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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT • NOVEMBER 3, 2001



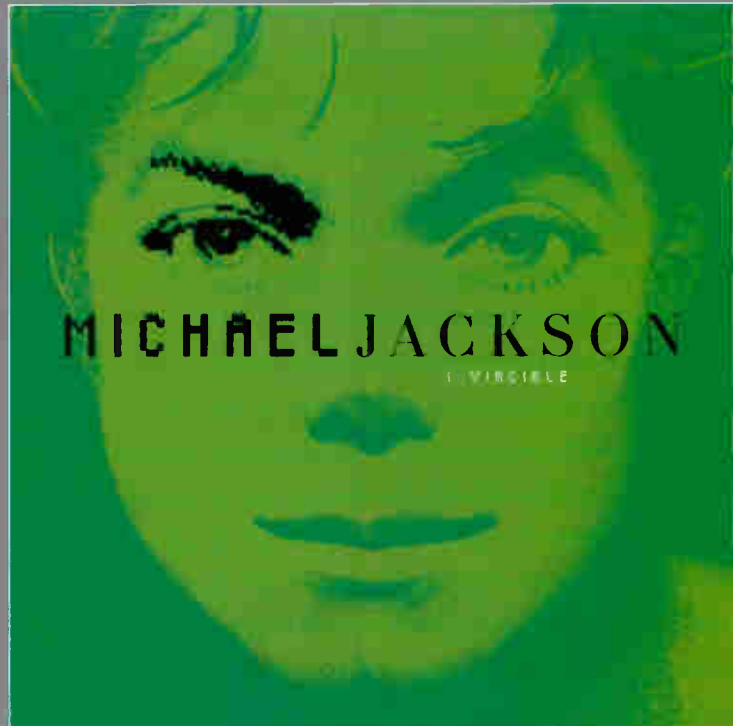
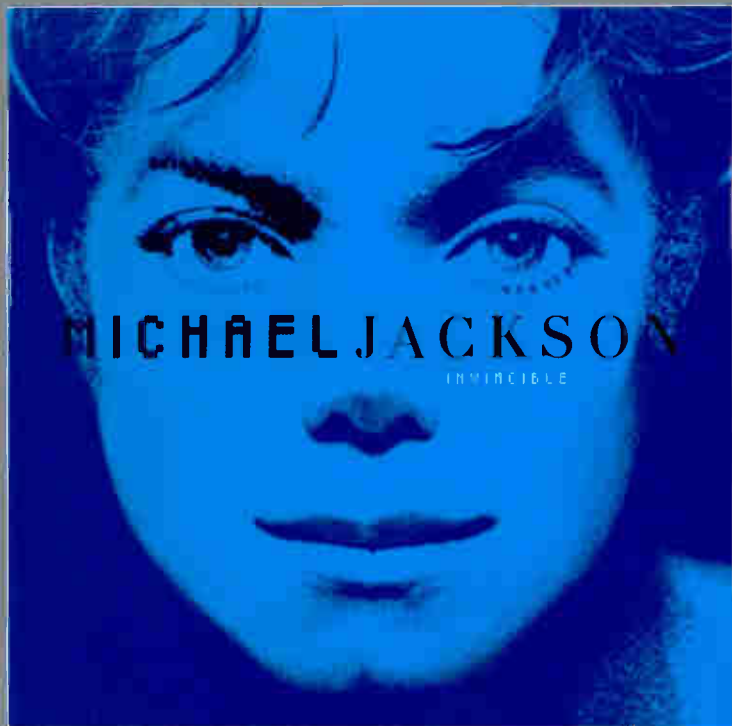
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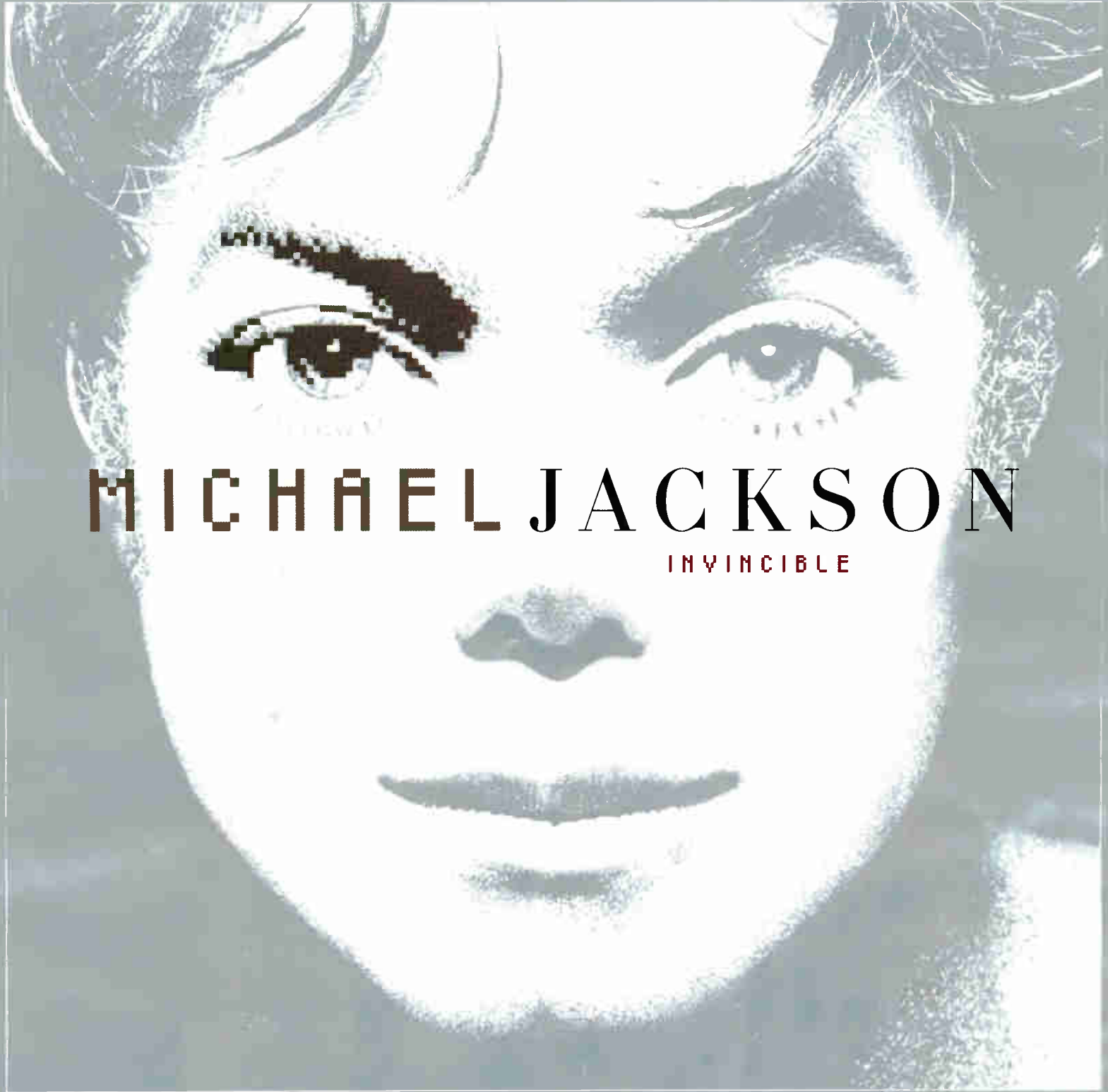
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

NOVEMBER 3, 2001

Garth Brooks' Last Album? He Feels His Capitol 'Scarecrow' Set Is His Final Bow



BY MELINDA NEWMAN

HOLLYWOOD—On the cover of Garth Brooks' new Capitol Nashville album, *Scarecrow*, the singer leans against a fence, gently wrapped in a duster he first wore in a photo shoot for his 1989 eponymous debut album. While the wardrobe choice wasn't planned ("The jacket was right there in the barn and [photographer] Bev [Parker] saw it and asked me to put it on," Brooks says), the fashion statement is appropriate. Brooks is going out the way he came in: on

his own terms.

To hear Brooks tell it, *Scarecrow* will be the last studio album of his red-hot career. In the 12 years since *Garth Brooks*, the artist has done nothing short of revolutionizing the country music industry, selling more than 100 million albums in the process. The top-selling albums artist in U.S. history, according to the Recording Industry Assn. of America, Brooks, 39, declared he was retiring last October to spend more time with his three daughters. (Continued on page 105)

A BILLBOARD EXCLUSIVE

Music Videos Confront Digital Revolution

BY CARLA HAY

NEW YORK—Is the music video industry ready for the new digital revolution in making videos? Many insiders say it is—but only if the technology is suited for their needs.

This is a pivotal time for digital technology's role in entertainment. For example, although VHS remains the dominant format in the home-

video market, the DVD format is rapidly gaining ground and has revitalized the industry. Digital cameras are also catching on with more consumers, as is the concept of downloading music from the Internet and "burning" it onto CDs.

But when it comes to making music videos, those responsible for making the music industry's (Continued on page 92)



Lucasfilm's 'Phantom' Makes DVD Sales History

BY JILL PESSELNICK

LOS ANGELES—The Force is clearly with *Star Wars: Episode I: The Phantom Menace*, as the title has become the fastest-selling DVD-Video of all time during its first week of release, according to Lucasfilm Ltd. and Twentieth Century Fox Home Entertainment.

The two-disc package, which was released Oct. 16 and carries a

suggested list price of \$29.98, also set a first-day sales record by generating \$17 million in consumer spending at traditional retail outlets and selling 65% of its initial shipments, according to the two studios. As expected, the title comes in at No. 1 on the *Billboard* Top DVD Sales chart for this issue. Sources say *Star Wars* sold 2.2 (Continued on page 92)



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sites + sounds
BILLBOARD SPOTLIGHTS THE DIGITAL MUSIC REVOLUTION
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Billboard Music Group

Govt., Tech Critics Decry RIAA Tactics

BY **BILL HOLLAND**

WASHINGTON, D.C.—Another federal lawmaker has lambasted the lobbying tactics of the Recording Industry Assn. of America (RIAA), and tech community leaders are questioning the decision by the RIAA and U.S. labels to pursue the use of technology software in defeating infringers on peer-to-peer networks. Rep. Rick Boucher, D-Va., Congress' most knowledgeable Internet expert, says he thinks the RIAA's efforts to insert language in the federal anti-terrorism bill "do a disservice to the legislative process."

Boucher's remarks are directed at the RIAA's effort last month to secure alternate language in the Senate version of the anti-terrorist Patriot Bill that would have granted them full immunity to disable computers of suspected infringers (*Billboard*, Oct. 27).

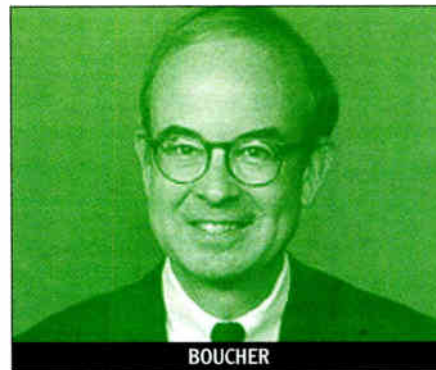
The language was rejected by Senate Judiciary Committee staff, which then drafted language of its own that enables the Justice Department to pursue suspected terrorists but also alleviates concerns by the RIAA, the Motion Picture Assn. of America (MPAA), and others that the new bill would affect anti-piracy efforts. That huge bill, passed by the Senate and House, now awaits final approval before being sent to the White House.

Boucher, a member of the House Judiciary Committee as well as its Subcommittee on Courts, the Internet and Intellectual Property, tells *Billboard*: "I think it's time the RIAA respect the legislative process and utilize it as it was designed to be used. And rather than have its provisions slipped into legislation at the last minute in a conference committee, the RIAA should have its bills introduced [and] go through the regular hearing process and the committee markup process, just like everybody else."

"Nobody goes behind the scenes as much as the RIAA does," Boucher continues, "and I think it's a disservice to the legislative process for them to continue to do this."

Boucher is co-sponsor of the pending Music Online Copyright Act (MOCA), which would make backup copies of transmissions and require record companies to offer their products to all Internet-delivery companies on the same nondiscriminatory basis. It would also exempt Web services from paying royalties for ephemeral copies and archival "backup" copies. The RIAA opposes the bill.

The RIAA says that it was not alone in seeking changes to the bill and that its motives for offering new language for the computer protection provision of the bill have been misrepresented. In a written statement, RIAA spokesperson Amy Weiss said, "It's unfortunate that Mr. Boucher has been misinformed about the RIAA's effort to avoid an unintended consequence in the anti-terrorist legislation. Fortunately, the RIAA's efforts to call attention to the problem led to unified action by multiple industry groups and high-tech companies to eliminate the unintended consequence of the original provision—groups like E-Bay, the Chamber of Commerce, the Net Coalition, MPAA."



BOUCHER

But MPAA spokesman Rich Taylor tells *Billboard*, "We did not independently carry language to the Hill," adding that the MPAA did not work with the other groups on compromise wording until days after the RIAA draft language offered by chief lobbyist Mitch Glazier was tabled. According to sources, neither did lobbyists for the other groups cited.

A number of critics of the rejected RIAA draft language also objected to the fact that, had it been accepted, that language would have granted the RIAA full immunity to employ controversial new technologies that slow or clog computers on peer-to-peer networks. The best-known of this software technology is called Interdiction, produced by Los Angeles-based firm Media Defender. It acts as a downloader, repeatedly requesting the same file and downloading it very slowly, essentially preventing other peers from accessing the file or sharing any other file. The company also has a "spoofing" program that sends out fake music files, often with just meaningless data on them.

Cary Sherman, RIAA general counsel, says the trade group "is considering the use of such technologies, but we can provide little detail about them [or the companies that offer them] because of confidentiality restrictions. In very general terms, these technologies can be used to identify sources of infringing content, spoof file-trading systems, and stop illegal uploads of copyrighted files—without in any way destroying or damaging the files themselves or the user's computer or software."

Media Defender's president Randy Saaf says "less than 100 but more than 30" small and large copyright-holder companies have signed up for his company's products, but he is reluctant to name clients because "of the sensitivity of the issue" of ongoing RIAA lawsuits against file-sharing networks. But Saaf added, "I can tell you this, we've been in contact with the RIAA for a year and a half."

Sherman says, "We are not presently prepared to describe technical measures being used or considered. But it is clear that any such measures will be lawful and will constitute a very modest response to a very serious problem."

Sherman also says that the RIAA "has not yet used any technologies that would affect file trading on peer-to-peer networks."

Aram Sinnreich, senior business analyst at Internet-oriented Jupiter Research, says he believes there are questions about "the ethicality" of the RIAA's "ultimate ambition to severely limit the freedoms that consumers have associated with copyrighted material."

"Strategically, it makes a lot of sense," Sinnreich says of such technologies. "Ironically, though, like file sharing itself, the legality of that kind of behavior has to be tested in the courts. And what it does strategically also undermines the RIAA's moral high ground."

In Sinnreich's view, "if you are using this technology to disrupt a service, that comes under the dictionary meaning of hacking, so you may as well call a spade a spade." Other tech-oriented observers are concerned that the technology amounts to blocking—a so-called denial of service—which is illegal.

Defender's Saaf maintains that Interdiction's software function does not amount to a denial of service. The RIAA's Sherman says, "We do not endorse denial of service attacks. There are obviously serious questions about their legality."

LETTERS

RIAA, PRO & CON

It is hard to believe that *Billboard* would print stories as offensive and irresponsible as Bill Holland's recent articles (*Billboard*, Oct. 20; *Billboard Bulletin*, Oct. 24) attacking RIAA's work on the anti-terrorism bill. The baseless rumors that we took advantage of this important piece of legislation to gain rights to hack into personal computers were long ago debunked; yet *Billboard* perpetuates the malicious myths without regard for even the most basic of journalistic standards. Had Holland bothered to call even one of the Senate staffers involved in the legislation, or consulted with even one lawyer who could explain the meaning of the proposed amendments, he would have learned that he was unfairly maligning the RIAA and our industry.

Hilary B. Rosen, president/CEO
Recording Industry Assn. of America
Washington, D.C.

Bill Holland, Washington D.C., bureau chief of Billboard, replies: As Rosen is aware, the RIAA was interviewed for each article on these topics and its responses were quoted at length and in detail. Moreover, to the contrary, I did indeed speak to a

Senate staffer at the RIAA's request, and he soon admitted he had not even read the RIAA's proposed draft language for the anti-terrorism bill. Also quoted in the stories were such lawmakers as Rep. Rick Boucher, D-Va., who stated, "I think it's time the RIAA respect the legislative process." For more comment by Boucher and others, see the news story above.

In response to recent articles relating to the RIAA and its behavior of late, the future of "unexamined" product is limited, no matter what type of draconian methods the RIAA might employ. And what of the morality of thwarting the peer-to-peer concept with an ultimately more reprehensible practice—denial of service techniques that ultimately slow down an already dreadfully overtaxed medium? And what of sneaking an addendum into an anti-terrorism bill at a time when attention is rightly elsewhere? By so egregiously missing the mark in understanding the difference between inevitability and innovation, the RIAA has done serious damage to its credibility.

Dick Egner, co-founder/VP
elevationstation.com
San Mateo, Calif.

Letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of *Billboard* or its management. Letters should be submitted to the Letters Editor, *Billboard*, 770 Broadway, New York, N.Y. 10003.

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BUSH



TONI BRAXTON

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CLINT BLACK

At a Glance

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Chart Beat™ by Fred Bronson

THREE, TWO, ONE: Nine years and two months after making her debut on The Billboard Hot 100, **Mary J. Blige** collects her first No. 1 hit. "Family Affair" (MCA) finally puts Blige on top, after two close brushes with pole position. In June 1995 she peaked at No. 3 when she collaborated with **Method Man** on the medley "I'll Be There for You"/"You're All I Need to Get By." In February 1996, Blige reached the No. 2 slot with "Not Gon' Cry" from the *Waiting to Exhale* soundtrack. That Arista single was also her last time in the top 10 until "Family Affair."

Blige is the first solo female artist to have a No. 1 hit on the MCA label since **Tiffany** topped the chart in February 1988 with "Could've Been." "Family Affair" is the third MCA song to reach No. 1 in 2001, following **Shaggy's** "It Wasn't Me" and "Angel." It's the first time since 1987 that there have been at least three No. 1 hits on MCA in a calendar year. Back in '87, the label was top of the pops with hits from **Kim Wilde**, **Bob Seger**, **Tiffany**, and **Belinda Carlisle**.

Blige arrives at No. 1 following chart-topping songs by **Destiny's Child**, **Alicia Keys**, and **Jennifer Lopez**. That represents a 14-week run of No. 1 hits by female artists, the longest such run since a 28-week period that began Oct. 24, 1998, with chart-topping songs from **Monica**, **Lauryn Hill**, **Divine**, **Celine Dion**, **Brandy**, **Britney Spears**, **Cher**, and **TLC**.

"Family Affair" puts another No. 1 hit in producer **Dr. Dre's** col-

umn. Dre's only other title to go all the way was "California Love," a 1996 **2Pac** song that featured Dre and **Roger Troutman**. It's a great week for Dre—he also debuts on the R&B singles chart with two new entries: "The Wash" at No. 64 and "Put It on Me" at No. 67.

"Family Affair" is the 12th song to advance to No. 1 in 2001. By this time last year, 15 songs had reached the top.

One more "Family" note: The single is Blige's fifth No. 1 hit on Hot R&B/Hip-Hop Singles & Tracks and her first since "Not Gon' Cry" in 1996.

COMING AROUND AGAIN: Thirty years and almost seven months after she made her debut on the Hot 100, **Carly Simon** makes her debut on Hot R&B/Hip-Hop Singles & Tracks. That's thanks to **Janet Jackson's** latest, "Son of a Gun (I Betcha Think This Song Is About You)" (Virgin), which features Simon along with **Missy Elliott** and **P. Diddy**. The track is based on Simon's No. 1 pop hit from 1973, "You're So Vain."

If—or should we say when—"Son of a Gun" finds its way to the Hot 100, it will be Simon's first appearance on the chart since "Let the River Run" peaked at No. 49 in 1989.

Janet isn't the only Jackson with a new R&B entry this issue: her brother **Michael Jackson** opens at No. 58 with "Butterflies."

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

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ALBUM IN STORES **OCTOBER 30TH**



Disaster Benefits Raise Millions

BY RAY WADDELL

NASHVILLE—More than \$17 million was raised for disaster relief from star-studded concerts in New York City; Washington, D.C.; and Nashville during the weekend of Oct. 20-21.

The Concert for New York City at Madison Square Garden on Oct. 20—with performances by Sir Paul McCartney, the Who, Billy Joel, Elton John, John Mellencamp, David Bowie, James Taylor, Mick Jagger and Keith Richards, Bon Jovi, Destiny's Child, Backstreet Boys, and Janet Jackson—grossed more than \$14 million from ticket sales. All proceeds from that concert, including concessions sales, benefit the Robin Hood Foundation. The sold-out concert, broadcast on VH1, was attended by about 14,000 people; 6,500 rescue workers and their families were guests of the show. Clear Channel Entertainment (CCE) produced the event in conjunction with Cablevision, Miramax, VH1, and AOL.

On Oct. 21 in Washington, D.C., a sold-out RFK Stadium crowd of 46,000 watched performances by Backstreet Boys, Bette Midler, Rod Stewart, 'N Sync, Mariah Carey, Ricky Martin, Aerosmith, Destiny's Child, and Michael Jackson. United We Stand: What More Can I Give, which grossed about \$3 million in ticket sales, was produced by CCE and benefited the Salvation Army, the American Red Cross, and the Pentagon Relief Fund.

CCE president of music, Mid-At-

lantic region, Larry Magid, who co-produced the 1985 Philadelphia Live Aid concert with Bill Graham, was called in as executive producer of the D.C. concert. The event was built from the ground up in less than three weeks, but Magid says sometimes a quick turnaround can be an asset.

"The days are longer and closer together, but you don't have time to listen to a lot of different things," Magid says. "You just think about what you're doing and why you're doing it." As for putting together the talent lineup, Magid explains it is simply a matter of gaining superstar commitment and then filling in the blanks.

"N Sync and Backstreet Boys volunteered, and then we had early calls from Bette Midler, Rod Stewart, and Michael Jackson's management company," Magid says. "After that, one of the hard things is keeping it down to the right amount of people—people tend to try to do too much and over-

book, and it's hard to tell someone they can't be on the show."

In Nashville, CCE also produced the Country Freedom Concert at Gaylord Entertainment Center on Oct. 21, with George Strait, Alan Jackson, Tim McGraw, Martina McBride, Clint Black, Diamond Rio, Hank Williams Jr., Lee Ann Womack, Keith Urban, Sara Evans, Montgomery Gentry, Brooks & Dunn, Vince Gill, Trisha Yearwood, and Earl Scruggs. Sources say the show drew about 10,000 people and was broadcast on Country Music Television. Country Freedom benefited the Salvation Army's disaster relief fund.

Besides its involvement in last weekend's concerts, CCE previously produced the Stand-Up New York benefit at Carnegie Hall on Oct. 8, which featured comedians Jerry Seinfeld, Bill Cosby, Chris Rock, and others. Additionally, the ClearChannel.com Relief Fund has raised \$11.5 million to date.



Backstage at the Concert for New York City are, from left, Pete Townshend, Sir Paul McCartney, Mick Jagger, VH1 and Country Music Television president John Sykes, and longtime Jagger associate Tony King.

NBC Deal Promises Telemundo New Leverage

BY LEILA COBO

MIAMI—Although the final purchase of Telemundo Communications Group by NBC is still subject to final regulatory approval, announcement of NBC's acquisition has already raised the stakes for the nation's second-largest Spanish-language TV network.

Long a runner-up to Univision in ratings, the country's biggest Spanish-language network, Telemundo and its cable channels—Mun2 and Telemundo Internacional—will have new leverage and resources to compete.

Telemundo president/CEO Jim McNamara says Univision has a programming advantage: "Univision has a relationship with [major Mexican network] Televisa. But the other thing you can't get away from is Univision has better distribution. There are several places where our signal doesn't go. NBC is a broadcaster, and they understand that. And I think you'll see a growth in our distribution, and I think there will be a direct correlation between distribution and ratings."

Univision's clout has long allowed it to influence music artists' appearances on Telemundo shows. Despite the disadvantages, Telemundo has seen ratings peak in the past year, thanks to specific programming, including soaps from Colombia and Brazil, as well as such specials as the Billboard Latin Music Awards, which Telemundo has aired for three years. McNamara says that radical changes are not planned, nor is Telemundo expected to mirror NBC's programming.

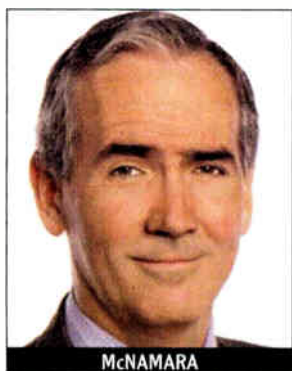
"We're going to have a lot of discussions about ways in which we can leverage off each other's resources, and I expect it will be very beneficial," Telemundo COO Alan Sokol says. "I don't think [NBC wants] to make radical changes in the programming. They're not Spanish-language programmers."

Both Telemundo and Univision's coverage of music tends to be more extensive than that found in general market stations. Last September, Telemundo launched Mun2, a U.S. cable network that targets viewers aged 18-34 and whose programming is at least 50% music-oriented.

"[Mun2] will absolutely remain in place," says Telemundo Cable president Manuel Abud, noting that Mun2, which airs 12 hours a day, is already profitable. "Mun2 is not a whim; it's the result of exhaustive market research that determined what was needed."

Mun2's programming includes a rock en español show and frequent use of bilingual banter, a no-no at Univision. Abud says music will continue to be Mun2's programming base: "You can't think about being a youth channel and have no music."

News of Telemundo's purchase was announced the same week that Grupo Prisa, Spain's largest audiovisual holding, acquired 50% of the radio operation of the world's biggest Spanish-language media group, Televisa of Mexico. Analysts speculate that Viacom, which was also interested in buying Telemundo, might make a bid for Univision.



McNAMARA

In The News

- RealNetworks reported a net loss for the third quarter that ended Sept. 30 of \$19.4 million, or 12 cents per share, vs. a net loss of \$30.8 million, or 20 cents per share, for the same period last year. Revenue fell to \$45.2 million from \$67.1 million a year ago on lower advertising revenue and software-license fees.

- Dr. Dre (aka Andre Young) has settled two First Amendment federal court lawsuits filed against the cities of Detroit and Auburn Hills, Mich. Both suits were filed over Dr. Dre's 2000 Up in Smoke tour, when Detroit officials censored certain sexually explicit videos during his performance and Auburn Hills officials filed criminal charges (that were later dismissed) after the videos were shown. In addition to issuing formal apologies, both cities have promised to be more sensitive in the future to similar situations, with the Auburn Hills police department receiving instruction in First Amendment compliance. The cities also reimbursed Dr. Dre's legal fees, which total more than \$53,000, according to his lawyer Herschel Fink.

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2000	2001	
Total	607,246,000	577,697,000	(↘4.9%)
Albums	561,817,000	550,353,000	(↘2.0%)
Singles	45,429,000	27,344,000	(↘39.8%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2000	2001	
CD	499,725,000	510,282,000	(↗2.1%)
Cassette	60,775,000	39,002,000	(↘35.8%)
Other	1,317,000	1,069,000	(↘18.8%)

OVERALL UNIT SALES

This Week	12,457,000	This Week 2000	14,327,000
Last Week	12,098,000	Change 2000	↘13.1%
Change	↘3.0%		

ALBUM SALES

This Week	12,028,000	This Week 2000	13,476,000
Last Week	11,687,000	Change 2000	↘10.7%
Change	↘2.9%		

SINGLES SALES

This Week	429,000	This Week 2000	851,000
Last Week	411,000	Change 2000	↘49.6%
Change	↘4.4%		

YEAR-TO-DATE ALBUM SALES BY STORE TYPE

	2000	2001	
Chain	307,529,000	297,004,000	(↘3.4%)
Independent	89,808,000	79,810,000	(↘11.1%)
Mass Merchant	153,245,000	156,603,000	(↗2.2%)
Nontraditional	11,235,000	16,936,000	(↗50.7%)

YEAR-TO-DATE ALBUM SALES BY STORE LOCALE

	2000	2001	
City	130,260,000	128,312,000	(↘1.5%)
Suburb	236,880,000	229,719,000	(↘3.0%)
Rural	194,677,000	192,321,000	(↘1.2%)

ROUNDED FIGURES

FOR WEEK ENDING 10/21/01

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



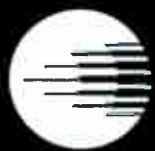
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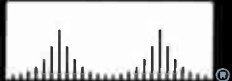
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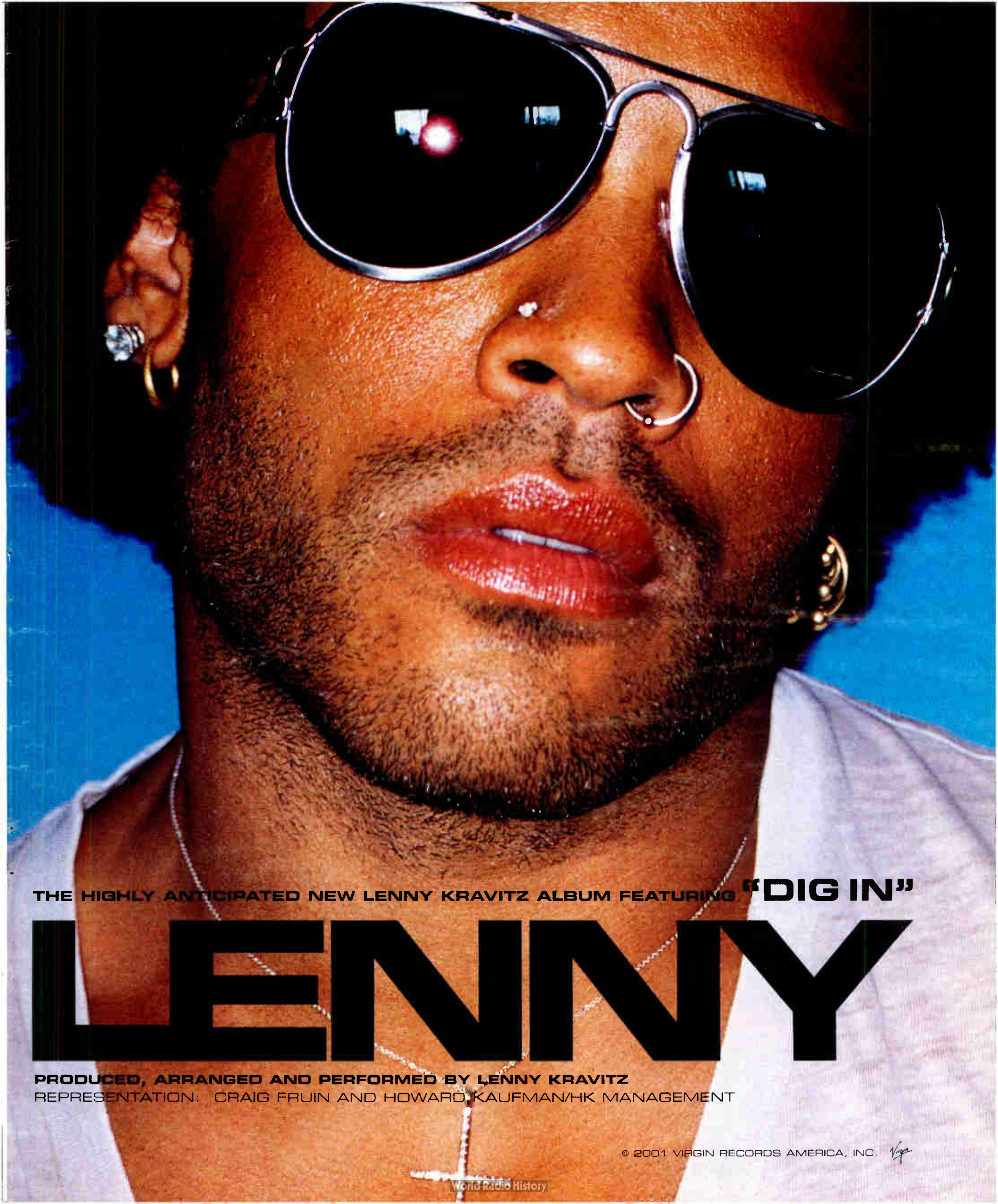
- OCTOBER 19**  FASHION AWARDS PERFORMANCE
- OCTOBER 25** ABC-TV RADIO MUSIC AWARDS PERFORMANCE
- NOVEMBER 05** TRL - SPANKIN NEW VIDEO PERFORMANCE
- NOVEMBER 08**  "INTIMATE & INTERACTIVE" PERFORMANCE
- NOVEMBER 09** TEEN CHOICE AWARDS PERFORMANCE



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World Radio History

Advance Ticket Sales Encouraging For Holiday Tours

BY RAY WADDELL

NASHVILLE—Despite a bumpy economy, a bevy of holiday tours is set to begin this month, and early ticket counts are encouraging.

Whether this is due to the events of Sept. 11 adding significance to the holidays or whether people are simply seeking a return to familiarity—or a combination of both—is unknown. “I think the best word to describe it is ‘unpredictable,’” says John Huie, an agent with Creative Artists Agency (CAA) in Nashville. “Is a warm and fuzzy show what people want, or do they want to go out at all? The key is, if you’re giving consumers more than just a show, and people sense that, they will come out.”

Jazz saxophonist Dave Koz—whose Dave Koz & Friends Smooth Jazz Christmas tour with Dave Benoit, Rick Braun, Brenda Russell, and Peter White is set for 26 dates—

says Christmastime is a great time to tour, especially this year. “People are looking forward to going out and being with people they care about. I think this year will take it to a whole other level. Hopefully, people will be ready for a night on the town in a warm environment.”

Jim Gosnell with the Agency for the Performing Arts (APA) in Los Angeles, says both Koz’s tour and another APA outing, the Colors of Christmas, are selling very well. The latter, now in its 10th season, features Peabo Bryson, Michael McDonald, Oleta Adams, and Sheena Easton. “These tours are playing performing arts centers, with strong advance sales, and they will be fine,” Gosnell says. “I think Christmastime in general will be fine.” APA’s Nashville office has booked a Christmas tour by Crystal Gayle.

Historical mainstays of holiday touring are the country and Chris-



CONWAY

tian music genres, and this year is no exception. The William Morris Agency (WMA) has holiday tours on tap by Kenny Rogers and husband-and-wife team Amy Grant and Vince Gill, along with Christian tours by Jaci Velasquez and 4HIM and scattered Christmas shows by Kirk Franklin. Tickets for Velasquez and 4HIM are already on sale, according to WMA agent Valerie Summers, and “the returns look very good.”

The Trans-Siberian Orchestra, split into two touring units—one for the East Coast and another for the West Coast—is expected to once again be one of the top-grossing draws of the holiday season. The act is to play a 54-city tour booked by

Nick Caris at the Agency Group.

CAA has booked Christmas dates this year for John Berry, Suzy Bogguss, Deana Carter, and Billy Gilman. CAA also is overseeing the extravagant Child of the Promise tour, a 20-city theatrical-styled presentation featuring Plus One, Carman, Rebecca St. James, Avalon, and others.

Buddy Lee Attractions (BLA) has Christmas tours booked for Lee Ann Womack with the Duke Ellington Orchestra, Lorrie Morgan, and a 10th annual Cowboy Christmas tour by Riders in the Sky. BLA president Tony Conway says, “I would hope that the public would want to be entertained this holiday season and forget about all the bad things for a while.”

Metal mainstay Ozzy Osbourne is off on a 33-city U.S. holiday tour—booked by Mitch Rose at CAA in Beverly Hills, Calif.—with Rob Zombie, Mudvayne, and others. Billed as a holiday experience in true Ozzy fashion, the Merry Mayhem tour plays major arenas Halloween through Dec. 31.

Sharon Osbourne, Ozzy’s wife and manager, says Merry Mayhem was originally christened Black Christmas, but the name was changed in light of the events of Sept. 11. The tour won’t be typical

holiday fare, though. “On the con- course, we’re going to have a Santa’s grotto, where people can get their picture made with Santa—a very skinny Santa who looks like he’s been on heroin for 10 years, smoking a cigarette,” she explains. “We’ll also have a Mrs. Christmas with Santa, and she’s a bit of a dominatrix. She’ll take your picture with Santa, then kick the shit out of you on the way out.”

Ozzy himself will hit the stage via a sleigh suspended from the arena trusses. So is the Ozzman a big fan of Christmas and the holiday season? “No,” Sharon says. “He thinks it’s really phony and that there shouldn’t be one time of year to give—we should do it all year. He ends the show by setting fire to Santa on a cross, and that kind of says it all.”

In a more serious vein, Osbourne says she thinks music fans will be ready for a diversion this holiday season. “I think people will always be worried now, but I hope Ozzy and Rob Zombie will give everybody a pleasant distraction from the news.”

On a more traditional note, jazzman Koz adds, “I think that in the past, [holiday tours] have been a source of inspiration and hope, and I think now more than ever people are looking for that experience.”

Executive Turntable



TYRRELL



DI DIA



JACOBSON

RECORD COMPANIES: Sony Music Entertainment promotes **Thomas C. Tyrrell** to executive VP of external affairs and **Lisa Weiss** to senior VP, general counsel, and secretary in New York City. They were, respectively, senior VP, general counsel, and secretary and senior VP and deputy general counsel.

Capitol Records names **Mark Di-Dia** senior VP and **Larry Jacobson** senior VP in Los Angeles. They were, respectively, GM of Hollywood Records and GM of Giant Records.

Joseph de Raaij is named senior VP of finance and corporate controller for Warner Music Group in New York City. He was worldwide corporate controller for Universal Music Group.

Gold Circle Entertainment names **Joel Habbeshaw** VP of rock formats promotion and marketing and **Leslie Marquez** national director of pop and adult promotion in Los Angeles. They were, respectively, senior director of alternative promotion for Hollywood Records and founder of Lick Entertainment.

Deanna Cohen is named VP of special markets for 5.1 Entertainment in Los Angeles. She was senior director of A&R at MCA Soundtracks.

Arista Records promotes **Rhoda Lawrence** to senior director of urban sales in New York City. Arista Records also names **Camille Evans** senior director of marketing in New York City. They were, respectively, national director of urban sales and director of marketing for Jive Records.

James Riley is named director of radio promotions for inpop Records in Brentwood, Tenn. He was manager of national promotions for Word Records.

Kara Bebell is promoted to promotion manager for Universal Records in New York City. She was promotion coordinator.

RELATED FIELDS: Hot Schatz Public Relations names **Mark Ross** director of tour relations/office manager and **Angie Hamblen** tour publicist in Nashville. They were, respectively, an executive assistant to VP of sales and marketing at Asylum Records and an intern in the Columbia promotion department at Sony Nashville.

Zoenda Parks is named manager for commercials, film, and TV for Music for the Masses in Hollywood, Calif. She was music supervisor for NBC’s/Peter Engel Productions’ *All About Us*.

CMA Beefs Up Security For Awards, Shifts Funds To Promote Telecast

BY PHYLLIS STARK

NASHVILLE—This year’s Country Music Assn. (CMA) Awards, set for Nov. 7 in Nashville, will have an unprecedented amount of security to ensure the safety of artists and attendees and to prevent any interruptions during the live broadcast.

In light of the recent terrorist attacks and ongoing global tensions, the CMA plans to screen everyone involved in the show both behind the scenes and in the audience. CMA executive director Ed Benson says the extra security will add at least \$150,000 to the show’s regular operating budget.

The 35th Annual CMA Awards will be televised live from 8-11 p.m. (EST) on CBS from the Grand Ole Opry House in Nashville. Everyone with access to the backstage area—including artist managers, musicians, stylists, production staff, and press—has been asked to provide Social Security numbers to the CMA for a background check.

The approximately 3,800 show tickets will only be made available to CMA members. Audience members will pass through metal detectors and have their bags searched and identification checked. All bags larger than a standard 8½-inch-by-11-inch sheet of paper will be prohibited. Those entering the backstage area will also pass

through metal detectors and bag check points.

The annual post-show party at the Opryland Hotel will now be a pre-show reception in the foyer of the Opry House, held in a tented portico in front of the building. Both uniformed and plainclothes police officers will be present at the Opry House



during the evening with what Benson calls “quick response and repression capabilities.”

The media, usually housed in the Acuff Theater near the Opry House, will be set up this year in part of a studio elsewhere in the Opry House building so artists will not have to leave the venue. Space considerations resulting from that shift will mean that roughly half the previous number of media representatives will be allowed access to the press room this year. The press list was pared down from 220 to 120, including camera crews.

The CMA developed its security plan in consultation with Nashville Metro Police’s terrorism task force,

the FBI, the Secret Service, and a private security firm that has been retained for the event. Benson notes that there will be more security at this year’s CMAs than there was when former President George Bush attended the show in 1991.

Benson stresses that there haven’t been any threats made against the show but that the precautions are being made to minimize risks. “The purpose is to make artists comfortable about doing the event,” he says of the more than 40 performers who are expected to participate. “We don’t want to leave ourselves vulnerable to any possible disruption of the show. It’s imperative that the show gets on the air.”

Meanwhile, the CMA board has decided to reallocate up to \$500,000 of the budget for the association’s now-postponed branding campaign (*Billboard*, Oct. 20) into additional advertising for the Nov. 7 telecast in an attempt to beef up viewership.

In other news, the CMA has laid off representatives in London and Australia as part of what it calls “a strategic reallocation of resources” that started in May 2000 and was partly driven by the current global situation and partially because few acts are likely to tour overseas anytime soon. Exiting are London rep Bobbi Boyce and Australian rep Trevor Smith.

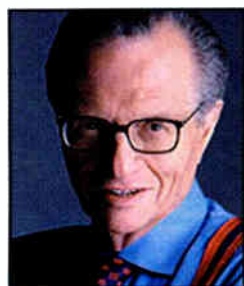
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World Radio History

ARTISTS & MUSIC

Truckers' Soul Dump Spawns 'Southern Rock Opera'

BY RAY WADDELL

NASHVILLE—Drive-By Truckers' ambitious new project, *Southern Rock Opera*, serves not only as a reverent tribute to Lynyrd Skynyrd but also functions as a pounding guitar-rock album, a political and social commentary, and an insightful take on Southern culture.

Beyond that, *Southern Rock Opera* is a textbook example of indie rock's can-do attitude, with a homegrown approach to the project that encompasses everything from its recording to artwork, manufacturing, marketing, and sales. It's a completely grass-roots effort relying on the band's ferocious live shows and Web site traffic at drive-bytruckers.com. The album is on the band's own Soul Dump Records. No distribution deal is currently in place.

"We'll be touring for the next 14 months and trying to build this thing up and get it out in as many ways as possible without giving the damn thing away to some company that looks at it as a tax write-off," says singer/guitarist Patterson Hood, whose vision of *Southern Rock Opera* has steered the project for the past six years.

"By last spring, we were getting quite a bit of label interest. But the whole idea that we were uncompromising about releasing a two-CD, 20-song rock opera about Lynyrd Skynyrd—which was perceived as something kids were not relating to—cost us to the point where the offers we got were so horrible," Hood continues, typically at no loss for words. "We sacrificed to record this record, so why give it away? I'd rather sell it out of the trunk of my car—at least I would know where they were going and where the money goes."

