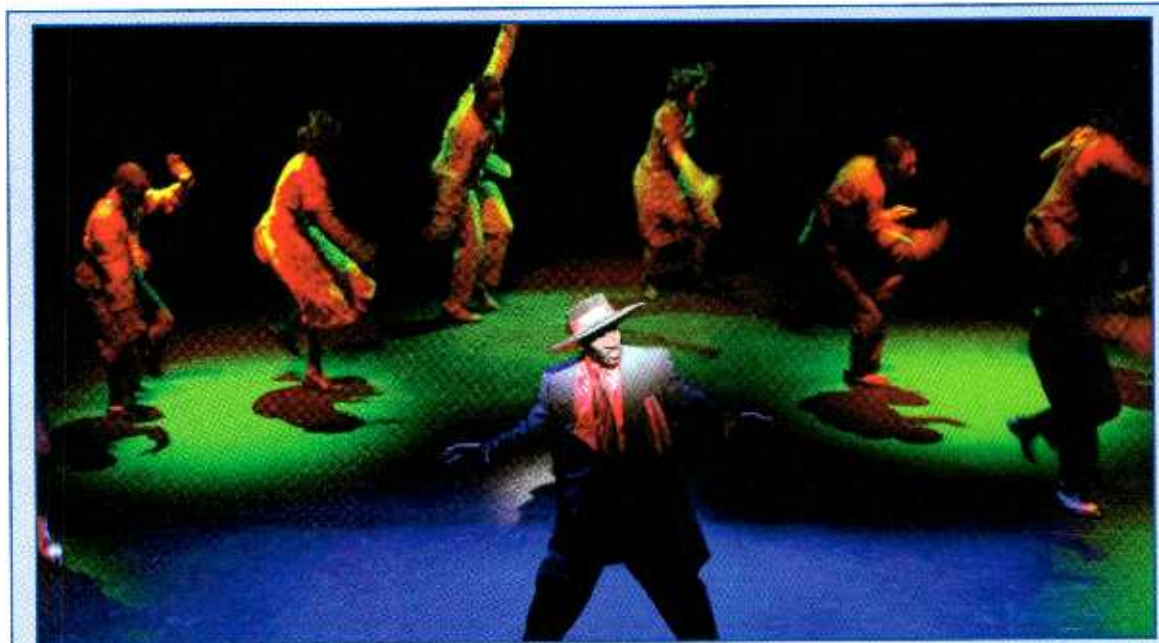
For its creator, *Harlem Song* is not only about economic growth but also about pride. "On a very basic level, I hope the show is a source of pride, and on the most extreme level, I hope it generates economy for the neighborhood and this institution," Wolfe says. "My immediate and more intimate hope is that it is a source of pride for the community and that it will serve to attract people from all over New York—and, more to the point, all over the world."

Harlem Song, in its creation alone, has done more than most musicals toward bringing together people from different walks of life. "I call it 'The Miracle on 125th Street,'" Schreiber says. "Lots of people have encouraged this project—from Whoopi Goldberg and Herb Alpert to Sony Music. Our team is a mixture of traditional Broadway folk, music-business people, and business people. When I saw the show, I was just amazed—we did it!"

Columbia/Legacy plans on recording the cast album later this month. "The show is just getting locked, and if we're going to create a musical document, it really has to be locked," Berkowitz says. "We'll start recording at the end of August. The cover will be done, and it will be out early this fall."

Wolfe hopes to do a cast album that will go beyond the performances of the songs. "I'm sure there will be other components. On a cast album you try to create, as much as you possibly can, the visceral experience of seeing the show live, because you don't have the visual. It's about creating that sense that you're in the theater when you're listening to it."

With its run just beginning, the future looks promising for *Harlem Song*. "I would love for *Harlem Song* to go out and spread the joy and the celebration of Harlem," Wolfe says. "I'm also so in love with the people that did the testimonials that if there is a sidebar to all of this, I would love to see [those] testimonials put into book form. All of them had so many astonishing stories that we couldn't fit into the show, so I would love in some way to share with the world some of those testimonials."



All the 'Rage.' David St. Louis, center, and members of the cast of *Harlem Song* perform "Fable of Rage in the Key of Five," an original George C. Wolfe composition from the musical.

recordings, the history of the production of recordings. We set up a meeting with George because he was looking for music material. This is actually a service that Legacy does, which is to consult people on musical inclusions and themes."

He continues, "What took place is one of the greatest performances I'll ever see—a three-hour meeting with George C. Wolfe and [*Harlem Song* associate producer/production supervisor] Gwen Gilliam in the conference room here, where George acted, sang, danced, did Shakespearean-type asides, and freestyled the show. For what it is we do at Legacy, it couldn't have been more fun to watch George do this and then figure out what songs worked."