Musically, *Southern Rock Opera* is all about guitars, guitars, and more guitars, much of it boasting plenty of trademark Skynyrd riffs and elsewhere owing more to post-punk sensibilities or *Tonight's the Night*-era Neil Young.

Lyricaly, the album covers a lot of ground, working not only as a nod to Skynyrd but also as Hood's and band

member Mike Cooley's often-autobiographical takes on teen angst and Hood's own opinionated views on the South and Alabama icons ranging from late Governor George Wallace to legendary Alabama football Coach Paul "Bear" Bryant.

The rock opera also is the story of the fictional band Betamax Guillotine, an outfit that takes its name from the urban myth that late Skynyrd frontman Ronnie Van Zant was decapitated by a VCR

Ala., with his tastes leaning more to punk. He came around in adulthood by revisiting their albums. "At first, I didn't see the connection [between punk and Skynyrd], but what's more punk than naming your band after the coach that kicks you out of school?"

Astute observations abound throughout *Southern Rock Opera*, which reaches a fiery crescendo with the powerful triumvirate that closes the set. On "Shut Up and Get on the Plane," the singer

remains concerned about their opinions on the project. "I hope they don't look at it as some punk-ass kid singing about their plane crash, but at the same time that's a key part of the story," Hood says, adding that the original title of *Betamax Guillotine* was dropped out of respect. "If someone gives [founding Skynyrd guitarist and crash survivor] Gary Rossington a copy of the record, I would really like him to listen to it and at the very

Lila oversaw the album's sophisticated art design and graphics.

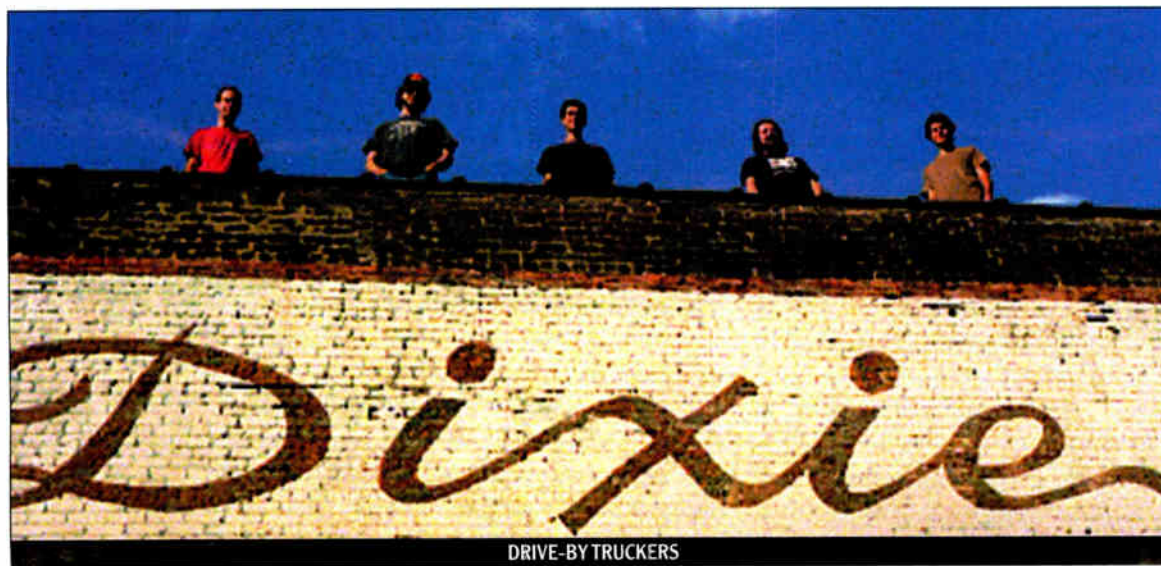
"Making a record and housing, feeding, and drinking this band in another city takes an enormous amount of money, and we put our money where our mouth is," Hood says. "Of course, it's not even a drop in the bucket compared to what some labels would spend to record some crap for MTV."

Dick Cooper, who helps handle the band's business affairs and who co-produced the album with the band, says the project was recorded "for \$1.75." Despite bad experiences in the past, Hood says he would love to see the project picked up by a distributor. The band has hired Nashville-based Grass-roots Media for publicity and may hire someone to do radio promotion. For his part, Chris Williams, PD at modern rock WNNX (99X) Atlanta, loves Drive-By Truckers. "There's something about this band—they're authentic, real and a little dirty and raw. They're almost unattractive, and that's what makes them attractive."

But will it work on rock radio? "As insanely different as it is," Williams says, "it could be the thing that rock needs to spark a new movement. Maybe Drive-By Truckers will wind up being a footnote in history the way Mudhoney was for grunge."

Meanwhile, Drive-By Truckers will sell *Southern Rock Opera* at shows for \$20. They're booked and managed in-house by Hood and published on their own Soul Dump Music (BMI). The complete lineup in addition to Hood and Cooley features Earl Hicks, Rob Malone, and Brad Morgan.

Cooper says the record will get in mom-and-pop indie stores and be pushed hard at shows. "They've been touring heavily for three years now, and they've got a good network of clubs and small venues, particularly East of the Mississippi," Cooper says, adding that club owners love the band "because them boys can cause people to drink beer."



in the plane crash that took his life on Oct. 20, 1977. Much of the Skynyrd story on the album is historically accurate.

"We looked into the historical aspects and into the mythology, too, and how it all relates to Southern culture," Hood says. "At the risk of sounding too pretentious, to me the story and people's misconceptions of Lynyrd Skynyrd and their music became a good symbolism for the South. The critics may have misunderstood Skynyrd, but more than that, some of their most devoted and loving fans misunderstood them, same as the South. They weren't all about gun racks and rebel flags."

Oddly enough, Hood himself wasn't a Skynyrd fan growing up in Florence,

notes, "We've been this close to death before, we were just too drunk to know it," and later on the surging "Greenville to Birmingham," Hood sings, "Once we hit Louisiana, baby, I don't care/Got a brand new airplane waiting for us there/Give this piece of shit back to Aerosmith."

The closing piece, the spooky, Young-influenced "Angels and Fuselage," finds Hood moaning, "I'm scared shitless of what's coming next... These angels I see in the trees are waiting for me," with the singer "adding up the cost of these dreams."

Despite its gritty feel, Hood stresses the album was recorded with reverence for Skynyrd and adds that he

least appreciate that it was done with the utmost reverence and respect and love for what they were trying to do and did. I wouldn't want him to be turned off by the title."

Pointing to Van Zant's own acerbic lyrics in songs like "That Smell," Hood says "it would be disrespectful for us to pull back." Hood is not sure of the cost of recording the project in the upstairs of a Birmingham, Ala., uniform shop (owned by Cooley's mother-in-law), but says the band spent about \$15,000 for pressing the first 5,000 copies, relying on \$20,000 from investors who are to be paid back—plus 15%—within 14 months. They also paid their van off. Hood's sister

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THE 2002 RADIO POWER BOOK



Stone Warms Up On 'Mahogany'

Neo-Soul Singer Switches From Arista To J Records For Sophomore Set

BY GAIL MITCHELL

LOS ANGELES—As she approaches the promotion of *Mahogany Soul*, her second studio effort and J Records debut (due Nov. 6), R&B diva Angie Stone is notably relaxed and content.

"Everything is flowing," she enthuses. "I'm grounded spiritually and happy in my love life. [I'm] more at ease."

In the nearly three years since the release of her critically lauded 1999 Arista debut, *Black Diamond*, the artist has faced a fair amount of life experiences.

"I was dealing with a brand-new baby—a two-month-old sleeping in the studio as I played and recorded—and postpartum blues, feeling sorry for myself. This album is the grits and the gravy."

Tossing aside any notion of sophomore jitters, Stone cooks up a tasty sequel to *Black Diamond*—which to date has sold 774,000 units in the U.S., according to SoundScan, and earned her such sobriquets as "new soul queen."

Much like the dictionary definition of mahogany ("dark, heavy heartwood . . . varying in color from yellowish-brown to deep reddish-brown"), the 17-track set draws from a contemporary soul palette whose rich light-to-dark hues uncompromisingly embrace Stone's gospel and old-school R&B roots. In many ways, it outshines her debut, especially lyrically.

"This package is warmer, with more heartfelt lyrics," declares Stone (whose songs are published by Alegna Music/J Songs, BMI). She began recording the set last September, after nearly 18 months of touring. "It's a well-rounded, adult album, with youthful, street sensibilities. I write songs that deal with issues everyone can identify with. I may not be on point every time, but I think this time we hit the nail on the head."

The "we" Stone refers to includes contributing producers Warryn Campbell, Eran Tabib, Gerald Isaac, Raphael Saadiq, Eddie F., and Darren Lighty, as well as Ali Shaheed Muhammad, the former A Tribe Called Quest member who played a role on Stone's freshman album ("He's my homeboy—we've got good style together"). As before, Stone co-wrote and co-produced a number of the tracks.

That handiwork may be heard on the August-released lead single "Brotha," which goes against R&B/hip-hop's continually trendy male-bashing grain with the "I'm here for you forever" theme.

"I always tend to go left when others go right," Stone says with a laugh. "A lot of brothers look at us as male bashers. I wanted to go

where no one has gone in a while." The videoclip for "Brotha," directed by Chris Robinson, celebrates past and present black male



'I was dealing with a brand-new baby—a two-month-old sleeping in the studio as I played and recorded—and postpartum blues, feeling sorry for myself. This album is the grits and the gravy.'

—ANGIE STONE

icons such as Malcolm X, Martin Luther King Jr., Muhammad Ali, Marvin Gaye, Michael Jordan, and others. It's already receiving airplay on BET and VH1.

From there, *Mahogany Soul* covers a lot of territory. Stone throws down the emotional gauntlet, shifting from serious and frank to lovingly playful lyrical themes. The former is exemplified by such tracks as "What U Dyin' For," which takes young adults to task for becoming suicidal over silly matters; "Mad Issues," about those who thrive on drama in their lives; and "If It Wasn't," about family members butting into others' business.

The latter vibe takes shape through the infectious hooks of "More Than a Woman," a duet with Calvin Richardson; the Swizz Beatz-flavored "Wish I Didn't Miss You," which integrates the O'Jays' 1972 hit "Back Stabbers"; "Bottles & Cans," which colorfully paints the extremes a person will go to for love ("I'd rather be pickin' up bottles and cans if you can't be my man"); and a love duet with Musiq Soulchild on "The Ingredients of Love." Sweetening the pot is an a

cappella version of Curtis Mayfield's 1970 classic "The Makings of You."

"'More Than a Woman' is a wish that every man would come out of the closet and give you what you deserve, no shucking or jiving," Stone says. "As for 'Makings,' I didn't want to do it. When I sang background with [ex-partner] D'Angelo, he'd sing it live. So I was really in a tug of war over the song. But I regrouped, saying, 'I can't worry about that.'"

Despite her track record thus far, the former Vertical Hold member is still not a household name. Ron Gillyard, J Records senior VP of urban music, says changing that scenario means getting back to basics. "In the next few weeks, she's going to major market radio to talk about and play the album so people can hear how deep it is. Radio needs to feel [that] it's investing in a career, not just a single."

While station stops are still being mapped out, the itinerary thus far includes Los Angeles, Atlanta, Chicago, Detroit, and Houston. On Oct. 1, she bowed the "Brotha" video and performed several songs at New York City's Schomburg Center for Research and Black Culture. Additional showcases and tour dates are being planned.

Adding that the marketing campaign is "not about rewriting the book," Gillyard says the Internet and various street team elements, including album samplers, are being pressed into service. Stone will also make TV appearances (including *The Tonight Show*), and she will be featured in such magazines as *Heart & Soul* and *Vibe*. (The singer is managed and booked by Breyon Prescott for Chameleon Entertainment in Los Angeles.)

"With so much good music out there," says Sam Weaver, operations manager/PD for KPRS Kansas City, Mo., "it's hard to stand out. As long as Stone continues to record strong songs like 'Brotha,' she'll have longevity. It's all about the song."

Longevity is something Stone talks about in "Soul Insurance," *Mahogany Soul's* opening cut.

"The neo-soul boat will sink," she predicts. "It's getting heavy because too many people are jumping on [to the detriment of] other artists. True soul music comes from within. It's more gospel vs. hip-hop. It encompasses that Marvin Gaye/Aretha Franklin kind of energy, hitting you hard when you put it on. That's why Curtis still sounds good. Today's sound will have been played out 10 years from now. But real soul never dies."



by Melinda Newman

ALL TOGETHER NOW: Capitol Records is releasing *United We Stand*, a collection of songs stressing patriotism and solidarity, Nov. 6. All of Capitol's profits will be donated to the American Red Cross.

The compilation, which features such tracks as **John Lennon's** "Imagine," **Lee Greenwood's** "God Bless the U.S.A.," **Chris LeDoux's** "I Believe in America," and **the Beach Boys' "4th of July,"** was put together by EMI Music Distribution VP of marketing **Tom Cartwright**, senior director of A&R **Cheryl Pawelski**, and director of catalog marketing **Herb Agner**.

"Once we got back in the office after Sept. 11, Tom, Cheryl, and I were talking about what we could



do that would be of benefit," Agner says, "and Cheryl came up with the idea of doing the record."

Most of the songs came from the EMI vault, with a few, such as **Woody Guthrie's "This Land Is Your Land,"** licensed from other sources.

"There were two things we were looking at, in terms of song selection: We wanted songs with the themes of togetherness and patriotism," Agner says. "We also wanted songs that were getting played a lot, such as 'God Bless the U.S.A.'"

The one new track on the CD, which carries a suggested list price of \$11.98, is "Wouldn't Wanna Be You," by **Robbin Thompson**. The song, written in the aftermath of Sept. 11, will be worked to country and Americana stations by independent promoters.

While Agner knows the collection is competing with other charity offerings and a bounty of superstar releases, he says retailers have been very receptive to the project. "Out of the box, a number of key accounts have offered free positioning over the course of the next couple of months."

In other Greenwood news, the artist will record a new version of "God Bless the U.S.A." for inclusion on his new holiday album coming this fall on FreeFalls Entertainment.

MORE CHANGES: As expected, **Nancy Berry** has exited as vice chairman of Virgin Music Group. The move was announced yesterday by **Alain Levy**, the new CEO of Virgin parent EMI

Recorded Music. Last week, Levy replaced **Ken Berry**—who is in the process of divorcing Nancy—as EMI chief (*Billboard*, Oct. 27).

Nancy Berry, who orchestrated marketing plans for many of Virgin's key artists, including **Lenny Kravitz** and **Mariah Carey**, had been at Virgin since 1979. An EMI spokesperson declined to comment on who would assume her duties.

NAMMY NIGHT: **Robert Mirabal** took top honors at the fourth annual Native American Music Awards Oct. 20 at the Sandia Casino Amphitheater in Albuquerque, N.M. The Taos Pueblo-native won songwriter, artist, and record of the year for *Music From a Painted Cave*. Mirabal wasn't on hand to accept the honors, but sent his mother to accept the artist of the year accolade, along with a taped acceptance speech featuring his entire band, **Rare Tribal Mob**. Mirabal's career has been fueled this year by a spring TV special for PBS that spawned the Silverwave Records release *Music From a Painted Cave* (*Billboard*, April 28). **The Neville Brothers** were presented with the living legend award. **R. Carlos Nakai** received the lifetime achievement award and was also named flutist of the year. **Crystal Gayle** was inducted into the hall of fame.

With the show hosted by actor **Rodney Grant**, Nammy Awards were presented in 33 categories. A partial list of winners includes: **Indigenous**, best blues/jazz recording for circle; **Robert Tree Cody**, best male artist; **Annie Humphrey**, best female artist and best folk/country artist; **Walela**, best duo/group; **Joanne Shenandoah**, best new-age recording for *Peacemaker's Journey*; **Northern Cree**, best powwow recording for *Rockin' the Rez*; and **Keith Bear**, best traditional recording for *Earth-lodge*. The best compilation recording award went to *Gathering of Nations Y2K Pow Wow*.

BIG NIGHT: **Alicia Keys**, **Bon Jovi**, **Craig David**, **LeAnn Rimes**, **Matchbox Twenty**, **Pete Yorn**, **Rufus Wainwright**, and **Sting** are among the artists slated to perform at **Elton John's The Concert: 20 Years With AIDS** benefit slated for Dec. 12 at the Universal Amphitheater in Los Angeles. Proceeds will go to the Elton John AIDS Foundation and AIDS Project L.A.

Assistance in preparing this column provided by **Deborah Evans Price** in Nashville.

Arista's Lennon Building On Campuses

BY CHRISTA TITUS

NEW YORK—As a woman who works in the hard-rock/industrial genre—a realm long dominated by men—Arista newcomer Lennon is a rarity. In examining her role as a potential pioneer within the genre, the 19-year-old singer/songwriter says it doesn't feel any different than if she were a man: "I don't look at myself as a female artist. I look at myself as a person."

Lennon's *5:30 Saturday Morning* (released Sept. 11) combines guitar attitude and raw passion into 12 cleverly written tunes (published through John Gates, ASCAP) that she either wrote or co-wrote. "It's a record that has been slowly, but steadily, building for us," says Marlon Creaton, manager of Record Kitchen, an indie retail outlet in San Francisco. "It's not an obvious record, which is what makes it—and her—so interesting. This is the kind of record that will still be selling a year from now, after the big records have crashed and burned."

Lead single "Break of Your Car"

mixes organ, vocal affects, and driving guitars into an intense anthem. Shipped to radio in late October, the song is building a solid base for the artist among college radio programmers. To start introducing her to a national audience, Arista sent Lennon on tour with the Cult, which has put her in mid-sized venues along the West Coast. She'll tour through the end of the year, eventually embarking on a headlining stint. (Lennon is managed by Jeffrey Pringle of Level Two Management and booked by Jordan Berger with the Agency Group; both are based in New York City.)

In keeping with the grass-roots approach to marketing, Lennon works closely with the street team Band Bitch, passing out samplers and talking with fans after every show. "I have a good relationship with the fans—I make that my priority above everything else," she says. "They enjoy the music. They're thanking me because it's brand-new. They're thanking me because I go out there and talk to them."



LENNON

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Boxscore Top 10 Concert Grosses

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
NEIL DIAMOND	Madison Square Garden, New York Oct. 11-12	\$2,593,020 \$78.50/\$58.50	34,930 two sellouts	Sal Bonafede, Apregan Entertainment Group
NEIL DIAMOND	First Union Center, Philadelphia Oct. 17-18	\$1,830,930 \$67.50/\$37.50	29,005 two sellouts	Sal Bonafede, Apregan Entertainment Group
NEIL DIAMOND	Gund Arena, Cleveland Oct. 14-15	\$1,640,133 \$67.50/\$37.50	30,364 two sellouts	Sal Bonafede, Apregan Entertainment Group
JANET JACKSON, 112	Compaq Center at San Jose, San Jose, Calif. Oct. 8	\$954,810 \$88/\$38	13,454 14,215	Clear Channel Entertain- ment
VICENTE FERNANDEZ & ALEJAN- DRO FERNANDEZ	Allstate Arena, Rosemont, Ill. Oct. 20	\$945,055 \$85/\$75/\$60/\$40	14,459 18,639	Cardenas/Fernandez & Associates, Hauser/CIE Entertainment
JANET JACKSON, 112	Oakland-Alameda County Arena, Oakland, Calif. Oct. 9	\$935,434 \$87.88/\$37.88	13,217 14,118	Clear Channel Entertain- ment
JANET JACKSON, 112	Compaq Center at San Jose, San Jose, Calif. Oct. 10	\$877,698 \$88/\$38	12,365 13,062	Clear Channel Entertain- ment
JANET JACKSON, 112	Pepsi Center, Denver Oct. 13	\$857,118 \$81.75/\$38.75	13,284 18,487	Clear Channel Entertain- ment
VICENTE FERNANDEZ & ALEJAN- DRO FERNANDEZ	Madison Square Garden, New York Oct. 21	\$846,545 \$95/\$85/\$70/\$55	11,525 sellout	Cardenas/Fernandez & Associates
BJORK, FANTOMAS	Radio City Music Hall, New York Oct. 4-5	\$812,990 \$80/\$70/\$65/\$55	11,722 two sellouts	Metropolitan Entertain- ment Group

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Top 10 Favorite Artist Picks

October 19, 2001

The Most Popular New Talent On Broadband Talent Net

#	Artist	Genre
1	Four Daze	Rock, Hard Rock
2	King Ring Nancy	Rock, Heavy Metal
3	2B	Alternative, Hard Rock
4	The True Ones	Hip Hop, R'n B
5	Jolene Wells	Pop
6	Philasifer	Hip Hop, Urban
7	Pforte'	Contemporary, Gospel
8	Lucky	Dance, Pop
9	Merge	Rock, Alternative
10	Mike Franzman	Rock, Acoustic

Weekly results are based on votes cast by Broadband's registered online audience for any artist featured on the site. Votes are limited to one vote per artist per user. Top 10 position is determined by the average of all votes received.

Radio Play Favorite Song Requests

October 19, 2001

The Most Listened-to New Tracks On Broadband Talent Net

#	Composition, Artist	Genre
1	These Lies, Rubberman	Hard Rock, Alternative
2	Misery, W.E.	Hip Hop
3	Get Minds, Chrise Jones	R'n B, Urban
4	You, Jolene Wells	Pop
5	Storms, Pforte'	Contemporary, Gospel
6	Teenage Dirtbag, Wheatus	Alternative
7	Rise Up, Russell Thomas	R'n B, Reggae
8	Alive, Taz	R'n B
9	Outta Ya Mind, Autumn	Pop, Dance
10	Break The Yoke, Joye B. Moore	Pop

Weekly Radio Play rankings are based on audio access requested by the site's registered and unregistered online audience for any composition featured on the site.

New Talent Spotlight

The Most Outstanding And Available Acts On Broadband Talent Net

QUICKENING

Cleveland's Quickenning is a hard-driving, powerful combo of rhythm, melody and sweat. The members bring a wealth of experience to the band and to the stage - sharing the bill with national acts like Tonic, Semisonic, Kid Rock, Our Lady Peace and Cyde. Quickenning has earned its stripes the old-fashioned way; by playing out live. The music is loud and raw, and the beats deep and hard. Quickly, check the Quickenning vibe, and feel the groove for yourself.



For further artist details log on to broadbandtalent.com/quickenning

Genre: Emo, Alternative, Rock
From: Cleveland, OH
Deals Sought: Recording Contract, Management

For details about these and other up and coming artists visit our website at www.broadbandtalent.com

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In The Works

- Electronica club pioneers the Chemical Brothers have completed their still-untitled fourth studio album. Due on Astralwerks in January, the set features guest appearances by Richard Ashcroft and Beth Orton.

- Backporch/Virgin act Cracker will issue its fifth album, *Forever*, Jan. 29. It's the venerable outfit's first studio effort in four years. The band plans to hit the road for an extensive tour in support of the project in the spring.

- On Nov. 6, Capitol will release *United We Stand*, a multi-act compilation that features tracks by Al Green, the Beach Boys, Joe Cocker, and Woody Guthrie, among others. The set opens with John Lennon's "Imagine" and Lee Greenwood's "God Bless the USA." Also to be included is a previously unreleased new track by Robbin Thompson, "Wouldn't Wanna Be You." All proceeds from the set will be donated to the American Red Cross Disaster Relief Fund.

- Ann and Nancy Wilson have begun writing and recording material for their first recording as Heart since 1993's *Desire Walks On*. The sisters say they will play nearly every instrument themselves. Nancy Wilson says she expects the still-unsigned project to bear a closer resemblance to Heart's '70s-era material than its '80s slick-pop sound.

- The Foo Fighters have contributed the track "Win or Lose" to the forthcoming RCA soundtrack to *Out Cold*, due Nov. 20. The song is a reworked version of "Make a Bet," a B-side from the band's previous release, *The Colour and Shape*.



She's a Believer. Extasy recording artist Laura Dawn is trekking around the U.S. in support of her debut, *Believer*, a project she calls the soundtrack to her rollercoaster life over the past few years. "I showed up [in] New York, straight from Iowa, with almost no money and not knowing a single soul," she says. From there, Dawn began an odyssey that she says has helped her to start on her path to "becoming the honest artist I want to be."

ARTISTS & MUSIC

Continental Drift



by Larry Flick

POP MADE EASY: For budding teen idol Gregori, making pop music comes naturally.

"It has always been a part of my life," he says. "And it's the easiest way to express myself."

The singer expresses himself impressively on a four-cut EP that offers the kind of infectious pop

The first single, "Light the Candle," was shipped to mainstream rock and college radio stations on the East Coast and in the South earlier this month. Besides getting play on a variety of unsigned-act programs, the track has been licensed by MTV for use on the reality TV show *Road Rules*.

Written by Soup's singer/songwriter/guitarist Erik Rowen, "Light the Candle" is distinguished by its instantly catchy, sing-along chorus and crisp production.

"Much of this song was written about when Mike Macon, who was one of Soup's founding members, was in the hospital this year battling cancer," Rowen explains. "It's a personal song. Actually, the other tracks on the EP are also pretty personal, much more so than songs we've written in the past. But, at the same time, a song like 'Light the Candle' was written to apply broadly, to transfer my emotion through lyrics without being specific about the actual subject matter."

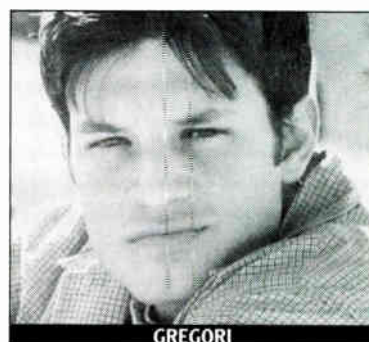
In addition to Rowen, Soup's lineup features Drew Margolis (piano, harp, accordion), Bram (drums), Kevin Crow (guitars), and Lee Adkins (bass).

Produced by the band with Russ-T and Scott Mikell, the EP offers five of the 15-plus new songs the band has written over the past year; a period during which the band, for the first time since forming in 1995, focused more on songwriting than touring.

"Until this year," Crow says, "we focused mostly on our live show. You get out there and start playing, building a fan base, and you get sucked into it. When you do it that way, you tailor your songs for the live experience, and the only time to write or work on a song is when you're in the van or during sound check or in the middle of a show. The process we've gone through this year has been to solely think about the songs for what they are and not necessarily about how it will come across in the live setting."

From the start, Soup has never been content being merely a local band, as they have played shows from New York City to Florida to Chicago as an acoustic-guitar-driven act. Along the way, they've earned such plaudits as the people's choice award at the 2000 Atlanta Music Awards. They've also been voted best modern-rock band by the readers of Atlanta's *Creative Loafing* magazine.

For more information, contact Brian Cooley at the Wicked Bros. Management on 404-881-8891 or brian@wickedgroup.com.



GREGORI

music that should easily appeal to fans of early Backstreet Boys and Boyzone.

Produced by Rudy Haeusermann, radio-ready tunes like the percussive "U Make Me Complete" and disco-inflected "French Kiss" are intentionally simple and direct, and Gregori says these songs are the first he has ever recorded in which he feels completely confident.

"I've done many things in the past that didn't seem to be linked together at the same time. But the pieces of the puzzle are coming together now. My music is an anamorphosis of all the experiences I've had; all the lessons I've learned; all the feelings and the fears—all of this is merging into sounds, into songs."

Born and raised in France, Gregori is now based in Los Angeles. He made the move to the States after a childhood of rigorous training. "It was an exciting time," he says. "I knew from the start of life that I wanted to be a performer."

The artist is currently dividing his time between a series of West Coast showcases and prepping material for a full-length album that he's recording with Haeusermann.

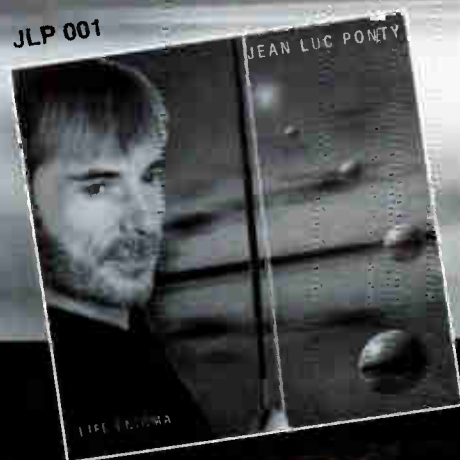
For more information, call 310-308-4158. Also, investigate Gregori's Web site, gregorionline.com.

HAVE A TASTE: Atlanta quintet Soup, which over the years has risen to prominence within the local music scene while frequently gigging throughout the U.S., could finally break into national consciousness with its well-crafted eponymous EP.

The five-song set showcases the band's evolution from purely acoustic pop rock toward a more aggressive, electric rock sound.

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Epic Expects Sparks To Fly From Flickerstick Takeoff

BY JILL PESSLECK

LOS ANGELES—Dallas-based rock quintet Flickerstick may have earned a reputation as the loveable drunks on VH1's reality series *Bands on the Run*, but frontman Brandin Lea says any negative publicity should be blunted when listeners hear its Epic set *Welcoming Home the Astronauts* (due Nov. 6).

"We don't know why everybody is



FLICKERSTICK

surprised to see a rock band drink beer," he adds. "We're unapologetic about it. Some people still want their rock to be dirty."

Flickerstick's musical strength, regardless of its late-night revelry, led to a win on *Bands* and the opportunity to reach a widening audience. Lea says, "Now our goal is to get people that did watch it to say that we're not just a TV show band."

Managed by Dallas-based Paul Bassman, the group also includes Lea's brother, bassist Fletcher Lea; guitarist/keyboardist/singer Cory Kreig; guitarist Rex Ewing; and drummer Dominic Weir.

Flickerstick is poised to reach its goals because its sound is unlike the rest of the rock radio dial, Lea says. "You've got Linkin Park and Limp Bizkit, and then you've got sensitive metal like Staind, and then pop/rock like Lifehouse and Matchbox Twenty. We're into more psychedelic, mellow music. I have the confidence to say that I can't name a band that we're trying to be like."

After even a casual spin of the band's album, Lea's point is well-taken. The project—consisting mostly of material written about two years ago—ably combines varied musical styles to create ethereal, exploratory pieces like "Lift," the nearly seven-minute opening track, to such rock romps as "Hey." The disc also offers thoughtful lyrics within such cuts as "Coke" (the album's best track) and "Beautiful," a catchy love song that is the project's first single. (Lea's songs are published by Trajectory Music/ASCAP, and Kreig's are published by Chloroform for the World Music/ASCAP.)

Randy Irwin, VP of worldwide marketing for Epic Records, says that Flickerstick's strong songwriting and passionate live performances should appeal to a sizeable national audience. "They developed a lot of interest from the show," he explains. "Though it's very hard to release a young band into the flood of superstars in November and December, our aim is to make a strong statement initially and be able to blossom in the long run."

ROCKIN' THE SUBURBS

Irwin expects that the early, positive reaction to "Beautiful," which went to modern rock radio Oct. 2, will eventually lead to top 40 exposure and an "absolute hit." As the band, which is booked by Ruth Gonzalez of the L.A.-based Creative Artist Agency, tours the U.S., Epic will be utilizing street marketing and college reps and continually upgrading the group's official Web site, flickerstick.com. Retail plans include nationwide price and positioning programs, as well as advertising in major Sunday circulars.

Mike Fuller, rock buyer for the Amarillo, Texas-based Hastings chain, expects that the album will sell particularly well near the group's home base. "Our stores in Denton and McKinney, which are suburbs of Dallas, will have a high awareness," he says. "But the [TV exposure] is going to have to draw in the national audience."

The Classical Score™



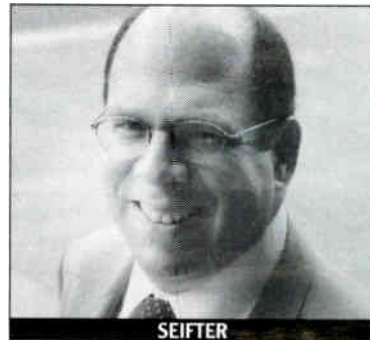
by Steve Smith

LEADING BY EXAMPLE: For nearly three decades, the **Orpheus Chamber Orchestra** has numbered among classical music's most popular and critically acclaimed ensembles. The orchestra's innovative approach—which features rotating leadership and musical interpretation determined jointly by the musicians rather than dictated by a conductor—has resulted in fresh, dynamic performances of music ranging from Baroque standards to contemporary fare, and even intelligent crossover projects with jazz artists **Herbie Hancock** and **Branford Marsalis** ("Keeping Score," *Billboard*, March 10).

That sense of innovation has prompted Orpheus to explore new situations for performance and

York City, during which it presented programs not only in the music department but also in the business and liberal-arts schools. The residency attracted the attention of local media, landing on the front page of *The New York Times* business section. "The next morning, three literary agents faxed me letters indicating that they thought there was a book project [in this]," Seifter says with a laugh.

Seifter selected an agent and put together a proposal. Realizing that he would need technical assistance, Seifter tapped Economy, a seasoned business author and associate editor for *Leader to Leader* magazine. Although aimed at the business community, *Leadership Ensemble* is a clear, concise, and eminently readable book even for the layman. Seifter and Economy introduce the eight principles of the Orpheus Process, then explore each in greater depth in its own chapter. Each is illustrated with practical suggestions for its application, as well as examples from actual corporations with which Orpheus has worked, ranging from investment colossus Morgan Stanley Dean Witter to the San Diego Zoo and the Stonyfield Farm organic produce company.



SEIFTER

interaction with audiences beyond the normal classical circuit. Perhaps the most unique example is the series of business seminars that the orchestra has presented at corporations around the world over the past several years, during which they demonstrate the Orpheus Process—the orchestra's approach to teamwork and sharing of information and responsibility. The process and its applications are explored in a new book, *Leadership Ensemble* (Times Books), written by Orpheus executive director **Harvey Seifter** with noted business author **Peter Economy**.

"Artists have been hearing for many years that we need to learn from the business world and become more practical, and there's some truth to that," explains Seifter, who was appointed director of Orpheus in 1998. "But there's another side as well. Artists are quintessential problem solvers, and successful artists—the **Darwinian** survivors of a very difficult and competitive process—have a great wealth of knowledge that we can share. It became clear to me when I first came to Orpheus that there are things about the way the orchestra works—not the detailed aspects of the musical process but the underlying principles—that have a very broad, almost universal applicability to a very wide range of activity."

Orpheus' activities in the business world grew largely from a 1999 residency at Baruch College in New

Seifter explains that the key to the success of any modern corporation is pooled knowledge and shared responsibility, exemplified by Orpheus' practice of shared leadership. "In a conducted orchestra, you have 100 musicians who are essentially reduced to technicians, and you have one person, the conductor, whose job description is to add value to the work supplied by those technicians," Seifter says. "In Orpheus, it's the job and responsibility of everyone in the entire organization to add value. Suddenly, you have the leadership capabilities, the insights, and the knowledge base of 30, 40, or 50 people being brought to bear to come up with the best possible solution to problems faced by the organization. At the same time, it becomes an incredibly powerful motivating force."

Beyond the Orpheus Process, Seifter says, the business world can learn a great deal from the arts. "Artists are extraordinarily disciplined people. They have to be—they are used to working with very minimal materials, meeting unexpected challenges, and dealing with the chaos of creation. All of these are features of the current world, particularly in the post-Sept. 11 environment. The only thing you can be absolutely sure of in this world is that tomorrow will be utterly unpredictable, based on what happened yesterday and today. Artists, along with inventors and entrepreneurs, are the people that understand that best."



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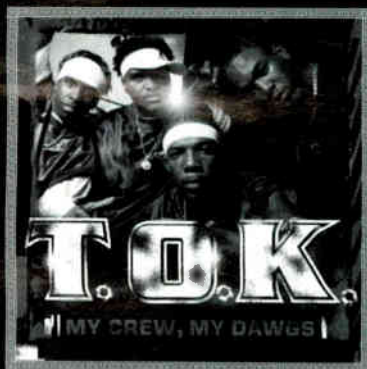
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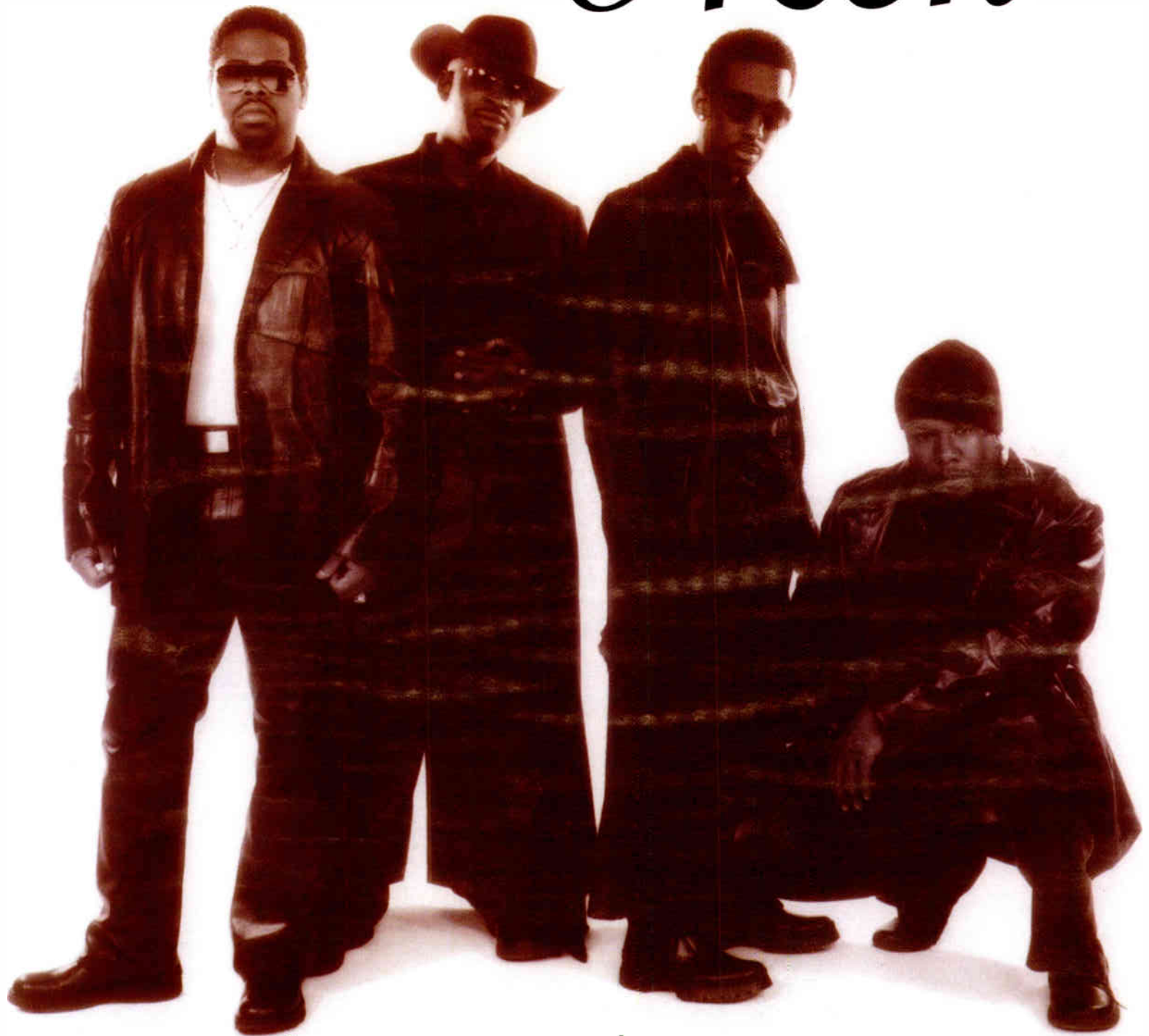
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the billboard salute

Boyz **II** Men



t e n t h a n n i v e r s a r y

Photo: Anthony Mandler

Boyz II Men

t e n t h a n n i v e r s a r y

An R&B Legacy

It's been 10 years since Boyz II Men's highly successful debut and, with a new label on its side, the group is poised to re-establish itself as the genre's top act.

BY MARCI KENON

Boyz II Men catapulted to international stardom with the quartet's 1991 debut *Cooleyhighharmony*, released on Biv Entertainment/Motown Records. Nathan Morris, Michael McCary, Shawn Stockman and Wanya Morris (no relation) harmonized the famous breakdown of the first single, "Motownphilly," an uptempo groove produced by a newcomer named Dallas Austin. Austin produced the Billboard Hot 100 No. 2 classic "It's So Hard to Say Goodbye to Yesterday," also from the debut album, which remained on the Billboard 200 chart for more than two years and has sold 6.9 million units to date, according to SoundScan.

SUCCESS WITH BIVINS TO BABYFACE

"To this day, I thank Nathan so wholeheartedly for

dously around the world. "End of the Road" stayed at No. 1 on the Hot 100 for 13 straight weeks.

"We made the soundtrack deal with L.A. and Babyface, who purposely leaked the record to radio, and the record took off," recalls Bivins, who fought the powers that be at Motown to accept the invitation for Boyz II Men to work with the duo. "That was the last record I actually made with them."

The song became a classic. "It was an old-school song that suddenly became new school," says Babyface, who is having creative discussions with Boyz II Men about songs for the group's first release on Arista Records in 2002. "We hadn't had a chance to work with them at that particular point. We finally got into the studio, and it went really smooth. It was too easy. That was the first time I got a chance to really appreciate their voices, to really know what they had. We knew at some point we certainly had to hook up again."

II, the 1994 sophomore release on Motown Records, made its debut at No. 1 on the Billboard 200 and went on to sell more than 8 million units, according to SoundScan. It spurred the Babyface-produced single "I'll Make Love to You," which remained at No. 1 on the Hot 100 for 14 straight weeks only to be knocked out of the box by "On Bended Knee," Boyz II Men's second single, that almost didn't make the album.

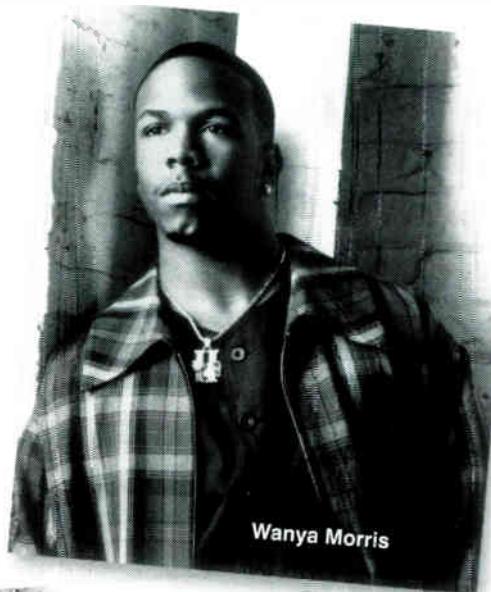
"They brought the album up and asked what we thought of it," recalls producer Jimmy Jam, who, along with partner Terry Lewis, is also preparing to work with the group on its

Arista debut. "We said, 'We think the album is great, we absolutely love it.'" They asked if we felt like anything was missing. We felt the only thing missing from that album was what we call a 'begging song.' A begging song to us was like an 'End of the Road,' because they sang with such emotion; that was the type of song that was needed. We talked a little about it and said we'd see what we could come up with. We came up with 'On Bended Knee,' which ended up filling out the album."

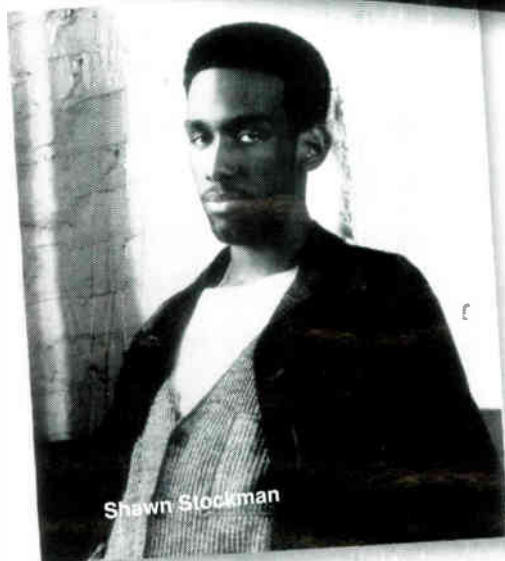
PAVING THE WAY

Boyz II Men's success extends past the fortune and fame of the students who sang in the choir of the Philadelphia High School for the Creative and Performing Arts. It re-established Motown, increasing the value of the trademark, thus allowing it to be sold to

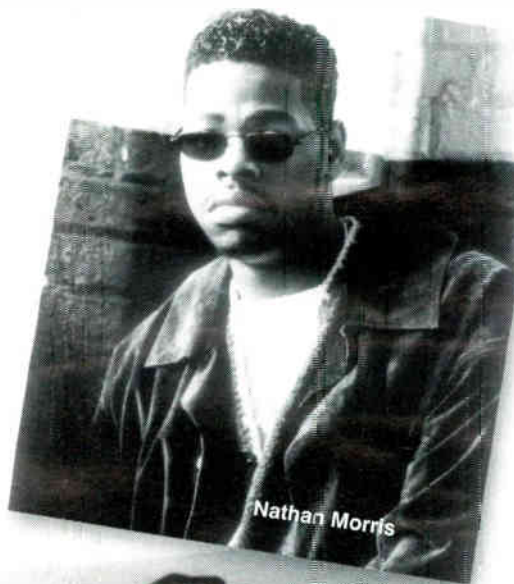
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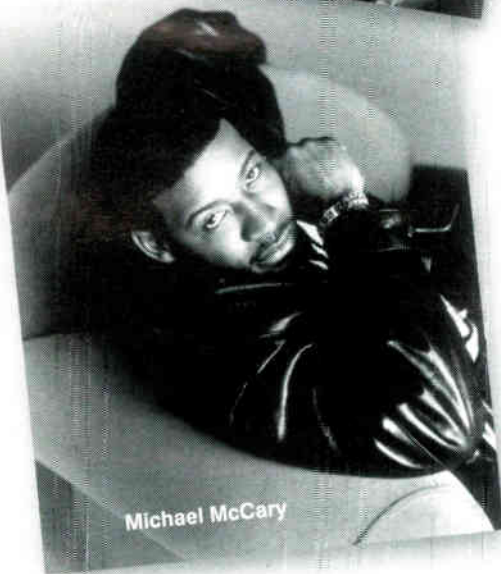
Wanya Morris



Shawn Stockman



Nathan Morris



Michael McCary



Scene from the video for "It's So Hard to Say Goodbye..."

staying on me and pestering me," jokes Michael Bivins, who brought the Philly natives to the attention of Jheryl Busby, then president/CEO of Motown, through which Bivins had a production deal. Bivins, a member of both R&B groups New Edition and Bell Biv DeVoe (BBD), added Boyz II Men to his roster. "I executive produced the first Boyz II Men album with Vida Sparks [formerly with Motown]," Bivins says.

With the enormous success of "End of the Road," produced by the team of Antonio "L.A." Reid and Kenneth "Babyface" Edmonds for the *Boomerang* soundtrack, Motown executives decided to add that song, a remix and a couple more tunes to a revised Boyz II Men debut. The cover, too, had a facelift—the image of the four teenagers in long trench coats carrying canes was replaced by a playful, preppy foursome sporting white cardigans, bow ties and red baseball caps. The strategy worked, and *Cooleyhighharmony* continued to sell tremen-



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World Radio History

Boyz II Men

t e n t h a n n i v e r s a r y



Photo: Anthony Mandler

An Interview With The Boyz

Nathan, Michael, Shawn and Wanya discuss their signature sound, the new album and the role they've played in shaping today's music. **BY MARCI KENON**

Boyz II Men has toured the globe several times since signing to Biv Entertainment/Motown Records over 10 years ago. Group founder Nathan Morris, Michael McCary, Shawn Stockman and Wanya Morris have garnered numerous accolades, including four Grammys and nine American Music Awards. The group is recognized as the biggest-selling act in Motown's history, with mega-selling albums like *Cooler Than Hell* and *II*, the group's debut and sophomore sets having sold 6.9 million and 8.5 million units respectively, according to SoundScan.

Boyz II Men's members have also gained social recognition for maintaining stellar images, exuding humility and remaining "regular guys" even at the height of their success. In 1997, Boyz II Men performed at the Nobel

Peace Prize Concert in Oslo, Norway. That same year, the City of Camden, N.J., named a major thoroughfare after the Philadelphia natives. The group was honored with the privilege of singing the national anthem at the closing of the 1996 Olympic Games held in Atlanta. And the NAACP has recognized the quartet with its Image Award.

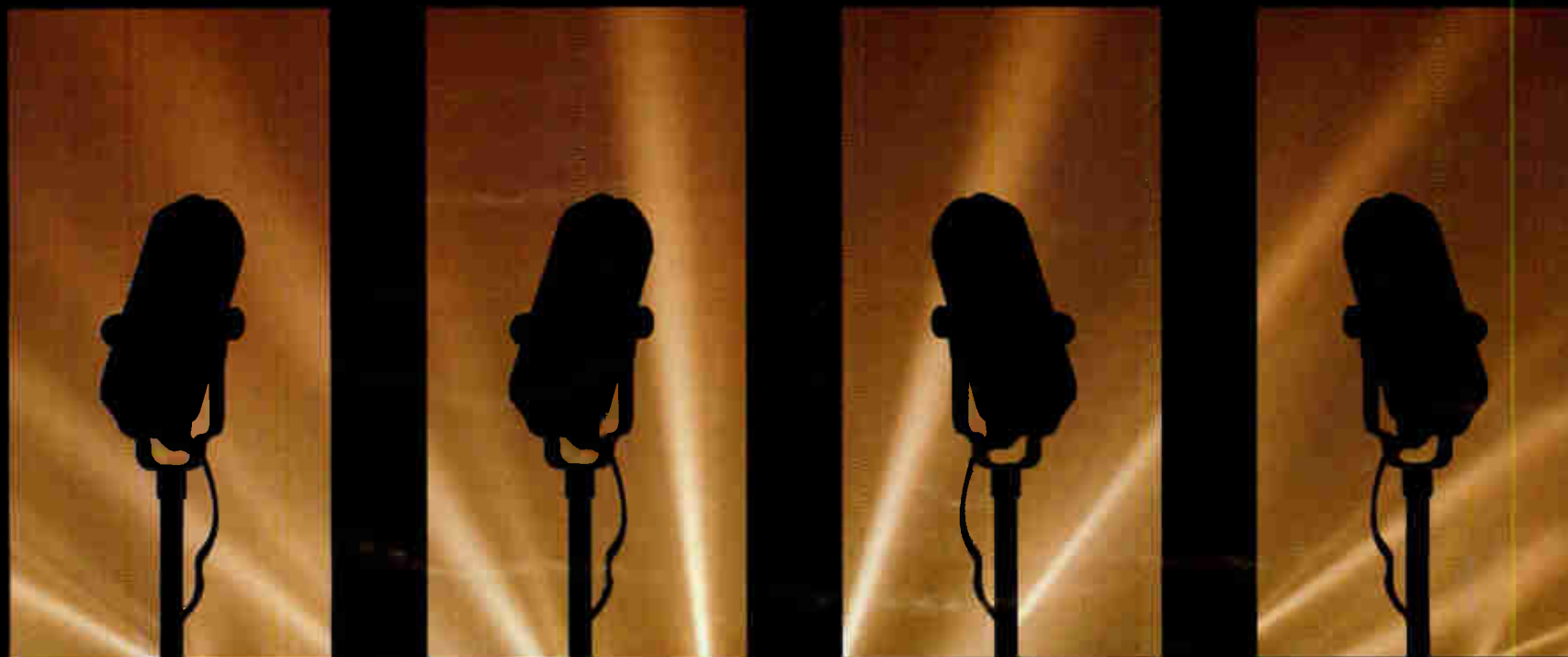
Today, Boyz II Men is at a crossroads. Having recently left Universal Records, the group signed on with Antonio "L.A." Reid, president/CEO of Arista, where the wheels are in motion to restore the luster of a monumental career with a new studio album dropping in 2002. The album will be a reunion of Boyz II Men with Kenneth "Babyface" Edmonds, Jimmy Jam and Terry Lewis, players who have delivered Hot 100 No. 1 hits

like "I'll Make Love to You" and "On Bended Knee," respectively. Universal released a final album on the group, *Legacy (The Greatest Hits Collection)*, an enhanced CD set that bows Oct. 30.

So you have a brand-new start at Arista.

Shawn Stockman: Yes. The slate is clean, and it feels great. This is a label we have always wanted to be on, even when we were at Motown and things were good. We always admired Arista—the vibe, the sound. They always did things in a soulful, classy way—especially LaFace and Bad Boy. To be acquired by them, with L.A. [Reid], who we have a great history with, at the helm, makes it just that much sweeter. It's a good energy, a

Continued on page 28



*From Harmony to Legacy.
The end of the road is nowhere in sight...*

Arista Records celebrates the success of

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World Radio History

Boyz II Men

t e n t h a n n i v e r s a r y

THE INTERVIEW

Continued from page 26

good vibe. We've been meeting everybody and getting acquainted with the folks who are going to be dealing with us.

Arista and LaFace have also been the best at allowing their artists to be artists and their executives to be executives. Those 54-year-old executives are not the ones in the clubs. They are not the ones on the streets. You have got to give a certain leeway to your artists to do what they feel is more comfortable for them.

I can't wait to get started on the new record. It's been a long time coming for us, and we feel like Arista is 100% behind us.

What are you looking forward to most?

Wanya Morris: Getting into the studio with my brothers and seeing what we can come up with creatively. That's the love of it—being satisfied with what you do and the people with whom you do it. If we all worked at McDonald's and we had fun doing that, then I would look forward to getting back to McDonald's. You know what I mean?

Michael McCary: Since day one of our careers, we have co-written and co-produced many of our songs. We will get even deeper



Celebrating Martin Luther King Jr.'s birthday, from left: executives from Bell Atlantic and General Motors; Philadelphia Mayor Edward Rendell; C. Delores Tucker, chairperson of the event; Tipper Gore; and Shawn, Nathan and Michael



In the studio

into the creative side of things, with Babyface especially. We'll see what's going on in his mind, and he'll see what's going on in ours. The magic has happened in the past. That's been a blessing because we do have somewhat of an understanding of how each of us works. That's the best thing about the overall situation.

What do you attribute to the harmonic blend that signifies Boyz II Men?

Wanya: We've been working together since we attended the [Philadelphia] High School of the Creative and Performing Arts. We were classically trained. What was taught to us in high school became something that we brought to the music industry.

We all hear the same type of harmonic tones and notes. We all have the same intense love for music.

How is the new album going to differ from your previous albums?

Michael: I think a lot of changes will take place. We will have more mature music, of course. We are older than we were, and now we've experienced a lot more in life. Now we wish to put those experiences into our music as well. There are going to be a lot of changes.

You have had tremendous success with ballads. Have love songs been the focus of your writing recently?

Wanya: No, not really. I hope that, as Boyz II Men, we get a chance to venture into other types of music. People don't know that we do at least 40 to 50 songs

Continued on page 30

Nate, Mike, Shawn, Wanya

When it comes to singing...

you stand head and shoulders above the rest.

You've brought joy to millions around the world with your magic...your music

You've set standards that few will ever attain...

Congratulations on 10 years in the business and I look forward to all of the magic that lies ahead.

Babyface



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- ~ Keke Wyatt ~

some have moved on but we are still together after all these years

Southpaw Entertainment congratulates **BOYZ II MEN** for your contribution to the history of music during your 10 years and celebrates the beginning of a new decade.

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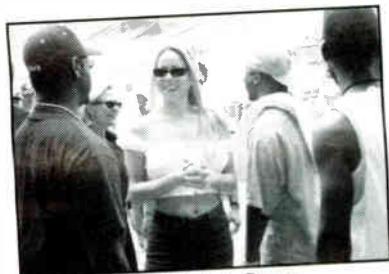
Boyz II Men

t e n t h a n n i v e r s a r y

The Hits So Far

When it comes to chart success, few acts can rival the feats accomplished by Boyz II Men. The quartet has the longest-running No. 1 single of the rock era, "One Sweet Day." That collaboration with Mariah Carey ruled the Hot 100 for 16 weeks. Three Boyz II Men singles are in the top-10 titles of the rock era, according to a ranking determined by Chart Beat columnist Fred Bronson for the third edition of his book *Billboard's Hottest Hot 100 Hits*, to be published in the fall of 2002. Using those same rankings, Bronson compiled Boyz II Men's top-10 hits on the Hot 100.

1. "One Sweet Day," Mariah Carey & Boyz II Men (Columbia), 1995
2. "I'll Make Love to You," Boyz II Men (Motown), 1994
3. "End of the Road," Boyz II Men (Biv 10), 1992
4. "On Bended Knee," Boyz II Men (Motown), 1994
5. "It's So Hard to Say Goodbye to Yesterday," Boyz II Men (Motown), 1991
6. "4 Seasons of Loneliness," Boyz II Men (Motown), 1997
7. "Water Runs Dry," Boyz II Men (Motown), 1995
8. "In the Still of the Nite," Boyz II Men (Motown), 1993
9. "Motownphilly," Boyz II Men (Motown), 1991
10. "A Song for Mama," Boyz II Men (Motown), 1998



With Mariah Carey



THE INTERVIEW

Continued from page 28

per album. We've recorded rock, alternative and classical records that people have never gotten the chance to hear. It seems like we have to put out what people are expecting.

Congratulations, Shawn, on your recent nuptials. How has finding love changed you creatively?

Shawn: It has changed my outlook on things. Before I thought about getting married, I would write songs about finding that true love. Now that I have found her, it seems that other emotions are coming out. I want to write about other things—not just love songs. The last couple of months have also been very introspective. When we make the next record, it will definitely have a different outlook because I'm different. We're different.

Nathan, as founder of the group, how does the reality of what Boyz II Men has become differ from your original vision?

Nathan Morris: It differs tremendously. The group



On tour in Korea

was just something we wanted to do to occupy our time. We didn't think, "Let's get a group so that we can get a record deal and go on to bigger and better things." That wasn't our focus. It may have been as individuals, but not as a group. Even when we ran into Michael Bivins, we sang for him just to get his opinion of how we sounded.

When did it hit you that Boyz II Men had arrived?

Nathan: When we were on our first tour with MC Hammer, we were doing three to four songs. As we went along, we started to see more people who recognized us. Then the venue started to fill up a lot more in the early stages of the tour. That actually forced Hammer to give us more songs. "It's So Hard to Say Goodbye to Yesterday" came out during that tour. Then the video hit MTV. It actually got to the point where Hammer had to readjust on the financial end. He realized how much of the audience we were actually bringing in.

So Hammer's Too Legit to Quit tour introduced Boyz II Men to Middle America?

Nathan: Michael [Bivins] knew the importance of getting to Oklahoma and Montana. That tour lasted six months straight. That's when Hammer was reigning. We don't even see tours today that go through six months straight [laughs]. It groomed us. We developed a work ethic. We discovered what it's really like to be on the road. We've been able to tour those markets ever since [1992].

What happened with the group and Michael Bivins?

Shawn: Eventually, with the success of the group and the many obligations he had, we mutually agreed that it was time for us to spread our wings and fly away. Biv was managing a whole bunch of other groups when he was managing us. He was also in BBD [Bell Biv Devoe]. He had a lot of things on his plate with Biv Entertainment. We just went our separate ways.

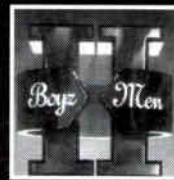
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The Albums

1993 *Cooleyhighharmony*



1993 *Christmas Interpretations*



1994 *II*



1997 *Evolution*



2000 *Nathan Michael Shawn Wanya*

2001 *Legacy: The Greatest Hits Collection*

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Boyz II Men

t e n t h a n n i v e r s a r y

THE INTERVIEW

Continued from page 30

To have been a new executive, Bivins seems to have put a lot of the right wheels in motion.

Michael: Mike kept us busy. Once the album was recorded, we were doing interviews, going to the radio stations. In October 1990, we showed up with BBD on BET to premiere the ABC [Another Bad Creation] album. We sang as well, and they interviewed us for about 10 to 15 minutes. That was another form of promotions to say, "Hey, they are coming." He did everything he was supposed to do. We didn't understand what was going on at the time.

So there was a battle with Motown to actually release "It's So Hard to Say Goodbye to Yesterday"?

Michael: We were told at the time, "Oh, no one is going to play an a cappella

record on the radio. No one is going to like this." Michael Bivins demanded that they release it, so the company did. They came back to us saying, "Told you it would work; we knew it would work." It's a typical record-company thing to tell you behind closed doors this isn't going to work and it's going to be your head on a platter [laughs]. Then [in public] they are like, "It's a great idea that I came up with. It was brilliant." We are laughing at them going, "Wow, how can you take credit for something that you had no belief in with a straight face?" That song really touched people's lives. That, to us, was a true blessing from Christ.

So you have reunited with L.A. Reid and Babyface, in a sense. When did you first work with them?

Michael: Michael Bivins told us L.A. and Babyface [then a production team and partners in LaFace Records] wanted to work with us. They were doing a soundtrack and had this song for us. We heard the song and instantly fell in love with it and recorded it the same day. After we listened to it, we just went in and started recording. After we recorded it, we went right back on tour.

The next thing we heard was, "Hey, your record is climbing the charts!" We didn't know the significance of the charts at that point in our careers. Then someone said, "You went to No. 1!" We were like, "That's cool."

How did "End of the Road" wind up on your first album? It was initially for the Boomerang soundtrack,

Continued on page 34



With Babyface and Oprah Winfrey

AN R&B LEGACY

Continued from page 24

PolyGram for an estimated \$320 million, up from its pre-Boyz II Men value of approximately \$60 million. The sale of Motown made Busby, who owned 10% of the company, very rich. It gave Bivins credibility as an executive and talent scout. Boyz II Men's success altered the fabric of popular music and paved the way for much of what has dominated the market recently.



Jimmy Jam & Terry Lewis

"The 'N Syncs and Backstreet Boys were able to find huge market success because Boyz II Men went out and carved the way for it," Busby says. "They toured. They worked hard. They did small markets. What broke Boyz II Men wide open was the guys' opening for Hammer's *Too Legit to Quit* tour [in 1992], which did all the secondary pop markets. Boyz II Men came back and duplicated that tour by themselves. Touring kept putting them in front of Middle America. Their songs, harmonies, style and image pioneered the way and made it possible for the boy bands."

Dick Clark, chairman of the board of Dick Clark Productions, agrees. "They were the forerunners of the current era we are going through with groups singing intricate harmonies," he says. "The Beach Boys, the Hollies, Boyz II Men—they've all stamped their imprint on today's generation."

But what many feel stands out about Boyz II Men is

Continued on page 36

T H E Q U I N T E S S E N T I A L
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Boyz II Men

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Boyz II Men

t e n t h a n n i v e r s a r y

THE INTERVIEW

Continued from page 32

which dropped after Cooleyhighharmony.

Michael: Motown released an overseas album after the stateside release of our first one. They changed the cover, and that became our new album for here and overseas. The "new" album contained 14 songs instead of just the 10 that we originally recorded. They added "End of the Road;" it worked.

You brought a tremendous value to Motown. I understand that the label's value skyrocketed from about \$60 million to well over \$300 million post-Boyz II Men.

Nathan: Yeah, it was interesting. We got in a position where we did the *II* album and it sold extremely well. They were in a corporate situation where the company was trying to sell. From what I understand, the company they were selling to did not want to buy the label until they verified that we renegotiated the deal. The label would not have been worth what it was if we didn't re-sign. The day after we re-signed, Motown was sold [to PolyGram].

You've gone through some ups and downs over the years, nonetheless, the Boyz II Men lineup has remained the same. What do you attribute to your longevity and unity as a group?

Shawn: We're very observant. We see people's failures as well as their successes. I guess we vowed very early on that we didn't want to be that group that gets



successful and then one member gets an ego and goes solo. We've had a goal. We've had a focus. Staying focused has helped us stay together as long as we have.

Nathan: We want to be a group, and that's key. There is a difference between a group and a singing group. There are a lot of singing groups out there—the guys that go into the studio, put an album together, go on tour, sing, then go home. Then, they get back together and sing again. Being a group is living each other's lives day-to-day, not just coming together when it's time to sing.

We also realize the history of so-called R&B groups. By the second album, they are arguing over who got the most money, who wrote this and who wrote that. Then



Performing the national anthem

they all go into their little corners and their little cliques start "souping" them up about "Yeah, your man got this and your man got that and you didn't, and let's go solo." And then those groups are done. We stayed together so much that we didn't allow anybody to infiltrate our situation.

What are some of the highlights of today's music?

Wanya: People are really singing these days, and the music is speaking for itself. You've got people like Alicia Keys, who has great music, great talent, and her writing is really good. You have a lot of other artists who are doing their thing, too.

What role do you feel Boyz II Men has played in shaping pop music today?

Nathan: Over the years, pop music didn't really consist of groups that just sang—not since the doo-wop era. When we first started, pop music consisted of groups like Duran Duran that were bands and singers as well. I think that we opened the door for people to be allowed just to be a singing group—four or five guys just getting up there.

What has gone through your mind watching the parade of boy bands?

Shawn: A lot of the stuff that I'm writing about now touches on that. We felt the pendulum shift from one side to another. There

were a lot of mixed emotions. After all the things that we have done, I felt like [the public] just forgot about us [laughs].

One thing that I learned in this industry is that when people feel something, they feel it real strong. We were blessed to have success out of the gate. For people to say, "We like these other guys now" takes a shot at your ego. I felt betrayed. We felt a bit of pressure, anger, envy—all those things that artists feel when another act comes to the plate and takes precedence in people's lives.

We are digging a lot of the cats who are doing it—a few of them can really sing and perform. In fact, I'm friends with a couple of the guys in 'N Sync and the Backstreet Boys. At the same time, we are still trying to find

our place.

It was kind of weird to go from being on MTV all the time to none of the time. It threw me for a loop, personally. I didn't understand it. I didn't want to understand it. I felt we were being done an injustice, like we were being done wrong [chuckles]. It was no disrespect to any of the boy bands. I got over it—eventually. I had to realize that things are what they are. It's no reflection on our group, what we do or how we do it.

What's the next level for Boyz II Men?

Nathan: We are still trying to figure that out. We are students of life. We have had two incredibly successful albums and two albums that didn't do as well as people would've expected them to do for whatever reason. As far as the music standards and the way that the corporate world

looks at you today, if you haven't had a hit, the past is the past. We are at a point right now where we know we can only go up.

We've been in some very difficult situations over the last couple of years—record companies not seeing our image, not understanding where we were trying to go musically. At the end of the day, our focus is just to come out with this album and do what we feel we are capable of doing.

Shawn: There are a lot of levels we haven't reached. Though we have been fortunate enough to have seen a great deal of success, there are a lot of things we haven't experienced or seen yet. We haven't done stadiums yet. We haven't performed in Russia yet. One of the biggest things is creating the type of magic we created when we first came out. That's something that we haven't done yet [laughs]. We are still very hungry.

So, Universal is releasing a collection of your hits. Were you involved in the album at all?

Wanya: Yvette Ramirez from South Paw Entertainment called me and said, "I'm sending you a Boyz II Men greatest-hits album from Universal." I said, "Huh?" I had no idea. She said, "They wanted to do that, and they are able to do that because they let you guys go." And I said, "Oh, OK" and that was that [laughs].

A lot of what you have done is classic and makes a greatest-hits album viable.

Wanya: Yes, and that's been a blessing.

You've had some concern about the marketing of your last couple of albums. What would you like to see happen with your next studio album?

Nathan: I'd like to see it marketed to people who are fans of Boyz II Men. No matter how big your name is, if you don't market it in the right direction, the people are never going to know about it. It's tough. So much has changed, even in the way that you make records. Now people can make records in their basements. It's not as special as it used to be. If it were judged on sheer talent, it would be a different story. But it's not. It's about how much money is put behind a record to make people believe in it; it's not always about how it sounds. If somebody packages something right and puts it on the radio and they spend enough money to get you to hear it 30,000 times a day, you are not going to have a choice.

Do you have any regrets?

Nathan: I don't regret anything that has happened for us. However, we succeeded so fast, no one wants to ever see you come down. You can't get into a career and think that it's going to be one way all of your life. I don't know one person who has come into this industry and has been successful every single time—not even Michael Jackson. You've got to be ready for the roller-coaster. ■

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Boyz II Men

t e n t h a n n i v e r s a r y

AN R&B LEGACY

Continued from page 32

their incredible vocals. "Nobody out there sings better than Boyz II Men," says producer Jimmy Jam. "It was apparent to me, when I went back and listened to some of their past albums. There are a lot of very talented groups out there, but I still don't think there is any act like Boyz II Men."

In recent years, Boyz II Men has had to compete with the emerging groups of young men "who just sing," as well as their own early success. They were expected to maintain the sales and chart momentum. Such high expectations made the sales of *Evolution*, released by Motown in 1997, disappointing despite the fact it has



sold more than 2 million albums to date, according to SoundScan. Prior to that, Motown released *Christmas Interpretations* in 1993 and *The Remix Collection* in 1995, selling 1.7 million and 967,000 units, respectively, according to SoundScan. *Nathan Michael Shawn Wanya* was released last year on Universal and has sold 689,000 units to date, according to SoundScan.

TOWARDS A NEW DAY

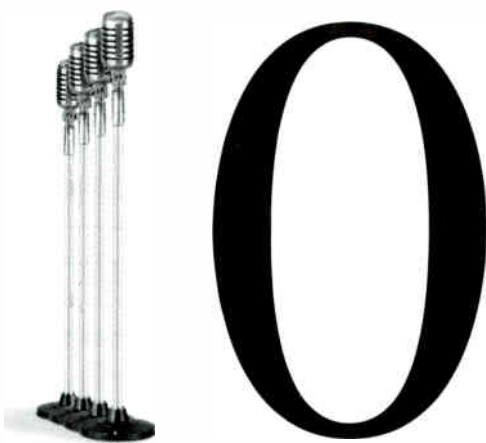
"It's a new day, so you have to search and experiment," says Babyface, who is up for the task of creating the goods needed to bring back the glory days of record-breaking sales for the group. "The challenge is to make sure it sounds new, it sounds current and it offers something different than what you had in the past. Something that is very honest and still sells what you sell. For the most part, that is romantic music for Boyz II Men. They also sell hopes and dreams."

Qadree El-Amin, president of South Paw Entertainment and manager of Boyz II Men, feels that all the right elements have converged, setting the stage for the success of the next album. "It's a matter of getting them in the studio and having people who are going to push them," says El-Amin. "Right now, they are really excited about the Arista situation. They're excited about working with producers like Babyface, Jimmy Jam and Terry Lewis. Everybody is on the same page. When you have those types of energies in the same room—it's magic."

Reid is very confident about the group's future. "I've worked with them as both a songwriter and a producer, and now we are together again at Arista," he says. "Boyz II Men has been shattering records and making pop-music history for a long time. I know they'll be on the top of the charts for many years to come."

As the quartet readies for a new day with some familiar counterparts, Universal Records has bundled the glory of the past in *Legacy (The Greatest Hits Collection)*, which bows Oct. 30. The aptly titled 14-song, enhanced-CD set features "One Sweet Day" with Mariah Carey, "4 Seasons of Loneliness" (produced by Jam & Lewis and K.C. Porter) and "A Song for Mama" (produced by Babyface). ■

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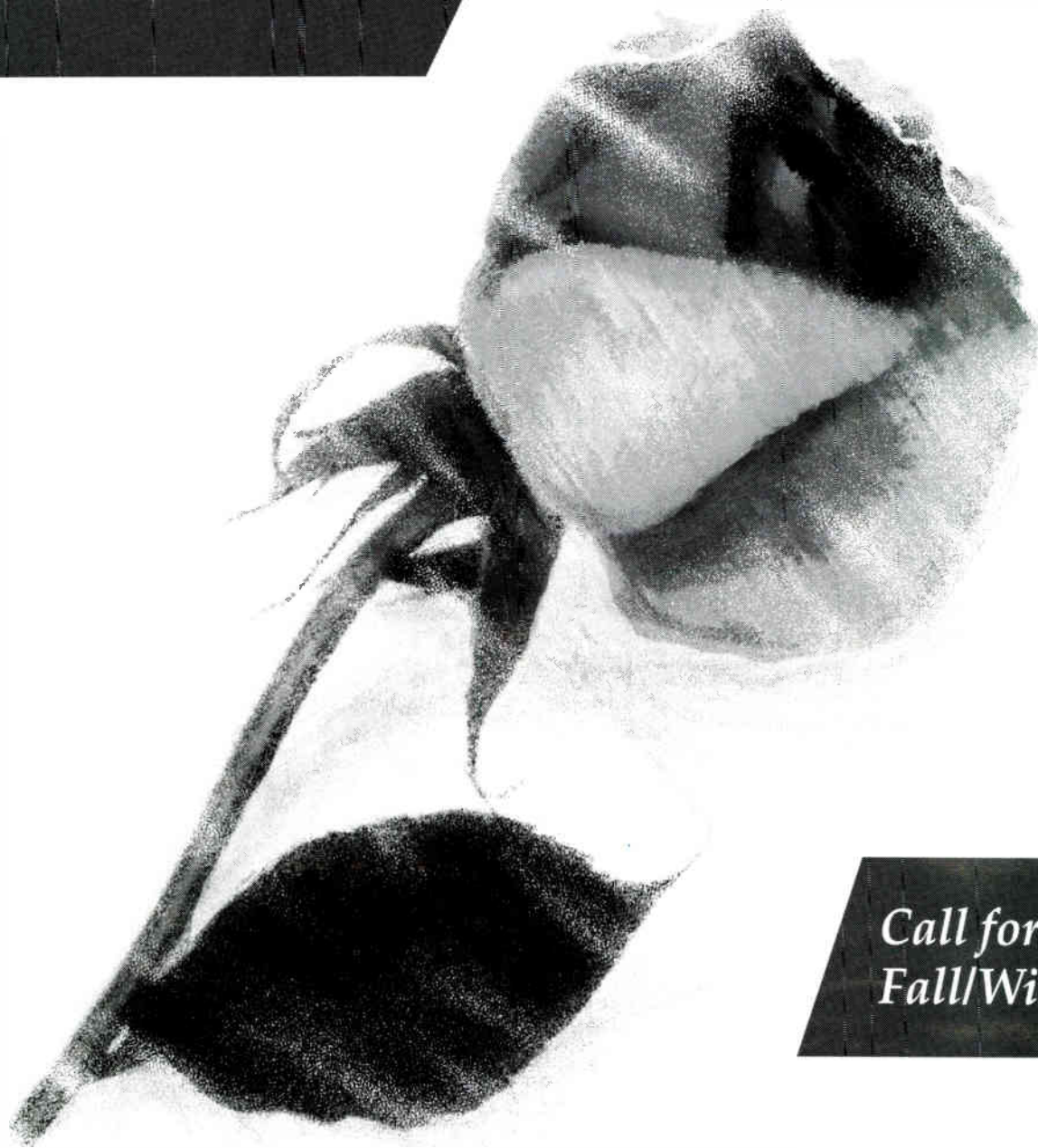
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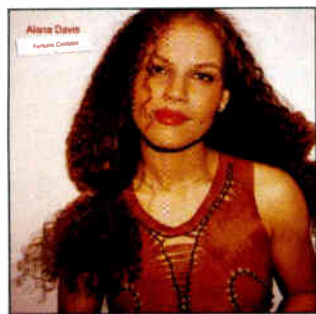
► **DMX**
The Great Depression
PRODUCERS: various
Def Jam 6450

With all three of his previous releases (*It's Dark and Hell Is Hot*, *Flesh of My Flesh Blood of My Blood*, and . . . *And Then There Was X*) debuting atop The Billboard 200, it might be assumed that DMX felt some pressure to ensure pop success with his fourth set, *The Great Depression*. If so, one can't tell. X stays true to his catalog with hardcore tales of street life on this 17-track album. "We Right Here" and "Who We Be," the album's first two singles, are already staples at urban radio. X even teams with R&B queen Stephanie Mills on "When I'm Nothing," which incorporates elements of Mills' classic "Whatcha Gonna Do (With My Lovin')." The only awkward moment on *The Great Depression* is the rock-fused "Bloodline Anthem." The guitar-driven track just doesn't seem to equal the rapper's passion.—RH

★ **VARIOUS ARTISTS**
Brand New Boots and Panties—A Tribute to Ian Dury
PRODUCERS: various
Gold Circle 50012

Physically handicapped since contracting polio at age seven, England's Ian Dury—who died of cancer last year at 57—was one of the odder-looking chaps to emerge from the British New Wave when Stiff Records released his classic debut album, *New Boots and Panties!*, in 1977. But this cut-for-cut rerecording—featuring Sinéad O'Connor, Robbie Williams, Paul McCartney, Madness, Billy Bragg & the Blokes, Wreckless Eric, Catatonia's Cerys Matthews, Feeder's Grant Nicholas, Shane MacGowan, and Keith Allen, along with backing from Dury's group the Blockheads—effectively recounts why he was also one of the era's true originals. McCartney's spirited version of "I'm Partial to Your Abracadabra" is a special surprise, and Bragg's cover of the colorful cockney

S P O T L I G H T S



ALANA DAVIS
Fortune Cookies
PRODUCERS: Ed Tuton, Alana Davis, Josh Deutsch, and the Neptunes
Elektra 62404

Like its predecessor, 1996's better-than-fine *Blame It on Me*, *Fortune Cookies* finds Davis effortlessly playing the roles of singer, tunesmith, and guitarist. And while her sound encompasses elements of Joni Mitchell and India.Arie, as well as Tracy Chapman and Dido, Davis remains individual. The set's opener, "Save the Day," has special poignancy these days, and a buoyant cover of Third Eye Blind's "I Want You" is as sweet as they come. "I Don't Care (Lonesome Road)" is tear-soaked, and "Under the Rainbow" is a cry for help, while such funk-fueled tracks as the Neptunes-produced "Bye Bye" and "How Many of Us Have Them (Friends)"—a clever reworking of Whodini's mid-'80s jam "Friends"—show Davis proudly wearing her neo-soul colors. With *Fortune Cookies*, Davis proves that she's an artist who's not afraid to take a risk or two.—MP

music-hall character sketch "Billericay Dickie" is another high point. Meriting mention, too, are Williams' copy of Dury's tribute to his rock-'n'-roll hero in "Sweet Gene Vincent" and O'Connor's seductive tone on "Wake Up and Make Love With Me." Proceeds from the album benefit the charity Cancer Bacup, which aided Dury at the end.—JB

BUSH
Golden State
PRODUCERS: D. Sardy and Bush
Atlantic 83466

Gavin Rossdale and company make the jump to Atlantic for their first studio effort since 1999's *The Chemistry Between Us*, and it shows them returning to the no-frills rock sound that fueled their 1994 breakthrough *Sixteen Stone*. But that's not intended to imply that the band has regressed; actually, Rossdale reveals that he has matured nicely as a tunesmith, offering songs that are lyrically direct and melodic in a way that could prove



appealing to pop ears. Although the project is off to a strong start with "The People That We Love," the slam-dunk hits have yet to come—starting with the set-opening "Solutions," which builds from an introverted verse into a white-knuckled, guitar-drenched chorus, and "Float," a dreamy rocker charged with an uplifting chorus about taking chances in life. Rossdale performs with enough passion to render the song an anthem for these troubled times.—LF

HUMAN LEAGUE
Secrets
PRODUCER: Toy
Ark21 186 810 075 2

Time has stood still for the Human League—and that's both an asset and a liability. Remaining are the bubbling synthesizer lines and robotic vocals that made the British act a pop sensation 20 years ago with the



ENRIQUE IGLESIAS
Escape
PRODUCERS: various
Interscope 75631

With *Escape*—and its first hit, the undeniably charming "Hero"—Iglesias permanently shakes off the media-driven notion that he's merely riding papa Julio's platinum coat-tails into public prominence. While Enrique is not likely to be revered as one of this generation's great vocalists, he has done a fine job of establishing himself as a distinctive, appealing stylist who knows how to sell a great tune—and *Escape* is filled with many great, radio-ready tunes. Iglesias also does a respectable job of proving his mettle as a songwriter and producer, forging a rock-solid collaboration with studio upstarts Steve Morales, David Siegel, and Kara DioGuardi. Together, the four have cooked up such tasty, can't-miss pop treats as the dance-inflected "Don't Turn Off the Lights," the warmly romantic ballad "Maybe," and the thumpy, Latin-spiced title cut, which seems to be moments away from saturating top 40 radio airwaves.—LF

No. 1 hit "Don't You Want Me." In fact, the trio has perfected the formula—but today this simple electronica sounds more retro than cutting edge. The nine new vocal tracks here are solid if not compelling; Susanne Sulley and Joanne Catherall, as always, offer warmth to offset Philip Oakey's cool delivery, and the production is characteristically

upbeat and clean. Seven instrumental interludes offer some respite from uninspired lyrics. But there's little new ground broken here. And one key ingredient of Human League's recipe is lacking: irresistible hooks that drove such hits as "(Keep Feeling) Fascination" and "Human." Once, Human League delivered a daring glimpse into pop's future. *Secrets* is simply a familiar reminder of what we already know.—WH

R&B

★ **DILATED PEOPLES**
Expansion Team
PRODUCERS: various
Capitol 31477

West Coast underground favorites Dilated Peoples build on their commercial status with the release of *Expansion Team*. The trio of Iri-science, Evidence, and Babu made its debut last year with *The Platform*, a critical success that got lost in the shuffle of bling-bling rap. *Expansion Team* should do just as its title implies. The 16-track set showcases Dilated's combination of intelligent lyrics and mind-blowing production. "Heavy Rotation" teams the trio with left-coast brethren Tha Liks for an all-star outing. Another aural gem is "War," produced by the Roots' Ahmir "Questlove" Thompson. Other stand-out tracks include the horn-drenched "Proper Propaganda" and "Worst Comes to Worst," the album's lead single.—RH

COUNTRY

PAT GREEN
Three Days
PRODUCER: Lloyd Maines
Republic/Universal 444016

For some, particularly those in the college-age demo, Pat Green is the torchbearer for a Texas music scene that manifests itself mostly at the club level. His Republic debut shows why: It's a sturdy collection of good-time, guitar-fueled country rock that kicks off with the rowdy, likable survivor's tribute "Carry On." Stylistically and lyrically, Green recalls a harder-edged Jerry Jeff Walker, with

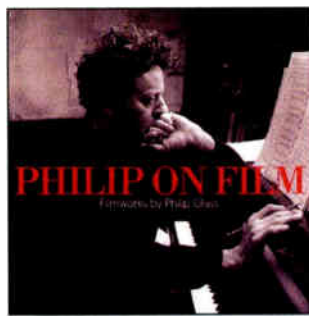
(Continued on next page)

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

PHILIP GLASS
Philip on Film
PRODUCERS: Kurt Munkacsí and Michael Riesman
Nonesuch 79660

Among "serious" contemporary composers, Philip Glass has been one of the most ardently involved with cinema, not only having written scores to films by some of the most artful directors of recent times (Godfrey Reggio, Martin Scorsese) but having composed wonderful new scores for early movie classics (*Dracula*, *La Belle et la Bête*). This five-CD, slimline boxed set collects some of his milestone work in the genre, including the complete scores to the influential, imagistic *Koyaanisqatsi* and *Powaqqatsi* by Reggio

(films in which Glass's motoric minimalism was as much a part of the experience as the pictures). It's unfortunate that the disc here of *Dracula*—one of Glass' most lyrical, moving works, regardless of genre—is the same Kronos Quartet recording as the recently released album, rather than a live recording of the revelatory touring version that had the composer joining Kronos in a piano quintet arrangement. But a unique item here is the disc of highlights from Glass' innovative 1994 "film opera" *La Belle et la Bête*. And the final disc features excerpts from some of his other scores (*Mishima*, *Kundun*, *Thin Blue Line*, *The Secret Agent*), including new music for shorts by Peter Greenaway and Atom Egoyan. As Glass notes in the



set's fine booklet, film scores without film are like opera scores without the stage—they're missing a key element in the artis-

tic equation; still, more than most film composers, Glass writes film music that possesses independent allure, which is underlined by this set.—BB

TOM WAITS
Used Songs: 1973-1980
PRODUCERS: Bones Howe and Jerry Yester
Elektra/Rhino 78351

The 16-track *Used Songs: 1973-1980* surveys Tom Waits' early years on Asylum, serving as a sort of prequel to the 1998 anthology of the iconic singer/songwriter's later Island tenure, *Beautiful Maladies*. Rather than the cracked genius of the wild, Weimar-channeling Island material or the rural experimentalism of Waits' 1999 *Epitaph*

set, *Mule Variations*, *Used Songs* captures the artist as a bard of the barstool, spinning out beer- and tear-stained balladry and tales of beat-versed noir. The track list varies from the 1985 Elektra import compilation *Asylum Years*, although such favorites as "Tom Traubert's Blues," "Jersey Girl," and "(Looking for) The Heart of a Saturday Night" are also here, as is the slashing, six-string R&B of "Heartattack and Vine." Among the offbeat inclusions is "Christmas Card From a Hooker in Minneapolis." It's all utterly individual—to the point where this disc should be considered merely an introduction, not a substitute, for the full albums.—BB

CONTRIBUTORS: Bradley Bamberger, Jim Bessman, Leila Cobo, Larry Flick, Rashaun Hall, Wayne Hoffman, Michael Paoletta, Deborah Evans Price, 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. MUSICTO MY EARS (♫): New releases deemed Picks that were featured in the Music to My Ears column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta (Billboard, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

(Continued from preceding page)

such cuts as the easy-rollin' "Threadbare Gypsy Soul" (with Willie Nelson), the fiddle-laced be-bop of "Who's to Say," and the good-advice tune "Count Your Blessings." The title cut is a syncopated, midtempo love song, and Green rocks mightily on the Texas-centric "Southbound 35." A highlight is Green's duet with Trish Murphy on her subtle "Wrong Side of Town," and Green shows off his own songwriter chops on the self-pitying "Whiskey" and the romantic "Take Me Out to a Dancehall." While the album has a bit of a beer-soaked, Lone Star Jimmy Buffett Jr. feel to it, it's also a lot of fun and shows a wealth of promise.—**RW**