Wolfe also recorded numerous video interviews, or "testimonials," with Harlem residents. These are featured throughout the show and play an integral role in *Harlem Song*. "I am totally intrigued by history," Wolfe says. "When I work on a proj-

Carnegie Hall and Radio City Music Hall, the Apollo is probably one of the most famous theaters in New York—and in the world," Schreiber says. "We also knew that Harlem was [either] the second- or third-most-visited tourist destination in New York, and we understood that there had been enormous economic development in Upper Manhattan in the last five to 10 years. We thought that the time was ripe for an entertainment that could really be a magnet for people—not only [for] Harlem residents but New Yorkers of every stripe, as well as domestic and international tourists and students."

The Apollo Theater, which opened in 1914, has been a New York landmark for years. According to Apollo Theater executive director David Rodriguez, the theater is known worldwide. "As a brand, the Apollo has a 90% recognition rate internationally. It's one of those brands that's still cool to like, whether you're a child, a parent, or a grandparent.

"At about 5 p.m. or 6 p.m. in the evening, 125th Street shuts down. We thought that we had a unique opportunity and responsibility to create some vitality after hours, and that vitality wouldn't just be good for Apollo but for retail stores that are adjacent to us, good for restaurants here, and good for the other nonprofit cultural institutions that are part of his community. I see *Harlem Song*, shows like it, and other things we'll do as a means of bringing in new money, new patrons, and new opportunities—not merely the recycling of old or retreaded dollars."

SHARED VISION

Johnson's vision is shared by all those involved in *Harlem Song*. Schreiber says, "We want [the show] to be an anchor attraction that will act as a springboard to get people to visit the community—and once they're in the community, sample other aspects of the com-

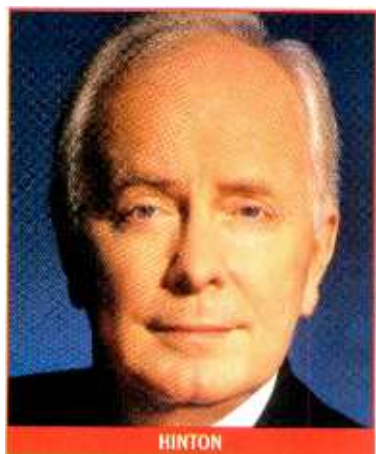
Womack Shows Her 'Worth' On MCA

Continued from page 1

the Tia Sillers/Mark D. Sanders-penned "I Hope You Dance." The title song from her last album won single and song of the year honors at the Country Music Assn. (CMA) Awards in 2000 and was named country song of the year in 2001 by ASCAP and BMI. A musical expression of everything people wish for those they love, "I Hope You Dance" became a career milestone for Womack, who achieved her goal of being named the CMA female vocalist of the year last fall.

On top of all the critical success, the album, her third, became her best-seller to date, moving 2.3 million copies, according to Nielsen SoundScan. Additionally, "I Hope You Dance," which was a No. 1 country single for five weeks, became Womack's first crossover hit, reigning at No. 1 on the *Billboard* Adult Contemporary chart for 11 weeks.

So how does an artist follow such achievements? "I was a little nervous I guess, but I have been every time," the Jacksonville, Texas, native admits. "Every album seems critical



HINTON

when you are making it. I have a lot of confidence in my team." That team includes Womack's husband/co-producer Frank Liddell, who spearheads the search for new material, and MCA Nashville executive VP of A&R Mark Wright.

Womack continues, "You can't predict commercially what an album is going to do. I just have to make the best music I can and move on. I've never, ever felt like in my career that everything hinges on the next single. I don't worry about it."

She may not worry about the next single, but Womack cares greatly about giving her audience music that reflects her passions and ideals. She notes, "I would never want somebody to put on a demo where it sounds like a three-minute, uptempo, positive radio hit and then say, 'That sounds like a Lee Ann Womack song.' I don't think that's going to happen."

During the search for material for her new album, Womack says that

when she heard the title song, "it was like a big sigh of relief. I knew we needed kind of an anchor song, one that we could build around, and that's what it was. I felt that way when I heard 'Never Again Again' and 'I Hope You Dance' and now of course 'Something Worth Leaving Behind' on this record."

Written by Brett Beavers and Tom Douglas, the title song is about doing something worthwhile in life and leaving a meaningful legacy—whether through art, music, or just touching the lives of those you love. "It's a good message and one that I am glad to deliver," she says. "I hope to have a lot of those kinds of songs over the course of my career."

A DIFFERENT SOUND

For the remainder of the tracks, Womack gravitated to songs by some of her favorite writers, including Bruce Robison, Gretchen Peters, and Julie Miller. Womack loves to surprise people with her song selections; on this album the two Miller songs, which are rougher around the edges than Womack's usual material, will likely turn heads.

"'Orphan Train' and 'I Need You' are very different," Womack observes. "Julie said to me when we were in the studio, 'Are you sure you want to cut these songs?' They sound different from anything I've ever done before." But Womack was as sure of those tracks as she was of everything else on the album. "I'm the one that has to listen to it forever, and I'm the one that has to get out here and perform it all the time," she says. "I really have to be stimulated and have to love it and be proud of it. I think I've made a record I can be proud of."