TRACY LAWRENCE

Tracy Lawrence
PRODUCERS: Tracy Lawrence and Flip Anderson
Atlantic/Warner Bros. 248187
 A key member of Nashville's early 1990's cadre of traditional country artists, Tracy Lawrence has ebbed and flowed over the past decade. This new project, recorded in an earthy, no-nonsense style, showcases Lawrence's primary skills as an emotive traditional tenor with a savvy interpreter's instinct. A burr fiddle kickstarts the honky-tonk rebel-rouser "Crawlin' Again," and the downhome sentiment of debut single "Life Don't Have To Be So Hard" may work for Lawrence the way his "If the World had a Front Porch" did previously. Lawrence's understated delivery sells the wounded ballad "Getting Back Up," and radio should bite on such airwave-friendly midtempo fare as "It's Hard To Be an Outlaw" and "I Won All the Battles." But the record's emotional peak is the tear-soaked ballad "What a Memory," which boasts a touching lyric from Kenny Beard and a career vocal from Lawrence. Having made the transition from rookie upstart to seasoned veteran, Lawrence appears poised for another round of commercial success.—**RW**

BLUES

★ JAMES MATHUS & HIS KNOCK-DOWN SOCIETY

National Antiseptic
PRODUCERS: James Mathus and Jim Dickinson
Mammoth 11417

James "Jimbo" Mathus, founding member of the Chapel Hill, N.C.-based Squirrel Nut Zippers, has been working with the Knockdown Society as a side project for a few years, and as the Zippers' schedule has become less hectic, he has devoted more energy to this hardcore blues group. Mathus is a Mississippi native, and what he's got going with Knockdown Society is a rugged, juke-joint blues sound very much in the spirit of Mississippi hill-country boogie and such practitioners of the form as the late Junior Kimbrough. Mathus excels at this music. With the great Jim Dickinson producing and his sons, Cody and Luther Dickinson, sitting in, Mathus cuts loose a batch of songs notable for their raw, tune-up-and-get-it feel. Sample the slow-drag number "Spare Change," the superlative grind of "Take a Ride" and "Chicken Town," and the full-tilt,

backwoods boogie of "Drinkin' Antiseptic" for maximum buzz.—**PVV**

LATIN

ALEKS SYNTEK

De Noche en la Ciudad
Producer: Aleks Syntek
EMI Latin 7243 5 3574802

In his first solo outing after a stint with his trio—Aleks Syntek y La Gente Normal—and after producing discs for artists from Tania Libertad to Calo, Mexican pop-rocker Aleks Syntek brings together a variety of genres and sounds to create a mix that's both sophisticated and appealing. Another ingredient that makes this album a treat is humor. From the initial "Clonación," an electronica-tinged love song, to the disco beat of the title track, Syntek delves into '80s sounds and transforms them from cheesy to contemporary. But lyricism is also evident in such tracks as "Tuve Angeles" and the gorgeous, acoustic-based "Más Que Decir." The clincher, as far as pop appeal is concerned, is the upbeat remake of "Por Volverte a Ver," a Dyango hit from the '80s.—**LC**

WORLD MUSIC

VARIOUS ARTISTS

Sons da Terra
PRODUCER: Piranha Musik
Piranha Musik 1574
Sons da Terra was recorded last year during the Brasil 500 edition of the Berlin summer music festival HeimatKlänge and was produced as a benefit for Brazilian street kids (for more info, see Strassenkinder-archiv.de). The album is a major delight, showcasing a number of Brazilian artists who had previously enjoyed only limited (if any) exposure in Europe and the U.S. The most immediate revelations here begin with "Forro Esferográfico" by Cabruêra, a group from Northeast Brazil. Cabruêra's sound—*mangueforró*—forges samba, forró, jazz, and funk into a sizzling groove that's one of the hottest vibes in Brazil today. Also ear-catching are the ruling drums of Ilê Aiyê (a crew from Salvador de Bahia), the distinctive Brazilian reggae of Cidade Negra, and pop star Elba Ramalho's disarming vocal on "É d'Oxum." Distributed in the U.S. by Harmonia Mundi.—**PVV**

CHRISTIAN

★ BABBIE MASON

Timeless
PRODUCER: Cheryl Rogers
Spring Hill Music Group CMD1018

Mason has long possessed one of the Christian music community's most compelling voices. Here she puts that glorious instrument to use on a great collection of songs that is unlike anything ever attempted in the Christian market. *Timeless* is filled with big-band sounds and breezy, jazzy arrangements, and it's laced with lush strings—as well as tasteful piano and plenty of lively horns—for a delightful retro feel. Although she may have sunk her considerable vocal chops into new musical territory, lyrically Mason is still singing the same tune—songs about faith, love,

and grace. Written by Mason and Anita Renfro, "You Have a Way With Words" is a beautiful ballad about the Bible, while Mason's self-penned "After All This Time" celebrates long-time marital bliss. Other highlights include "Play It Again," "In a Perfect World," and the title cut. Contact: 615-383-5535—**DEP**

DVD-VIDEO

★ ALFRED BRENDEL IN PORTRAIT

DIRECTOR: Mark Kidel
PRODUCER: Emma Crichton-Miller
Opus Arte 0811
 Originating from a BBC TV program, *Alfred Brendel in Portrait* offers a wonderfully warm and detailed picture of the great pianist, on the occasion of his 70th birthday year. The main disc of the two-DVD set features the 70-minute documentary *Man and Mask*, as well as a half-hour of Brendel and Simon Rattle at the piano discussing Beethoven's Piano Concertos Nos. 2 and 3. The companion disc showcases Brendel in solo performance at the Snape Maltings Concert Hall in Suffolk, England, playing three of his specialties—Mozart, Haydn, and Schubert. It's a superlative production throughout, highlighting not only Brendel's renowned intellectual depth but his rare appreciation for the absurd (including readings of his own humorous poetry). The settings include Brendel's native Austria and home in London, with humanizing reminiscences from his family and longtime friends. *Brendel in Portrait* is an exemplary DVD production and an ideal accompaniment to the various new CD releases (Schubert, Mozart) and reissues (Beethoven, Mozart) from Philips this year marking the pianist's milestone. The Opus Arte imprint is newly distributed in the U.S. by Naxos/HNH International.—**BB**

HOLIDAY

TONI BRAXTON
Snowflakes
PRODUCERS: various
Arista 07822-14723

AARON TIPPIN
A December to Remember
PRODUCERS: Aaron Tippin, Biff Watson, and Mike Bradley
Lyric Street/Hollywood 2061-65016

JACI VELASQUEZ
Christmas
PRODUCER: Christopher Harris
Word/Epic 080688612825

KIRK WHALUM
The Christmas Message
PRODUCERS: Kirk Whalum and John Stoddart
Warner Bros. 48158

PAUL LEDDINGTON WRIGHT AND THE SAINT MICHAEL'S SINGERS
Gloria!
PRODUCERS: Christopher Norton and Paul Leddington Wright
Coventry Music 50004

PAUL LEDDINGTON WRIGHT AND THE SAINT MICHAEL'S SINGERS
Coventry Carols
PRODUCERS: Christopher Norton and Paul Leddington Wright
Coventry Music 50003

I N P R I N T

AMERICAN ROOTS MUSIC

Edited by Robert Santelli, Holly George-Warren, and Jim Brown
Abrams
240 pages; \$49.95

HANK WILLIAMS: Snapshots From the Lost Highway

By Colin Escott and Kira Florita
Da Capo Press
192 pages; \$35

CAN'T YOU HEAR ME CALLIN': The Life of Bill Monroe, Father of Bluegrass

By Richard D. Smith
Da Capo Press
366 pages; \$17

With the surprise success recently achieved by the *O Brother, Where Art Thou?* soundtrack, these books couldn't be arriving at a more opportune moment. In a pop marketplace that consistently rewards gloss over greatness, it's about time that the work of Hank Williams Sr., Bill Monroe, the Carter Family, and their con-

ing cogent text with a treasure-trove of heretofore-unseen photographs and memorabilia. Fans and novices alike will be impressed by the wealth of documents uncovered for this collection: lyrics to some two dozen unpublished songs, Williams' birth certificate, photos of a young Hank looking like he's already far older than his teenage years, and, chillingly, a copy of the telegram sent between Williams' relatives, announcing his early demise.

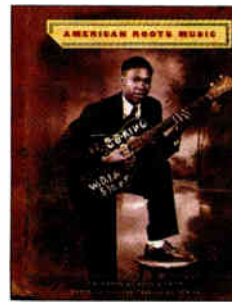
Authors Colin Escott and Kira Florita have proved themselves respected keepers of the Williams flame, as evidenced earlier by their work on Mercury Nashville's authoritative *Complete Hank Williams* boxed set. This book is sure to be on holiday shopping lists for fans still hungry for the hillbilly genius whose legend continues to loom larger than just about any performer country music has ever produced.

If Williams was the man who brought country music to mainstream America, then his counterpart in the bluegrass world was Bill Monroe. Originally published last year and now making its first appearance in paperback, *Can't You Hear Me Callin'* is an exhaustively researched and extremely impressive book. Drawing on hundreds of interviews, author Richard Smith has crafted a compelling tale of a man who kept the world at arm's length for most of his life.

As a scrawny youth with poor eyesight, Monroe grew into a strapping adult, albeit one badly damaged by what he viewed as betrayals by his immediate family. These early experiences colored the way he perceived conflict in his later years. An unrepentant womanizer, Monroe was unfaithful to every lady in his long life, and he took offense at the strangest slights. His ongoing feud with former sidemen Lester Flatt and Earl Scruggs went on for decades, with Monroe supplying most of the negative energy required to keep up such a long-lasting battle.

But if Monroe was not a perfect man in his personal life, his commitment to his music was unwavering. Monroe's dedication to his art was a lifelong quest, and he never tired of performing, even in his final years. On his way to revealing the man, Smith also paints a lovingly detailed picture of the America that spawned this underappreciated musical innovator.

MIKE VILLANO



SINGLES

Edited by Chuck Taylor

POP

WILLA FORD *Did Ya' Understand That* (3:16)
PRODUCERS: Sheppard and Kenny Gioia
WRITERS: W. Ford, Sheppard, K. Gioia, and Darius
PUBLISHERS: Mandah Me Music, ASCAP; Lava/Warner-Chappell/Martybags/Noise-dog/Poontang/Connotation, BMI
Atlantic 300685 (CD promo)
 Willa Ford made good with her first single, "I Wanna Be Bad," a formidable accomplishment in these days when youth-oriented pop is a tough sell at radio. Follow-up "Did Ya' Understand That," again co-written by the singer, doesn't possess the high kitsch factor of that first faux-naughty single, but it does prove the 26-year-old to be more than a one-trick sex kitten. Along with contemporary pop/R&B stylings, the cut has clever breakdowns, echoes, and a chorus that works well enough to give Ford the fuel for follow-up success. In any case, "I Wanna Be Bad" deserves a nod as one of the best eye-winking videoclips of the year, giving Ms. Britney a run for her money.—*CT*

FFH *Open Up the Sky* (3:59)
PRODUCERS: Scott Williamson and David Hamilton
WRITERS: J. Deibler and B. Smith
PUBLISHER: New Spring Publishing, ASCAP
Essential 240507 (CD promo)
 "Open Up the Sky" feels like a care-free rollercoaster ride with hands waving in the air; filled with an optimistic spirit and instrumentation that keeps it humming along at breakneck speed, the song is a clear triumph for enduring contemporary Christian outfit FFH. The quartet's current *Have I Ever Told You* celebrates life, and in these times when each new day is filled with uncertainty, those who turn to religion may find encouragement and hope in this energetic pop number. Producers Scott Williamson and David Hamilton help the genre take another step away from its reputation for dated production, giving the track a glossy, contemporary feel that could butt heads with the best of pop music's more bubbly side. FFH is on tour with Point of Grace—surely, this must be a high point of their live shows.—*CT*

COUNTRY

LEE ANN WOMACK *Does My Ring Burn Your Finger* (3:17)
PRODUCER: Frank Liddell
WRITERS: B. Miller and J. Miller
PUBLISHERS: Tinkie Tunes/Martha Raod, ASCAP
MCA 02218 (CD promo)
 This latest single from Lee Ann Womack's career-defining collection *I Hope You Dance* is a haunting hillbilly treatise on the pain of betrayal and loss. From the opening Appalachian twang of a mournful-sounding fiddle to Womack's achingly beautiful deliv-

SPOTLIGHTS



LEANN RIMES *Can't Fight the Moonlight* (3:34)
PRODUCER: Trevor Horn
WRITER: D. Warren
PUBLISHER: Realsongs, ASCAP
Curb Records (CD promo)
 When "Can't Fight the Moonlight" was released to top 40 radio in September 2000, it flew right over the heads of U.S. programmers. Overseas, it became an enormous hit, making a home at No. 1 on the U.K. airwaves for weeks. With the song's success as a pop hit and latent airplay cropping up in pockets of the country—as well as its lockdown in the top 20 of Hot 100 sales for some 61 amazing weeks—Curb is taking the unusual initiative to give it another U.S. push. What's not to love about this stellar track, easily among the most compelling songs ever recorded by the chanteuse? Written by Diane Warren and produced by Trevor Horn, the midtempo pop splash conjures images of all that we loved about the '80s, with guitars and lush layers of harmony, as well as a funky-lite hip-hop rhythm track to keep it contemporary. This song sounds like someone waved a magic wand over it; it's packed with instrumental hooks and a cool chorus. "Moonlight" originally appeared on the *Coyote Ugly* soundtrack, then anchored Rimes' *I Need You*—the release of which was contested by Rimes. But that's her business. Your listeners will wonder how they ever lived without it.—*CT*

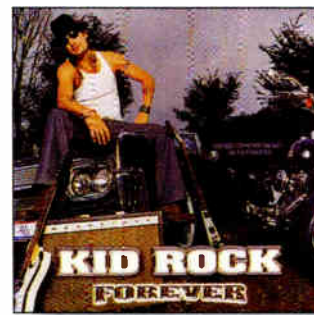
ery, this is one intriguing record. The production strikes a balance between country radio's standard expectations and artistic inventiveness. Liddell and Womack color outside the lines here

JOE *Let's Stay Home Tonight* (3:27)
PRODUCERS: Allstar and Joe
WRITERS: J. Thomas, J. Skinner, A. Gordon, and J. Austin
PUBLISHERS: Zomba Enterprises/563 Music/Conversation Tree, adm. by Zomba Enterprises/Lexi's Daddy Music/Naked Under My Clothes/Chrysalis Music, ASCAP
Jive 42979 (CD promo)
 Joe is back at it with the first single from his forthcoming *Better Days*. Unlike previous hits "I Wanna Know" and "Stutter," which topped The Billboard Hot 100 earlier this year, "Let's Stay Home Tonight"



showcases a grittier, more sexually charged Joe. The Marvin Gaye influence is quite evident on this midtempo track, as the crooner instructs his woman on how a night at home would be more enticing than any evening out on the town. With Allstar on the boards, the single's funky hip-hop backbeat is somewhat reminiscent of Ill Al Scratch's 1994 hit "I'll Take Her." R&B radio has already begun to pounce on this little gem, with New York stations teasing the track as a mystery artist (the same tactic was used with the Babyface single "There She Goes," to accompany his image rehaul). This is a bold turn for the successful artist, but it looks set to pay out serious dividends.—*RH*

with a decidedly bluegrass feel, yet they keep it sonically in tune with current radio fare. For her part, Womack again displays an uncanny ability to inhabit a song—turning in a



KID ROCK *Forever* (3:44)
PRODUCER: Kid Rock
WRITERS: R.J. Ritchie, M. Shafer, and F. Beaugard
PUBLISHERS: Thirty Two Mile Music/Warner-Tamerlane/Gaje Music/Eighty Six Sixty, BMI
Atlantic 300604 (CD promo)
 Sales of 10 million copies of Kid Rock's 1998 release, *Devil Without a Cause*, have certainly left the man feeling confident in his abilities. Not only has he titled his forthcoming album *Cocky*, but the first single culled from the set is a self-aggrandizing anthem about the producer/rapper's abilities and the innate charms of his brand of "punk/southern rock/hip-hop." Kid's massive legions of neck-nodding high schoolers will eat this one up, with its blaring guitars, grinding bassline, and the Detroit native's standard call-out rap stylings (which are significantly cleaned up for the radio version). Mainstream rock radio has made Kid Rock a staple, while edgy top 40s have indulged him with such hits as "Cowboy" and "Only God Knows Why." This is hard-driving stuff, but with pop radio's bent toward all things rock these days, Kid could cross to the mainstream masses. Look for *Cocky* Nov. 20, with video saturation courtesy of MTV. The set includes guest shots from Sheryl Crow and Snoop Dogg.—*CT*

performance that reverberates with hurt and disillusionment. It adds up to a vibrant record that both fans and programmers should find impossible to ignore.—*DEP*

NEW & NOTEWORTHY

TRICKSIDE *Under You* (3:33)
PRODUCERS: Jared Kotler and Jeff Mendelsohn
WRITERS: J. Mendelsohn and D. Mendelsohn
PUBLISHERS: Messistopholes Music/Renfield Music, ASCAP
Wind-up 13066 (CD promo)
 The debut track by brothers Jeff and David Mendelsohn has the same sort of whimsical flavor as a Sugar Ray or Smash Mouth hit (albeit more restrained), with its opening horn hook, sing-songy verses, highly melodic chorus, and refined pop/rock instrumental backdrop. The guys claim the lyric is about a buddy whose fiancée



called off their wedding three days shy of the big day, and how she's missing out on something great,

thus: "Well, I swear it wasn't fair, you left me there/But anywhere you are, I'll be under you." Trickside, whose members live together in New York City, deliver the message with an optimistic tone, making this perky number a natural for both the younger side of top 40's demo, as well as adult-leaning stations that find favor with the aforementioned groups. "Under You" is perfectly suited to our contemporary pop world, and it could do the trick to break Trickside. The track appears on the duo's debut album and on the *On the Line* soundtrack, as well as in the new romantic comedy *Serendipity*.—*CT*

R&B

MAURICE J. *Say You Will* (3:58)
PRODUCERS: Michael J. Powell and Doug Watts
WRITERS: M. Powell and D. Watts
PUBLISHERS: Virgin Songs-Crystal Rose Music/Meemo Production, BMI
Phoenix/Orpheus 75766 (CD promo)
 More and more R&B artists seem intent on getting back to the basics. Newcomer Maurice J. aims for just that on his sultry debut single, "Say You Will." The Detroit native comes off like a seasoned veteran on this R&B ballad from his forthcoming album, *Maurice J. . . Devoted*, making the best of standard fare. There are no surprises or tricks on "Say You Will," as J.'s strong tenor does all the work. Lyrically, the song pushes all the traditional buttons: There's a damaged relationship, regret, and an apologetic protagonist. The simplicity of "Say You Will" should work well at the adult R&B format. With production from Michael Powell—known for his collaborations with R&B great Anita Baker—J. proves that he can hold his own in today's increasingly competitive R&B landscape.—*RH*

RAP

DUNGEON FAMILY *Trans DF Express* (4:49)
PRODUCERS: Organized Noise
WRITERS: R. Wade, P. Brown, T. Burton, A. Benjamin, A. Patton, C. Gipp, and J. Williams
PUBLISHERS: Organized Noise Music/God Given Music/Point East Music, BMI; Gnat Booty/Chrysalis Music/Street Top Music, ASCAP
Arista 5046 (CD promo)
 The history of hip-hop has been dusted with crews and cliques who have united over a common hometown, interest, or other kinship. Many a marquee rapper has used his or her success to fuel the careers of their crew. Count the Atlanta-based supergroup Dungeon Family among them. They're off to a quick start with the lead single from their forthcoming debut, *Even in Darkness*. The group—which consists of chart-toppers OutKast, Goodie Mob, PA, Backbone, Coolbreeze and Slim Calhoun, among others—already has enough star power and lyrical force to be compared with such supergroups as the Wu-Tang Clan or the Ruff Ryders. OutKast's Andre 3000 and Goodie Mob's Cee-Lo and Big Gipp take the lead on this first outing, a track that feels funkadelic and serves as an ideal background for their varied voices. It will be interesting to see if radio embraces the song; although OutKast has become media darlings, the single's left-of-center sound may startle some PDs. That said, "Trans DF Express" is just the beginning of what promises to be a wild ride from Atlanta's first family of hip-hop.—*RH*

FOR THE RECORD

In the Oct. 13 review for Shakira's first English-language single, "Whenever, Wherever," Tim Mitchell was omitted as one of the songwriters, with Shakira and Gloria Estefan. Mitchell also co-produced the song with Shakira.

Stars Twinkle On Holiday Discs

Trio Of R&B's Leading Ladies Head Up A Spate Of Holiday Releases

BY GAIL MITCHELL

LOS ANGELES—Every holiday season arrives wrapped in a renewed spirit of love and peace. But in the aftermath of Sept. 11, those themes have taken on new meaning. This year's crop of R&B, hip-hop, jazz, and gospel-influenced yuletide fare not only reflects this but also includes three R&B/pop acts that are making a joyful noise on record for the first time: Toni Braxton, Destiny's Child, and Kelly Price.

All three projects mix traditional holiday standards with original contemporary selections. Braxton's Oct. 23 Arista release, *Snowflakes*, takes a smooth-jazz approach to its love-themed lineup, which includes such familiar tunes as "The Christmas Song" and the *Peanuts* perennial, "Christmas Time Is Here." Those are complemented by the midtempo, reggae-edged "Christmas in Jamaica" with guest Shaggy; the under-the-mistletoe "Holiday Celebrate," co-penned by Braxton, husband Keri Lewis, and her sister Tamar; and "Snowflakes of Love," which uses an instrumental that Isaac Hayes



Clockwise, from top left, Toni Braxton, Kelly Price, and Destiny's Child.

recorded for the soundtrack for the 1974 movie *Truck Turner*.

"My son is due [to be born] at Christmas, which made this a very special project," says Braxton, who

co-produced the set with Lewis, Arista president/ CEO Antonio "L.A." Reid, and Daryl Simmons. "I wanted to create a modern-sounding project. I also wanted to create a holiday album for lovers as opposed to a record of Christmas songs."

Coming a week later (Oct. 30) is the Music World Music/Columbia release *8 Days of Christmas* by Destiny's Child. The R&B/pop-infused set's first single is the title track, which the group actually recorded more than a year ago as a B-side that "no one heard," says member Beyoncé Knowles, who co-wrote and co-produced most of the album. "It started the idea of us doing a Christmas album."

Recording of the album spanned a three-month period while the group was on tour. In addition to the Knowles- and Errol McCalla-penned single, the album includes new song "Winter Paradise," which integrates George Michael's "Father Figure," as well as solo turns on such classics as "Silent Night" (Knowles), "Do You Hear What I Hear" (Kelly Rowland), "O' Holy Night" (Michelle Williams), and "Little Drummer Boy" (Knowles' sister Solange).

"We could be as creative as we wanted, so we had a lot of fun," Knowles says. This has an R&B feel with gospel, classical, and reggae influences. It's really just a feel-good album—something that's needed right now."

Kelly Price embraces that same sentiment on her Def Soul project, *One Family*, which arrives Nov. 20. In fact, the title track—which she wrote and produced—includes a host of family members. "This song is about being together as a family, no matter what," Price explains. "We should keep that unity throughout the year and not just during the holidays."

Collaborating with such producers and guests as BeBe Winans, George Duke, and Donnie McClurkin, Price has crafted a set that is traditional in theme and contemporary in its arrangements. The 11-track album includes "Silent Night," the moving "In Love at Christmas," and a Duke-inspired arrangement of "Ave Maria."

"When Sept. 11 happened, I began looking at my old Christmas albums differently," Price recalls. "They mean so much more now. I'm dedicating this album to families all over the world."

Among other holiday offerings: A Nancy Wilson *Christmas*, a Telarc/MCG Jazz release; GRP Records' *Making Spirits Bright*; Verity Records' *Fred Hammond Christmas ... Just Remember*; Capitol's *Dave Koz & Friends: A Smooth Jazz Christmas*; harpist Jeff Majors' *Sacred Holidays* on NAS Music; Gold Circle Records' *Groovin' Jazz Christmas*; Candi Staton's *Christmas in My Heart* on Beracah/Lightyear; and *A Very Special Christmas 5* on A&M.

Rhythm, Rap, and The Blues™

by Gail Mitchell



LABELLE OF THE BALL: One of the highlights of BET's 2001 Walk of Fame ceremony honoring Patti LaBelle is the reunion of her namesake group, LaBelle, which performs together for the first time in 15 years. And, yes, the trio—including Sarah Dash and Nona Hendryx—sings its 1974 hit "Lady

ed by the Roots' Black Thought and Ahmir "Questlove" Thompson ... Universal Music Publishing also signs rapper Ja Rule to an exclusive worldwide co-publishing pact. His former publisher wasTVT.

IN THE STUDIO: With her first holiday album completed (see story, this page), Def Soul's Kelly Price is busy recording her next project. The untitled disc is "real celebratory" so far. Price says, "I've always been ballad-heavy. But at this point I have more party songs recorded."

INDIE WATCH: Helping undiscovered artists get discovered is the operating credo of Chicago-based Web site artist-discovery.com. The free site, launched in April, encompasses R&B, pop, rock, jazz, gospel, country, and reggae. In addition to 90-second snippets of an act's work, artistdiscovery.com lists each particular act's needs; i.e., a label contract or distribution. There's also a monthly artist advice column.

"Most indie artists can't get heard on the radio," site director Gowon Snyder says. "So you've got to be aggressive in getting these artists heard. The Internet represents a viable means of doing that." Snyder's future plans for the site include sending audio-enhanced e-mail blasts about promising artists directly to label A&R reps.

Among those promising acts is the Kevin Chandler Band. Its mix of R&B and jazz on debut set *pSoul pSy-chadelica* at times calls to mind Roy Ayers and Lonnie Liston Smith. "I don't think what I do is different from what they used to do in the '70s era [I grew up in]," says frontman Chandler, who not only writes and sings but can also play drums, guitar, and key-



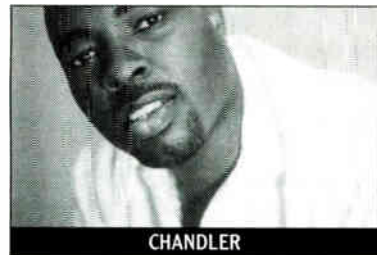
LABELLE

Marmalade," the tune that became a new-millennium hit all over again this year when it was covered by Christina Aguilera, Lil' Kim, Mya, and Pink.

"The remake made me feel good, like a cool chick," LaBelle says with a laugh. Commenting on her induction, she adds, "It's a good, wonderful feeling. I don't feel like an old lady, though. More like 20. The industry has always given me respect, and that's a blessing."

The *Walk of Fame* special (airing Oct. 30 at 9 p.m. ET/PT) also features performances by Luther Vandross, Jill Scott, Faith Evans, Musiq Soulchild, and others. Just two days after her official induction Oct. 20, LaBelle embarked on a six-city tour to promote her new book, *Patti's Pearls: Lessons in Living Genuinely, Joyfully, Generously*. Co-authored by LaBelle and Laura Randolph Lancaster, the Warner Books publication is the singer's third book. Kicking off in New York City (Oct. 22-24), the tour also stops in Washington, D.C.; Los Angeles; Chicago; Birmingham, Ala.; and Atlanta. LaBelle's plate also includes a diabetic cookbook, her long-awaited gospel album, another contemporary album—and a 2002 tour with a reunited LaBelle.

PUBLISHING BRIEFS: Producer James Poyser (Erykah Badu, D'Angelo) of Philadelphia-based Axis Music Group has signed an exclusive U.S. co-publishing deal with Universal Music Publishing Group. He is currently working on new material with Common, the Roots, Musiq Soulchild, Atlantic singer Anthony Hamilton, and Hidden Beach newcomer Kindred. Axis is also staging a series of private parties/jam sessions in association with Nike, featuring live band the Soulquarians and a featured artist. The Nov. 21 soirée will be host-



CHANDLER

boards. His bandmates include Alex Harris, Dave Brooks, Khari Parker, and Mike Peebles. "I'm a soul artist who wants to say something other than 'bling, bling' about black life and speak in the words God gave me."

The Chicago native's experience includes songwriting stints at EMI. Already at work on another album, Chandler says ultimately he doesn't "care about selling a million records. I just want a million people to hear us."

NOVEMBER 3 2001 Billboard Hot Rap Singles™			
THIS WEEK	LAST WEEK	WKS. ON	TITLE Imprint & Number/Distributing Label ARTIST
1	1	13	RAISE UP Jive 42937/Zomba Petey Pablo
2	2	3	NOTHING'S WRONG TNO 70021/EMG Won-G Featuring DJ Quik
3	4	4	I'M YOUR GIRL ES3 0119/Treydian Dena Cali
4	3	6	BUSTER 1st Avenue 0001 Dennis Da Menace
5	8	6	JUMP UP IN THE AIR Westbound 555 Original P Introducing Hyped Up Westbound Soljaz
6	5	6	HOW WE DO Col-Beast 2217 Big Lew BKA Popeye Reds Featuring Nonchalant
7	NEW		THE BEDROCK Divided We Fall/Superlight Phatty Banks Presents Club Drama
8	10	10	PO' PUNCH Pocket Change 2121 Po' White Trash And The Trailer Park Symphony
9	17	13	LET'S BE FRIENDS Heartless 12726 TaTa + Brando Featuring Larry Poteat Of The Denz
10	11	3	THINK BIG Crimewave 72002 Crimewave
11	9	8	UGLY Black Club 487602/Interscope Bubba Sparxxx
12	13	15	MAKE IT VIBRATE Darkside 003 Rising Son
13	7	2	WE THUGGIN' Terror Squad/Atlantic 85174/AG Fat Joe Featuring R. Kelly
14	6	3	MY LIFE Rawkus 251 Kool G Rap Featuring G Wise
15	RE-ENTRY		BOUNCE Fo' Life 3561/Treydian Survivalist
16	23	4	GOTTA HAVE IT Countryboy 303/Warlock Chocolate Bandit
17	12	9	GRIPPIN GRAIN Urban Spens 0002/Urban Dreams The Young Millionaires
18	14	3	GIRLS, GIRLS, GIRLS Roc-A-Fella/Def Jam 589793/IDJMG Jay-Z
19	20	7	CUT THROAT Big Pocket 70583/Orpheus John Got'ti
20	16	2	BREAK YA NECK J21001 Busta Rhymes
21	21	3	I'M HOT J21009 Erick Sermon Featuring Marvin Gaye
22	24	4	WHO WE BE Ruff Ryders/Def Jam 572720/IDJMG DMX
23	RE-ENTRY		FATTY GIRL FB 015283/Universal Ludacris, LL Cool J & Keith Murray
24	25	2	DIDDY Bad Boy 79408/Arista P. Diddy Featuring The Neptunes
25	15	3	I'M GHETTO Ruthless/Blast 72654/Epic Baby S

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

NOVEMBER 3
2001

Billboard

Top R&B/Hip-Hop Albums

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

WEEK	LAST WEEK	2 WKS AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION
1	1	1	3	JA RULE <small>Murder Inc./Def Jam 586437/IDJMG (12.98/19.98)</small>	Pain Is Love	1	53	49	42	12	BLU CANTRELL <small>RedZone 14703/Arista (11.98/17.98)</small>	So Blu	5
2	2	2	7	JAY-Z <small>Roc-A-Fella/Def Jam 586396/IDJMG (12.98/19.98)</small>	The Blueprint	1	52	58	44	30	SNOOP DOGG PRESENTS THA EASTSIDAZ <small>TVT 2230/110.98/17.98</small>	Duces 'N Trayz—The Old Fashioned Way	2
3	4	3	11	USHER <small>Arista 14715/112.98/18.98</small>	8701	3	53	44	53	4	INDIA.ARIE <small>Motown 013770/Universal (12.98/18.98)</small>	Acoustic Soul	3
4	3	—	2	BUBBA SPARXXX <small>Beat Club 43127/Interscope (12.98/18.98)</small>	The Dark Days, Bright Nights Of Bubba Sparxxx	3	54	56	48	24	VARIOUS ARTISTS <small>Thundershot 1002/Home Bass (10.98/18.98)</small>	Thrill Da Playa Presents — Dunks N D's	44
5	NEW	—	1	MR. CHEEKS <small>Universal 014979 (12.98/18.98)</small>	John P. Kelly	5	55	50	38	12	MISSY "MISDEMEANOR" ELLIOTT <small>The Gold Mind/Elektra 62639/EEG (12.98/18.98)</small>	Miss E...So Addictive	1
6	5	4	8	MARY J. BLIGE <small>MCA 112616/112.98/18.98</small>	No More Drama	1	56	51	55	6	BILAL <small>Moyo 493009/Interscope (12.98/18.98)</small>	1st Born Second	10
7	12	9	14	AALIYAH <small>Blackground 10082/112.98/18.98</small>	Aaliyah	2	57	54	49	22	DENNIS DA MENACE <small>1st Avenue 3300 (11.98/18.98)</small>	The Wonderful World Of Dennis	49
8	6	7	10	MAXWELL <small>Columbia 67136/CRG (12.98/18.98)</small>	Now	1	58	52	51	14	LIL JON & THE EAST SIDE BOYZ <small>BME 2220/TVT (10.98/18.98)</small>	Put Yo Hood Up	6
9	8	5	6	FABOLOUS <small>Desert Storm/Elektra 62679/EEG (12.98/18.98)</small>	Ghetto Fabolous	2	59	53	43	12	CRAIG DAVID <small>Wildstar/Atlantic 88081/AG (11.98/17.98)</small>	Born To Do It	12
10	10	8	17	ALICIA KEYS <small>J 20002 (11.98/17.98)</small>	Songs In A Minor	1	60	61	54	31	VARIOUS ARTISTS <small>EMI/Universal/Sony/Zomba 10749/Virgin (12.98/18.98)</small>	Now 7	3
11	9	11	4	VARIOUS ARTISTS <small>FB 014859/Universal (12.98/18.98)</small>	FB Entertainment Presents: The Goodlife Album	9	61	59	50	69	112 <small>Bad Boy 73039/Arista (12.98/18.98)</small>	Part III	1
12	7	6	5	GERALD LEVERT <small>Elektra 62655/EEG (12.98/18.98)</small>	Gerald's World	2	62	55	47	14	NELLY <small>Fo Reel 157743/Universal (12.98/18.98)</small>	Country Grammar	1
13	13	10	6	BABYFACE <small>Arista 14667/112.98/18.98</small>	Face2Face	8	63	62	59	27	FOXY BROWN <small>Def Jam 548834/IDJMG (12.98/18.98)</small>	Broken Silence	3
14	NEW	—	1	GREG STREET <small>Sip-N-Slide/Atlantic 83348/AG (11.98/17.98)</small>	Six O'Clock, Vol. 001	14	64	65	NEW	1	JANET <small>Virgin 10144/112.98/18.98</small>	All For You	1
15	11	—	2	THE O'JAYS <small>MCA 112715 (12.98/18.98)</small>	For The Love...	11	65	NEW	—	—	VARIOUS ARTISTS <small>MICMedia 470101 (11.98/18.98)</small>	Lyricist Lounge: Underground Airplay Version 1.0	64
16	16	16	5	PROPHET JONES <small>University/Motown 014551/Universal (12.98/18.98)</small>	Prophet Jones	16	66	95	68	15	DMX <small>Ruff Ryders/Def Jam 586450/IDJMG (12.98/19.98)</small>	The Great Depression	65
17	15	12	8	BRIAN MCKNIGHT <small>Motown 014743/Universal (12.98/18.98)</small>	Superhero	4	67	63	56	20	DEZ <small>Destiny 7702 (10.98/16.98)</small>	Sing For Me	57
18	14	—	2	SOUNDTRACK <small>Dolby Digital/Priority 50227/Capitol (12.98/18.98)</small>	Bones	14	68	64	57	8	ST. LUNATICS <small>Fo Reel 014119/Universal (12.98/18.98)</small>	Free City	1
19	20	22	6	SOUNDTRACK <small>Priority 50213/Capitol (12.98/18.98)</small>	Training Day	19	69	80	62	28	BROTHA LYNCH HUNG & C-BO <small>JCDR 860950/Interscope (11.98/17.98)</small>	Blocc Movement	20
20	17	15	5	MACY GRAY <small>Epic 85700/112.98/18.98</small>	The Id	9	70	74	86	13	JESSE POWELL <small>Silus 112401/MCA (12.98/18.98)</small>	JP	18
21	18	13	11	THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS <small>DreamWorks 450281/Interscope (12.98/18.98)</small>	Eternal	1	71	60	46	6	G'FELLAS <small>Hit A Luck 51282/Triple XXX (16.98/18.98)</small>	Gangster 4 Life	67
22	19	14	6	MARIAH CAREY <small>Virgin 10797/112.98/18.98</small>	Glitter (Soundtrack)	6	72	70	66	22	SOUNDTRACK <small>So So Def/Columbia 86025/CRG (13.98/18.98)</small>	Hardball	34
23	23	18	29	GINUWINE <small>Epic 89622/112.98/18.98</small>	The Life	2	73	81	76	49	CITY HIGH <small>Boogie Basement 490890/Interscope (11.98/17.98)</small>	City High	23
24	21	17	9	JUVENILE <small>Cash Money 860913/Universal (12.98/18.98)</small>	Project English	2	74	73	82	30	MUSIQ SOULCHILD <small>Def Soul 548789/IDJMG (11.98/17.98)</small>	Aijuswanasing (I Just Want To Sing)	4
25	22	21	4	VARIOUS ARTISTS <small>Warner Bros/Elektra/Atlantic 14684/Arista (12.98/18.98)</small>	Totally Hits 2001	19	75	72	85	34	2PAC <small>Amaru/Death Row 490840/Interscope (19.98/24.98)</small>	Until The End Of Time	1
26	26	19	12	JADAKISS <small>Ruff Ryders 493011/Interscope (12.98/18.98)</small>	Kiss Tha Game Goodbye	2	76	76	79	53	PROJECT PAT <small>Hypnotize Minds/Loud 1950/CRG (12.98/18.98)</small>	Mista Don't Play Everythings Workin	2
27	34	32	32	JAHEIM <small>Divine Mill 47452/Warner Bros (11.98/17.98)</small>	[Ghetto Love]	2	77	68	78	49	LUDACRIS <small>Disturbing Tha Peace/Def Jam South 548138/IDJMG (12.98/18.98)</small>	Back For The First Time	2
28	24	—	2	KENNY LATTIMORE <small>Arista 14668 (11.98/17.98)</small>	Weekend	24	78	66	74	12	SADE <small>Epic 85185 (12.98/18.98)</small>	Lovers Rock	2
29	40	—	2	VARIOUS ARTISTS <small>Red Star 859537/Epic (18.98/18.98)</small>	Red Star Sounds — Volume One: Soul Searching	29	79	87	65	31	MR. SPITFLAME <small>Sprtfame 70810/Stoney Burke (11.98/17.98)</small>	Tangle Wit Me Vol. 1	62
30	25	20	5	COO COO CAL <small>Infinite 1466/Tommy Boy (11.98/17.98)</small>	Disturbed	15	80	75	60	11	PUBLIC ANNOUNCEMENT <small>HCA 69310 (10.98/16.98)</small>	Don't Hold Back	30
31	31	29	18	LUTHER VANDROSS <small>J 20007 (12.98/18.98)</small>	Luther Vandross	2	81	69	97	5	SOULJA SLIM <small>No Limit South 2001 (11.98/17.98)</small>	The Streets Made Me	42
32	28	25	39	JENNIFER LOPEZ <small>Epic 85965 (12.98/18.98)</small>	J.Lo	1	82	65	—	16	NATURES PROBLEM <small>Low Key 1121 (11.98/14.98)</small>	The Future	69
33	27	—	2	T.I. <small>Ghet-D-Vision 14681/Arista (11.98/17.98)</small>	I'm Serious	27	83	78	64	12	BEANIE SIGEL <small>Roc-A-Fella/Def Jam 548838/IDJMG (12.98/18.98)</small>	The Reason	2
34	29	23	8	AFROMAN <small>Universal 014979 (12.98/18.98)</small>	The Good Times	9	84	83	70	16	GANGSTA BOO <small>Hypnotize Minds/Loud 1925/CRG (12.98/18.98)</small>	Both Worlds, *69	8
35	37	31	17	JAGGED EDGE <small>So So Def/Columbia 85646/CRG (12.98/18.98)</small>	Jagged Little Thrill	2	85	84	67	74	LIL' ROMEO <small>Soulja/Priority 501987/Capitol (11.98/17.98)</small>	Lil' Romeo	5
36	30	24	4	BALDHEAD SLICK & DA CLICK <small>Ill Kid 9205/Landspeed (11.98/18.98)</small>	Baldhead Slick & Da Click	22	86	86	80	54	CECE WINANS <small>Wellspring Gospel 51876/Sparrow (12.98/17.98)</small>	CeCe Winans	48
37	32	26	31	TRICK DADDY <small>Sip-N-Slide/Atlantic 83432/AG (11.98/17.98)</small>	Thugs Are Us	2	87	77	83	32	MARY MARY <small>C2/Columbia 63740/CRG (10.98/16.98)</small>	Thankful	22
38	35	36	50	R. KELLY <small>Jive 41705/Zomba (12.98/18.98)</small>	tp-2.com	1	88	82	58	8	JA RULE <small>Murder Inc./Def Jam 542934/IDJMG (12.98/18.98)</small>	Rule 3:36	1
39	33	27	6	VARIOUS ARTISTS <small>Lake 9204/Landspeed (11.98/18.98)</small>	The 41st Side	18	89	77	83	32	TANK <small>Blackground 50404/112.98/18.98</small>	Force Of Nature	1
40	39	35	25	DESTINY'S CHILD <small>Columbia 61063/CRG (12.98/18.98)</small>	Survivor	1	90	82	58	8	KRAYZIE BONE <small>Ruthless/Loud/Columbia 85784/CRG (12.98/18.98)</small>	Thug On Da Line	13
41	43	34	22	TYRESE <small>RCA 67984/111.98/17.98</small>	2000 Watts	4	91	88	71	10	VARIOUS ARTISTS <small>Def Jam 586239/IDJMG (12.98/18.98)</small>	The Source Hip-Hop Music Awards 2001	34
42	38	28	4	THE CLICK <small>Sick Wid It/Jive 41716/Zomba (11.98/17.98)</small>	Money & Muscle	23	92	94	72	14	LIL' MO <small>Elektra 62374/EEG (12.98/18.98)</small>	Based On A True Story	6
43	36	30	8	RZA AS BOBBY DIGITAL <small>Wu-Tang/In The Paint 8182/Koch (11.98/17.98)</small>	Digital Bullet	9	93	67	72	14	KURUPT <small>Antra 751083/Artemis (12.98/18.98)</small>	Space Boogie: Smoke Ddessey	5
44	42	39	16	P. DIDDY & THE BAD BOY FAMILY <small>Bad Boy 73045/Arista (12.98/18.98)</small>	The Saga Continues...	2	94	90	75	22	ILLSTREET <small>Ill Plague 0001 (12.98/18.98)</small>	Coming Thru	93
45	41	37	66	JILL SCOTT <small>Hidden Beach 621377/Epic (11.98/17.98)</small>	Who Is Jill Scott? Words And Sounds Vol. 1	2	95	90	75	22	RAY J <small>Atlantic 63439/AG (11.98/17.98)</small>	This Ain't A Game	9
46	57	52	10	METHRONE <small>Claytown 2010 (11.98/17.98)</small>	Picture Me	39	96	96	RE-ENTRY	6	PASTOR TROY <small>MADD Society 014173/Universal (12.98/18.98)</small>	Face Off	13
47	46	33	3	VARIOUS ARTISTS <small>Hidden Beach 856537/Epic (17.98/18.98)</small>	Hidden Beach Recordings Presents: Unwrapped Vol. 1	33	97	79	63	4	BRANDY MOSS-SCOTT <small>Heavenly Tunes 2933/DNA (11.98/16.98)</small>	Girlfriend	68
48	45	45	59	DONNIE MCCLURKIN <small>Verity 43150/Zomba (10.98/16.98)</small>	Live In London And More...	22	98	97	RE-ENTRY	30	PRU <small>Capitol 23120 (6.98/10.98)</small>	Pru	38
49	47	40	18	D12 <small>Shady 490897/Interscope (12.98/18.98)</small>	Devil's Night	1	99	98	RE-ENTRY	2	DSGB <small>Khaotic Generation 2001 (10.98/16.98)</small>	The Last Supper	63
							100	91	100	37	CHINO XL <small>Metro 1111/Bayside (10.98/16.98)</small>	I Told You So	98
											LIL' WAYNE <small>Cash Money 860911/Universal (12.98/18.98)</small>	Lights Out	2

NOVEMBER 3
2001

Billboard

Top R&B/Hip-Hop Catalog Albums

LAST WEEK	ARTIST Imprint & Number/Distributing Label	TITLE	TOTAL CHART WKS	LAST WEEK	ARTIST Imprint & Number/Distributing Label	TITLE	TOTAL CHART WKS
1	AALIYAH <small>Blackground 10753 (12.98/18.98)</small>	One In A Million	79	13	SNOOP DOGGY DOGG <small>Death Row 63002/111.98/17.98</small>	Doggy Style	254
2	MICHAEL JACKSON <small>Epic 69073 (12.98/18.98)</small>	Thriller	225	14	THE NOTORIOUS B.I.G. <small>Bad Boy 73000/Arista (9.98/16.98)</small>	Ready To Die	321
3	JAY-Z <small>Freeze/Roc-A-Fella/Priority 505927/Capitol (10.98/16.98)</small>	Reasonable Doubt	202	15	DR. DRE <small>Death Row 63000/111.98/17.98</small>	The Chronic	264
4	MICHAEL JACKSON <small>Epic 66072 (12.98/18.98)</small>	Bad	155	16	SADE <small>Epic 85787 (12.98/18.98)</small>	The Best Of Sade	359
5	AL GREEN <small>Hi/The Right Stuff 30800/Capitol (10.98/17.98)</small>	Greatest Hits	347	17	MARY J. BLIGE <small>Uptown 110681/MCA (6.98/11.98)</small>	What's The 411	91
6	AALIYAH <small>Blackground/Jive 415337/Zomba (10.98/18.98)</small>	Age Ain't Nothing But A Number	49	18	JODECI <small>Uptown 110196/MCA (6.98/11.98)</small>	Forever My Lady	115
7	MICHAEL JACKSON <small>Epic 66070 (12.98/18.98)</small>	Off The Wall	154	19	MAZE FEATURING FRANKIE BEVERLY <small>The Right Stuff 35885/Capitol (11.98/17.98)</small>	Anthology	29
8	2PAC <small>Death Row 63008/118.98/24.98</small>	All Eyez On Me	290	20	BOB MARLEY AND THE WAILERS <small>Tuff Gong/Island 846210/IDJMG (12.98/18.98)</small>	Legend	266
9	2PAC <small>Amaru/Death Row 490301/Interscope (19.98/24.98)</small>	Greatest Hits	148	21	3PAC <small>Amaru/Jive 41836/Zomba (11.98/17.98)</small>	Me Against The World	274
10	JUVENILE <small>Cash Money 153162/Universal (11.98/17.98)</small>	400 Degreez	154	22	R. KELLY <small>Jive 415277/Zomba (11.98/17.98)</small>	12 Play	171
11	MAKAVELI <small>Death Row 63012/111.98/17.98</small>	The Don Killuminati:					

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

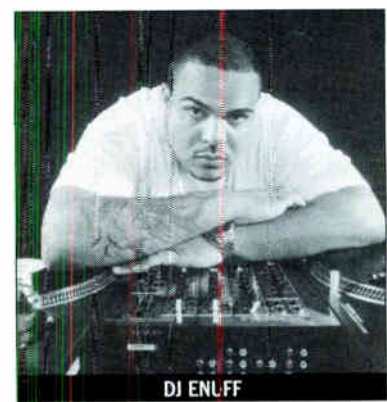
• Songs with the greatest airplay and/or sales gain are indicated this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. ... Billboard/BPI Communications and SoundScan, Inc.