One of her favorite tracks is the Robison-penned "Blame It on Me." "I'm a huge fan of Bruce, obviously, and I love the song," Womack says. "We were in the studio working on it, and I said I would love to have Bruce sing on it. We needed to get it done in the next day or two, so Frank got on the phone and called Bruce in Austin. He got on a plane immediately and went in and sang his part. It was so amazing and so special." Womack had Robison's vocals mixed up louder, noting, "I wanted it to sound like a duet."

Womack co-produced the bulk of the album with Liddell, Wright, and Mike McCarthy. She also worked with producer and Virgin Records chairman/CEO Matt Serletic (Matchbox Twenty, Vertical Horizon) on a few cuts, but the only one that made the album is a pop version of "Something Worth Leaving Behind." The original version of the title song was released to radio May 13 and is No. 26 on the Hot Country Singles & Tracks chart this issue.

"I actually have three [versions] of 'Something Worth Leaving Behind' that I cut with three different producers: one with Mark, one with Matt, and one with Jay Joyce. The one with Jay Joyce is going to be in the back of the book that comes out the day of the record," she says, referring to the gift book that will contain a copy of the song. It will be published by Rutledge Hill Press, a Nashville-based company that also published a gift book based on "I Hope You Dance."



WOMACK

Womack enjoyed working with different producers. "I love making music and approaching things differently," says the artist, who is managed by Erv Woolsey Management and booked by Buddy Lee Attractions. "I love seeing how different people work. Anytime I get to go into the studio and work with different producers or musicians, I have a ball."

Womack says the tone of this album may be a little more progressive or edgy than her previous work, particularly the Miller cuts. "I really tried to cut [the Julie Miller songs] the way they deserved to be cut."

A LOT TO LIVE UP TO

MCA Nashville chairman Bruce Hinton feels Womack hit the mark on the album. "Lee Ann's foundation is country, but she continues to evolve in her artistic expressions," he says. "The way she sells the lyrics creates such an immediacy that the listener cannot help but be touched at a very personal level."

Hinton acknowledges Womack has a lot to live up to following the success of "I Hope You Dance" but feels



WEIGAND

she has risen to the occasion. "'I Hope You Dance' was clearly one of the outstanding records of the past several years and, of course, it's always a challenge to measure up to a song that special," he says. "Lee Ann has done it—not only with the first single, which is again a very special song with a lot of substance, but then with other songs like 'Forever Everyday.' That's an amazing song," he observes of the Devon O'Day/Kim Patton Johnson-penned track.

When asked if the Serletic version of "Something Worth Leaving Behind" would be serviced to adult contemporary radio or other formats as "I Hope You Dance" was, Hinton replies, "What we will do in the pop world has not been confirmed yet. She's a country artist, and we are going to work on getting the music established, and we'll see if there's some opportunities. She clearly has her focus with the country side at this point in time."

GETTING THE WORD OUT

To make country-music consumers aware of the album's Aug. 20 street date, MCA Nashville senior VP of sales and marketing Dave Weigand says the label partnered with AOL to premiere a stream of the single in May. The song received 350,000 hits during a three-day period.

"We are also setting up a 'win it before you can buy it' weekend with major-market country stations," Weigand adds. "There is a world album premiere event that will be taken to country radio, and we are also targeting a satellite tour of major-market stations the week prior to the album release."

According to Weigand, "our consumer advertising campaign will not

only reach the country consumer but will also target a broader audience that Lee Ann reached with the success of 'I Hope You Dance.' Our message will be delivered in a variety of print magazines, internationally syndicated radio programs, and an awareness campaign on CMT. We are GAC's [Great American Country's] artist of the month for August. We are also targeting a listening party on AOL for the entire album, and that will run Aug. 19-26. Then she will be doing *AOL Sessions*, and that will run around street dates."

During street week, Womack will also embark on a nine-city promotional tour, where Weigand says she'll "do in-stores and visit local radio and do local media." The tentatively scheduled markets are Dallas; Minneapolis; St. Louis; Washington, D.C.; Philadelphia; Austin; Cleveland; Chicago; and Columbus, Ohio.

On the summer tour dates, Weigand says the label will pass out samplers with snippets of songs from the new album. Womack will garner visibility via a Lifetime Television profile on the program *Intimate Portrait*, and she continues to be visible through a series of TV ads she's done for Sparkle paper towels. Womack will also appear in an interview on Wal-Mart TV.

Weigand says the pre-sale campaign at retail is going great. Tower Nashville GM Jon Kerlikowske says he will be bringing in a substantial amount of *Something Worth Leaving Behind* and expects it to enjoy a long lifespan at retail. "A lot of records might sell real quickly in the beginning," Kerlikowske says. "A lot of new releases sell well for four to six weeks and then they are over. Her records are not like that; [they] tend to have a strong sales history four to six months into it."

That means the album should still be going strong well into the Christmas-selling period, when it will be joined by *A Season for Romance*, Womack's first holiday album. Kerlikowske says, "She's going to be a hot topic in December."

Womack is excited about the holiday offering. "It's mostly traditional stuff and a couple of new ones," she says. "I've always wanted to make a record like this. This has given me the opportunity to stretch out again, yet in another direction musically. This whole record was built around 'Baby It's Cold Outside.' It's a duet, and we had Harry Connick Jr. come in and sing it. I'm probably more proud of that single thing than anything I've done."