R&B/HIP-HOP

Words & Deeds™

REALITY BYTES: Tha Liks serve up a dose of their own brand of reality TV with the release of *X.O.: The Movie Experience*, a DVD-Video featuring uncensored footage of parties and live performances compiled from "countless all-nighters" with the self-proclaimed party group of hip-hop. Coming on the heels of the Sept. 11 release of *X.O. Experience* on Loud Records, the 75-minute package features scenes from Snoop Dogg's Puff Puff Pass tour, Xzibit's House of Blues tour and his recording of "Bar Code" in the studio, and Kurupt's first taped performance of "Promote Violins." Both tracks appear on *X.O. Experience*. The video, which will be released independently Nov. 13 by Southwest Distribution, also allows fans to preview songs from the group's CD.

HEAVY HITTERS: When WQHT New York's DJ Enuff was first approached by Kinetic Records to do a compila-



DJ ENUFF

tion, he was reluctant. "I was a little skeptical at first because I wanted to do a real album with all original songs," he says. But he was eventually sold on the idea and set out to choose a slate of uplifting party songs.

The Nov. 6 release—*DJ Enuff Mixes Heavy Hits, Volume 1*—features 27 tracks. Among them: Jaheim's "Just in Case" (remix), Mystikal's "Shake Ya Ass," Jay-Z's "1-900-Hustler," 112's "It's Over Now," Snoop Dogg's "Snoop Dogg (What's My Name, Pt. 2)," De La Soul's "Oooh," Tha Liks' "Best U Can," and an exclusive new track by Lord Tariq and Peter Gunz, the Neptunes-produced "What's That Sound." The first single is newcomer J-Remi's "So Beautiful," produced by DJ Enuff.

Born Ephrem Lopez, DJ Enuff honed his production skills as a member of the late Notorious B.I.G.'s camp, serving as tour DJ and working with B.I.G. on Junior M.A.F.I.A.'s "Get Money" remix and B.I.G.'s "You're Nobody Till Somebody Kills You." He also spent two years as an A&R executive for Def Jam.

DJ Enuff believes the new album will have broad appeal well beyond his New York City stamping grounds. "This will appeal to people because it has hits," he says. "Hits appeal to people everywhere. These are songs that I either helped break or songs that I've been spinning at my shows. It's one big party, and we could use a good party right now."

HYDRAULIC FUNK: Hip-hop legend Afrika Bambaataa and producer Steven "Boogie" Brown have teamed (along with third member Fred Fowler) to form Hydraulic Funk, a full-fledged production company that has composed tracks for Nike's "Free-style" spot and a Reebok commercial featuring Allen Iverson, as well as a cut on the soundtrack to the upcoming film *King of the Jungle* that stars John Leguizamo and Rosie Perez. The company is currently gearing up to produce remixes of "The Star-Spangled Banner" and the Parliament classic "Flash Light."

Bambaataa is recognized as the founder of the Universal Zulu Nation and is the creator of the 1982 hit "Planet Rock." He's also featured on the Nile Rodgers-produced, all-star benefit remake of "We Are Family." Brown is a 20-year music veteran who has worked with various record companies and was a member of the NYC Peech Boys.

THE DIRTY DIRTY: Loud Records has announced the release of *Hypnotize Minds Presents the Dirty Dirty, Volume 1*, a Southern rap compilation. The set, executive-produced by Three 6 Mafia's DJ Paul and Juicy J, is slated for a Jan. 15, 2002, release. Among the featured 14 artists are Orlando, Fla.'s Granddaddy Souf, Atlanta's Jatis (which is Arabic for "family"), and Miami's Yung-N. The first two singles—Yung-N's "Round-N-Round" and Granddaddy Souf's "Savage Journey (F*** the Law)"—will be released to radio simultaneously.

IT'S AN HONOR: Congratulations to Rush Communications principal Russell Simmons, who is among several industry notables (including singer/songwriter Carole King and the group Kiss) chosen to receive the 2001 New York Heroes Award given by the New York City chapter of the National Academy of Recording Arts and Sciences. Proceeds from the Dec. 4 awards will benefit families of victims of the World Trade Center disaster.

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NOVEMBER 3 2001 Billboard

Hot R&B/Hip-Hop Airplay™

THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	19	Differences Eminem (Epic)	26	36	6	Goodbye Jagged Edge (So So Def/Columbia)	51	—	1	Butterflies Michael Jackson (Epic)
2	5	9	U Got It Bad Usher (Arista)	27	19	25	Where The Party At Jagged Edge With Nelly (So So Def/Columbia)	52	57	10	We Gonna Make It Jadakiss Feat. Styles (Ruff Ryders/Interscope)
3	3	13	Rock The Boat Aaliyah (Blackground)	28	29	6	Diddy P. Diddy Feat. The Neptunes (Bad Boy/Arista)	53	56	4	Nothing In This World Kanye West Feat. Avant (MCA)
4	4	13	Livin' It Up Ja Rule Feat. Case (Murder Inc./Def Jam/IDJMG)	29	33	8	#1 Nelly (Priority/Capitol)	54	47	3	Bad Intentions Dr. Dre Feat. Knoc-Turn-Al (A&M/Arts/Duggan/Interscope)
5	2	16	Family Affair Mary J. Blige (MCA)	30	30	4	A Woman's Worth Alicia Keys (J)	55	53	8	Formal Invite Ray J (Atlantic)
6	7	16	Lifetime Maxwell (Columbia)	31	26	26	Just In Case Jaheim (Dreme Mill/Warner Bros.)	56	61	4	Break Ya Neck Busta Rhymes (J)
7	6	11	Ugly Bubba Sparox (Beat Club/Interscope)	32	32	26	The Way Jill Scott (Hidden Beach/Epic)	57	—	1	Always On Time Ja Rule Feat. Ashanti (Murder Inc./Def Jam/IDJMG)
8	13	6	Girls, Girls, Girls Jay-Z (Roc-A-Fella/Def Jam/IDJMG)	33	27	11	What If Babyface (Arista)	58	54	16	ILuvIt Snoop Dogg Presents The Eastsidez (Doggystyle/TW)
9	14	9	You Gets No Love Faith Evans (Bad Boy/Arista)	34	25	22	One Minute Man Missy "Misdemeanor" Elliott (The Gold Mind/Elektra/EEG)	59	—	1	Son Of A Gun (I Betcha Think This Song Is About You) Janet Feat. Missy Elliott, P. Diddy & Carly Simon (Virgin)
10	10	15	Love Of My Life Branan McKnight (Motown)	35	34	6	Emotion Destiny's Child (Columbia)	60	—	1	The Wash Dr. Dre & Snoop Dogg (A&M/Arts/Duggan/Interscope)
11	8	20	I'm Real Jennifer Lopez Feat. Ja Rule (Epic)	36	35	21	Set It Off Juvenile (Cash Money/Universal)	61	58	10	Do U Wanna Roll (Dolittle Theme) R.L. Snoop Dogg & Lil' Kim (J)
12	9	34	Feelin' On Yo Booty R. Kelly (Jive)	37	40	13	Made To Love Ya Gerald Levert (Elektra/EEG)	62	—	1	Put It On Me Dr. Dre & DJ Quik Featuring Mims (Priority/Capitol)
13	16	20	Can't Deny It Fabolous Feat. Nate Dogg (Desant Storm/Elektra/EEG)	38	39	33	Peaches & Cream 112 (Bad Boy/Arista)	63	55	6	I'm Hot Erick Sermon Feat. Marvin Gaye (J)
14	12	9	You Rock My World Michael Jackson (Epic)	39	38	19	Area Codes Ludacris Feat. Nate Dogg (Disturbing The Peace/Def Jam/IDJMG)	64	63	3	Special Delivery G Dep (Bad Boy/Arista)
15	22	7	Caramel City High Feat. Eve (Booga Basement/Interscope)	40	44	6	Brotha Angie Stone (J)	65	69	3	Never Be The Same Again Ghostface Killah Feat. Carl Thomas & Lil' Jon (Roc-A-Fella/Def Jam/IDJMG)
16	15	18	I'm A Thug Trick Daddy (Slip-N-Slide/Atlantic)	41	37	24	U Remind Me Usher (Arista)	66	—	1	Jigga That N***A Jay-Z (Roc-A-Fella/Def Jam/IDJMG)
17	21	16	Raise Up Peteey Pablo (Jive)	42	46	14	Knock Yourself Out Jadakiss (Ruff Ryders/Interscope)	67	—	1	Young'n (Holla Back) Fabolous (Desant Storm/Elektra/EEG)
18	11	16	Izzo (H.O.V.A.) Jay-Z (Roc-A-Fella/Def Jam/IDJMG)	43	41	26	Take You Out Luther Vandross (J)	68	64	9	Let's Rise The D'Jays (MCA)
19	17	18	Dance With Me 112 (Bad Boy/Arista)	44	42	6	Don't Stop (Funkin' 4 Jamaica) Mariah Carey Feat. Mystikal (Virgin)	69	68	11	We Right Here DMX (Ruff Ryders/Def Jam/IDJMG)
20	28	7	We Thuggin' Fat Joe Feat. R. Kelly (Terror Squad/Atlantic)	45	43	4	I Got Love Nate Dogg (Elektra/EEG)	70	—	7	Grimey Violator Feat. Noreaga (Def Jam/IDJMG)
21	18	27	Fallin' Alicia Keys (J)	46	48	10	Ballin' Out Of Control Jermaine Dupri Feat. Nate Dogg (So So Def/Columbia)	71	65	3	More Than A Woman Aaliyah (Blackground)
22	31	10	Lights, Camera, Action! Mr. Cheeks (Universal)	47	50	4	Fatty Girl Ludacris, LL Cool J & Keith Murray (FB/Universal)	72	67	10	Shine Lil' Wayne (Cash Money/Universal)
23	23	12	What Am I Gonna Do Tyrese (RCA)	48	49	7	Weekend Kenny Lattimore (Arista)	73	—	3	What's Going On All Star Tribute (Columbia)
24	24	8	Who We Be DMX (Ruff Ryders/Def Jam/IDJMG)	49	52	2	Roll Out (My Business) Ludacris (Disturbing The Peace/Def Jam/IDJMG)	74	71	2	Don't You Forget It Glenn Lewis (Roc-A-Fella/Def Jam/IDJMG)
25	20	20	Contagious The Isley Brothers (DreamWorks)	50	60	2	From Her Mama (Mama Got A**) Juvenile (Cash Money/Universal)	75	—	1	Take Away Missy "Misdemeanor" Elliott (The Gold Mind/Elektra/EEG)

Records with the greatest impressions increase. © 2001, Billboard/BPI Communications and SoundScan, Inc. Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 143 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

NOVEMBER 3 2001 Billboard

Hot R&B/Hip-Hop Singles Sales™

THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	43	13	Family Affair Mary J. Blige (MCA)	26	35	4	Gotta Have It Chocolate Bandit (CountryBoy/Warlock)	51	54	2	Playa Playa (Playing The Game Right) Minotti Featuring Myous (World Beat)
2	1	4	The Star Spangled Banner Whitney Houston (Arista)	27	19	9	Grippin Grain The Young Millionaires (Urban Spears/Urban Dreams)	52	48	9	Lights, Camera, Action! Mr. Cheeks (Universal)
3	2	13	Raise Up Peteey Pablo (Jive)	28	21	4	Girls, Girls, Girls Jay-Z (Roc-A-Fella/Def Jam/IDJMG)	53	—	1	Get Your Self Up KRS-One (Front Page/Interscope)
4	3	17	Where The Party At Jagged Edge With Nelly (So So Def/Columbia)	29	31	8	Cut Throat John Go'z (Big Pocket/Orpheus)	54	33	8	Izzo (H.O.V.A.) Jay-Z (Roc-A-Fella/Def Jam/IDJMG)
5	4	6	AM To PM Christina Milian (Def Soul/IDJMG)	30	25	3	Break Ya Neck Busta Rhymes (J)	55	—	1	Rock Em Boobaw & The Wild Youngin' Feat. Vita (Whitstone)
6	5	3	Nothing's Wrong Won-G Feat. DJ Quik (TND/EMG)	31	30	14	Used To Love Kanye West (MCA)	56	24	2	You Gets No Love Faith Evans (Bad Boy/Arista)
7	8	4	I'm Your Girl Dena Cali (ES3/Treydant)	32	32	3	I'm Hot Erick Sermon Feat. Marvin Gaye (J)	57	65	4	U Got It Bad Usher (Arista)
8	—	1	Lifetime Maxwell (Columbia)	33	27	16	This Is Me Dream (Bad Boy/Arista)	58	50	18	Purple Hills D12 (Shady/Interscope)
9	7	6	Buster Dennis Da Menace (1st Avenue)	34	37	5	Who We Be DMX (Ruff Ryders/Def Jam/IDJMG)	59	—	1	Street Nigga Savvy Jaz D (Fat Beats)
10	15	6	Jump Up In The Air Original P (Westbound)	35	39	16	Take You Out Luther Vandross (J)	60	—	3	Worst Comes To Worst Dilated Peoples (Capitol/AB)
11	10	6	How We Do Big Low BKA Popeye Reds (Cot-Beast)	36	46	6	Fatty Girl Ludacris, LL Cool J & Keith Murray (FB/Universal)	61	72	2	Little Sister Big Jim (Platinum Soul)
12	8	8	Chillin' In Your Benz Esham (Real Deal/Orpheus)	37	36	15	Loverboy Marshall Curry Feat. Dr. Dre & Ludacris (Virgin)	62	45	8	I'm Real Jennifer Lopez Feat. Ja Rule (Epic)
13	9	8	Bye-Bye Baby Brandy Moss-Scott (Heavenly Tunes/DNA)	38	34	25	There She Goes Babyface (Arista)	63	62	31	Stranger In My House Tania (Elektra/EEG)
14	6	11	Someone To Call My Lover Janet (Virgin)	39	42	3	Diddy P. Diddy Feat. The Neptunes (Bad Boy/Arista)	64	67	11	Feelin' On Yo Booty R. Kelly (Jive)
15	—	1	The Bedrock Phaethon Presents Club Drama (Dovded We Fall/Supertronic)	40	22	3	I'm Ghetto Baby S (Ruffless/Blast/Epic)	65	38	19	U Remind Me Usher (Arista)
16	17	10	Po' Punch Po White Trash And The Trailer Park Symphony (Pocket Change)	41	51	23	I Do!! Toya (Arista)	66	69	35	Separated Avant (Magic Johnson/MCA)
17	11	11	Enjoy Yourself Allure (MCA)	42	28	21	My Projects Coo Coo Cal (Infinite/Tommy Boy)	67	64	21	She's All I Got Jimmy Cozart (J)
18	26	13	Let's Be Friends Ta-Ta + Brando (Heartless)	43	—	1	Roll Out (My Business) Ludacris (Disturbing The Peace/Def Jam/IDJMG)	68	68	5	Brown Skin India.Arie (Motown)
19	18	4	Think Big Crimewave (Crimewave)	44	41	33	Fiesta R. Kelly Feat. Jay-Z (Jive)	69	59	7	Ballin' Out Of Control Jermaine Dupri Feat. Nate Dogg (So So Def/Columbia)
20	16	9	Ugly Bubba Sparox (Beat Club/Interscope)	45	56	13	All My Thugs Young Phantom (Heartless)	70	74	4	Jam On It Mia Dea (MCA/meda)
21	20	17	Make It Vibrate Rising Son (Darkside)	46	—	1	2-Way Rayvon (Big Yard/MCA)	71	58	8	Trunk Fall Off Jalil (Ghetto Savvy)
22	14	3	We Thuggin' Fat Joe Feat. R. Kelly (Terror Squad/Atlantic)	47	60	24	Keep It Real Kali Mack (Rising Hi)	72	—	1	Gold Chain Music The Bam Rush Brothers (Beat Junkie Sound/Fat Beats)
23	13	3	My Life Koolha Rap Feat. G. Wise (Ravvius)	48	47	8	Livin' It Up Ja Rule Feat. Case (Murder Inc./Def Jam/IDJMG)	73	49	8	Funk Empty Mynd (The Real 420/Orpheus)
24	23	16	Bootylicious Destiny's Child (Columbia)	49	44	12	Give The Donz (Heartless)	74	—	1	Think It's A Game Beane Sigel Feat. Jay-Z, Freeway & Lil' Dre (Roc-A-Fella/Def Jam/IDJMG)
25	63	8	Bounce Survivalist (Fo Life/Treydant)	50	40	22	Fill Me In Craig David (Widstar/Atlantic)	75	—	1	Block Value The Alchemist Presents (A&C/Fat Beats)

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

Webster Reinvents Under His 'Born' Name On Peacefrog

BY MICHAEL PAOLETTA

NEW YORK—For British songwriter/producer/DJ Charles Webster, the importance of words cannot be overstated. "You can say more with one word than you can with a million notes," he says. "I actually enjoy working with words more than music. I find it odd that people can listen to non-vocal tracks on the radio."

In the dance/electronic landscape, Webster is, indeed, a rare bird—one who has recorded under numerous monikers, including Presence, Furry Phreaks, and Love From San Francisco. But Webster will step out from behind his many aliases Nov. 6, after recording under his own name for the first time. *Born on the 24th of July* (Peacefrog/Statra Recordings) is the stunning result.

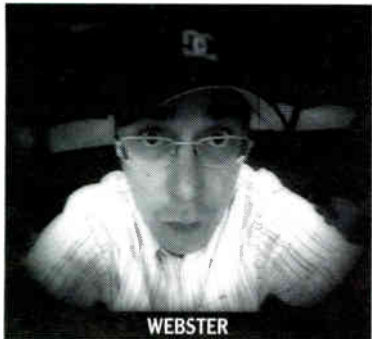
"I never saw it as hiding behind anything," Webster offers, referring to his past pseudonyms. "When Peacefrog [the London-based label to which he is signed] suggested I record under my name, I thought the timing was right. Although I can't fully explain how or why, I ended up approaching the music on the new album in a different way."

Completed five months ago, Webster says the album was "loosely recorded" over 18 months, which could explain its relaxed, blissed-out atmosphere. It was done in "bits and pieces," Webster says. "But I was deeply focused for the duration."

Unlike his last full-length disc, 1999's *All Systems Gone* (Pagan U.K.) by Presence—and with the exception of a couple of tracks like "I Understand You" and "I'm Falling"—*Born* is less concerned with the dancefloor than with the post-club experience. Throughout, Webster's

fondness for all things lush, soulful, and atmospheric is evident.

"*All Systems Gone* was gorgeous," acknowledges Dave Tomaselli, co-owner of Brooklyn, N.Y.-based Statra, which is handled by Alternative Distribution Alliance. "And this is a great follow-up, if less clubby. It really lets listeners trace his progression as a creative force."



WEBSTER

Shawn Schwartz, co-owner of record store/café Halcyon in Brooklyn, agrees. "The new album is a giant step forward for Charles," he says. "It shows much artistic and creative growth. Our store tends to focus on the more mature end of electronica. So for us, this album is a winner."

Webster—who counts Rickie Lee Jones as his main influence—says he finds it interesting that he's perceived as "this dance-music guy" because "it's all music to me."

Born features the vocal stylings of singer/songwriters Sara Jay ("Forget the Past"), Steve Edwards ("Put Your Hurt Aside"), Mark Sheridan ("Your Life"), and Del St. Joseph ("Sweet Butterfly"), among others. Both Jay and Edwards were featured on *All Systems Gone*.

"This album is one big collaboration," confirms Webster, who is

between publishers. "We're all friends, which makes for a fun, comfortable studio environment. There was absolutely no stress."

For Tomaselli, such collaborations are what set this album apart from the pack. "The songwriting recalls the indie nature of the mid-to-late-'80s," he says. "It's like R&B-meets-alternative."

Promotional vinyl of the set's first single, "Ready" (with remixes by Tommy Musto and Ron Trent), will be sent to radio mixshow and club DJs in late November. A commercial release is scheduled for early next year, says Tomaselli, who adds that specialty and college radio were sent *Born* the week of Oct. 15.

On the Internet, Webster is a featured artist on the label's Web site (Statra.com), which is streaming the album in its entirety. Tomaselli says a live radio session with Webster is planned on the site for mid-November. Additionally, Webster is planning some surprises on his own recently relaunched Web site (Lovefromsanfrancisco.com).

In early October, Webster launched Miso Records with the release of Lo:Rise's "21st Century Blues" (The Beat Box Hot Plate, *Billboard*, Oct. 20). The label follows in the footsteps of such Webster-founded imprints as Love From San Francisco and Remote.

Currently, Statra is discussing the possibility of having Webster—who is managed by Alex Koch of Backroom Entertainment in Frankfurt—embark on a U.S. tour in March. This would coincide with the confirmed release of *The Story So Far*, a compilation of rare and hard-to-find Webster productions. (Statra has this collection for the world.)

The Beat Box Hot Plate

Jessica Folker's "To Be Able to Love," Fatboy Slim's "Star 69 (What the . . .)," and Suzanne Palmer's "Hide U." Club devotees will surely know that the latter track has never seen the commercial light of day, making this set even more special.

• **Bent, *Programmed to Love*** (Ministry of Sound album). This fine debut from the U.K.'s Bent—Simon Mills and Neil "Nail" Tolliday—is equal parts chilled-out house, left-field hip-hop, and off-kilter soul. Tracks like the Zoe Johnston-fronted "Swollen" and the Nana Mouskouri-referencing "I Love My Man"

are sublime. Ministry of Sound North America opens its doors with this release.

• **Ospina Featuring Andrika Hall, "Me Without You"** (Definity single). Producer Davidson Ospina delivers the underground goods on this progressive scorching. M.A.S. Collective's Stormy Flight 837 Vocal mix is even deeper and darker.

• **Cerrone Featuring She Belle, "Supernature"** (Sound of Barclay France single). Updated for today's nu-disco set, Cerrone's disco-era chestnut, "Supernature," is reconstructed by Ugo & Sanz, who offer festive uptempo and downtempo mixes. Cerrone even weighs in with an edit of the original version.

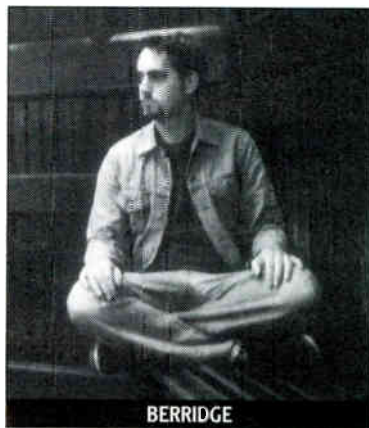
MICHAEL PAOLETTA

Beat Box™



by Michael Paoletta

HEALING POWER OF MUSIC: Five years ago, the U.K.'s Dan Berridge—who records as **Broadway Project**—learned he was suffering from myalgic encephalomyelitis, the mentally and physically debilitating illness more commonly known as chronic fatigue syndrome.



BERRIDGE

"I was ill for about four years," says Berridge, a former club DJ who was born and raised in the county of Yorkshire, England, and who resides in the seaside town of Worthing. "A couple of years ago, I devised my own form of therapy: making music. I bought a sampler and began culling musical sources from different styles of music. I discovered that things that shouldn't fit together, like disparate sounds and different genres of music, did. I got better as I made music."

Three EPs later (*Born Spirit*, *Crash/Recovery*, and *The Kingdom of God [Is in Your Head]*), the satisfying fruits of Berridge's solitary labor are firmly displayed on a Broadway Project full-length debut, the stirring and soothing collage-like *Compassion*.

Streeting Tuesday (30) via Caroline-distributed Eighteenth Street Lounge Music, the set—a fusion of jazz, classical, blues, prog-rock, '60s soundtracks, and electronica—originally arrived last February from U.K. independent Memphis Industries. Key tracks include "Born Spirit," "Femme Fatale," "London Broken Heart," "No Pain," and "For the One." In December, Berridge's U.K. label will release a *For the One* EP. The artist says the song will be rerecorded with vocalist **Richard Palmer**, whose "passionate falsetto voice" will replace the original sample. The EP will also include three new tracks.

Looking further into the future, Berridge says he hopes to have a new album out sometime next year.

"My music's becoming [more] hard-hitting and tougher as I go along," Berridge notes. "I'm relying more on live musicians and singers and less on samples. Like my health, I guess my confidence as a producer is getting better every day."

LOVE ONE ANOTHER: As **Melinda Newman** reported in the Beat column Oct. 13, **Nile Rodgers**—in response to the Sept. 11 tragedies—has spearheaded a star-studded rerecording of **Sister Sledge's** 1979 hit, "We Are Family" (for Tommy Boy/SumThing Else Music Works) to benefit the American Red Cross and other organizations. Now, we're happy to report that the label has commissioned **Thunderpuss, Hex Hector, Peter Rauhofer, Murk, Robbie Rivera, Ernie Lake, Bob Sinclair, Wookie, and Etienne de Crecy** to remix the buoyant track. Club DJs will receive promotional vinyl by the end of the month, followed by a commercial release in mid-November.

AURAL TREATS: Tuesday (30) sees the release of *Plastic City America*—on the label of the same name, distributed by inter-GROOVE in New York City—beat-mixed by Greece's **G. Pal** (aka **George Pallikaris**). Spanning the label's catalog from its 20th release through its 35th, the set includes such underground gems as the **Timewriter's** "The Siren Song," the **Kelley Project's** "Finally Be," and the **Wamdue** remix of **Feral's** "Psychic Driving." FYI: Pallikaris is also responsible for *Silk*, a gorgeous album of original chill-out tracks released by Germany's Elektrolux label.

Also, be on the lookout for New York City-based Ibadan Recordings' *The Best of Ten City*. This essential collection, which reflects the Chicago trio's three Atlantic albums (1989's *Foundation*, 1990's *State of Mind*, and 1992's *No House Big Enough*), includes rare demo and extended versions of tracks that previously appeared only on vinyl.

Steeped in Philly-era stylings, such songs as "Devotion," "Right Back to You," and "That's the Way Love Is" remain as vital today as they did back then. Ultimately—and unfortunately—they are firm reminders that they just don't make 'em like they used to. The set is also home to **Joe Claussell's** remix of "Nothing's Changed" and **Kerri Chandler's** restructuring of "Whatever Makes You Happy."

NOVEMBER 3
2001

Billboard

Hot Dance Music

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

LAST WEEK	2 WKS. AGO	WKS. ON	TITLE Imprint & Number/Promotion Label	ARTIST
NUMBER 1 1 Week At Number 1				
1	2	5	IT BEGAN IN AFRIKA Freestyle Dust/Astralwerks 38798/Virgin	The Chemical Brothers
2	3	6	BREAK 4 LOVE Star 69 1217	Peter Rauhofer + Pet Shop Boys=The Collaboration
3	6	9	IMAGINATION Star 69 1230	Ceevox
4	8	14	RAPTURE (TASTES SO SWEET) Made 002/Ministry Of Sound	lio
5	1	3	YES Tommy Boy 2286	Amber
6	4	1	CRYSTAL Reprise 42397	New Order
7	16	28	LETTIN' YA MIND GO Future Groove 9169/Mute	Desert
8	15	20	MUHAMMAD ALI Cheeky PROMO/Arista	Faithless
9	17	30	SANDSTORM (THE REMIXES) Groovicious 263/Strictly Rhythm	Darude
10	9	7	FEEL THIS 2001 Strictly Rhythm 12611	Robbie Rivera
11	5	2	LITTLE L Epic 79638	Jamiroquai
12	25	—	IMPRESSIVE INSTANT Maverick PROMO/Warner Bros	Madonna
13	18	31	AND I AM TELLING YOU I'M NOT GOING Tommy Boy Silver Label 2304/Tommy Boy	Rosabel With Jennifer Holliday
14	12	17	LA LA LAND Relief 2004/Cajual	Green Velvet
15	22	38	SO STRONG Groovicious 262/Strictly Rhythm	Ben Shaw Featuring Adele Holness
16	14	16	BUTTERFLY Blue 2 001/Blueplate	Kylie Minogue
17	10	4	OFFICIAL CHEMICAL Gefen PROMO/Interscope	Dub Pistols
18	7	8	THE PLAYER (REMIXES) Philly Groove PROMO/The Right Stuff	First Choice
19	23	29	I SEE RIGHT THROUGH TO YOU MCA 015120	DJ Encore Featuring Engelina
20	21	26	SUCH IS LIFE Tommy Boy Silver Label 2270/Tommy Boy	Rank 1 Featuring Shanokee
21	30	37	HERO Interscope PROMO	Enrique Iglesias
22	20	21	YOU MAKE ME FEEL GOOD Centaur 825	Pat Hodges
23	11	13	KEEP ON MOVIN' Definity 012	Frankie Knuckles Featuring Nicki Richards
POWER PICK				
24	35	40	JONESING Groovicious 260/Strictly Rhythm	Circuit Boy Feat. Alan T.
25	31	34	TO BE ABLE TO LOVE Nervous 20501	Jessica Folker
26	40	44	HUNTER Arista PROMO	Dido
27	24	24	GROOVELINE Luffwing 005	Pete Lorimer Vs. Heatwave
28	27	18	NEVER GET ME Kult 103	Dynamix Presents Nina Eve
29	38	42	DEEP DOWN BELOW Radical 99095	RMB
30	19	15	KNOW YOU CAN Strictly Rhythm 12607	Whatever, Girl
31	43	—	TURN OFF THE LIGHT DreamWorks PROMO	Nelly Furtado
32	42	—	YOU KNOW IT'S HARD Outpost/Gefen PROMO/Interscope	The Crystal Method
33	47	—	THE PARTY 2001 Groovicious 259/Strictly Rhythm	Kraze
34	33	19	LOVE'S ON TIME Junior Vasquez 009	Barbara Tucker
35	34	23	AM TO PM Def Soul 572972/IDJMG	Christina Milian
36	29	25	LOST VAGUENESS Network 33131	Utah Saints
37	13	11	STAND STILL Groovicious 253/Strictly Rhythm	Aubrey
38	26	10	ABSOLUTELY NOT J 21100	Deborah Cox
39	36	36	I DON'T WANNA LOSE MY WAY Groovicious 256/Strictly Rhythm	Dreamcatcher
40	32	22	LET'S GET TOGETHER Big Beat 85148/Atlantic	Soul Logic
41	37	32	PHILLY GROOVE Jellybean 2630	Romain & Danny Krivit Featuring Linda Clifford
42	41	46	U REMIND ME Arista 15024	Usher
HOT SHOT DEBUT				
43	NEW	1	BE FREE Strictly Rhythm 12614	Live Element
44	39	35	EL BIMBO LATINO Tommy Boy Silver Label 2271/Tommy Boy	Love Selective
45	48	—	IMAGINE Tommy Boy Silver Label 2279/Tommy Boy	Sir Ivan
46	NEW	1	COME ON DOWN Strictly Rhythm 12589	Crystal Waters
47	46	—	BOUNCE Astralwerks 38792/Virgin	Uberzone
48	45	43	GET UP Strictly Rhythm 12612	Maxz Volume Featuring Norma Jean
49	NEW	1	SUPERSTYLIN' Jive Electro 42965/Jive	Groove Armada
50	NEW	1	WHO'S CRYING NOW Jellybean 2633	Karmadelic

LAST WEEK	2 WKS. AGO	WKS. ON	TITLE Imprint & Number/Distributing Label	ARTIST
NUMBER 1 8 Weeks At Number 1				
1	1	19	WHERE THE PARTY AT So So Def/Columbia 79806/CRG	Jagged Edge With Nelly
2	2	16	ALL OR NOTHING J 21056	O-Town
3	3	10	CRYSTAL Reprise 42397/Warner Bros	New Order
4	8	—	YES Tommy Boy 2286	Amber
5	4	17	BOOTYLICIOUS Columbia 79622/CRG	Destiny's Child
6	7	6	THIS IS ME Bad Boy 79403/Arista	Dream
7	4	5	FILL ME IN Wildstar/Atlantic 88096/AG	Craig David
8	6	7	I WANNA BE BAD Lava/Atlantic 85146/AG	Willa Ford
9	NEW	1	TO THE MUSIC/BOUNCING OFF THE CEILING Stockholm 015367/MCA	A*Teens
10	9	8	TO BE ABLE TO LOVE Jive 42972/Zomba	Jessica Folker
11	11	12	WHAT IT FEELS LIKE FOR A GIRL Maverick 42372/Warner Bros	Madonna
12	10	10	BROWN SKIN (MEGAMIX) Motown 015315/Universal	India.Arie
13	12	11	I'M REAL Epic 79639	Jennifer Lopez Featuring Ja Rule
14	14	13	I FEEL LOVED Mute/Reprise 42998/Warner Bros	Depeche Mode
15	18	15	STRANGER IN MY HOUSE Elektra 67173/EEG	Tamia
16	16	14	I DO!! Arista 13973	Toya
17	13	9	IT BEGAN IN AFRIKA Freestyle Dust/Astralwerks 38798/Virgin	The Chemical Brothers
18	15	16	BY YOUR SIDE Epic 79544	Sade
19	17	17	CASTLES IN THE SKY Robbins 72046	Ian Van Dahl Featuring Marsha
20	20	19	SURVIVOR Columbia 79556/CRG	Destiny's Child
21	23	18	MUSIC Maverick 44909/Warner Bros	Madonna
22	22	23	DESERT ROSE A&M 497321/Interscope	Sting Featuring Cheb Mami
23	25	24	A WHITER SHADE OF PALE/A QUESTION OF HONOUR Nemo Studio 79337/Angel	Sarah Brightman
24	24	—	ONE GOOD REASON 247 72472/Artemis	Nicole McCloud
25	NEW	38	DON'T TELL ME Maverick 44910/Warner Bros	Madonna

Titles with the greatest sales or club play increases this week. Power Pick or 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, u CD maxi-single if vinyl is unavailable. On Sales chart: CD Maxi-Single available. Vinyl Maxi-Single available. Cassette Maxi-Single available. © 2001, Billboard/BPI Communications and SoundScan, Inc.

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Billboard

Hot Dance Breakouts

LAST WEEK	2 WKS. AGO	WKS. ON	TITLE Imprint & Number/Promotion Label	ARTIST
Club Play				
1	NEW	1	CAN HEAVEN WAIT Luther Vandross J	
2	NEW	1	GLAMOUR & PAIN Joe Jackson Presents Dale Devere Manticore	
3	NEW	1	KEEP THINKING Soul Foundation Vinyl Soul	
4	NEW	1	ONE GOOD REASON Nicole McCloud 747	
Maxi-Singles Sales				
1	NEW	1	MIX THE MASTER Potatoheads Radikal	
2	NEW	1	I'LL KNOW HOW TO LOVE YOU China Dolls Jellybean	
3	NEW	1	STRANGE WORLD Push Ultra	
4	NEW	1	IS THIS LOVE Terra Skye Nebulous	
5	NEW	1	VOICES Funky Junction vs. KC Flightt Jellybean	

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

NOVEMBER 3
2001

Billboard

Top Electronic Albums

LAST WEEK	WEEKS ON	ARTIST Imprint & Number/Distributing Label	TITLE
NUMBER 1 3 Weeks At Number 1			
1	1	GARBAGE Armo Sounds 493115/Interscope	Beautifulgarbage
2	NEW	NEW ORDER Reprise 84921/Warner Bros	Get Ready
3	NEW	LOUIE DEVITO Dee Vee 40001/Miscrama	N.Y.C. Underground Party Volume 4
4	2	VARIOUS ARTISTS Razor & Tie 89041	Pulse
5	3	BJORK Elektra 62653/EEG	Vespertine
6	4	JAMIROQUAI Epic 85954	A Funk Odyssey
7	5	VARIOUS ARTISTS Warner Bros/Elektra/Atlantic 14720/Arista	Totally Dance
8	7	DJ ESCAPE Groovicious 35104/Strictly Rhythm	Party Time 2002
9	6	THE CRYSTAL METHOD Outpost/Gefen 493063/Interscope	Tweekend
10	12	THE WISEGUYS Ideal/Mammoth 810015/Hollywood	The Antidote
11	9	DARUDE Groovicious 106/Strictly Rhythm	Before The Storm
12	8	DAFT PUNK Virgin 49606	Discovery
13	10	VARIOUS ARTISTS Robbins 75022	Trance Party (Volume One)
14	NEW	VARIOUS ARTISTS Robbins 75024	Best Of Trance Volume Two
15	13	GROOVE ARMADA Jive Electro 41753/Jive	Goodbye Country (Hello Nightclub)

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond) Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Dro) ● Certification of 200,000 units (Platino) ● Certification of 400,000 units (Multi-Platino) *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EO, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Heatseeker Impact shows albums removed from Heatseekers this week. # indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications and SoundScan, Inc.

Nashville

by Phyllis Stark

Scene



SHE'S A SURVIVOR: At a time when country artists rarely enjoy long careers, it's unusual to find acts with enough hits to compile even one greatest-hits package. But for MCA Nashville's **Reba McEntire**, a third such set, *Greatest Hits Volume III— I'm a Survivor*, is unlikely to be her last. Not only does her career show no signs of slowing down, but it has also recently taken her into unexpected new areas, including a triumphant run on Broadway starring in *Annie Get Your Gun* and another starring role in her new sitcom, *Reba*, on the WB TV network.

McEntire says it's "mind-boggling" to think she has been in the music business for 25 years and that she feels "blessed to have been able to sing as many great songs as the songwriters have given me to sing."

Her career longevity "boils down to finding good songs," she says. "If you keep giving radio and the fans great songs that they want to listen to, they'll keep playing your songs and buying your records. But if you don't have the good material, they don't want to hear you."



McEntire's singles began to struggle at radio for a brief period in the mid-'90s. The singer says she had moved away from songs with "heavier" subject matter, "and I think that's what my fans really like to hear me sing—strong women songs, songs with a topic, a message. For a while there, I went with the lighter side, and I think that might have been my weaker moment in my music career. But I think I needed a little breath myself, so there was a purpose [in] all of it."

That struggle was short-lived, and McEntire came back strong with a new album that radio embraced.

Greatest Hits III, released Oct. 23, is the 27th album of her career. It features 12 of her hits from the 1990s, including two No. 1 hits and eight additional top 10s. The set also has three new songs, including current single "I'm a Survivor," which

is also the theme song for *Reba*. McEntire says that when she sings the song in concert, women in the audience raise their hands as if to say, "That's me." Another of the new songs is a remake of **Kenny Rogers'** "Sweet Music Man." That track was produced by **Alison Krauss**.

Last summer, McEntire headlined the successful *Girls Night Out* tour, which featured a lineup of female singers. "I love to tour with women," McEntire says. "I'm a big fan of women singers. When I first started in the business, [an all-female tour package] wouldn't have even been a thought, much less come to pass. So I'm really glad we got to do it."

Despite her recent acting success, McEntire says there will never be a diminished emphasis on her music career. "There is always time to record—music is not put on the back burner at all."

ON THE ROW: MCA Nashville president **Tony Brown** and former Arista Nashville chief **Tim DuBois** are close to finalizing plans for the launch of a new, Universal-distributed label in Nashville, according to a highly placed source. Look for additional details in the next few weeks.