Womack is finishing up a tour with Willie Nelson early this month and will do select dates this fall instead of a major tour, preferring to spend more time at home with her two daughters. She says a Christmas tour is a possibility, but there aren't any firm plans.

After years of dreaming about being a successful singer, Womack is relishing this time in her life. "At this point in my career, I really want to stretch out and try new things—different things," she says. "I love music, and I want to continue to make music. That's probably the one thing in my life that hasn't changed since all this [success] has happened."

IAAM Conference

Continued from page 1

coming outings from Bruce Springsteen, George Strait, and the Rolling Stones will aid even more.

"We're coming off our best summer ever," says Rich MacKeigan, GM of the Grand Rapids, Mich., Van Andel Arena, citing recent sellouts by the Eagles, Cher, Tom Petty, Incubus, and Blink-182/Green Day. "There's a slower economy. Total discretionary income is down. But that means people aren't taking big trips. They are



BRESLER

looking to do a weekend at home—purchasing smaller items like concert tickets."

When arenas do get the nod for a tour or concert over an outdoor venue, the building managers often cite top-notch facilities, creative partnerships, an aggressive posture in the marketplace, or a combination of all three as a deciding factor. "We enjoy the pre-eminent concert position in the market. We have such a tremendous partner in Clear Channel Entertainment [CCE] working with us for procurement of events, [and] our design and acoustics are so fan-friendly," says Bob Williams, president of Philips Arena in Atlanta. "Unlike a lot of major markets that compete with a Clear Channel amphitheater, they are our ally, not our competition."

Philips Arena hosts about 30 concerts a year, Williams says, adding that geography helps. "Atlanta is positioned so favorably that tours hit us coming down the East Coast heading into Florida, and the ones that don't hit us headed south get us when they're headed north. Atlanta is a great live music market, so there aren't too many shows Philips Arena misses."

One arena facing competition on all sides is the American Airlines Arena (AAA) in Miami. South Florida boasts not only a large CCE amphitheater but numerous arenas, including Miami Arena and the National Rental Center, and a new building at the University of Miami will open this fall. Even so, "concert bookings are active," AAA senior director of arena marketing and bookings Eric Bresler says. Upcoming concerts include the Rolling Stones, Springsteen, Enrique Iglesias with Paulina Rubio, and two from Marc Anthony. "We feel like we've positioned ourselves well. We're aggressive, and South Florida is a strong concert market."

Jim McCue, director of the Rose Quarter Arena in Portland, Ore., says he benefits from the lack of a large amphitheater in his market. Including a theater configuration, he says business is good, with strong numbers in the spring and summer from Brooks & Dunn's Neon Circus tour (which was primarily a shed run), Spears, Kenny Chesney, Eagles, Pink, and Bill Gaither. On the horizon are Cher, Sheryl Crow, Eminem's Anger Management tour, Alicia Keys, Springsteen, Wynonna, Jimmy Buffett, and McCartney.

"We like to think we do well because we're so client-friendly," McCue notes, adding that the building works with a variety of promoters in the marketplace, including CCE, House of Blues Concerts, and Concerts West, as well as promoting in-house.

SEPT. 11 FALL OUT

Shortly after Sept. 11, people avoided a number of public events, including concerts, recalls Dan Baker, operations manager for the Greensboro Coliseum Complex in Greensboro, N.C. "But there was a rise after a couple of months of people starting to see concerts as a way to take their mind off world events," he says, noting Greensboro sellouts with Billy Joel/Elton John and Cher. But he also credits recent venue improvements for enticing guests back to concerts, like the Miller-sponsored bar/big-screen TV combination that was recently installed to augment the concert-going experience.

It also helped venues that many of music's top arena draws decided to unspool across the country this summer, after staying home following Sept. 11.



WILLIAMS

"More shows are touring now," says Jerry MacDonald, GM at Houston's Compaq Center, who is anticipating a rush on tickets for upcoming McCartney and Springsteen outings in late fall. "[Acts] are feeling more comfortable with going out on the road."

Jeffrey Bowen, VP of bookings at Conseco Field House in Indianapolis, also believes the post-Sept. 11 malaise has lifted to a degree and describes his concert bookings as "not too bad." Recent concerts include Spears, Korn, and Family Values, with Tool, Strait, Springsteen, and McCartney coming up.

But superstars, like some of those above, often set ticket prices high enough to create headlines. That can hurt some of the secondary-market venues that cater to audiences not used to big-city prices. Plus, with pop stars often playing fewer dates than on previous outings, secondary markets and international spots are sometimes skipped on a tour's routing altogether.

Bertelsmann Chief Aims To Rein In Debt

Continued from page 1

acumen of Zomba co-founder Clive Calder, is effectively written in stone, according to sources—had caused Bertelsmann to "exceed its internal debt forecasts." He added that, as a result, a "short-term consolidation phase" may be undertaken but that it wouldn't be "belt-tightening of the sort that will hamper long-term growth of the company." Thielen is not expected to cut back Bertelsmann's U.S. operations.

In June, Zomba exercised its "put" option with BMG, requiring the music group to buy the remaining shares it did not already own. The option was to expire at the end of the year. The transaction is still subject to regulatory approval (*Billboard*, June 22).

Representatives for Bertelsmann, BMG, and Zomba would not comment on speculation that Middelhoff had been in talks with Calder about possibly offering him a package that would have Bertelsmann parting with less than the \$2.8 billion.

If Calder balks at restructuring the deal, one source says, "BMG could say, 'Let's renegotiate, or we'll see you in court.'"

It is unclear what Thielen's appointment will mean for BMG and its president/CEO, Rolf Schmidt-Holtz. Thielen and Schmidt-Holtz worked closely in earlier years, according to insiders at Bertelsmann's Gutersloh, Germany, headquarters, who say this friendship leaves secure BMG's standing within the company.

Through cost controls—including eliminating 600 jobs last fall (*Billboard*, Oct. 6, 2001)—Schmidt-Holtz has tried to put BMG back on course to profitability. For the fiscal year ending June 30, 2001, BMG showed a loss of 293 million euros (\$269 million).

Company executives and outside observers note that additional organic growth is a goal for the BMG-owned labels, as much of its recent success has come via its J Records joint venture with Clive Davis and its Zomba distribution deal. BMG's current U.S. album market share through the first half of 2002 was 17.2%, second to Universal Music & Video Distribution, according to Nielsen SoundScan. This compares favorably with the first half of 2001, when BMG accounted for 14.6% of the current market share, landing in third place.

Middelhoff's departure (coupled with the simultaneous departure of Joel Klein, chairman/CEO of Bertelsmann Inc., the German company's U.S. division) puts Bertelsmann's planned acquisition of Napster in doubt. Middelhoff was the swapper's most ardent champion; Klein's former law firm was the company's second-largest unsecured creditor.

Outgoing IAAM president Lionel Dubay, director of O'Connell Center at the University of Florida, explains: "Secondary markets can get [skipped] on the whole loop. Big acts are playing fewer dates—and we're not New York, where you can charge \$350 a ticket."

On the other hand, Eagles specifically hit smaller cities, seeing the benefit in swiftly selling out places hungry for marquee performers while at the same time tuning up for an new album: Their tour grossed \$38 million. Banking two sellout Eagle dates in July, Matt McDonnell, assistant executive director at Biloxi's Mississippi Coast Coliseum, is convinced that "our general public can step up and pay premium prices. People are realizing that this market is viable." The top Eagles ticket price in Biloxi was \$125.

Dubay believes he'll eventually snag Buffett, who hasn't stopped at his building in 10 years. "We hope that at some point, more artists will see if they can make it work in smaller places."

STAYING TOO CLOSE TO HOME?

Outside the U.S., a mounting concern is the fact that major rock and pop acts are not embarking on as many international tours as they once were, leaving many facilities underutilized. Barcelona-based facility director Jordi Vallverdu stressed that several indoor facilities have opened in Europe in the past few years that are not being sufficiently visited by international acts. "There have been many new, state-of-the-art arenas built in Europe over the last five to 10

years," Vallverdu says. "Only a few have ice hockey, and basketball is not popular [enough] to fill them."

Sydney Entertainment Centre GM Tim Worton says: "We're distance-challenged. We find it increasingly difficult to get large acts to come to Australia and Asia." Worton says devalued currency is part of the problem. "We have a very poor currency [exchange rate] at the moment, with a [U.S.] dollar worth about 54 [Australian] cents, when three or four years ago it was almost 1 for 1. Artists want to be paid U.S. guarantees, and when we do that, ticket prices go through the roof."

Worton believes a misguided artist-development scenario adds to the problem. "Record companies seem



BOWEN

quite happy to manufacture artists that are [only] going to be around [for] five minutes. Billy Joel, Elton John, Neil Diamond, the Rolling Stones—God bless them for still being around, but they're not getting any younger, and the dropoff to the next level is large."

a return on sales of 10% in the medium term. But he added, "As a consequence of the difficult global economy, we are very cautious about the further profit outlook."

In a farewell letter to Bertelsmann staff, Middelhoff wrote: "In the four years in which I have been CEO of this company, we have made enormous progress together to put our visions into practice and to make Bertelsmann a world-class media and entertainment company. I still believe that we have what it takes to achieve this. Even so, I have decided to leave Bertelsmann because it is clear that my strategy is no longer backed by our majority shareholder."

In looking to return to its core values of "decentralization, entrepreneurship, and consensus leadership," according to Thielen, Bertelsmann has apparently torn up a longstanding tradition by which managers must retire upon turning 60. Thielen, who has been given a three-year contract, turns 60 on Sunday (4).

Thielen has been a member of the executive board of Bertelsmann since 1985 and heads its Arvato unit, which, among other things, manufactures CDs for BMG. Thielen is also chairman of the Bertelsmann Verwaltungsgesellschaft and president of the Bertelsmann Foundation, but he will now relinquish these roles.