Ellen Powers has been promoted to VP of recording/marketing administration for Universal's MCA Nashville, Mercury, and Lost Highway labels. She was previously senior director of A&R administration for the company. **Royce Risser**, MCA Nashville's veteran Northeast regional promoter, has been named director of national promotion at the label. **Denise Roberts** adds project specialist stripes to her senior director of regional promotion/West Coast duties.

ARTIST NEWS: The Grand Ole Opry and Gaylord Entertainment will host a special Opry show Nov. 11 at Nashville's Ryman Auditorium to benefit families affected by the Sept. 11 terrorist attacks. Among those appearing are **Bill Anderson**, **Little Jimmy Dickens**, **Vince Gill**, **Marty Stuart**, **Porter Wagoner**, and **Steve Wariner**. . . Former Atlantic Records artist **Craig Morgan** has signed with Broken Bow Records. . . **BlackHawk**, which signed with Sony Music Nashville earlier this year (*Billboard*, June 2), has been assigned to the Columbia roster and is working on an album set for release in early 2002. . . **Willie Nelson** will duet with **Sheryl Crow** at the 35th annual Country Music Assn. Awards Nov. 7 on CBS-TV.

Black's 'Greatest Hits II' On RCA Includes Duet, New Tracks

BY CHUCK TAYLOR

Ask Clint Black what factor has made him a consistent country hit-maker for the past 12 years, and he points upward.

"It's the hat," he says, grinning. "It's always been there."

On Nov. 20, it's hats off to the much-heralded singer/songwriter as his longtime label, RCA, issues *Greatest Hits II*, a collection of 16 tracks that scales the platinum-laden peaks of Black's career, from the 1989 No. 1 "Nothing's News" to his 1999 chart-topper, "When I Said I Do" with wife Lisa Hartman Black. The set also includes four new tracks: his current hit duet with Lisa, "Easy for Me to Say" (No. 33 on Hot Country Singles & Tracks); a lullaby to the couple's 6-month-old daughter, Lily Pearl, "Little Pearl and Lily's Lullaby"; a new, blues-inspired version of 1990's "Put Yourself in My Shoes"; and the sure-fire future single "Money or Love."

"These songs really capture a moment then and there," Black says. "I hadn't listened to some of the older tracks in a long time. When I hear them, I try to think in terms of my sound at the time. It's strange, but it's hard to listen to the older recordings and not be critical."

Others might take issue. Akim Nyormoi, multimedia supervisor of a Borders Books & Music in Houston, says, "Those who already have his first *Greatest Hits* are going to be glad to have the newer material on a part two. Clint's albums tend to have a big opening day and then continue to sell consistently. People follow his career and always ask about his latest records." Black's catalog of 10 albums has reached a sales total of 16 million.

HIGH-CLASS TO LOWDOWN

The other tracks gracing the album showcase a performer whose range of musical expression runs from high-class, strings-laden love songs to low-down, foot-stomping pure country romps. They include '93's "When My Ship Comes In," '96's "One Emotion," and '98's "The Shoes You're Wearing" and "Nothin' but the Tailights"—all No. 1 hits; also there are the top 10 duets "Still Holding On" from '97 with Martina McBride and "Been There" from '99 with Steve Wariner.

Notably, it took five albums and seven years to assemble Black's first collection of hits; the second comes five years later after just two additional albums.

"We weren't really planning to do the hits this time," Black explains, "but because of the baby, everybody around me agreed it'd be nice to just knock out a few new songs and worry about a full-fledged studio album next year."

The family influence was furthered with Black's second collaboration with Lisa, with whom he celebrates his 10th anniversary this year. The couple won the 2000 Academy of Country Music's vocal event award last year for "When I Said I Do." The story of how Black persuaded a reluctant Lisa—who at one time had her own recording contract—to sing with him is well-traveled. So you'd think that this time around, it would have been easier.



BLACK

A LABOR OF LOVE

Instead, it was a real labor for her—literally—because she went in to sing soon after delivering Lily by Cesarean section. Black says: "Her stomach muscles were stitched up, so she wasn't able to sing like she wanted to. And then we had to get a wardrobe together and shoot a video. She looked great, but boy, she wasn't too happy about that."

Black's other staple partner is songwriter Hayden Nicholas. Since Black's first album, 1989's *Killin' Time*, which earned him the Country Music Assn.'s Horizon Award, he has teamed almost exclusively with his friend of 15 years—Black and Nicholas are closing in on some 100 shared compositions.

"We're not exactly [Bernie] Taupin and Elton John because we both write music and lyrics," Black says. "He has something that I don't and vice-versa. He learned music theory before he played, and I learned 'A, C, G, C, D' to play 'Redneck Mother,' so I could sing and play and figured out chords later. We have a great friendship and partnership."

Through the years that the two have been kicking out hits, Black—who is managed by Morey Management, booked by William Morris, and published by Blackened Music (BMI)—has noted his evolution as a musician. "As a singer, I think I've become much stronger. As you move from album to album, you hear things that you change along the way." Black says that one of his strengths as a writer is the ability to channel various styles, keeping the material

diverse. "Say, if I want a song to feel like something for Emmylou Harris, I start to write it for her, then I sing it."

Black is proudest, though, of his ever-maturing abilities as an instrumentalist. "I didn't used to expect as much from myself," Black says. "I'd play some rhythm guitar, but I'd always defer to Hayden or session players. Now, I've challenged myself to do some electric guitar, and I see a lot of growth. I'm playing stuff now that Hayden showed me years ago and I'd just laugh."

RCA Label Group chairman Joe Galante also acknowledges Black's progression over the years. "I think that Clint understands what his audience wants to hear from him, but he's also taken some chances musically over the last couple years and added a new twist to what he's doing. He really maintains integrity and substance with his craft."

ENDURING SUCCESS

And the hits just keep on coming. Black attributes his enduring success to the fact that he's not a one-trick pony. "I think things stay fresh because I have so many other things to occupy my time," he says. "I'll go out on the road and do 124 cities, then some TV and maybe a movie, then sit down to write an album. By that time, I've about forgotten how to do it."

While a tour is not planned to support *Greatest Hits II*, Black participated in the Citizen Patriot Tour the week of Oct. 22, flying from Nashville to Germany, where he performed for U.S. troops stationed in four undisclosed locations.

RCA will light the way with a tie-in Clint Black week at CMT, as well as appearances on a host of late-night and morning talk shows. He sat in on CNN's *Larry King Live* Oct. 29, where he performed a new song that does not appear on the disc, "America, I Love You."

In addition, RCA will issue an enhanced version of *Greatest Hits II* that includes six minutes of backstage footage from his *D'Lectrified* tour, as well as computer wallpaper, a screensaver, and a link to clintblack.com, which is undergoing a major overhaul and is due to relaunch in the coming weeks.

For Black, the mission is far from over. "I've got big dreams," he says. "I'd like to write a song for a movie or do some scoring. Maybe do some things for other people's projects, like writing a song or directing a video. Things like that challenge me. If you're not going to jump out of airplanes with a parachute, you need those things."

NOVEMBER 3
2001

Billboard

Top Country Albums

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



THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION	
														NUMBER 1
1	1	2	46	SOUNDTRACK ▲ Mercury 170969 (11/98/18/98)	0 Brother Where Art Thou?	1	37	36	39	25	MONTGOMERY GENTRY Columbia 6677/Sony (11/98/EQ/17/98)	Carrying On	6	
2	2	3	8	TOBY KEITH ● DreamWorks 4519/Interscope (12/98/18/98)	Pull My Chain	1	40	38	37	9	MARK WILLS Mercury 170298 (11/98/17/98)	Loving Every Minute	10	
3	3	1	5	MARTINA MCBRIDE RCA 67612/RLG (11/98/18/98)	Greatest Hits	1	41	39	40	72	RASCAL FLATTS ● Lyric Street 10881/Hollywood (11/98/17/98) ●	Rascal Flatts	14	
4	6	5	26	TIM MCGRAW ▲ Capitol 7877 (11/98/18/98)	Set This Circus Down	1	42	41	38	37	DIAMOND RIO ● Arista Nashville 67899/RLG (11/98/17/98)	One More Day	5	
5	7	7	64	SOUNDTRACK ▲ Capitol 7878 (11/98/17/98)	Coyote Ugly	1	43	42	41	104	GARY ALLAN ● MCA Nashville 170101 (11/98/17/98)	Smoke Rings In The Dark	9	
6	5	6	3	GEORGE JONES Band/OBNA 67029/RLG (11/98/17/98)	The Rock: Stone Cold Country 2001	5	44	40	43	4	VARIOUS ARTISTS Epic 61620/Sony (11/98/EQ/17/98)	Dancin' With Thunder: The Official Music Of The PBR	32	
7	NEW	1		PAT GREEN Republic 016018/Universal 18/98/14/98	Three Days	7	45	44	44	51	JAMIE O'NEAL ● Mercury 170132 (11/98/17/98)	Shiver	14	
8	9	8	56	KENNY CHESNEY ▲ BNA 67576/RLG (11/98/17/98)	Greatest Hits	1	46	47	42	6	ROBERT EARL KEEN Lost Highway 170190/Mercury (11/98/17/98) ●	Gravitational Forces	10	
9	4	—	2	TRACE ADKINS Capitol 30618 (10/98/17/98)	Chrome	4	47	45	45	7	JEFF CARSON Curb 77937 (11/98/17/98) ●	Real Life	38	
10	8	4	3	GARY ALLAN MCA Nashville 170201 (11/98/17/98)	Alright Guy	4	48	46	46	38	LEANN RIMES ● Curb 77919 (11/98/17/98)	I Need You	1	
11	10	9	17	LONESTAR ● BNA 67011/RLG (12/98/18/98)	I'm Already There	1	49	56	59	7	STEVE HOLY Curb 77912 (11/98/17/98) ●		Blue Moon	49
12	12	11	48	TIM MCGRAW ▲ Curb 77978 (12/98/18/98)	Greatest Hits	1	50	43	36	4	SHEDAISY Lyric Street 165021/Hollywood (11/98/CD)		The Whole Shebang -- All Mixed Up	30
13	11	10	10	ALISON KRAUSS + UNION STATION Rounder 610435/DJMG (11/98/17/98)	New Favorite	3	51	49	47	13	TRACY BYRD RCA 67009/RLG (11/98/17/98)	Ten Rounds	12	
14	14	13	74	LEE ANN WOMACK ▲ MCA Nashville 170099 (11/98/17/98)	I Hope You Dance	1	52	48	48	24	BILLY GILMAN ● Epic 62087/Sony (11/98/EQ/17/98)	Dare To Dream	6	
15	16	16	50	ALAN JACKSON ▲ Arista Nashville 69335/RLG (11/98/17/98)	When Somebody Loves You	1	53	52	54	85	GEORGE STRAIT ▲ MCA Nashville 170100 (11/98/17/98)	Latest Greatest Straitest Hits	1	
16	15	15	112	DIXIE CHICKS ▲ Mercury 53603 (11/98/18/98)	Fly	1	54	54	53	62	RODNEY CARRINGTON Capitol 28277 (10/98/17/98)	Morning Wood	18	
17	13	19	3	DAVID BALL Duck/Duck 31/Interscope & Tr (11/98/17/98)	Amigo	13	55	55	51	17	PATTY LOVELESS Epic 61651/Sony (11/98/EQ/17/98)	Mountain Soul	19	
18	17	18	27	BROOKS & DUNN ● Arista Nashville 67003/RLG (11/98/18/98)	Steers & Stripes	1	56	57	55	70	PHIL VASSAR Arista Nashville 18091/RLG (11/98/18/98) ●	Phil Vassar	23	
19	18	14	12	CYNDI THOMSON Capitol 25010 (10/98/17/98)	My World	7	57	57	55	70	BILLY GILMAN ▲ Epic 62086/Sony (11/98/EQ/17/98)	One Voice	2	
20	NEW	1		LEANN RIMES Curb 78728 (11/98)	God Bless America	20	58	61	65	8	VARIOUS ARTISTS MCA Nashville 170189 (11/98/18/98)		Earl Scruggs And Friends	41
21	22	21	32	TRICK PONY Warner Bros 47527/WARN (11/98/17/98)	Trick Pony	12	59	60	58	1	ANNE MURRAY StraightWay 20335 (11/98/CD)	What A Wonderful Christmas	59	
22	19	23	55	TRAVIS TRITT ▲ Columbia 62165/Sony (11/98/EQ/17/98)	Down The Road I Go	8	60	60	58	6	RICKY SKAGGS Skaggs Family/Lyric Street 901003/Hollywood (11/98/17/98)	History Of The Future	35	
23	21	20	11	CAROLYN DAWN JOHNSON Arista Nashville 69336/RLG (10/98/18/98)	Room With A View	8	61	58	57	14	SOUNDTRACK Curb 78715 (12/98/18/98)	Driven	16	
24	20	17	12	BLAKE SHELTON Warner Bros 24731/WARN (11/98/17/98)	Blake Shelton	3	62	64	70	78	ROY D. MERCER Virgin 49085/Capitol (10/98/18/98)	Greatest Fits: The Best Of How Big'a Boy Are Ya?	26	
25	23	22	54	SARA EVANS ▲ RCA 67964/RLG (11/98/17/98)	Born To Fly	6	63	63	63	65	AARON TIPPIN ● Lyric Street 165014/Hollywood (10/98/18/98)	People Like Us	5	
26	24	24	102	FAITH HILL ▲ Warner Bros 47373/WARN (12/98/18/98)	Breathe	1	64	62	60	51	RANDY TRAVIS Warner Bros 47893/WARN (11/98/17/98)	Inspirational Journey	34	
27	28	25	46	NICKEL CREEK Sugar Hill 3909 (16/98/CD) ●	Nickel Creek	17	65	65	NEW	1	JOHN BERRY Ark 21 810074 (17/98/CD)	All The Way To There	65	
28	33	33	64	JO DEE MESSINA ◆ Curb 77977 (11/98/17/98)	Burn	1	66	59	61	3	DWIGHT YOAKAM Reprise 48012/WARN (17/98/CD)	South Of Heaven West Of Hell (Soundtrack)	59	
29	31	27	103	TOBY KEITH ▲ DreamWorks 450209/Interscope (10/98/16/98)	How Do You Like Me Now?!	9	67	67	NEW	1	THE CHARLIE DANIELS BAND Blue Hat/Audium 8133/Koch (12/98/18/98)	Live! The Live Record	67	
30	25	12	4	CHELY WRIGHT MCA Nashville 170210 (11/98/17/98)	Never Love You Enough	4	68	68	69	22	ROY D. MERCER Capitol 32515 (10/98/16/98) ●	Roy D. Mercer Vs. Yankees	24	
31	30	28	13	SOUNDTRACK Lost Highway 170221/Mercury (12/98/18/98)	Down From The Mountain	10	69	67	62	5	BUDDY & JULIE MILLER Highnote 8135/Rhino (16/98/CD) ●	Buddy & Julie Miller	45	
32	26	25	20	TRISHA YEARWOOD MCA Nashville 170200 (11/98/17/98)	Inside Out	1	70	71	67	21	MARY CHAPIN CARPENTER Columbia 65176/Sony (17/98/EQ/18/98)	Time* Sex* Love*	6	
33	32	31	34	JESSICA ANDREWS ● DreamWorks 450248/Interscope (10/98/16/98)	Who I Am	2	71	75	66	32	DELBERT MCCLINTON New West 6024 (17/98/CD)	Nothing Personal	20	
34	34	32	25	TAMMY COCHRAN Epic 59730/Sony (17/98/EQ/11/98) ●	Tammy Cochran	27	72	74	—	22	CLAY WALKER Grant 24759/WARN (11/98/17/98)	Say No More	14	
35	29	30	4	VARIOUS ARTISTS Lost Highway 170239/Mercury (18/98/CD)	Hank Williams: Timeless	22	73	70	—	2	FREDDY FENDER St Clair 5817 (14/98/CD)	Forever Gold	70	
36	37	34	47	CHRIS CAGLE Capitol 34110 (10/98/17/98) ●	Play It Loud	20	74	65	56	4	CHAD BROCK Warner Bros 48006/WARN (11/98/17/98)	III	44	
37	27	29	3	VARIOUS ARTISTS LTP 585061/Universal (11/98/CD)	This Is Your Country	27	75	66	72	6	THE DERAILERS Lucky Dog/Columbia 65793/Sony (11/98/EQ/17/98)	Here Come The Derailers	50	
38	35	35	21	BRAD PAISLEY Arista Nashville 67008/RLG (11/98/17/98)	Part II	3								

● Albums with the greatest sales gains this week ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum) ◆ RIAA certification for net shipment of 10 million units (Diamond) Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro) ⊕ Certification of 200,000 units (Platino) ⊕ Certification of 400,000 units (Multi-Platino) * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. ◆ indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

NOVEMBER 3
2001

Billboard

Top Country Catalog Albums

THIS WEEK	LAST WEEK	ARTIST Imprint & Number/Distributing Label	TITLE	TOTAL CHART WKS	THIS WEEK	LAST WEEK	ARTIST Imprint & Number/Distributing Label	TITLE	TOTAL CHART WKS
1	1	LEE GREENWOOD ● Capitol 925568 (11/98/CD)	American Patriot	8	11	11	WILLIE NELSON ● Legacy/Columbia 69322/Sony (7/98/EQ/11/98)	16 Biggest Hits	163
2	2	LEE GREENWOOD Curb 77862 (4/98/5/98)	Best Of Lee Greenwood: God Bless The USA	4	16	16	ALAN JACKSON ▲ Arista Nashville 18801/RLG (10/98/16/98)	The Greatest Hits Collection	313
3	3	DIXIE CHICKS ◆ Monument 68195/Sony (10/98/EQ/17/98) ●	Wide Open Spaces	195	18	18	PATSY CLINE ▲ MCA Nashville 320012 (6/98/11/98)	12 Greatest Hits	754
4	4	SHANIA TWAIN ◆ Mercury 536003 (12/98/18/98)	Come On Over	207	15	15	JOHN DENVER Madacy 4750 (5/98/9/98)	The Best Of John Denver	174
5	6	TOBY KEITH ▲ Mercury 558962 (11/98/17/98)	Greatest Hits Volume One	157	23	23	VARIOUS ARTISTS Madacy 1326 (15/98/CD)	The Best Of Country	48
6	9	BROOKS & DUNN ▲ Arista Nashville 18852/RLG (12/98/18/98)	The Greatest Hits Collection	214	21	21	GARTH BROOKS ◆ Capitol 97424 (19/98/26/98)	Double Live	153
7	10	JOHNNY CASH ● Legacy/Columbia 69739/Sony (7/98/EQ/11/98)	16 Biggest Hits	133	5	5	LEE GREENWOOD Madacy 904 (4/98/CD)	Lee Greenwood: God Bless The USA	3
8	13	LONESTAR ▲ BNA 67627/RLG (10/98/17/98)	Lonely Grill	125	20	20	THE JUDDS Curb 77965 (7/98/11/98)	Number One Hits	75
9	8	LEE GREENWOOD Legacy/Columbia 67572/Sony (5/98/EQ/9/98)	Super Hits	5	19	19	GEORGE STRAIT ▲ MCA Nashville 110651 (10/98/17/98)	Pure Country (Soundtrack)	404
10	14	HANK WILLIAMS JR. ▲ Curb 77638 (5/98/9/98)	Greatest Hits, Vol. 1	385	17	17	THE CHARLIE DANIELS BAND ▲ Capitol 65694/Sony (7/98/EQ/11/98)	A Decade Of Hits	584
11	7	LEE GREENWOOD Universal Special Products 420605/Universal 16/98/CD	God Bless The USA	2	24	24	FAITH HILL ▲ Warner Bros 46790/WARN (11/98/17/98)	Faith	183
12	12	PATSY CLINE ▲ MCA Special Products 420255/MCA (3/98/6/98)	Heartaches	149	25	25	ALISON KRAUSS ● Rounder 610325/JD/JMG (11/98/17/98) ●	Now That I've Found You: A Collection (Songbook) A Collection Of Hits	248
							TRISHA YEARWOOD ▲ MCA Nashville 170011 (11/98/17/98)	182	

● Albums with the greatest sales gains this week. Catalog albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum) ◆ RIAA certification for net shipment of 10 million units (Diamond) Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro) ⊕ Certification of 200,000 units (Platino) ⊕ Certification of 400,000 units (Multi-Platino) * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ◆ indicates past Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

NOVEMBER 3
2001

Billboard®

Hot Country Singles & Tracks

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



THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	TITLE PRODUCER (SONGWRITER)	ARTIST	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	TITLE PRODUCER (SONGWRITER)	ARTIST	PEAK POSITION
				NUMBER 1									
1	2	1	19	WHERE I COME FROM K Stogall (A Jackson)	Alan Jackson Arista Nashville 69102	1	31	32	34	11	COLD ONE COMIN' ON J Scarfe (M Geiger, W Mullis, M Huffman)	Montgomery Gentry Columbia ALBUM CUT	31
2	1	2	20	ONLY IN AMERICA K Brooks, R Dunn, M Wright (K Brooks, D Cook, R Rogers)	Brooks & Dunn Arista Nashville ALBUM CUT	1	22	28	31	23	GOD BLESS THE USA J Crutchfield, L Greenwood (L Greenwood)	Lee Greenwood MCA Nashville/Capitol/Curb 73128	7
3	3	3	15	ANGRY ALL THE TIME B Gallimore, J Stroud, T McGraw (B Robison)	Tim McGraw Curb ALBUM CUT	3	33	35	37	7	EASY FOR ME TO SAY C Black (C Black, H Nicholas)	Clint Black With Lisa Hartman Black RCA ALBUM CUT	33
4	4	7	27	ON A NIGHT LIKE THIS C Howard (K Staley, D Kahan)	Trick Pony Warner Bros 16751/WRN	4	34	38	40	7	I BREATHE IN, I BREATHE OUT C Lindsey (C Cagle, J Robbin)	Chris Cagle Capitol ALBUM CUT	34
5	6	8	21	LOVE OF A WOMAN B J Walker, Jr., T Tritt (K Brandt)	Travis Tritt Columbia ALBUM CUT	5	35	36	38	8	CARRY ON L Maines (P Green, W Wilkins)	Pat Green Republic ALBUM CUT/Universal	35
6	5	6	29	COMPLICATED P Worley, C D Johnson (C D Johnson, S Smith)	Carolyn Dawn Johnson Arista Nashville 69050	5	36	40	39	10	LIFE DON'T HAVE TO BE SO HARD T Lawrence, F Anderson (C Beathard, K D West)	Tracy Lawrence Atlantic ALBUM CUT/WRN	36
7	7	10	15	I'M A SURVIVOR T Brown, R McEntire (S Kennedy, P White)	Reba MCA Nashville 17222	7	37	37	36	15	THERE WILL COME A DAY B Gallimore, F Hill (B Luther, A Mayo, C Lindsey)	Faith Hill Warner Bros ALBUM CUT/WRN	36
8	12	13	11	I WANNA TALK ABOUT ME J Stroud, T Keith (B Braddock)	Toby Keith DreamWorks ALBUM CUT	8	38	45	45	4	I'M MOVIN' ON M Bright, M Williams (P White, D V Williams)	Rascal Flatts Lyric Street ALBUM CUT	38
9	8	11	19	WHEN GOD-FEARIN' WOMEN GET THE BLUES M McBride, P Worley (L Satcher)	Martina McBride RCA ALBUM CUT	8	39	48	54	3	ALL OVER ME B Braddock (B Shelton, E T Conley, M Pyle)	Blake Shelton Warner Bros ALBUM CUT/WRN	39
10	15	23	4	RUN T Brown, G Strait (T Lane, A Smith)	George Strait MCA Nashville ALBUM CUT	10	40	41	41	10	SOMETHIN' IN THE WATER J Steele, S Baggert (J Steele, A Anderson, B D Piero)	Jeffrey Steele Monument 79625	39
11	13	14	18	I'M TRYIN' D Huff (C Wallin, J Steele, A Smith)	Trace Adkins Capitol 77667	11	41	42	42	11	NIGHT DISAPPEAR WITH YOU L Medina (B McComas)	Brian McComas Lyric Street ALBUM CUT	41
12	18	21	9	RIDING WITH PRIVATE MALONE W Newton (T Shepherd, W Newton)	David Ball Dialtone 01120	12	42	44	46	5	SOME DAYS YOU GOTTA DANCE P Worley, B Chancey (T Johnson, M Morgan)	Dixie Chicks Monument ALBUM CUT	42
13	14	16	12	WITH ME D Huff (B James, T Verges)	Lonestar BNA 69105	13	43	43	43	8	BABY I LIED B Gallimore (R Van Hoy, R M Bourke, D Allen)	Shannon Brown BNA 69104	43
14	11	5	32	WHAT I REALLY MEANT TO SAY P Worley, T L James (C Thomson, C Waters, T James)	Cyndi Thomson Capitol 58987	1	44	39	44	9	THAT'S WHAT BROTHERS DO B Beckett, D Shirley (A Smith, C Wallin)	Confederate Railroad Audium ALBUM CUT	39
15	19	22	5	WHERE THE STARS AND STRIPES AND THE EAGLE FLY A Tippin, M Bradley, B Watson (K Beard, C Beathard, A Tippin)	Aaron Tippin Lyric Street 194059	15	45	49	50	3	THAT'S WHAT BROTHERS DO B Beckett, D Shirley (A Smith, C Wallin)	Confederate Railroad Audium ALBUM CUT	39
16	10	9	32	ANGELS IN WAITING B Chancey (T Cochran, J McBride, S Harris)	Tammy Cochran Epic ALBUM CUT	9	46	47	49	4	SIDEWAYS J Stroud, F Rogers (D Worley, J B Rudd, V Vipperman)	Darryl Worley DreamWorks ALBUM CUT	45
17	17	17	24	REAL LIFE (I NEVER WAS THE SAME AGAIN) J Niebank (N Thrasher, J Janosky)	Jeff Carson Curb ALBUM CUT	17	47	47	49	4	I DON'T HAVE TO BE ME ('TIL MONDAY) R Van Hoy (S Azar, J Young, R C Cannon)	Steve Azar Mercury ALBUM CUT	46
18	22	—	2	WRAPPED UP IN YOU A Reynolds (W Kirkpatrick)	Garth Brooks Capitol ALBUM CUT	18	48	33	25	20	THAT'S A PLAN M McGuinn, S Decker (B E Boyd, D Leons)	Mark McGuinn VFR 73476	25
19	20	20	10	WRAPPED AROUND F Rogers (B Paisley, C DuBois, K Lovelace)	Brad Paisley Arista Nashville 69103	19	49	50	55	3	THAT'S JUST THAT M D Clute, Diamond Rio (K Garrett, T Owens)	Diamond Rio Arista Nashville ALBUM CUT	48
20	9	4	31	I WOULD'VE LOVED YOU ANYWAY M Wright, T Yearwood (M Danna, T Verges)	Trisha Yearwood MCA Nashville 17201	4	50	46	51	6	I WILL SURVIVE J Scarfe, A S Martin (S Bentley, N L Baxter, G Teren)	Wild Horses Epic ALBUM CUT	49
21	21	19	15	THE TIN MAN B Cannon, N Wilson, K Chesney (K Chesney, D Lowe, S Slate)	Kenny Chesney BNA ALBUM CUT	19	51	46	51	6	THE STAR SPANGLED BANNER D Foster (F S Key)	Faith Hill Warner Bros PRDMD SINGLE/WRN	35
22	23	24	18	MAN OF ME T Brown, M Wright (R Rutherford, G Teren)	Gary Allan MCA Nashville 17213	22	52	46	51	6	HOT SHOT DEBUT		
23	24	26	8	BRING ON THE RAIN B Gallimore, T McGraw (B Montana, J Darling)	Jo Dee Messina With Tim McGraw Curb ALBUM CUT	23	53	46	51	6	THAT'S WHEN I LOVE YOU B Gallimore, P Vassar (P Vassar, J Wind)	Phil Vassar Arista Nashville ALBUM CUT	51
24	25	28	14	GOOD MORNING BEAUTIFUL W C Rimes (Z Lyle, T Cerney)	Steve Holy Curb ALBUM & SOUND TRACK CUT	24	54	52	52	9	GETTIN' BACK TO YOU D Gibson (D Dern, D Gibson, B Davis)	Daisy Dern Mercury ALBUM CUT	52
25	27	27	11	JUST LET ME BE IN LOVE B J Walker, Jr. (T Martin, M Nuster, T Shapiro)	Tracy Byrd RCA 69106	25	55	53	—	2	DAYS OF AMERICA M D Clute, H Paul, O Robbins (H Paul, D Robbins, L T Miller)	Blackhawk Columbia ALBUM CUT	53
26	26	29	4	BEER RUN A Reynolds (K Anderson, K Biary, G Ducas, A Williams, K Williams)	George Jones Duet With Garth Brooks Bandit ALBUM CUT/BNA	26	56	52	52	9	DON'T PLAY ANY LOVE SONGS J Clark, R Stuve (J Clark, D Poythress, D Skaggs)	Jameson Clark Capitol 77665	52
27	29	30	17	IF YOU EVER FEEL LIKE LOVIN' ME AGAIN B Gallimore, C Walker (J Stevens, S Bogard, J Kilgore)	Clay Walker Warner Bros 16738/WRN	27	57	55	57	3	THE LONG GOODBYE K Brooks, R Dunn, M Wright (P Brady, R Keating)	Brooks & Dunn Arista Nashville ALBUM CUT	53
28	34	35	8	SAINTS & ANGELS S Evans, P Worley (V Banks)	Sara Evans RCA 69107	28	58	55	57	3	BLESSED M McBride, P Worley (H Lindsey, T Verges, B James)	Martina McBride RCA ALBUM CUT	56
29	30	32	15	IN ANOTHER WORLD D Cook, L Wilson (T Shapiro, W Wilson, J Yeary)	Joe Diffie Monument ALBUM CUT	29	59	51	—	2	THE LUCKY ONE A Krauss + Union Station (R L Castleman)	Alison Krauss + Union Station Rounder ALBUM CUT/Mercury	55
30	31	33	9	SHIVER K Stogall (J O Neal, I Drew, S Smith)	Jamie O'Neal Mercury 17216	30	60	59	—	2	HOMELAND K Rogers, B Maher, J McKell (K Miles, J Sundrud)	Kenny Rogers Dreamcatcher ALBUM CUT	58
											GOD BLESS AMERICA W C Rimes (L Berlin)	LeAnn Rimes Curb 73127	51
											AMERICA WILL ALWAYS STAND K Lehning, M A Curtis (R Travis, M A Curtis, F Sanson, B Bluefield, D Walley)	Randy Travis Relentless Nashville PRDMD SINGLE	59

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

NOVEMBER 3
2001

Billboard®

Top Country Singles Sales.

THIS WEEK	LAST WEEK	WKS. ON	TITLE Imprint & Number/Distributing Label	ARTIST	THIS WEEK	LAST WEEK	WKS. ON	TITLE Imprint & Number/Distributing Label	ARTIST
1	2	2	GOD BLESS THE USA Curb 73128	Lee Greenwood	13	12	46	POUR ME Warner Bros 16816/WRN	Trick Pony
2	1	4	WHERE THE STARS AND STRIPES AND THE EAGLE FLY Lyric Street 164059/Hollywood	Aaron Tippin	14	16	18	DIDN'T WE LOVE Curb 73126	Tamara Pony
3	11	2	GOD BLESS AMERICA Curb 73127	LeAnn Rimes	15	29	COME A LITTLE CLOSER Warner Bros 16762/WRN	Lila McCann	
4	3	62	BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT Curb 73116	LeAnn Rimes	16	14	UNBROKEN BY YOU Lyric Street 164049/Hollywood	Kortney Kayle	
5	5	23	ON A NIGHT LIKE THIS Warner Bros 16751/WRN	Trick Pony	17	8	A ROSE IS A ROSE Mercury 172193	Meredith Edwards	
6	4	2	CALL ME CLAUS Capitol 77669	Garth Brooks	18	22	MRS. STEVEN RUDY/THAT'S A PLAN VFR 734758	Mark McGuinn	
7	6	25	AUSTIN Giant 16767/WRN	Blake Shelton	19	33	LOVE IS ENOUGH RCA 69034/R/G	3 Of Hearts	
8	7	12	SOMETHIN' IN THE WATER Monument 79625/Sony	Jeffrey Steele	20	20	MATTHEW, MARK, LUKE & EARNHARDT DreamWorks 450327/Interscope	Shane Sellers	
9	10	57	THE WAY YOU LOVE ME Warner Bros 16818/WRN	Faith Hill	21	—	IT DON'T MATTER TO THE SUN/LOST IN YOU Capitol 58788	Garth Brooks as Chris Gaines	
10	9	84	ROCKY TOP '96 Decca 155274/MCA Nashville	The Osborne Brothers	22	25	HOW DO YOU LIKE ME NOW?!	Toby Keith	
11	8	24	WHAT I REALLY MEANT TO SAY Capitol 58987	Cyndi Thomson	23	24	OKLAHOMA/WARM & FUZZY Epic 79503/Sony	Billy Gilman	
12	13	228	HOW DO I LIVE Curb 73022	LeAnn Rimes	24	18	I WANT YOU BAD Lucky Dog/Columbia 79542/Sony	Charlie Robison	
					25	21	TOO LAZY TO WORK, TOO NERVOUS TO STEAL Monument 79611/Sony	BR549	

Records with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum), with multi-platinum indicated by a numeral following the symbol. Top selling albums compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan.

Higher Ground™

by Deborah Evans Price



4HIM WALKS ON: Sometimes a change of scenery can provide a refreshing new start, especially for an artist who finds a new record company home. After a decade on the now-defunct Benson label, **4HIM** bows Oct. 30 on Word Records with the group's 10th album, *Walk On*. Filled with uplifting songs, incredible vocal performances, and the kind of integrity that comes from years of fruitful ministry, *Walk On* beautifully embodies all the elements fans have come to expect from 4HIM members **Mark Harris, Andy Chrisman, Marty Mageehee, and Kirk Sullivan**.

"We have to make sure we have songs that encourage but also challenge people," says Harris, who wrote or co-wrote every song on the album. "We [must] have songs that inspire people to draw closer to God. Our lyrics have to be very pointed."

Harris thinks 4HIM fans have certain expectations of the group. "The things that have worked for 4HIM have been songs that basically have the church message in [them], songs that nail the church right down the middle of where [it] is," he says. "We wanted to put 11 songs on there that would undeniably touch the heart of the church. Some songs are more vertical lyrically. They are worship songs [sung directly] to God, and some songs on there are songs to brothers and sisters in the Lord to encourage them."



Among Harris' favorite tracks on *Walk On* is "Let the Healing Begin." "We see so many people that are hurting, so many people that just need to hear a song that gives them hope," Harris says. "That song says: 'You know what? Things are going to work out. Life is going to get better.' They just need to be encouraged to move on. It's a pretty simple lyric, but I think that would be my favorite, because I know that that's a message that needs to be heard by a lot of people."

Produced by **Mark Heimerman** and **Brent Bourgeois**, *Walk On* finds the group delivering one of the strongest records of its career. Harris credits both producers with bringing a unique production style to the project. "Brent is a very underrated producer," Harris observes. "He has so much to offer, and he is kind of right at the front of a career that I think will be long and wonderful. And Mark is just incredible. He has such a heart for

ministry and for really doing something that makes a difference."

Managed by Mike Atkins Management and booked by **Charles Dorris** at the William Morris Agency, the Dove Award-winning foursome has scaled back its outings to 100 dates per year to allow members time for other pursuits. Harris spends time with his family and writing songs. Sullivan owns his own recording studio in the group's home base of Mobile, Ala., and produces projects for other artists. Mageehee divides his time between family and producing. Chrisman and a pastor friend recently launched a new church in Orlando, Fla.

Though they each have individual pursuits, after 11 years the guys remain committed to 4HIM. "It's an amazing thing to think that we've hung in there for 11 years," Harris says. "We are in a really fun time for 4HIM because we know what we are called to do, and there's really not a doubt in our mind that God has [given] us a desire to keep on and to continue for him. We are excited to see what God has next. Bring it on!"

HE'S BACK: After a two-year sabbatical, **Charlie Peacock** is back in action. The award-winning writer/artist/producer has formed a new, family-owned publishing company, Printshop Music Group. In addition to his own music, Printshop Music Group will also publish Peacock's son, **Sam Ashworth**. During his sabbatical, Peacock attended Covenant Theological Seminary in St. Louis and completed three jazz/improvisational recordings: a solo piano recording, *The Exactness of Feel*; duets with saxophonist **Jeff Coffin**, *Arc of the Circle*; and an as-yet-untitled project, recorded in New York City with jazz artists **Ravi Coltrane** and **Kurt Rosenwinkel**. Peacock is the only three-time recipient of the Gospel Music Assn.'s Dove Award for producer of the year. He has produced numerous artists, among them **Twila Paris, Out of the Grey, Switchfoot, and Amy Grant**.

NEWS NOTES: The American Music Awards has added the contemporary inspirational category to its list of awards to be presented at the 29th annual show. Produced by Dick Clark Productions, the show will be live Jan. 9 from the Shrine Auditorium in Los Angeles. Nominees will be announced at a Nov. 13 press conference. . . Hill-song Music Australia has renewed its long-term distribution agreement with Integrity. The Mobile, Ala.-based Integrity has issued 15 Hillsong titles to the U.S. market since the distribution deal was first signed in 1995. The Hillsong label, which is part of the music outreach of Hillsong Church in Sydney is home to gifted worship leader **Darlene Zschech**.

National Mood Fuels Music Sales

BY DEBORAH EVANS PRICE

NASHVILLE—In the wake of Sept. 11, consumer desire for comfort and inspiration has led to a boost in sales of Christian and gospel music product. At a time when overall music sales are suffering, Christian/gospel music continues to see double-digit growth.

According to SoundScan, in the three weeks following Sept. 11, there were weekly increases of 26%, 23%, and 20% in weekly Christian music sales over the same time period last year.

"We've seen indicators of increased traffic, both in call-in traffic by radio listeners and retail traffic," Gospel Music Assn. president **Frank Breeden** says. "Sales have been high."



Breeden attributes the increased interest in Christian music to new priorities. Citing a

USA Today readers' poll, Breeden says, "Career and money were at the top of the list prior to 9-11. Post 9-11, faith and family are at the top. People [will go] to church more, and religious products that help strengthen their faith are going to see an increase in demand."

Johnna Hill, music inventory specialist for Nashville-based Lifeway Christian Stores, says they are seeing a significant increase in traffic across the chain's 108 locations. "Praise and worship music, and people who do inspirational music like **Nicole C. Mullen**—their sales are going up," Hill says. "And not just in recorded music but also accompaniment tracks."

NEW HITS, CATALOG SALES

Hill says a popular track is Mullen's "My Redeemer." "There's been a huge surge in that track because people want to sing it at church."

Although September saw the release of **Michael W. Smith's** *Worship* project, **P.O.D.'s** *Satellite*, and **Steven Curtis Chapman's** *Declaration*, key personnel in the industry credit the sales increases to national mood.

"I'm sure there are a lot of people who came in specifically for those artists and titles, but the older praise and worship titles have picked up, and I think that's directly as a result of the attacks," Hill says, citing **Phillips, Craig & Dean's** *Sparrow* album *Let My Words Be Few* among the most requested. "People want to get back into worship."

Breeden says the Christian/gospel music community is ready to meet demand. "We speak to the hearts of people with our music every day of the year, whether a tragedy like this comes along or just the normal tragedies life brings. That's why our songwriters and artists feel called to do what they do. They feel like they are helping people."

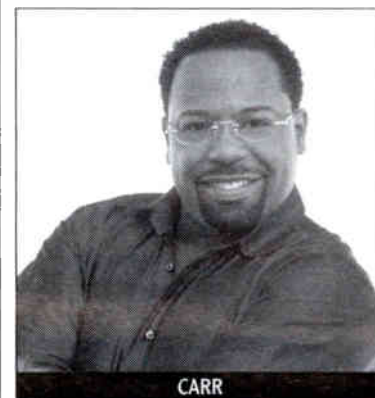
In The Spirit™

by Lisa Collins



SLEEPER HIT: He has been dubbed one of the best-kept secrets in gospel, but **Kurt Carr's** "sleeper" status may have just been awakened, as the artist surpassed gospel's biggest names to top the list of nominees for the 17th Annual Stellar Awards with his current album, *Awesome Wonder*.

Carr, whose bookings have skyrocketed since the CD's release, says, "I'm floored once again by the favor of our God—the awesome wonder. And I am so grateful for the support of our peers in the industry and for those who have helped to make this project a commercial success as well." (To date, *GospoCentric* reports *Awesome Wonder* has sold more than 300,000 units.)



Trailing with seven nominations is **Kirk Franklin**, who was recognized for both his *Kingdom Come* soundtrack and the *Kirk Franklin Presents 1NC CD Nobody*. Nods for Franklin included producer of the year and rap/hip-hop CD of the year.

It seems it is **Donnie McClurkin's** year as well. Not only was his 2000 release, *Live in London and More*, recently certified platinum, but McClurkin capped a total of six nominations, including artist of the year, CD of the year, music video of the year, and male vocalist of the year.

Tying with McClurkin is **John P. Kee**, whose CD *Not Guilty . . . The Experience* (with his *New Life Community Choir*) was certified gold. Other artists scoring multiple nominations include **CeCe Winans** and **Yolanda Adams** with five each. **Shirley Caesar, Kim Burrell, Lee Williams (& the Spiritual QCs), Dottie Peoples, and Natalie Wilson** all garnered three nominations apiece.

The 17th Annual Stellar Awards—honoring excellence in gospel music—are scheduled for Jan. 12, 2002, at the Atlanta Civic Center and will be the culmination of three days of festivities. The awards are televised via national syndication and will be hosted by Adams and McClurkin.

OUT OF NOWHERE: EMI Gospel executives have scored a home run with the phenomenal chart debut of their latest release, *Send It Down*, from

Bishop Dennis Leonard & the Heritage Center Mass Choir. In its first week at retail, the album—the first major-label release from the Denver-based Heritage Christian Center, a newcomer to the gospel industry arena—scanned 7,634 units, according to SoundScan, earning the No. 2 position on the *Billboard* Top Gospel Albums chart.

According to **Shawn Tate**, director of marketing at EMI Gospel, the initial success of the Leonard project underscores the label's ongoing efforts to partner with leading ministries within the African-American community by providing a platform for the music that is being created within the church. Tate notes, "Bishop Dennis Leonard and the Heritage Christian Center Mass Choir have created gospel music with broad-reaching appeal. Their music and message is demonstrating that gospel music appeals to a wide variety of people regardless of race and church affiliation."

Send It Down was recorded live at Leonard's annual Fire in the Rockies Conference. The collection features guest appearances from **Tata Vega, Beverly Crawford, Lisa Page Brooks, Byron Cage, and Derrick Brinkley**.

TOGETHER AGAIN: Oct. 26 marked the date that **Commissioned**, one of contemporary gospel's most innovative and popular groups, reunited for the first time in 10 years for a live concert in its home base of Detroit. With the exception of **Michael Brooks**, all of the group's founding members (**Fred Hammond, Michael Williams, Keith Staten, Mitchell Jones, and Karl Reid**) were on hand. Joining them was past member **Marvin Sapp** and the 17-year-old group's newest member, **Marcus Cole**. The concert, spanning some of the group's biggest hits, was recorded for release sometime next spring.