Additional reporting by Gordon Mason in London and Brian Garrity in New York.



SEAN PAUL

JADAKISS

SETH MARCEL

TIMBALAND

Sean Paul, Jadakiss, Seth Marcel To Join R&B/Hip-Hop Awards Lineup

Sean Paul, Jadakiss, and Seth Marcel have joined the list of urban music stars set to perform Friday (9) at the 2002 Billboard/AURN R&B/Hip-Hop Awards, to be held at the Roney Palace in Miami Beach.

Marcel and Jadakiss' "Hardcore Pt. 2" (On Point Entertainment) is currently getting airplay at urban stations, and rising reggae star Sean Paul's "Gimme the Light" (Black Shadow/2 Hard/VP Records) continues to climb *Billboard's* Hot R&B/Hip-Hop Singles chart. Also scheduled to perform at the show are Tank, Martin Luther, rising neo-soul singers Lathun and Anthony Hamilton, and the new R&B trio Lyric. Famed radio personality Wendy Williams will host the event.

Also appearing at this year's show will be hip-hop super-producer Timbaland, the Neptunes, Ginuwine, Usher, the Unit, NBA star Jalen Rose, Mr. Cheeks, Rockwilder, JD Williams, Iconz, "Eddie F" Ferrell, Smilez & Southstar, Skip Cheatham, John Monds, 8Ball & MJG, Taral Hicks, Exhale, FUBU's Carl Brown and Daymond John, and *Billboard* Founder's Award winners the Isley Brothers.

The awards show is the grand finale of the Billboard/AURN R&B/Hip-Hop Conference, presented by Heineken, the industry's leading urban music networking event. The three-day event kicks off Wednesday (7) and will include informative panels examining critical topics relating to radio programming, the current financial and legal terrain, urban music in the digital age, and more. The event also features a Heineken Lounge, networking receptions, live artist showcases, and an exclusive screening of the new film *Barbershop*.

For more information, visit www.billboardevents.com. If you have not yet signed up for the conference, you can still register on-site at the Roney Palace beginning at 1 p.m. on Wednesday (7).

u p c o m i n g e v e n t s

Billboard Dance Music Summit

Marriott Marquis • New York City • Sept. 30-Oct. 2

Hollywood Reporter/Billboard Film & TV Music Conference

Renaissance Hollywood Hotel • Los Angeles • Oct. 10-12

Billboard Music & Money Symposium

The St. Regis • New York City • Nov. 12

Billboard/Airplay Monitor Seminar & Awards

The Eden Roc Resort • Miami Beach • Feb. 6-8, 2003

for more info: Michele Jacangelo 646.654.4660
bbevents@billboard.com

THIS WEEK @



DAVID BOWIE

COMING THIS WEEK: Those looking for a little something on the summer festival circuit may be drawn to the **Moby**-led Area2 trek, which also features **David Bowie**, **Busta Rhymes**, **Ash**, and the **Blue Man Group**, in addition to such noted DJs as **Tiesto**, **Carl Cox**, and **DJ Dan**. A review of the Toronto tour stop will appear exclusively on *Billboard.com*.

Plus, *Billboard.com* will feature reviews of guitarist **Joe Satriani's** *Strange Beautiful Music* (Epic); independent rock act **Seldom's** *Romance* (Casa); and acclaimed singer/songwriter **Neko Case's** *Blacklisted* (Bloodshot).

News contact: Jonathan Cohen • jacohen@billboard.com



personnel DIRECTIONS



MARAN

Enid Maran has been named product manager for *Billboard.com* and *BillboardBulletin.com*. She is responsible for the day-to-day operation of the *Billboard* sites, including production, design, sales development, and coordination with *Billboard's* editorial, marketing, circulation, and advertising departments.

The appointment is part of Maran's new role as a group product manager for VNU eMedia's Entertainment East group. VNU eMedia, a division of *Billboard* parent VNU Business Media, hosts and operates the *Billboard* sites.

Maran joined VNU eMedia in 2000 as the assistant product manager and then product manager for *Billboard* sister publications *BackStage.com* and *SHOOT Online*. She graduated magna cum laude from Barnard College in 1997.

Maran is based in *Billboard's* New York office and reports to Sam Bell, director of business development for VNU eMedia. She also works closely with Ken Schlager, VP of business development for the *Billboard* Music Group and editorial director of *Billboard.com* and *Billboard Bulletin*.

visit www.billboard.com

The Billboard BackBeat

EDITED BY CHUCK TAYLOR



Club House

The 15th Annual Music Row Ladies Golf Tournament, which was sponsored by ASCAP, Capitol Nashville, Sony Music, and **Tim McGraw**, pulled in more than \$50,000 last month. Since its inception, the tourney has raised \$500,000 in support of United Cerebral Palsy of Middle Tennessee. Pictured at the 2002 event, from left, are ASCAP's **Connie Bradley** and **Herky Williams**, **John Pickett** of United Cerebral Palsy, and ASCAP's **Pat Rolfe**.



Carmichael Is Peerless

Peermusic recently held a special evening in celebration of the life and music of late, legendary songwriter **Hoagy Carmichael** at the Playboy Mansion, hosted by CEO **Ralph Peer** and COO **Kathy Spanberger**. Among those in attendance, from left, are Spanberger, *The West Wing*'s **Allison Janney**, **Hoagy Carmichael Jr.**, **Hugh Hefner**, and Peer.



Be Our Gest

Liza Minnelli and **David Gest** recently gathered the press and paparazzi at the House of Blues in West Hollywood, Calif., to give their thumbs-up to VH1 for the reality series *Liza & David*, which will begin filming this summer for a fall debut. Pass the caviar and Cristal.

Joey Fatone: For Rent



It's curtains for 'N Sync's Joey Fatone. And boy, is he relieved. "The group has been traveling almost non-stop for six years—from touring to promotion to writing the next album. We barely even stopped for Christmas and New Year," he says. And now, since their latest tour shuttered in April, "it's nice to be in one place for a change."

Fatone may be standing in place, but he's hardly stepping out of the spotlight. On Aug. 5, the curtain rises on his Broadway debut in Jonathan Larson's Pulitzer Prize- and Tony Award-winning *Rent*. He will step into the lead role of Mark, a struggling filmmaker who represents the collective moral conscience among an eclectic group of 20-somethings living in Manhattan's East Village.

"It feels good to do something so challenging. I'm a little bit nervous, but I'm also really excited," Fatone says.

The 25-year-old—who appears in current flick *My Big Fat Greek Wedding* and in the upcoming *The Bros.*—auditioned first for another role in *Rent* but found that the vocal range required was too high. "That was a bit humbling, but they had this other part open, so I auditioned for Mark," Fatone says. He admits that taking on such a large role is somewhat intimidating, "but I'm

looking forward to bringing my own interpretation to the character."

The Brooklyn, N.Y., native has seen *Rent* three times in the six years it's been running on Broadway: "I like its edge and the fact that it's rock'n'roll," he says. "It deals with a kind of everyday life in the late '90s that I think some kids who were born in the '80s never knew existed."

Fatone shrugs off stuffy theater critics who turn up their noses at pop stars venturing toward the Great White Way. "I intend to be engulfed in this character and to do my best. That's what I take pride in; I couldn't care less if the critics like me." He'll take to the

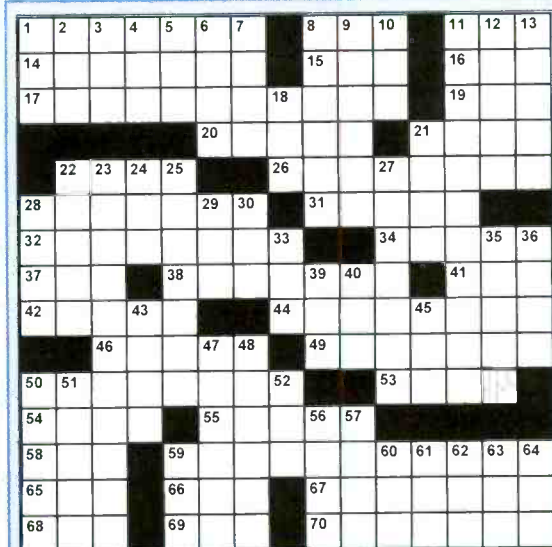
stage eight times a week through Dec. 22, with one night off a week.

So far, in rehearsals, he's enjoyed the pace. "I'm so excited to work with these new people and to have this experience," he says. "There is so much talent in this cast: the actors, the musicians—everyone involved."

And how does his character compare with the real Mr. Fatone? "He's very sheltered, always on the outside looking in, which is totally different from me. And his girlfriend left him for another woman. Fortunately, that's never happened to me."

CHUCK TAYLOR

I'm so excited to work with these new people.



'MEMBERS ONLY'

by Matt Gaffney

Across

- 1 Pete Seeger played with them (with "The")
8 "Jumpin' Jack Flash" is one
11 Symbols after company names
14 Richard Marx Top 5 ballad
15 Not fore
16 Part of many male country singers' garb
17 Johnny Rzeznik, Robby Takac, George Tutuska
19 Leave the straight and narrow
20 Rockers that had hits in "Love Songs" and "Signs"
21 "Garfield" character
22 "___ I making myself clear?" (No Doubt line)
26 "Annie" song
28 Do a knockoff of
31 Britney Spears does ads for them
32 Doing a studio job
34 Susanna of The Bangles
37 Big letters in supermarkets
38 Cindy Herron, Terry Ellis, Maxine Jones
41 Three, to Pavarotti
42 Suez or Erie
44 Archery goal
46 Downtimes
49 "___ up those old feelings..." (Lee Ann Womack lyric)
50 "...lyin' back in her satin ___ room where you..." (Gor-

- don Lightfoot lyric from "Sundown")
53 "Along Comes Mary" group, for short?
54 At the drop of ___ (instantly)
55 Body trunks
58 Christmas drink
59 Dave Grohl, Nate Mendel, Pat Smear
65 Letters after dot
66 "Uh-huh"
67 Rips into pieces
68 Second word of "Bad Moon Rising"
69 "___ My Party"
70 Big name in Christian rock