BRIEFLY: Tommy Boy Gospel is gearing up for the Nov. 6 release of *A Brand New Day*, marking the end of **Vanessa Bell Armstrong's** three-year recording hiatus from the gospel music scene. The project, which marks her Tommy Boy Gospel debut, was produced by **Deitrick and Gerald Haddon** (aka the **Haddon Brothers**) . . . Meanwhile, Verity big gun **John P. Kee** is back on the road with his latest release from the **Victory in Praise Music & Arts Seminar Mass Choir**, titled *Mighty in the Spirit*. The CD features Kee with lead vocals on several cuts . . . Finally, Blackberry Records is hoping to score with *Delighted*, the debut recording from **Neal Roberson**, a prominent Rockford, Ill.-based pastor who so impressed Blackberry owner **Doug Williams** with his gifted vocal talents that he was signed almost immediately to the label. *Delighted* was released Oct. 23.

Latin Disc Is Maverick Compilation

BY MATTHEW BENZ

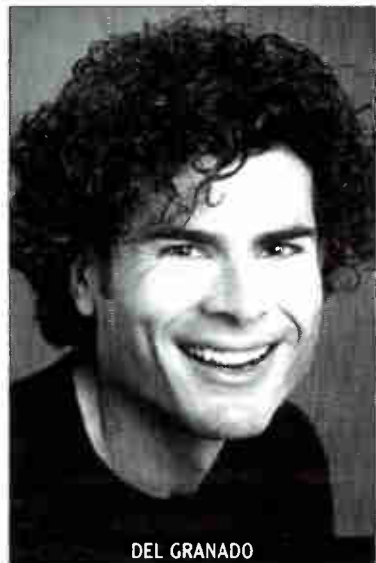
NEW YORK—A compilation album can describe a musical era or a genre, but Bruno del Granado, president of Maverick Records Latin imprint Maverick Musica, believes it can also say something about the record label behind it.

That's the case, del Granado says, with *plATINum Rhythm*, a compilation due out Oct. 30 that contains "the sounds and rhythms of Latin music, whether they permeated into American mainstream or into other cultures and countries around the world."

How does the CD do this? By mixing tracks (some of them remixes) by Enrique Iglesias, Ricky Martin, Alejandro Sanz, Luis Miguel, and Marc Anthony with 'N Sync singing in Spanish and Backstreet Boys doing what del Granado calls "a very Latin-sounding remix" of "The One." There's even a previously unreleased version of Maverick Records founder Madonna's "Music," remixed by a DJ from Ibiza, Spain.

The compilation is one of the first albums to be released by Maverick Musica, a label created last

year under the Maverick umbrella that has only recently started to release its own material. Its philosophy is grounded in the belief



DEL GRANADO

that Latin music goes way beyond what major labels have traditionally exploited.

"Latin is becoming part of the fabric of global music, of the global scene, but at the same time

other genres are borrowing from it," del Granado says. Few dispute that Latin music in 2001 is an established genre—and a growing one—thanks to a rising Hispanic demographic in the U.S. and the widespread popularity of Anthony, Iglesias, Martin, and others.

"I don't want to use the 'C' [crossover] word, but at the end of the day, once you look at the demographics in the United States—36 million Hispanics—a lot of them are like me. We're [as] at ease and at home with the mainstream culture and market as we are with the Latin market. I will listen to Latin radio, I will listen to [English] radio. I watch NBC, ABC, and CBS like I'll watch Univision and Tele-mundo." Maverick Musica, del Granado says, is targeting "that segment of the Hispanic community that can navigate both worlds really well."

Del Granado and Maverick are eager to tap the musical diversification that has accompanied the genre's growth while at the same time perhaps broadening the definition of "Latin."

Along these lines, on Oct. 30 Maverick Musica will also release an album by another Ibiza DJ, Jose Padilla. Del Granado is also interested in young singer/songwriters, such as Jorge Moreno, who has done a remake of the Desi Arnaz classic, "Babalú." That will be featured in a Nov. 11 CBS-TV special celebrating the 50th anniversary of *I Love Lucy*. (The special is being produced by Desi Arnaz Jr.) His album, *Moreno*, streets Nov. 20.

BRAND IS EVERYTHING

Del Granado—a native of Majorca, Spain, who helped to launch MTV Latin America—says he never thought a Miami-based Latin label would be possible, given the dominance of Sony Discos, EMI, and BMG.

But, del Granado says, "Maverick—a tremendous brand name. And Madonna's a tremendous brand name. If there's anything I learned at MTV, it's that brand is everything. You look at MTV, and it's all about the brand. It's not about the videos, it's not about the VJs. The big 'M'—that's the star of MTV. So, it's the same here. If you have a good brand, it's a lot easier to open doors."

At the same time, del Granado and his four-person staff at Maverick Musica's Miami offices want to maintain the feel of a boutique label, keeping the artist signings to four or five per year.

"We are not a separate division of Maverick," del Granado continues. "This is the Latin-music department, where we get to tap into the resources of Maverick and run with the ball."

Latin Notas™



by Leila Cobo

GOOD 'NIGHT': For his first solo outing, pop/rocker **Aleks Syntek** (a former member of **La Gente Normal** and producer of such acts as **Caló**) took all his musical influences and blended them together. The result? An album that's sophisticated, appealing, and fun.

De Noche en la Ciudad (EMI Latin) hits stores Nov. 6. "It's an amusing album because I'm an amusing person," Syntek says. "With **La Gente Normal** there was always a certain [aspiration] to be a cult act or a more serious act, and I'm not like that. With this album, I found a place I belong to more. I wanted to entertain people and transmit my sense of humor."

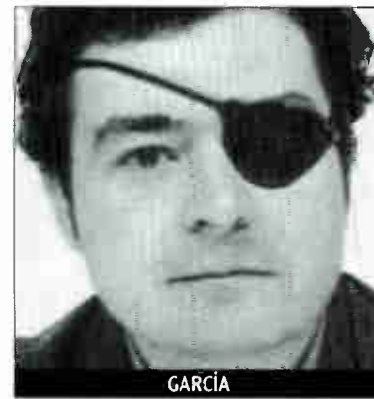
The first single from *De Noche*—which incorporates electronica, alternative '80s rock, and classic rock elements—is "Por Volverte a Ver," a **Dyango** hit from the '80s. Syntek says it is one of the few Spanish-language tracks he listened to in his teens and one he played with in the studio before he had any intention of including it on the album. When record executives found the tape, they proposed making it the single.

"I said yes, because I wanted to shock audiences," he says. "Some people ask me about this, and they're genuinely upset. But there were composers from that time who had an elegance that you can no longer find in the harmony or melody. And that's also why I wanted to retake the song. I wanted new generations to see where everything came from."

Syntek sees *De Noche* as his ticket to enter new markets and take his music to a wider audience. For the first time, promotion will be heavy in other markets and in Spain—new territory for Syntek. "This is an important stage in my career, and I'm 100% dedicated to it."

FOR A GOOD CAUSE: Spain's Sello Autor (SGAE's label) is dedicating two new releases to philanthropic ends. The first, *Son Niños*, features such established artists as **Pablo Milanés**, **Imanol**, and **Javier Bergia** performing classic children's songs like "Que Lluva Que Lluva" and "Yo Tenía Diez Perros." Sello Autor GM **Luis Francisco García** says, "We wanted to recuperate tradition, and we wanted to make a first-rate production by recording these songs with great artists and quality."

Son Niños has already been released in Spain, and licensing negotiations are under way for releases in other regions. Part of the proceeds from sales (all acts involved donated their efforts) will go toward rebuilding the Pedro Borrás children's hos-



GARCÍA

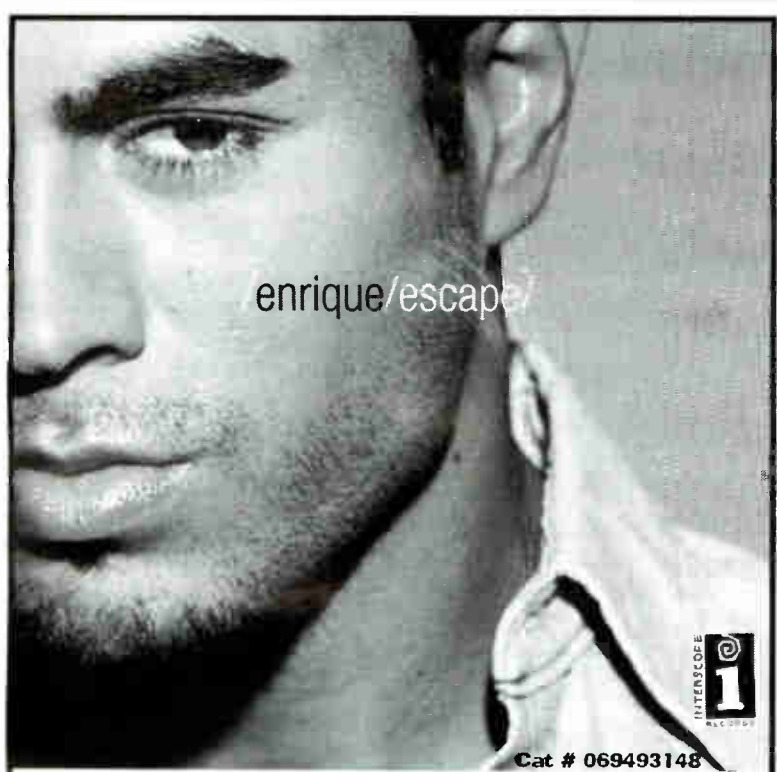
pital in Havana, in hopes of its reopening by 2003.

Autor is also releasing *Hay Que Volver a Empezar* (We Must Begin Anew) in the first week of November. Proceeds from the album, which addresses the issue of battered women, will be channeled through Spain's Instituto de la Mujer toward organizations for abused women.

Far from being depressing, however, *Volver* features an all-star roster, including **Lucrecia** (who sings a Spanish version of "No Woman No Cry"), **Greta y los Garbo** (singing "How Come, How Long," the album's only Spanish-language track), all-female pop band **Papa Levante**, and **Marilia** (from **Ella Baila Sola**). Every singer featured on the album performs on the title track, an uplifting hymn penned by **Guillermo Arévalo** and album producer **Joaquín Torres**. The set will be released in conjunction with a TV special on abused women. According to García, the project was prompted by the increasing incidence of violence against women in Spain.

RUSSIAN TREK: Miami-based NYK Productions will co-produce Italian superstar **Eros Ramazzotti's** upcoming tour of Russia. Scheduled to kick off Nov. 2 in Moscow, Ramazzotti will play six concerts with a projected attendance of 50,000 for all shows. NYK recently took **Enrique Iglesias** and Argentine pop singer/soap star **Natalia Oreiro** to perform in Russia.

IN BRIEF: Following hits written for **Olga Tañón** and **Melina León**, writer **Gustavo Arenas** has signed a publishing deal with Peer Music Publishing... On Nov. 13, Cuba's **Orquesta Aragón** will release *En Route*, its third album with French label Lusafrika, released in the U.S. by Harmonia Mundi on its World Village imprint. Aragón will kick off a 15-city tour Nov. 8... **Raúl Ortega** has left **Banda Machos** due to health reasons. Ortega has been replaced by **Miguel Ángel Zárate** and **Heriberto Pérez Moreno**.



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Hot Latin Tracks

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT/PROMOTION LABEL	PEAK POSITION
1	1	1	7	SUERTE S. Mebarak R. T. Mitchell (S. Mebarak R. T. Mitchell)	Shakira Epic/Sony Discos	1
2	2	2	7	HEROE M. Taylor, E. Iglesias, C. Paucar (E. Iglesias, P. Barry, M. Taylor, C. Garcia Alonso)	Enrique Iglesias Interscope/Universal Latino	2
3	3	4	6	TANTITA PENA K. Campos (K. Campos, F. Ribal)	Alejandro Fernandez Sony Discos	3
4	5	22	2	NO ME CONOCES AUN Palomo (F.Y. Quezada, A. Trigo)	Palomo Oisa	3
6	3	18	3	PUEDEN DECIR A. Jaen (D. Alfanno)	Gilberto Santa Rosa Sony Discos	3
5	6	24	1	O ME VOY O TE VAS B. Silvestri (M. A. Solis)	Marco Antonio Solis Fonovisa	1
7	9	7	18	ME VAS A EXTRANAR P. Aguilar (F.eto)	Pepe Aguilar Musart/Balboa	2
8	8	9	14	CADA VEZ TE EXTRANO MAS G. Lizarro, A. Valenzuela, O. Valenzuela (M. Luna)	Banda El Recodo Fonovisa	7
7	8	7	7	USTED SE ME LLEVO LA VIDA R. Neri (R. Neri, D. Poveda)	Alexandre Pires Ariola/BMG Latin	7
10	10	23	1	COMO SE CURA UNA HERIDA R. Perez (R. Perez, J. L. Pineda)	Jaci Velasquez Sony Discos	1
GREATEST GAINER						
11	43	40	3	SI TU QUISIERAS Not Listed (Not Listed)	Los Temerarios Fonovisa	11
HOT SHOT DEBUT						
12	—	—	1	DEJAME ENTRAR E. Estefan Jr., S. Kryz (C. Vives, M. Madero, A. Castro)	Carlos Vives EMI Latin	12
13	22	24	5	SE QUE ME VAS A DEJAR B. Silvestri (M. A. Solis)	Marco Antonio Solis Fonovisa	13
14	11	16	6	RESUMIENDO B. Silvestri (R. Montaner, Y. Marruflo)	Ricardo Montaner WEA Latina	11
15	15	18	16	EL AYUDANTE P. Ramirez (M. E. Toscano)	Vicente Fernandez Sony Discos	9
16	14	17	6	YO QUERIA K. Santander, D. Betancourt (C. Castro, T. Cotugno, S. Giacobbe)	Cristian Ariola/BMG Latin	14
17	20	23	5	ESTAS QUE TE PELAS R. Marinaz, R. Munoz (M. A. Perez, C. Reyna Jr.)	Intocable EMI Latin	17
18	13	11	24	AZUL K. Santander, A. Munera, F. Tobon (K. Santander, G. Santander)	Cristian Ariola/BMG Latin	1
19	—	—	1	PROMESAS Not Listed (Not Listed)	Los Tucanes De Tijuana Universal Latino	19
20	24	25	11	DERECHO A LA VIDA J. Guillen (C. Sanchez)	Conjunto Primavera Fonovisa	13
21	18	44	4	NADA J. Juanes, G. Sarmiento (J. Juanes)	Juanes Surco/Universal Latino	18
22	16	14	17	COMO OLVIDAR H. Gatica, M. Tejada (J. L. Pineda, G. Arenas)	Olga Tanon WEA Latina	1
23	23	29	4	SHHH A. B. Quintanilla III, C. "CK" Martinez (A. B. Quintanilla III, C. Martinez, L. Giraldo)	A. B. Quintanilla Y Los Kumbia Kings EMI Latin	23
24	34	—	10	SERA PORQUE TE AMO R. Saenz Duraz (F. De Silva, L. O. Forte)	Los Tigritillos WEA Latina	24
25	12	15	21	CON CADA BESO S. George (F. Dario, A. Thomas)	Huey Dunbar Sony Discos	5
26	17	13	3	AMOR, AMOR, AMOR L. Miguel (R. Lopez Mendez, G. Ruiz Galindo)	Luis Miguel WEA Latina	13
27	21	22	5	UNA MUJER COMO TU M. Morales (G. Morales)	Los Rieleros Del Norte Fonovisa	21
28	31	38	6	MENTIRA H. Gatica (B. Cuevas)	La Ley WEA Rock/WEA Latina	28
29	19	21	12	MI FANTASIA Los Tigres Del Norte (E. Negrete)	Los Tigres Del Norte Fonovisa	14
30	37	—	2	INOCENTE POBRE AMIGO J. Tarodo, J. Alvarez (J. Gabriel)	Juan Gabriel Ariola/BMG Latin	30
31	25	—	2	EL PRIMER TONTO J. Sebastian (J. Sebastian)	Joan Sebastian Musart/Balboa	25
32	23	32	4	COMO TE EXTRANO Not Listed (A. Cruz)	Pedro Fernandez Mercury/Universal Latino	28
33	26	27	12	COMERTE A BESOS S. George (S. George, J. L. Pineda)	Frankie Negron WEA Latina	25
34	33	30	4	REENCARNACION E. Estefan Jr., L. Dermer (T. Sodi, L. P. Dermer, R. Rosal)	Thalia EMI Latin	30
35	32	26	6	TU RECUERDO Y YO P. Rivera (J. A. Jimenez)	Lupillo Rivera Sony Discos	21
36	35	31	5	IT'S OK A. Jey (A. Jey)	Alih Jey Universal Latino	31
37	49	—	2	VOLVERE JUNTO A TI L. Pausini, A. Cerruti, D. Parisini (Cheope, L. Pausini)	Laura Pausini WEA Latina	37
38	29	12	9	CORAZON DE MUJER A. Jaen (A. Jaen, J. L. Morn, G. Arenas)	Melina Leon Sony Discos	12
39	47	39	3	VOY A QUITARME EL ANILLO R. Livi (R. Livi, R. Ferrer Garcia)	Gisselle Ariola/BMG Latin	39
40	38	45	12	CARTAS MARCADAS A. Macias (C. Monge)	Cuisillos De Arturo Macias Musart/Balboa	32
41	27	28	11	LA CALANDRIA R. Ayala (M. Hernandez)	Ramon Ayala Y Jody Farias Freddie	19
42	45	37	17	AMORCITO MIO J. Sebastian (J. Sebastian)	Joan Sebastian Musart/Balboa	19
43	—	—	3	VAS A SUFRIR Grupo Bryndis (M. Posadas)	Grupo Bryndis Disca	43
44	30	33	12	SUERTE HE TENIDO Not Listed (F. Meza)	Alegres De La Sierra Infinity	26
45	36	41	23	BESAME B. Silvestri (R. Montaner, J. L. Chacini)	Ricardo Montaner WEA Latina	4
46	41	35	10	PENA DE AMOR T. Villarroya (J. Cabrera)	Puerto Rican Power J&N/Sony Discos	28
47	39	—	14	DIME CORAZON K. Santander, B. Dossa (A. Gutierrez)	Amaury Gutierrez Universal Latino	24
48	—	—	1	SALADO P. Aguilar (J. Sebastian)	Pepe Aguilar Musart/Balboa	48
49	46	—	18	ME LIBERE R. Cartagena, D. Cartagena (J. Castro)	El Gran Combo Combo	11
50	48	—	2	AQUI ESTOY YO O. Valenzuela, A. Valenzuela (L. Enrique)	Rogelio Martinez Disco D. Cine	48

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. A panel of 89 stations (31 Latin Pop, 16 Tropical/Salsa, 53 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. ©2001, Billboard/BPI Communications and SoundScan, Inc.

Latin Pop Airplay

THIS WEEK	LAST WEEK	TITLE	ARTIST Imprint/Promotion Label	LAST WEEK	TITLE	ARTIST Imprint/Promotion Label
1	1	SUERTE	SHAKIRA Epic/Sony Discos	13	CORAZON DE MUJER	MELINA LEON Sony Discos
2	2	HEROE	ENRIQUE IGLESIAS Interscope/Universal Latino	16	BESAME	RICARDO MONTANER WEA Latina
3	3	USTED SE ME LLEVO LA VIDA	ALEXANDRE PIRES Ariola/BMG Latin	19	DIME CORAZON	AMAURY GUTIERREZ Universal Latino
4	4	TANTITA PENA	ALEJANDRO FERNANDEZ Sony Discos	15	CON CADA BESO	HUEY DUNBAR Sony Discos
5	5	COMO SE CURA UNA HERIDA	JACI VELASQUEZ Sony Discos	23	COMO TE EXTRANO	PEDRO FERNANDEZ Mercury/Universal Latino
6	6	PUEDEN DECIR	GILBERTO SANTA ROSA Sony Discos	28	YO NO SOY ESA MUJER	PAULINA RUBIO Universal Latino
7	7	RESUMIENDO	RICARDO MONTANER WEA Latina	22	TU CONVENCELA	LEY ALEJANDRO Mock & Roll/Aderec
8	8	YO QUERIA	CRISTIAN Ariola/BMG Latin	21	MESIAS	RICARDO ARJONA Sony Discos
9	9	D ME VDY O TE VAS	MARCO ANTONIO SOLIS Fonovisa	31	DE VERDAD	ALEJANDRO GUZMAN Ariola/BMG Latin
10	10	NADA	JUANES Surco/Universal Latino	30	EL ULTIMO ADIOS	VARIOS ARTISTAS Epic/Sony Discos
11	—	DEJAME ENTRAR	CARLOS VIVES EMI Latin	31	EL PRIMER TONTO	JOAN SEBASTIAN Musart/Balboa
12	14	MENTIRA	LA LEY WEA Rock/WEA Latina	32	COMO OLVIDAR	OLGA TANON WEA Latina
11	11	AMOR, AMOR, AMOR	LUIS MIGUEL WEA Latina	30	HOY TE VAS	TOMMY TORRES Sony Discos
12	12	AZUL	CRISTIAN Ariola/BMG Latin	34	SI QUIERES	LOS TRI-O Prisma Ariola/BMG Latin
15	27	ME VAS A EXTRANAR	PEPE AGUILAR Musart/Balboa	35	TURN OFF THE LIGHT	NELLY FURTADO DreamWorks
16	29	VOLVERE JUNTO A TI	LAURA PAUSINI WEA Latina	36	SERIA FACIL	LUIS FONSI Universal Latino
17	17	IT'S OK	ALIH JEY Universal Latino	37	I'M REAL	JENNIFER LOPEZ FEATURING JARULE Epic
18	18	REENCARNACION	THALIA EMI Latin	25	SEXI DANCE	PAULINA RUBIO Universal Latino
19	33	SE QUE ME VAS A DEJAR	MARCO ANTONIO SOLIS Fonovisa	36	FALLIN'	ALICIA KEYS J
20	24	INOCENTE POBRE AMIGO	JUAN GABRIEL Ariola/BMG Latin	40	VOY A QUITARME EL ANILLO	GISSELLE Ariola/BMG Latin

Tropical/Salsa Airplay

THIS WEEK	LAST WEEK	TITLE	ARTIST Imprint/Promotion Label	LAST WEEK	TITLE	ARTIST Imprint/Promotion Label
1	1	PUEDEN DECIR	GILBERTO SANTA ROSA Sony Discos	21	CORAZON DE MUJER	MELINA LEON Sony Discos
2	2	SUERTE	SHAKIRA Epic/Sony Discos	12	MESIAS	RICARDO ARJONA Sony Discos
3	3	COMERTE A BESOS	FRANKIE NEGRON WEA Latina	23	LA REINA DE LA PISTA	DRO SOLIDO Sony Discos
4	8	HEROE	ENRIQUE IGLESIAS Interscope/Universal Latino	24	I'M REAL	JENNIFER LOPEZ FEATURING JARULE Epic
5	4	PENA DE AMOR	PUERTO RICAN POWER J&N/Sony Discos	11	CON CADA BESO	HUEY DUNBAR Sony Discos
6	5	ME LIBERE	EL GRAN COMBO Combo	26	TAN ENAMORADO	FUERZA JUVENIL Mas
7	7	TU ERES AJENA	EDDY HERRERA J&N/Sony Discos	22	SHHH	A. B. QUINTANILLA Y LOS KUMBIA KINGS EMI Latin
8	6	COMO OLVIDAR	OLGA TANON WEA Latina	10	CELOS ME PROVOCA	GRUPOMANIA Universal Latino
9	9	VOY A QUITARME EL ANILLO	GISSELLE Ariola/BMG Latin	29	TU ERES MEJOR	WILLY CHIRIND Latinum
10	19	SAL DE AQUI	TONY VEGA Universal Latino	30	MIENTEME	OLGA TANON WEA Latina
11	17	MENTIRA	LA LEY WEA Rock/WEA Latina	25	NADA	JUANES Surco/Universal Latino
12	—	DEJAME ENTRAR	CARLOS VIVES EMI Latin	32	MUERO	JERRY RIVERA Ariola/BMG Latin
13	15	USTED SE ME LLEVO LA VIDA	ALEXANDRE PIRES Ariola/BMG Latin	33	A CAMBIO DE QUE	HUEY DUNBAR Sony Discos
14	16	DEJARIA TODD	JOHNNY RAY Univision	34	QUISIERA INVENTAR	VICTOR MANUELLE Sony Discos
15	40	MI TRAYECTORIA	ISMAEL MIRANDA Universal Latino	21	AZUL	CRISTIAN Ariola/BMG Latin
16	29	CALLATE	FULANITO Cutting	36	SERIA FACIL	LUIS FONSI Universal Latino
17	—	TURN OFF THE LIGHT	NELLY FURTADO DreamWorks	37	SIN TI	DARILYN Y LOS HEREDEROS Platino
18	18	RESUMIENDO	RICARDO MONTANER WEA Latina	24	FALLIN'	ALICIA KEYS J
19	13	COMO SE LO EXPLICO AL CORAZON	VICTOR MANUELLE Sony Discos	39	TANTITA PENA	ALEJANDRO FERNANDEZ Sony Discos
20	14	DEMASIADO ROMANTICA	EDDY HERRERA J&N/Sony Discos	40	HAY QUE EMPEZAR OTRA VEZ	CELIA CRUZ Sony Discos

Regional Mexican Airplay

THIS WEEK	LAST WEEK	TITLE	ARTIST Imprint/Promotion Label	LAST WEEK	TITLE	ARTIST Imprint/Promotion Label
1	1	NO ME CONOCES AUN	PALOMO Disca	21	VAS A SUFRIR	GRUPO BRYNDIS Disca
2	2	CADA VEZ TE EXTRANO MAS	BANDA EL RECODO Fonovisa	22	SHHH	A. B. QUINTANILLA Y LOS KUMBIA KINGS EMI Latin
3	3	SI TU QUISIERAS	LOS TEMERARIOS Fonovisa	18	AQUI ESTOY YO	ROGELIO MARTINEZ Disco D. Cine
4	5	NO TE PODIAS QUEDAR	CONJUNTO PRIMAVERA Fonovisa	24	AMORCITO MIO	JOAN SEBASTIAN Musart/Balboa
5	4	EL AYUDANTE	VICENTE FERNANDEZ Sony Discos	25	EN LA MISMA CAMA	LIBERACION Disca
6	3	Y LLEGASTE TU	BANDA EL RECODO Fonovisa	26	SALADO	PEPE AGUILAR Musart/Balboa
7	10	DESPRECIADO	LUPILLO RIVERA Sony Discos	27	SE QUE ME VAS A DEJAR	MARCO ANTONIO SOLIS Fonovisa
8	9	ESTAS QUE TE PELAS	INTOCABLE EMI Latin	33	LA GRAN NOCHE	LOS TUCANES DE TIJUANA Universal Latino
9	11	DERECHO A LA VIDA	CONJUNTO PRIMAVERA Fonovisa	29	NO VALE LA PENA	NYDIA CON JUAN GABRIEL Hollywood
10	6	ME VAS A EXTRANAR	PEPE AGUILAR Musart/Balboa	25	BESAME MORENITA	ADAN CHALINO SANCHEZ CostaRola/Sony Discos
11	21	PROMESAS	LOS TUCANES DE TIJUANA Universal Latino	29	EL PRIMER TONTO	JOAN SEBASTIAN Musart/Balboa
12	15	SERA PORQUE TE AMO	LOS TIGRILLOS WEA Latina	31	POR EL AMOR DE UNA MUJER	LA FIRMA CON RICKY MUÑOZ Sony Discos
13	8	UNA MUJER COMO TU	LOS RIELEROS DEL NORTE Fonovisa	33	NO PUEDO VIVIR SIN TI	MOJADO Fonovisa
14	7	MI FANTASIA	LOS TIGRES DEL NORTE Fonovisa	34	PERDAMONOS	PRISCILA Y SUS GALAS DE PLATA Andreia/Platino/Fonovisa
15	16	TU RECUERDO Y YO	LUPILLO RIVERA Sony Discos	39	POR QUE TUVO QUE SER	EL PODER DEL NORTE Disca
16	12	CARTAS MARCADAS	CUISILLOS DE ARTURO MACIAS Musart/Balboa	36	LA NINA QUIERE CERVEZA	GERMAN ROMAN Y SU BANDA REPUBLICA Disca
17	17	LA CALANDRIA	RAMON AYALA Y JODY FARIAS Freddie	26	NO SE VIVIR SIN TI	CONJUNTO PRIMAVERA Fonovisa
18	14	O ME VOY O TE VAS	MARCO ANTONIO SOLIS Fonovisa	38	POR BIEN DE LOS DOS	POLO URIAS Y SU MAQUINA NORTEÑA Fonovisa
19	20	TANTITA PENA	ALEJANDRO FERNANDEZ Sony Discos	39	TE QUIERO MUCHO	EL COYOTE Y SU BANDA TIERRA SANTA EMI Latin
20	13	SUERTE HE TENIDO	ALEGRES DE LA SIERRA Infinity	40	A PUNTO DE CARAMELO	SOCIOS DEL RITMO IM

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

WEEK	LAST WEEK	2 WKS AGO	WEEKS ON	ARTIST	TITLE	PEAK POSITION	WEEK	LAST WEEK	2 WKS AGO	WEEKS ON	ARTIST	TITLE	PEAK POSITION																																																														
NUMBER 1							1 Week At Number 1																																																																				
1	2	6	8	JOAN SEBASTIAN Musart 12524 (8 98/13 98) *	En Vivo: Desde La Plaza El Progreso De Guadalajara	1	50	61	45	26	GILBERTO SANTA ROSA Sony Discos 84291 (10 98 EQ/17 98) *	Intenso	13																																																														
2	1	1	4	GRUPO BRYNDIS Disa 727016 (8 98/13 98) *	En El Idioma Del Amor	1	51	67	55	34	RICKY MARTIN Sony Discos 84300 (11 98 EQ/18 98)	La Historia	1																																																														
3	4	4	3	GIPSY KINGS Nonesuch 79642/AG (17 98 CD)	Somos Gitanos	3	52	62	42	27	LOS TUCANES DE TIJUANA Universal Latino 350082/Lideres (14 98/21 93)	32 Corridos Lideres-Solamente Exitos	12																																																														
4	3	2	17	GRUPO BRYNDIS Disa 727012 (8 98/13 98) *	Historia Musical Romantica	1	53	49	51	102	MARC ANTHONY RMM 83580/Sony Discos (9 98 EQ/16 98)	Desde Un Principio — From The Beginning	1																																																														
5	5	3	11	LOS ANGELES AZULES Disa 727014 (8 98/13 98) *	Historia Musical	2	54	47	39	30	SELENA EMI Latin 32119 (10 98/17 98)	Live, The Last Concert—Houston, Texas February 26, 1995	2																																																														
6	7	10	4	JESSIE MORALES Univision 310074 (9 98/13 98) *	El Original De La Sierra-16 Super Exitos	6	55	51	59	14	LOS CAMINANTES Sony Discos 84224 (9 98 EQ/13 98)	20 Exitazos-Nuestras Canciones	46																																																														
7	11	8	34	A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI Latin 25745 (9 98/14 98)	Shhh!	1	56	46	—	3	LOS RIELEROS DEL NORTE Univision 310030 (8 98/11 98)	Estampida Nortena	46																																																														
HOT SHOT DEBUT																																																																											
8	—	—	1	LOS TEMERARIOS Fonovisa 6129 (10 98/12 98) *	Baladas Rancheras	8	57	43	52	15	VARIOUS ARTISTS Lideres 950114 (8 98/14 98)	Todo Exitos De Hip Hop	28																																																														
9	9	7	10	LOS TIGRES DEL NORTE Fonovisa 6145 (8 98/12 98) *	Uniendo Fronteras	1	58	52	62	48	INTOCABLE EMI Latin 23730 (8 98/12 98) *	Es Para Ti	3																																																														
10	6	5	4	ALEJANDRO FERNANDEZ Sony Discos 84637 (10 98 EQ/16 98) *	Origenes	5	59	54	63	31	GUARDIANES DEL AMOR Ariola 83144/BMG Latin (7 98/11 98)	Lo Mejor De Guardianes Del Amor	30																																																														
11	10	12	48	VICENTE FERNANDEZ Sony Discos 84185 (10 98 EQ/16 98) *	Historia De Un Idolito Vol. 1	1	60	57	47	61	AZUL AZUL Sony Discos 84180 (10 98 EQ/16 98) *	El Sapo	3																																																														
12	8	11	8	THALIA EMI Latin 34722 (8 98/14 98) *	Thalia Con Banda-Grandes Exitos	2	61	59	57	14	VARIOUS ARTISTS Sony Discos 84457 (9 98 EQ/15 98)	20 Exitazos Con La Dinastia	43																																																														
13	13	15	36	LUPILLO RIVERA Sony Discos 84276 (8 98 EQ/13 98) *	Despreciado	1	62	64	66	58	CHRISTINA AGUILERA RCA 89323/BMG Latin (10 98/16 98)	Mi Reflejo	1																																																														
14	15	14	69	PAULINA RUBIO Universal Latino 543319 (9 98/16 98) *	Paulina	1	63	50	32	15	JAGUARES RCA 86742/BMG Latin (10 98/14 98) *	Cuando La Sangre Galopa	1																																																														
15	12	13	21	MARCO ANTONIO SOLIS Fonovisa 0527 (10 98/16 98) *	Mas De Mi Alma	1	64	60	50	48	VARIOUS ARTISTS J&N 82754/Sony Discos (9 98 EQ/13 98)	Bachatahiti 2001	7																																																														
16	16	17	6	ALICIA VILLARREAL Universal Latino 014824 (8 98/13 98)	Soy Lo Prohibido	16	65	55	56	10	FRANKIE NEGRON WEA/Carnby 89617/WEA Latina (10 98/15 98)	Por Tu Placer	33																																																														
17	14	9	6	OZOMATLI Interscope 483116 (12 98/18 98) *	Embrace The Chaos	1	66	73	—	5	LOS INVADORES DE NUEVO LEON EMI Latin 34432 (12 98 CD)	20 Exitos	64																																																														
18	17	16	16	PALOMO Disa 720032 (6 98/10 98)	Fuerza Musical	9	67	70	67	32	LOS TIGRILLOS WEA/Mex 87412/WEA Latina (8 98/12 98)	Que Lo Baile Bien	23																																																														
19	19	24	6	LA LEY WEA Rock 40949/WEA Latina (10 98/16 98)	MTV Unplugged	14	68	72	74	56	GIPSY KINGS Nonesuch 79541/AG (16 98/24 98)	Volare! The Very Best Of The Gipsy Kings	3																																																														
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24	48	—	2	GISSELLE Ariola 88762/BMG Latin (8 98/13 98)		8	73	66	60	10	JUANES Surco 159563/Universal Latino (16 98 CD)	Fijate Bien	36																																																														
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28	26	23	20	CRISTIAN Ariola 85124/BMG Latin (10 98/15 98) *	Azul	2																																																																					
29	27	36	15	JOSE ALFREDO JIMENEZ Ariola 79005/BMG Latin (18 98 CD)	Las 100 Clasicas Vol. 1	27																																																																					
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32	23	35	4	LOS RIELEROS DEL NORTE Fonovisa 6150 (8 98/12 98)	Entrega De Amor	23																																																																					
33	30	41	3	ANA GABRIEL Sony Discos 84636 (9 98 EQ/16 98)	Huelo A Soledad	30																																																																					
34	33	28	31	BANDA EL RECODO Fonovisa 6102 (8 98/12 98) *	Contigo Por Siempre...	4																																																																					
35	32	43	3	CONJUNTO PRIMAVERA Fonovisa 80797 (13 98/17 98)	El Recado Vol. 2	32																																																																					
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36	71	—	2	JOSE JOSE Ariola 87723/BMG Latin (10 98/14 98)	Tenampa	36																																																																					
37	29	26	15	LOS TRI-O Prisma/Ariola 78910/BMG Latin (15 98 CD)	Siempre En Mi Mente	7																																																																					
38	40	40	34	INTOCABLE EMI Latin 31412 (8 98/12 98)	14 Grandes Exitos	15																																																																					
39	34	21	13	VICENTE FERNANDEZ Sony Discos 84445 (10 98 EQ/15 98) *	Mas Con El Numero Uno	3																																																																					
40	38	31	14	OLGA TANON WEA Latina 89180 (10 98/16 98) *	Yo Por Ti	4																																																																					
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49	53	65	4	ALEXANDRE PIRES Ariola 87863/BMG Latin (14 98 CD)	Alexandre Pires	49																																																																					

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

Salgado Feels Like A 'King' With Sony

BY RAMIRO BURR

SAN ANTONIO—After toiling away with a minor-league team for which he became a star player, Michael Salgado is ready to work with a major-league contender. Ambitious and upbeat, Salgado says that as a result of signing a new record deal with Sony Discos, he enjoyed more artistic freedom on his new CD, *Sangre de Rey* (King's Blood).

"It has a lot of importance to me, because I was the producer. I had more input than the ones with [record label] Joey [International]," Salgado says. "This time, I did songs I really felt."

Sangre de Rey, set for an Oct. 30 release, is Salgado's first in a five-album Sony deal worth a reported \$1 million. He says, "The opportunity [enables] me to get the promotion, the image out there that's needed. Sony is

going to try very hard, and I'm really excited about it."

The first single is the ranchera title track with a message that Salgado believes will hit home. "It's about someone who comes from a humble



SALGADO

background. He goes off to look for a better life, and although he makes a lot of mistakes and sacrifices, he doesn't give up, and he's a winner. I identify with that song, because before I had a hit with 'Cruz de Madera,' I worked in construction."

"Sangre," which is reminiscent of "Cruz de Madera," was written by Eduardo Garcia. Salgado, 30, co-wrote the waltz "Promesas Falsas" with his brother Ernie and percussionist Ramon Torres, and he also wrote "Tu Partida," dedicated to his late grandfather.

With a corrido and two waltzes, this is the most norteño album Salgado has ever done. Influenced by seminal 1960s norteño kings Los Relámpagos del Norte, Salgado says *Sangre de Rey* is representative of what he's about musically. "The Tejano market took me in, and I'm very grateful," he says. "In reality, my music is regional Mexican."

Salgado says Sony, with its strong presence in Mexico and on the West Coast, encouraged him to mine his norteño influences, which go back to his childhood. Born in Big Spring, Texas, he listened to his father, Ernie, who played with Conjunto Alegria. In 1986, when the family lived in Rankin, Texas, the group became Los Salgados del Norte, a family outfit that included Michael (lead vocals/accordion), brother Ernie Jr. (bajo sexto), uncle James Salgado (drums), and cousin Joe Tanguma (bass). With the exception of James Salgado, that core remains; the other members are Torres and drummer Jesus Rodriguez.

Looking back on his tenure with Joey International, Salgado says he is grateful for the opportunities. After the 1995 smash hit "Cruz de Madera," Salgado embarked on a winning streak that made him a superstar. His momentum, however, stalled in 1997, when he and Joey International butted heads over contractual disputes.

He says, "It's like a new beginning, to achieve another level in the music business, as far as [being able to reach the] U.S. and Mexico."

Jazz Notes™

by Steve Graybow



WITH A PURPOSE: Those familiar with Alex Bugnon might be in for a surprise when they hear *Soul Purpose* (Nov. 6), the pianist's sophomore date for Narada Jazz. Although Bugnon has not abandoned the pop-oriented melodies that have informed his work for the past decade, he has largely cast aside the dense sounds that have earmarked his prior releases, performing this time on acoustic piano and embracing direct, unencumbered production values.



BUGNON

Drawing inspiration from Dizzy Gillespie's classic tune "A Night in Tunisia," Bugnon composed the tracks on *Soul Purpose* with the intention of "creating melodies that were not complex but that were also not just quick, two-note lines. A melody like the one in 'A Night in Tunisia' is not simple," he says, "but it is also something that everyone remembers."

Bugnon derived further inspiration from a fortuitous acquisition, a 10-year-old Yamaha piano that he recently found and purchased in a downtown New York City shop. "It was a long search, but I finally found an acoustic piano that I really like playing, and that was what really reintroduced me to the joys of the acoustic piano" says the Montreux, Switzerland-born musician.

While the bulk of the material on *Soul Purpose* includes contributions from other musicians, Bugnon's own piano technique can be heard prominently on the gentle, pensive solo rendition of "In a Sentimental Mood," which closes the album. The pianist did not realize the tape was running when he laid down the Duke Ellington classic, which accounts for his rendition's breathy pauses and lilting charm. "I knew I was going to do a solo piano piece, and when I found out my take on 'In a Sentimental Mood' had been recorded, I knew I had found what I was looking for."

Recording for *Soul Purpose* wrapped in New York City the night before the terrorist attacks of Sept. 11. Bugnon was unable to return to

the studio to begin mixing the album on Sept. 11, but managed to drive into the city the following day, listening to the raw tracks on his car's stereo. Searching for titles for his compositions, he named a piece that struck an emotional chord in him "Sunset Over Manhattan" when the song came through his speakers as he was viewing the dramatically altered Manhattan skyline.

"The bottom line is that music has to have soul, has to have emotion behind it, in order to connect with the listener," Bugnon says. "It is not enough to just write and record something and hope people will like it. Music needs feeling, it needs the artist to put their heart into it. If you are inspired and let that inspiration seep into the music, it makes all the difference."

IT'S A GEM: Late '60s-era fusion and contemporary dance rhythms come together on *The Zone* (Velour Recordings, released Oct. 16), the third date from saxophonist Topaz and the New York City-based ensemble (trombonist Squantch, guitarist Mark Tewarson, keyboardist Ethan White, bassist Jason Krivloff, and drummer Christian Ulrich) that bears his name. Recorded live in the studio, *The Zone* contains plenty of chunky funk and world-music rhythms, catchy melodies, and, most important, a whole lot of improvised instrumental interplay.

The Austin, Texas-born Topaz says that his ensemble "began as a loose jam session that eventually jelled into a band. My goal is to bring danceable Afro-beat music together with jazz improvisation." The saxophonist, who moved to New York in 1994, says that he is pleased that the predominantly young clientele that frequents his downtown gigs often dances well into the night as his group performs. "Dancing is the essence of jazz," Topaz says. "It brings us to an almost tribal level, where people are interacting with the music as opposed to just sitting and listening. It recalls jazz's history, when jazz was dance music."

NOTEWORTHY: The late guitarist Lenny Breau can be heard on *Pickin' Cotton*, a set of unreleased duets between Breau and guitarist Richard Cotton recorded in 1977. The disc is available on the Guitchives label, which was founded by Canadian rock guitarist Randy Bachman of Guess Who fame. A friend of Breau's, Bachman has more than 2,000 hours of unreleased recordings by the late guitarist, which he plans to make available on upcoming releases. *Pickin' Cotton* is available at retail and at guitarchives.com.

América Latina...

In Colombia: Aterciopelados is using a tour of the U.S., Colombia, Venezuela, and Mexico to introduce a new band member. And it's not a guitarist: Singer Andre Echeverri is three months pregnant. The father of the baby is Echeverri's boyfriend, historian Manuel Jaramillo. The two have been together for the past five years . . . Just weeks before Carlos Vives' new studio album is due, Universal Colombia has released *Carlos Vives Canta los Clásicos del Vallenato*. The compilation was made after Universal secured from TV network Caracol the rights to the soundtrack of *Escalona*, the mini-series based on the life of vallenato legend Rafael Escalona, in which Vives starred and sang. The album was released in Colombia, Ecuador, and Peru.

GUSTAVO GOMEZ

In Chile: Pop/rock act Los Prisioneros have officially confirmed a live reunion—their first since their breakup in 1991—slated for Dec. 1 at Santiago's Estadio Nacional. The trio says it does not have any plans beyond the show so far.