Down

- 1 Tails do it
2 His debut album was "Here Come the Warm Jets"
3 "A long, long time ___" ("American Pie" opening)
4 Chill out
5 They did "Telephone Line"
6 Quiet ___
7 Singer born Helen Adu
8 Horse's pace
9 Burning
10 Blvd. cousins
11 Ben E. King, Clyde McPhatter, Andrew Thrasher
12 Vocalist Lanza
13 Throw all over the place
18 East, to Kraftwerk
21 About
22 Letter to Yanni?
23 Philip Oakey, Susanne Sulley,

- Adrian Wright (with "The")
24 "Aladdin" song "Prince ___"
25 Some cassette tapes
27 Natalie Merchant album that featured "Kind and Generous"
28 "Hungry Eyes" singer Carmen
29 "___ roof...rusted" (shouted "Love Shack" lyric)
30 Letter's home: abbr.
33 Amount of gunk
35 Use to cook, as oil
36 Yes's "I've ___ All Good People"
39 "50 Ways to Leave Your Lover" bus-hopper
40 Maximum degree: abbr.
43 AC/DC's country: abbr.
45 AARP members
47 "So you ___ on your own" (Springsteen line)
48 Goes prying
50 "Barbie Girl" singers Aqua, for instance
51 ___ Island
52 Doggie's sound
56 Takes a breather
57 "___ a Kick out of You"
59 Just so it's known
60 Laughter syllable
61 "One More ___" (George Michael hit)
62 Weird ability
63 Wish you could take it back
64 Water source: abbr.

The solution to this week's puzzle can be found on page 44.

RIM SHOTS

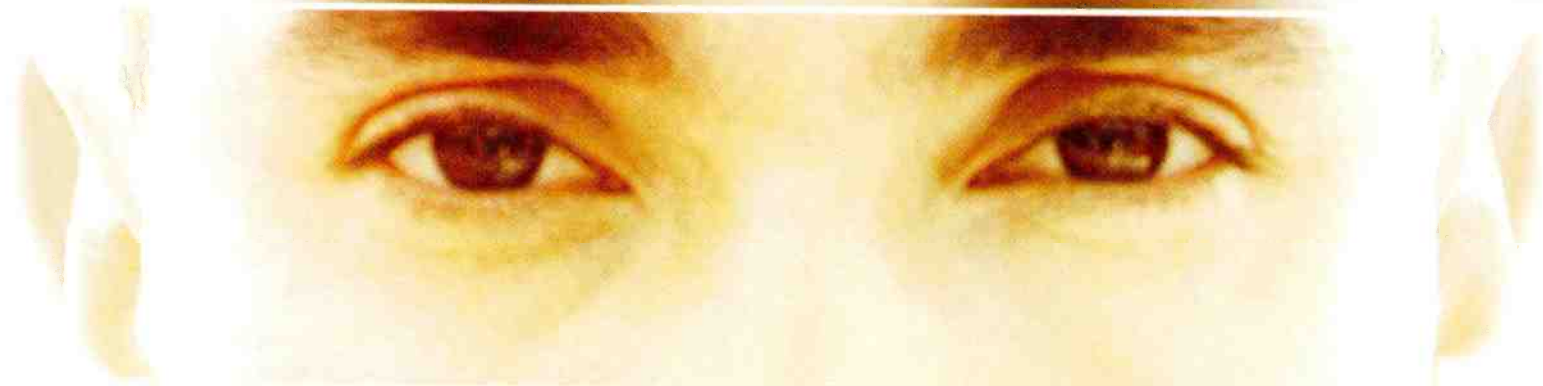
by Mark Parisi



This orange line is here to draw your attention to the artist's name.



This white line is here for purely aesthetic reasons.



This is the artist's name:

DJ Sammy

This is the CD title:

Heaven

This is the selection number:

76869-75031-2

This is the barcode



This is the tagline:

Includes the Billboard Top 10 smash hit "Heaven"

This is when you can have it:

Album in stores **August 6th**

THE ARTIST DEVELOPMENT
STORY OF THE YEAR CONTINUES!

The Album **Watermelon, Chicken & Gritz**
APPROACHING PLATINUM



Nominated for The MTV2 Award @ 2002 MTV VMA's

MTV "Rock & Roll Hall of Fame" 30 Minute Performance airs 8/4, 8/7, 8/11

MTV2 "Rock & Roll Hall of Fame" Hour Long Performance airs 8/4, 8/7, 8/10

MTV 'DFX' @ The Beach House

Upcoming Performance on BET's 106 & Park

**On the Sprite Liquid Tour
with Jay-Z, Hoobastank, 311, and N.E.R.D.**

"PO FOLKS" FEATURING ANTHONY HAMILTON

Just added to MTV

In Heavy Rotation on BET

In 'Crank Rotation' on MTV2

Produced by: The Traekboyz

Management - Kevin Mitchell for Kevlar Entertainment.



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