SERGIO FORTUNO

Billboard

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Stars Also Shine Offstage Thanks To Jerome Records

BY JIM BESSMAN

NEW YORK—Founded upon a perceived lack of opportunity in the recording studio for Broadway musical theater singers and especially cabaret performers, John Jerome's New York City-based Jerome Records—which celebrates its first birthday Nov. 7—is expanding its catalog, with numerous releases planned through the first quarter of 2002.

Due Nov. 6 is *Sammy Cahn All the Way* from New York cabaret artist Jeff Harnar, to be followed Nov. 27 by Broadway star Karen Mason's *When the Sun Comes Out*



JEROME

ner, Jerome parlayed his background in finance to launch his label after seeing Julie Wilson perform at the Algonquin Hotel 1½ years ago.

"I'd never seen a cabaret act and was fascinated. [I] bought her CD," Jerome says. "Then I saw other acts and wanted their CDs, but they didn't have any—or [didn't] know how to go about getting one. So I decided to produce them and learned by trial and error mostly. Now I love it."

The drawback, Jerome finds, is that "so many talented people want me to produce their CDs—but I can't do everybody." The cabaret

'The record industry is really shooting itself in the foot by not encouraging these young artists, because there's so much talent out there in these small clubs—with real personalities.'

—JOHN JEROME, JEROME RECORDS

and veteran cabaret star Julie Wilson's *Everything Old Is New Again*.

In December comes product from Broadway singer Heather MacRae, while first-quarter 2002 brings titles from Broadway's Deborah Trannelli and Christine Andreas, pianist Steve Ross, Barbra Streisand impersonator Steven Brinberg, cabaret singer Kristopher McDowell, and producer Daryl Kojak. Jerome, who is the executive producer on all his projects, is also working on debut albums for next year by newcomers Jennifer Kruskamp, Marcus Simone, and Julie Reyburn, along with a disc from Tony Award winner Mary Testa and two off-Broadway cast albums, *Hello Muddah, Hello Fadduh!* and *Everybody Wants to Get Into the Act*.

These releases will expand Jerome Records' current catalog of albums by McDowell, jazz vocalist Laurie Krauz, nightclub singer Phillip Officer, and Broadway star Stephanie Pope, as well as a compilation album benefiting the Genesis Guild theater company called *Our Heart Sings*. Another compilation to benefit the World Trade Center relief effort is coming in January.

A former acting teacher who assisted the legendary Sanford Meis-

ner, Jerome parlayed his background in finance to launch his label after seeing Julie Wilson perform at the Algonquin Hotel 1½ years ago.

"So many Broadway performers and pop singers start out in cabaret," Jerome continues. "There should be a Grammy for cabaret: Karen Mason [who is now starring in *Mamma Mia!*] did *Sunset Boulevard* 150 times and sold out houses and couldn't even get nominated for a



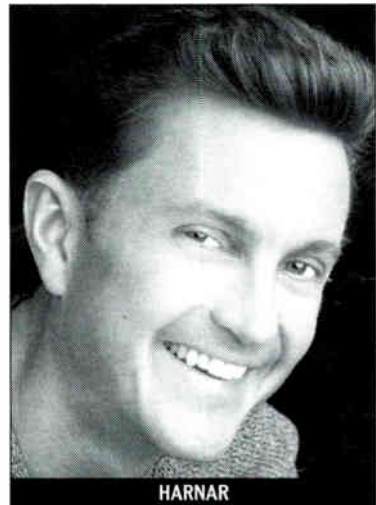
Grammy for her beautiful CD. Stephanie Pope could be considered cabaret, but she can do jazz and anything [else]. The record industry is really shooting itself in the foot by not encouraging these young artists, because there's so much talent out there in these small clubs—with real personalities, not the robotic singers you see the record companies create."

Jerome Records is distributed by New York's Empire Music. "We also sell a lot on the Web at

Jeromerecords.com," says Jerome, who puts out a quarterly magazine, *Blue Butterfly*, to further promote his artists. Fulfillment is done from his apartment.

"I have 10,000 CDs in my apartment at any given time," Jerome says. "I do my own promotional mailings to radio stations and college theater departments and music magazines in the middle of the night and mail out free CDs [by] other artists when people buy one, just to introduce them to our other artists."

The giveaways have proved beneficial, Jerome adds. Orders for McDowell's debut CD, *Faces of Love*,



HARNAR

started coming in after Jerome sent out free copies—indicating word-of-mouth for a young cabaret performer who has not had any exposure outside of the New York cabaret scene.

Jerome also services promo posters to record stores and signed posters and CDs to consumers requesting them.

"He's got incredible vision and imagination for how to get this particular kind of music out there and heard," says Harnar, who had previously released three self-produced albums. "I've been singing in cabarets for 11 years professionally, and this is the first time I've met someone who's bringing more mainstream ideas to this kind of music. The people he's recording are the best—and it's great to be in their company."

Jerome now wants to record more established Broadway singers who, he says, "haven't been around [on record] in a while." He has made overtures in this regard to Polly Bergen.

"Major-label people told me that the maximum number of titles I could put out each year is two," Jerome says, "but I did six or seven the first year. I just can't put limits on myself."

Words & Music



by Jim Bessman

SESAC'S STORM: SESAC is showcasing up-and-coming songwriters with *Writers on the Storm*, a monthly series at New York City club the Cutting Room that presents four writers each performing a 20-minute set.

"I like the idea of doing short sets so the audience has a chance to sample some of the great new music we are representing," says the society's New York VP of writer/publisher relations Linda Lorence. "There are many wonderful artists that we work with who are so deserving of attention, and we want to provide an opportunity to showcase them to the industry."

The featured writers, Lorence adds, are those who are "on the storm"—that is, "on the verge of something great [whom] we feel proud to put our name behind."

The Oct. 22 launch of the series starred singer/songwriters John McVey ("He's from Utah and performs all over the country to adoring fans," Lorence says), Marianne Osiele ("An amazing slide guitarist and bluesy singer à la Bonnie Raitt"), flezaDoza ("He's packing the NYC clubs and really making a name for himself in the city"), and Colin Brooks ("He's from New Mexico and new to the New York area but will soon be [well-] known in our town"). All are unsigned but have self-released CDs.

Four spoken-word writers will showcase at the next *Storm* event, set for Nov. 13, and singer/songwriters will return Dec. 11.

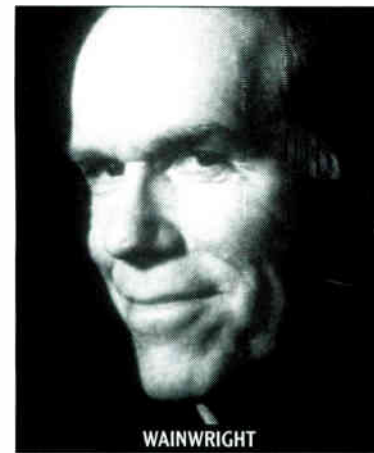
WAINWRIGHT'S RIDE: Loudon Wainwright III's 1999 album *Social Studies* compiled some of his topical songs written over the years for NPR. While his recent gig at the Bottom Line focused on his new Red House album, *The Last Man on Earth*, he did include a newly penned tune, "No Sure Way," concerning the World Trade Center disaster.

"I was on a promotional tour the week after, and people who knew my topical songs were asking me if I was going to write about it," says Wainwright, whose song recounts a subway ride from his residence in Brooklyn Heights to Manhattan after Sept. 11.

"I said I didn't think so, because it was too big and too soon," Wainwright continues. "But I found myself a few days later on the subway under the river, passing through [WTC stop] Chambers Street station—which was closed at the time—and realizing that we were underneath what was left of the Trade Center. It was chilling, and

everybody on the train was experiencing it, too. Of course, nobody said anything—but we all knew."

Hence the lyric, "There beneath the East River/It felt like the river Styx." The song's title, meanwhile, refers to not knowing whether



WAINWRIGHT

"heaven's high above us" or "hell's far below" from inside the train.

"[The song] then describes getting out at Canal Street and feeling like some kind of a survivor," says Wainwright, who has submitted the song to NPR.

Wainwright, incidentally, also performed "Something for Nothing," another new, unreleased topical song about music-file swapping.

LITHGOW'S GIFT: The Concert for New York at the city's Madison Square Garden by Paul McCartney et al. understandably dominated local media coverage last weekend, but John Lithgow's Perfectly Ridiculous—A Gift for the Children of New York at Carnegie Hall was equally spectacular in its own right. The award-winning actor teamed with conductor Bill Elliott—his songwriting collaborator on the new Watershed Records children's album *Farkle and Friends*—and delighted kids (and at least one kid-at-heart) with wacky originals like the new "I'm a Manatee" and such classics as Cab Calloway's "Everybody Eats When They Come to My House" and Shirley Temple's "Animal Crackers in My Soup." (Universal Music Publishing writer Elliott also scored the TV movie *The Shirley Temple Story*.)

"We love bringing live music and an orchestra to children," Elliott says. "But behind it all is the message of how fun music is."

Elliott's pianist, by the way, was Jai Winding, son of the late jazz trombonist/bandleader Kai Winding of "More" fame.

AES Retains Hope For Successful Convention

BY CHRISTOPHER WALSH

NEW YORK—The upcoming 111th Audio Engineering Society (AES) Convention, postponed in the wake of the Sept. 11 terrorist attacks, is to be held here Nov. 30-Dec. 3 at the Jacob Javits Convention Center.

As to be expected, the professional audio industry has expressed a collective concern for the success of the convention and the continuing prosperity of the industry. Naturally, many would-be exhibitors have also voiced concern, privately or publicly, for the safety of their employees, given the fear of more terrorist attacks.

Another factor weighing on the minds of some manufacturers is a less-than-stellar performance over the past 12 months, as the national economy, pre-Sept. 11, showed increasing signs of impending recession. The combination of a sluggish economy and the events in New York City just days before the AES Convention was to be

held has prompted a small number of exhibitors to cancel their plans to attend.

The exhibitors that have chosen not to attend in the wake of Sept. 11 also cite scheduling conflicts, or the close proximity between the rescheduled dates

111th
AES
Convention

and the National Assn. of Music Merchants' winter expo, to be held Jan. 17-20, 2002, in Anaheim, Calif. One manufacturer, Mackie Designs, has additionally created an online "trade show exhibit" to introduce new products from Mackie, Mackie Industrial, and Eastern Acoustic Works, the loudspeaker manufacturer acquired by Mackie Designs in 2000. These exhibits will go online in the coming

weeks, corresponding with the AES Convention.

Nonetheless, five weeks before the rescheduled convention, exhibitors opting not to attend comprise no more than 10% of the original total. In addition, Roger Furness, AES executive director, notes that pre-registration—usually an accurate barometer of the convention's ultimate attendance—has fallen by just 5%. Furthermore, some exhibitors who pulled out have now reaffirmed their attendance.

The greatest threat to a successful convention for the AES, exhibitors, and attendees alike is the abundance of rumor throughout the industry. Erroneous reports of major equipment manufacturers not attending; the false assertion that the convention would be held at the New York Hilton, as it was in the past; or the belief, also untrue, that the conference portion would be held but the exhibition canceled.

Studio Monitor

by Christopher Walsh



SCHOOL DAYS: In a move that has generated both acclaim and controversy, Belmont University in Nashville has acquired Ocean Way Recording, one of the region's top recording facilities. The announcement, delivered Oct. 17 by the university's president, Dr. Robert Fisher, was made in Studio A of the former church, a Gothic Revival structure dating to 1850.

For Belmont, the acquisition is an effort to strengthen its schools of music and music business. Ocean Way Nashville will continue as a commercial recording facility, retaining all staff. In addition, the facility will become an educational center for senior-level students.

Opened in 1997, Ocean Way Nashville was owned by Allen Sides, owner of Ocean Way Recording in Hollywood, Calif., and Record One in Sherman Oaks, Calif.; and Gary Belz, owner of House of Blues Studios in Memphis and Encino, Calif., and East Iris Studios in Nashville.

"Gary and I didn't really have any interest per se in selling Ocean Way Nashville," says Sides, a respected recording engineer as well as studio owner. "It's been pretty successful for us, and we actually paid the whole thing off in five years. But I'm spending so much time in L.A. I think I've only done three albums out here since I opened it. All my film and record work is in L.A."

"When we have downtime," explains Sharon Corbitt, studio manager at Ocean Way, "we will allow people in [Belmont's] programs to come in, in small groups, to observe or to be in the facility and work. We're also going to be able to provide some master series-type workshops with professionals and professional educators. This is allowing us to preserve the legacy of the facility, and at the same time be able to support the visions and goals that Belmont has in relation to turning out the best recording students possible."

For all the positives, however, the announcement drew immediate criticism from some of Ocean Way's competitors. Given country music's recent decline and the corresponding struggle to stay booked, some studio owners on and near Music Row voiced resentment over the prospect of now having to

compete with a nonprofit organization.

"I just don't think they thought about the effects of this," says one executive at a Music Row facility. "The studio market has been hard-hit in this town. If they operate as a commercial facility and compete with other studios that have to function on a profit motive, it's impossible."

But those fears, Corbitt says, are unfounded. "I am sympathetic to everybody's concerns. I understand their fears and desire to know more about it, because it *is* new, it *is* different. I'm concerned that the beautiful things that could come out of this could get lost in the middle of people speculating."

"We pay local, state, and federal taxes," Corbitt continues. "We are set up as for-profit. We are a commercial facility. I am going to have to operate this facility and make a living like I always have. The truth is, anything related to the curriculum is separate and totally apart from Ocean Way Studios. Even though we're working together, the wonderful aspect of that is that the students are going to get a true perspective of how a real commercial facility is run. If I do anything to blur those lines, I'm not giving them a true educational experience. I have to continue to operate it the way I always have; everything has to remain exactly the way that it is."

Corbitt further adds that the unique situation created from Belmont's acquisition of Ocean Way will foster an atmosphere wherein professionals and educators alike will work to resolve issues within the pro audio industry, all for the common good. "There's going to be workshops for professionals with regard to turning in formats for labels," she explains. "There's a lot of confusion about that right now. This gives us an opportunity to provide some educational aspects that can also be applied to professionals. That, to me, is going to benefit all studios."

"I can assure you," Corbitt concludes, "that I would *not* be supporting this partnership and staying here if I felt that this would in any way jeopardize my relationship with all the people I have worked with in the 17 years I've been on Music Row. I would walk away from the music industry before I would do that."



PHOTO: J. MICHAEL KROUSKOP

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RECORDING STUDIO(S) (Location) Engineer(s)	RECORD PLANT (Hollywood, CA) CRACKHOUSE (New York) Brian Springer, Milwaukee Buck	LOBO (Deer Park, NY) Manelich Sotolongo, Peter Wade Kusch	SOUND KITCHEN HOUSE OF GAIN (Franklin, TN) Greg Droman	GREENHOUSE (Burnaby, British Columbia) Joey Moi	GREENHOUSE (Burnaby, British Columbia) Joey Moi
CONSOLE(S)/ OAW(S)	SSL 9000 J/ Pro Tools	SSL 9000 J	API Legacy, Pro Tools	SSL 4048 E/G	SSL 4048 E/G
RECORDER(S)	Pro Tools, Studer A800	Pro Tools	Sony 3348, Pro Tools	Pro Tools	Pro Tools
RECORDING MEDIUM	Quantegy 499	Pro Tools	Quantegy 467, Pro Tools	Pro Tools	Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	RECORD PLANT (Hollywood, CA) Brian Springer, Irv Gotti	SONY (New York) Jean-Marie Horvat	SOUND KITCHEN (Franklin, TN) Greg Droman	ARMOURY (Vancouver, British Columbia) Randy Staub	ARMOURY (Vancouver, British Columbia) Randy Staub
CONSOLE(S)/ OAW(S)	SSL 9000 J	SSL 9000 J/ Pro Tools	Neve VR72 Legend	SSL 4072 G+	SSL 4072 G+
RECORDER(S)	Pro Tools, Ampex ATR 102 1/2"	Studer A820	Sony 3348	Sony 3348, Tascam DA-88	Sony 3348, Tascam DA-88
MIX DOWN MEDIUM	Quantegy 499	BASF 900	Quantegy GP9 1/2"	Pro Tools, Quantegy DA8	Pro Tools, Quantegy DA8
MASTERING (Location) Engineer	STERLING SOUND (New York) Tom Coyne	SONY (New York) Vlad The Impaler	MASTERMIX (Nashville) Hank Williams	STERLING SOUND (New York) George Marino	STERLING SOUND (New York) George Marino
CD/CASSETTE MANUFAC- TURER	SONY	SONY	BMG	UNI	UNI

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INTERNATIONAL

EU To Record Biz: Keep Talking Mixed Results As Politicos Meet Execs At Music In Europe Conference

BY EMMANUEL LEGRAND
Music & Media

BRUSSELS—Music industry representatives had mixed emotions after attending the Music in Europe conference held here Oct. 13.

Those hoping that music would finally be given special consideration by the European Union (EU) were told by bureaucrats from its executive body the European Commission (EC) that they may have to wait for that to happen. But more optimistic news came for those who had been lobbying for tax changes to benefit record sales.

More than 200 music industry representatives discussed the future of the sector in the EU at the conference, organized as a fact-finding exercise for EU policy-makers. In her opening speech, European Commissioner Viviane Reding told attendees, "What we are expecting from you are leads and what specific needs you have. This will allow us to identify the right questions."

Many industry organizations are pressing the EC to adopt a specific, multi-faceted program to develop music in Europe similar to an existing five-year, 500 million euro (\$445 million) program for the film and TV industries. Patrick Zelnik, president/founder of indie label Naïve and president of French indies body UPFI, joked to delegates: "I asked to be faxed all the schemes existing to support the film and TV industries, and [the faxes] clogged the fax machine. I guess if I had asked the same about music, one page would have been enough."

Prior to the conference, several industry bodies signed a joint proposal listing several measures that would improve the industry infrastructure and promote European music, as well as develop training and education schemes. Nikolas van der Pas, EC director general of education and culture, concluded the day by describing the ideas expressed as "interesting," but he noted that as the EC's overall budget for all cultural matters was 169 million euros (\$150 million) per year, "our capacity to act is meager." He added, "There will be no added resources."

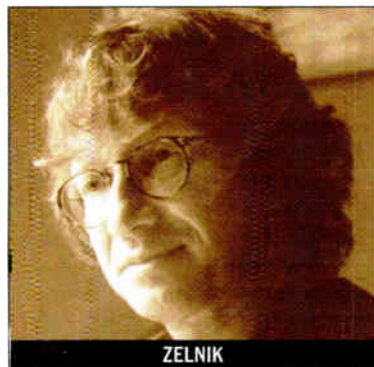
Van der Pas added that all ideas would be taken into consideration for the follow-up to the EU's Culture 2000 program at the end of 2004. He invited the industry to continue making proposals.

One participant comments, "Basically, what we've been told is to go back to our studies and that things will start moving, at best, at the end of 2004."

Michel Lambot, co-chief executive of indie label Play It Again Sam and president of European labels body Impala, was "disappointed, but not surprised" by van der Pas' final speech. His feeling is that action is needed now more than ever and that intensive lobby-

ing needs to take place: "What is needed is political action."

The longstanding issue of the rate of VAT (sales tax) on recorded music was also on the agenda at the conference. Various elements within the



ZELNIK

industry have often argued that a lower rate of tax, such as that applied to other "cultural goods," should be applied to music. Reding agreed that it is "time to look at the question of a reduced VAT rate [on records]."

The EC is currently harmonizing

VAT rates within the EU. The VAT rate on records in EU countries currently ranges from 15% in Luxembourg to 25% in Sweden. The industry goal would be to tax records at the same rate as books (5.5%).

Reding called on the music community to take action at a local and EU level. "In each country, artists and professionals [must] act on their government and say that the VAT rate has to change."

Frances Moore, International Federation of the Phonographic Industry (IFPI) regional director for Europe, said that a lower VAT rate would be a breath of fresh air for labels. "Culture ministers have a responsibility to explain their concerns to finance ministers and push to end this discrimination."

Zelnik—for many years a vociferous proponent of a low VAT rate on records—has often failed to rally the IFPI to the cause in the past. He describes Moore's public endorsement of the issue as "a welcome development."

Emmanuel Legrand is editor-in-chief of Music & Media.

South Africa Joins Fight Against Music Pirates

BY OWEN COETZER

CAPE TOWN, South Africa—The latest country to step up its contribution to the global battle against music piracy is South Africa.

Details of the country's latest anti-piracy moves were discussed Oct. 10-12 here in the presence of some 125 delegates from more than 40 countries who attended the International Federation of the Phonographic Industry's (IFPI) annual world anti-piracy conference. The event was hosted by local IFPI-affiliated labels body the Recording Industry of South Africa (RISA).

Representatives of the police, customs officers, and labels bodies from around the world either detailed successful hits against pirates or requested help to fight

them. The keynote theme was, according to the IFPI, "the growing cooperation between industry, government, and enforcement authorities worldwide."



GRANT

"We're eager to get out there and win the war against the pirates," says IFPI's London-based head of enforcement Iain Grant, who chaired the conference.

South Africa is the largest music market on the African continent, but music piracy here is reckoned to be at a level of between 15% and 25%, with

industry estimates valuing it at \$35 million in 2000. Leslie Sedibe, business affairs director of EMI South Africa and chairman of RISA, says, "This is a critical time for South African music. The country's musical talent is directly under threat because of these pirates. They don't pay taxes to the government, and there are no overheads. They ride on the backs of successful musicians."

Cassette piracy is the major area of concern in South Africa; CD players are mostly out of financial reach, particularly for rural workers. Street hawkers are the main outlets for the cassettes.

A new regional anti-piracy coordinator for Africa, Richard Rademan, was recently appointed by IFPI. Rademan, who will be based in Johannesburg, has extensive police and security experience. In addition, South Africa's police commissioner André du Toit has put together a dedicated task force to deal with the problem.

Grant welcomes the renewed South African commitment to tackling piracy. He claims the international music industry is now "widely perceived as aggressive against pirates and unwilling to allow criminal gangs to go unchecked... The majority of large-scale enforcement successes in the year 2000 came at the manufacturing source rather than during shipment. In the Philippines, for example, seven CD manufacturing lines used to produce pirate product were closed down [last year], halting potential production of 25 million pirate CDs.

"In total, IFPI assisted in cases that led to the closure of 20 CD [production] lines in 2000, with a total capacity of more than 70 million CDs—this equals the total annual legitimate market for CDs in France."

U.K. Industry Honors HMV's McLaughlin

BY ADAM WHITE

LONDON—After 33 (and nearly one-third) years in the employ of HMV, Brian McLaughlin has become the first music merchant to receive the prestigious annual U.K. Music Industry Trusts' award.

McLaughlin, who has advanced since 1968 from assistant store manager at HMV in his Portsmouth, England, hometown to the company's COO, was presented with the accolade Oct. 18 at London's Grosvenor House during a ceremony attended by more than 1,000 industry professionals (*Billboard Bulletin*, Oct. 19).

Previous honorees in the award's 10-year existence include composers John Barry and Andrew Lloyd Webber, producer Sir George Martin, DJ Alan Freeman, and the late Maurice Oberstein, former chairman of the British Phonographic Industry. Last year's recipient was Atlantic Records' co-founder Ahmet Ertegun, in recognition of his longtime support for British artists in the U.S.

McLaughlin was honored for his contributions to the development of the U.K. music retail sector and to the larger music industry. He has twice served as chairman of the British Assn. of Record Dealers and joined the U.K. government's inaugural Music Industry Forum when it was formed three years ago under the government's Department of Culture, Media and Sport.

"By working together for the industry," Oberstein said in a special tribute written only days before his death Aug. 13, "[Brian and I] would each derive individual benefits by having a larger business to fight for a share in."

The retailer made a similar point in his acceptance remarks, noting that his being honored reflected as much on the industry, the talented people who worked within it, and the stature it has gained in recent years as it did on him. McLaughlin also joked, "Coming in here tonight must have been a nightmare for record companies, seeing my face all over the place." The retailer is known as a tough trading-terms negotiator. "There was lots of shouting and storming out," he told *Billboard* earlier this year of his first exposure to such negotiations with label sales directors and managing directors as he rose up through HMV's ranks.

The event has raised more than \$2.2 million for charity since its launch in 1992. During the ceremony, tribute was paid to two key players in the award's creation, Oberstein and the late artist manager David Walker. A variety of recording artists and some of the U.K. record industry's most senior executives attended the dinner, as did EMI Group chairman Eric Nicoli and Alain Levy and David Munns, the newly appointed chairman/CEO and vice chairman of EMI Recorded Music, respectively.



Life of Brian. British recording stars representing five decades of music joined honoree HMV Media Group COO Brian McLaughlin, center, at the 10th annual Music Industry Trusts' award dinner Oct. 18 in London. Pictured with the HMV executive are, clockwise from left, Emma Bunton of the Spice Girls, Sophie Ellis-Bextor, John Lodge of the Moody Blues, and Lulu. In the back, partially obscured, are Iron Maiden's Bruce Dickinson, left, and Status Quo's Rick Parfitt. (Photo: John Marshall)



JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
LAST WEEK	(Dempa Publications Inc.) 10/24/01	LAST WEEK	(CIN) 10/21/01	LAST WEEK	(Media Control) 10/24/01	LAST WEEK	(SNEP/IFOP/Tre Live) 10/24/01
SINGLES		SINGLES		SINGLES		SINGLES	
1	EVERGREEN HYOE KUON	1	BECAUSE I GOT HIGH AFROMAN UNIVERSAL	1	ONLY TIME ENYA WEA	1	YOU ROCK MY WORLD MICHAEL JACKSON EPIC
2	VOICE PORN0 GRAFFITI SONY	2	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE PARLOPHONE	2	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE PARLOPHONE	2	FAMILY AFFAIR MARY J. BLIGE MCA/UNIVERSAL
3	PARADOX WINDS PONY CANYON	3	HEY BABY (UUH AAH) OJOTZI EMI	3	I'M A SLAVE 4 U BRITNEY SPEARS JIVE	4	UN MONDE A REFAIRE CYLIA MERCURY/UNIVERSAL
4	YOU GO YOUR WAY CHEMISTRY DEFSTAR	4	I'M A SLAVE 4 U BRITNEY SPEARS JIVE	4	FALLIN' ALICIA KEYS ARIOLA	3	IT'S RAINING MEN GERI HALLIWELL EMI
5	HARUJION BUMP OF CHICKEN TOY'S FACTORY	5	ONE NIGHT STAND MIS TEOO TELSTAR	7	SMOOTH CRIMINAL ALIEN ANT FARM DREAMWORKS	8	PRES DE MOI LORIE EGIP/SONY
6	KOIBITO WA KOKORO NO OHENDAN COUNTRY MUSUME NI RIKAI ISHIKAWA ZETIMA	6	YOU ROCK MY WORLD MICHAEL JACKSON EPIC	4	BECAUSE I GOT HIGH AFROMAN UNIVERSAL	9	LE VENT NOUS PORTERA NOIR DESIR BARCLAY/UNIVERSAL
7	DEAREST AYUMI HAMASAKI AVEX TRAX	7	WHAT WOULD YOU DO? CITY HIGH INTERSCOPE	4	HOW IT'S GOT TO BE JEANNETTE POLYDOR	10	TRACKIN' BILLY CRAWFORD V2
8	JUMP EVERY LITTLE THING AVEX TRAX	8	U GOT IT BAD USHER LAFACE/ARISTA	4	WECK MICH AUF SAMY DELUXE EMI	11	UPTOWN GIRL WESTLIFE RCA
9	YUMEOIMUSHI SPITZ UNIVERSAL	9	SMOOTH CRIMINAL ALIEN ANT FARM DREAMWORKS	8	HERO ENRIQUE IGLESIAS INTERSCOPE	12	K.K.O.Q.O. CHARLI BEBE EGIP/SONY
10	SECRET BASE ZONE SONY	10	CHAIN REACTION/ONE FOR SORROW (REMIX) STEPS EBUL/JIVE	8	L'AMOUR TOUJOURS (I'LL FLY WITH YOU) GIGI D'AGOSTINO BRX/MEDIA	13	U REMIND ME USHER LAFACE/ARISTA/BMG
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
22	GAMUSHARA—ATSUKUNARE ULFUS TOSHIBA/EMI	11	SAMBUCA WIDEBOYS FEAT. DENNIS G. LOCKED ON/679/WARNER	11	SOMETHING LASGO ABS/ANTLER-SUBWA	17	COME ALONG TITIVD SUPERSTUDIO/WARNER
25	CHIJIYO NO HOSHI MIYUKI NAKAJIMA YAMAHA MUSIC COM	12	THE BLOCK PARTY LISA LEFTEYE LOPES LA FACE/ARISTA	18	IN THE END LINKIN PARK WARNER BROS.	21	WHOLE AGAIN ATOMIC KITTEN INNOCENT/VIRGIN
26	UCHU NO HARUKA CHI HARU MATSUYAMA NIPPON COLUMBIA	13	LOVIN' YOU (OLE, OLE OLE) BRIAN HARVEY & THE REFUGEE CREW BLACKLIST/EDEL	24	MOI... LOLITA ALIZEE POLYDOR	25	RMI MC SOLAAR EAST WEST
29	AGEHACHOU PORN0 GRAFFITI SONY	14	IZZO (H.O.V.A.) RDC A FELLA/DEF JAM	27	THE MUSIC'S NO GOOD WITHOUT YOU CHER WEA	28	JE TE VEUX ENCORE SALLY BAT DES AILES MERCURY/UNIVERSAL
30	THE * PEACE MORNING MUSUME ZETIMA	15	WHERE THE PARTY AT JAGGEO EDGE/COLUMBIA	31	TURN OFF THE LIGHT NELLY FURTADO DREAMWORKS	29	LET ME BLOW YA MIND EVE FEAT. GWEN STEFANI INTERSCOPE/UNIVERSAL
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	VARIOUS ARTISTS WOMAN 2 SONY	1	STEPS GOLD THE GREATEST HITS EBUL/JIVE	2	ENYA A DAY WITHOUT RAIN WEA	1	ZAZIE LA ZAZIE MERCURY/UNIVERSAL
2	SHIKAO SUGA SUGARLESS UNIVERSAL	2	KYLIE MINOGUE FEVER PARLOPHONE	1	KYLIE MINOGUE FEVER PARLOPHONE	2	THE CRANBERRIES WAKE UP AND SMELL THE COFFEE MCA/UNIVERSAL
3	DO AS INFINITY DEEP FOREST AVEX TRAX	3	ANDREA BOCELLI CIELI DI TOSCANA POLYDOR	8	ANDREA BOCELLI CIELI DI TOSCANA POLYDOR	3	AKHENATON SOL INVICTICUS HOSTILE/VIRGIN
20	THE CORRS THE BEST OF THE CORRS EAST WEST	4	PAUL WELLER OAYS OF SPEED INDEPENDIENTE	8	ENIGMA L.S.D. LOVE SENSUALITY DEVOTION (GREATEST HITS) VIRGIN	1	NOIR DESIR DES VISAGES DES FIGURES BARCLAY/UNIVERSAL
4	AYUMI HAMASAKI SUPER EUROBEAT PRESENTS AYU RD MIX 2 AVEX TRAX	2	STARSAILOR LOVE IS HERE CHRYSALIS	3	ALICIA KEYS SONGS IN A MINOR ARIOLA	2	GAROU SEUL COLUMBIA
5	AYUMI HAMASAKI CYBER TRANCE PRESENTS AYU TRANCE AVEX TRAX	3	FAITH HILL THERE YOU'LL BE WARNER BROS.	6	LINKIN PARK HYBRID THEORY WARNER BROS.	4	SOUNDTRACK BRIDGET JONES'S DIARY MERCURY/UNIVERSAL
11	MONGOL800 MESSAGE HIGH WAVE	4	ELTON JOHN SONGS FROM THE WEST COAST ROCKET/MERCURY	4	THE CRANBERRIES WAKE UP AND SMELL THE COFFEE MCA	3	SOUNDTRACK MOULIN ROUGE INTERSCOPE/UNIVERSAL
7	MARIYA TAKEUCHI BON APPETIT! WARNER MUSIC JAPAN	10	LINKIN PARK HYBRID THEORY WARNER BROS.	4	WOLFGANG PETRY ACHTERBAHN DIE MUSIK FIRMA	3	LEONARD COHEN TEN NEW SONGS COLUMBIA
6	19 UP TO YOU VICTOR	8	DIDO NO ANGEL CHEEKY/ARISTA	7	GREGORIAN MASTERS OF CHANT CHAPTER II EDEL	6	DANY BRILLANT OOLCE VITA COLUMBIA
10	MICHELLE BRANCH THE SPIRIT ROOM MAVERICK/WARNER BROS.	7	TRAVIS THE INVISIBLE BAND INDEPENDIENTE	7	NO ANGELS ELLE MENTS ZEITGEIST/POLYDOR	6	GERALD DE PALMAS MARCHER DANS LA SABLE POLYDOR/UNIVERSAL

CANADA		SPAIN		AUSTRALIA		ITALY	
LAST WEEK	(SoundScan) 11/03/01	LAST WEEK	(AFYVE) 10/24/01	LAST WEEK	(ARIA) 10/22/01	LAST WEEK	(FIMI) 10/22/01
SINGLES		SINGLES		SINGLES		SINGLES	
1	COMPLETELY SERIAL JOE AQUARIUS/EMI	1	HERO ENRIQUE IGLESIAS POLYDOR/UNIVERSAL	1	BECAUSE I GOT HIGH AFROMAN UNIVERSAL	1	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE EMI
2	HERO ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL	2	SUERTE SHAKIRA COLUMBIA	2	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE EMI	2	XDONO TIZIANO FERRO EMI
3	YOU ROCK MY WORLD MICHAEL JACKSON EPIC/SONY	3	YOU ROCK MY WORLD MICHAEL JACKSON EPIC	3	CAN WE FIX IT BOB THE BUILDER UNIVERSAL	3	YOU ROCK MY WORLD MICHAEL JACKSON EPIC
4	THERE YOU'LL BE FAITH HILL HOLLYWOOD/WARNER	4	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE EMI/ODEON	5	SMOOTH CRIMINAL ALIEN ANT FARM DREAMWORKS/UNIVERSAL	5	ETERNITY/THE ROAD TO MANDALAY ROBBIE WILLIAMS EMI
5	KNIVES OUT RADIOHEAD CAPITOL/EMI	5	DROWNING BACKSTREET BOYS ZOMBA/JIVE	8	LET ME BLOW YA MIND EVE FEAT. GWEN STEFANI INTERSCOPE/UNIVERSAL	4	E RITORNO DA TE LAURA PAUSINI CGD/EAST WEST
6	ELEVATION (IMPORT) U2 INTERSCOPE/UNIVERSAL	6	I'M A SLAVE 4 U BRITNEY SPEARS ZOMBA/JIVE	10	HOW YOU REMIND ME NICKELBACK ROADRUNNER/SONY	8	L'AMOUR TOUJOURS (I'LL FLY WITH YOU) GIGI D'AGOSTINO MEDIA
7	ELEVATION U2 INTERSCOPE/UNIVERSAL	7	MORENA MIA MIGUEL BOSE WARNER	7	I'M A SLAVE 4 U BRITNEY SPEARS JIVE/ZOMBA	8	DROPS OF JUPITER (TELL ME) TRAIN COLUMBIA
10	MONEY (PART 1) JELLESTONE WARNER	8	IT BEGAN IN AFRIKA THE CHEMICAL BROTHERS VIRGIN	6	RIDE WIT ME NELLY FEAT. CITY SPUD FO REEL/UNIVERSAL	6	TRE PAROLE VALENTINA ROSSI ARIOLA
4	CRYSTAL NEW ORDER REPRISE/WARNER	10	SAMB-ADAGIO SAFRIDU POLYDOR/UNIVERSAL	7	HIT 'EM UP STYLE (OOOPS!) BLU CANTRELL ARISTA/BMG	10	INSIDE ALL THE PEOPLE PLANET PUNK VIRGIN
9	IT BEGAN IN AFRIKA THE CHEMICAL BROTHERS ASTRALWERKS/VIRGIN/EMI	6	LADY MARMALADE CHRISTINA AGUILERA LIL KIM, MYA & PINK INTERSCOPE/UNIVERSAL	10	LUV ME, LUV ME SHAGGY FEAT. SAMANTHA COLE MCA/UNIVERSAL	10	IN THE END LINKIN PARK WARNER BROS./WEA
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
24	FILL ME IN CRAIG DAVIO WILDSTAR/ATLANTIC/WARNER	18	FUKING IN THE SKY OJ NAO D.I. TEMPO	11	FALLIN' ALICIA KEYS J/BMG	13	LADY MARMALADE CHRISTINA AGUILERA, LIL KIM, MYA & PINK INTERSCOPE/UNIVERSAL
25	PYRAMID SONG RADIOHEAD CAPITOL/EMI	19	FORGIVEN SYLER TEMPO	11	I'M SO EXCITED (THE BUM DANCE) SARA MARIE BMG	22	SIDE TRAVIS SONY
26	A WHITER SHADE OF PALE SARAH BRIGHTMAN NEMO STUDIO/ANGEL/EMI	20	YO QUERIA CRISTIAN RCA/BMG	38	I DON'T KNOW J DANNE BP/UNIVERSAL	29	HERO ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL
27	WHERE THE PARTY AT JAGGEO EDGE WITH NELLY SO SO DEF/COLUMBIA/SONY	21	ETERNAL FLAME ATOMIC KITTEN VIRGIN	4	OUT OF CONTROL DARUDE SHOCK	29	SMOOTH CRIMINAL ALIEN ANT FARM DREAMWORKS/UNIVERSAL
28	IF GOD WILL SEND HIS ANGELS U2 ISLAND/UNIVERSAL	22		4	WOULD YOU BE HAPPIER THE CORRS 143/LAVA/WARNER	29	WOULD YOU BE HAPPIER THE CORRS 143/LAVA/WEA
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	VARIOUS ARTISTS NOW! 6 UNIVERSAL/SONY/WARNER/EMI	2	ROSANA ROSANA MERCURY/UNIVERSAL	1	KYLIE MINOGUE THE BEST OF KYLIE MINOGUE FMR	1	LAURA PAUSINI THE BEST OF LAURA PAUSINI E RITORNO DA CGD/EAST WEST
2	OZZY OSBOURNE DOWN TO EARTH EPIC/SONY	3	THE CRANBERRIES WAKE UP AND SMELL THE COFFEE MERCURY/UNIVERSAL	5	THE CORRS THE BEST OF THE CORRS 143/LAVA/WARNER	2	THE CRANBERRIES WAKE UP AND SMELL THE COFFEE MCA/UNIVERSAL
3	DIANA KRALL THE LOOK OF LOVE VERVE/UNIVERSAL	3	PRESUNTOS IMPLICADOS GENTE WARNER	4	ALEX LLOYD WATCHING ANGELS MEND EMI	1	ZUCCHERO FORNACIARI SHAKE POLYDOR/UNIVERSAL
4	THE TEA PARTY INTERZONE MANTRAS EMI	4	CAMELA AMOR.COM HISPAVOX	2	DIDO NO ANGEL ARISTA/BMG	2	LUCIO DALLA LUNA MATANA PRESSING/BMG
5	NICKELBACK SILVER SIDE UP EMI	4	ROSARIO MUCHAS FLORES SONY/BMG	3	GARBAGE BEAUTIFUL GARBAGE MUSHROOM/FMR	3	ANDREA BOCELLI CIELI DI TOSCANA SUGAR/UNIVERSAL
6	ENYA A DAY WITHOUT RAIN WARNER UK/REPRISE	6	LAURA PAUSINI LO MEJOR DE LAURA PAUSINI ORO	6	NICKELBACK SILVER SIDE UP ROADRUNNER/SONY	6	TRACY CHAPMAN THE COLLECTION ELEKTRA/WEA
7	ALICIA KEYS SONGS IN A MINOR J/BMG	5	MUJER MILLER ARIOLA/BMG	7	SOUNDTRACK BRIDGET JONES'S DIARY MERCURY/UNIVERSAL	5	JAMIROQUAI A FUNK ODYSSEY SONY
8	LEONARD COHEN TEN NEW SONGS COLUMBIA/SONY	5	DOVER I WAS DEAD FOR 7 WEEKS IN THE CITY OF ANGELS CHRYSALIS	9	TRAIN DROPS OF JUPITER COLUMBIA	3	ELTON JOHN SONGS FROM THE WEST COAST MERCURY/UNIVERSAL
9	JA RULE PAIN IS LOVE MURDER INC./DEF JAM/UNIVERSAL	6	SOUNDTRACK MOULIN ROUGE POLYDOR/UNIVERSAL	8	LIVE V RADIOACTIVE/UNIVERSAL	2	LINKIN PARK HYBRID THEORY WARNER BROS./WEA
10	ANDREA BOCELLI CIELI DI TOSCANA PHILIPS/UNIVERSAL	9	KYLIE MINOGUE FEVER EMI/ODEON	10	POWDERFINGER ODYSSEY NUMBER FIVE GRUD/UNIVERSAL	10	KYLIE MINOGUE FEVER EMI

Music & Media

EUROCHART

Eurocharts are compiled by Music & Media from the national singles and album sales charts of 18 European countries.

THIS WEEK	LAST WEEK	PEAK	TITLE	ARTIST	RECORD LABEL
1	1	1	CAN'T GET YOU OUT OF MY HEAD	KYLIE MINOGUE	PARLOPHONE
2	2	2	YOU ROCK MY WORLD	MICHAEL JACKSON	EPIC
3	3	3	FAMILY AFFAIR	MARY J. BLIGE	MCA
NEW			BECAUSE I GOT HIGH	AFROMAN	T-BONES/UNIVERSAL
NEW			I'M A SLAVE 4 U	BRITNEY SPEARS	JIVE
4	4	4	FALLIN'	ALICIA KEYS	J
7	7	7	SMOOTH CRIMINAL	ALIEN ANT FARM	DREAMWORKS
5	5	5	ONLY TIME	ENYA	WEA
6	6	6	LET ME BLOW YA MIND	EVE FEAT. GWEN STEFANI	INTERSCOPE
8	8	8	HEY BABY	DJ OTZI	EMI
HOT MOVER SINGLES					
17	32		PRES DE MOI	LORIE	EGP/SONY
18	NEW		ONE NIGHT STAND	MIS-TEEO	INFERNO/TELSTAR
19	23		AIN'T IT FUNNY	JENNIFER LOPEZ	EPIC
20	33		LE VENT NOUS PORTERA	NOIR DESIR	BARCLAY
24	NEW		HERO	ENRIQUE IGLESIAS	INTERSCOPE
ALBUMS					
1	1	1	KYLIE MINOGUE	FEVER	PARLOPHONE
2	NEW		ANDREA BOCELLI	CIELI DI TOSCANA	SUGAR/POLYDOR
5	5	5	LEONARD COHEN	TEN NEW SONGS	COLUMBIA
NEW			THE CRANBERRIES	WAKE UP AND SMELL THE COFFEE	MCA
3	3	3	LINKIN PARK	HYBRID THEORY	WARNER BROS.
2	2	2	TRACY CHAPMAN	THE COLLECTION	ELEKTRA
6	6	6	ALICIA KEYS	SONGS IN A MINOR	J
9	9	9	ENYA	A DAY WITHOUT RAIN	WEA
4	4	4	ELTON JOHN	SONGS FROM THE WEST COAST	ROCKET/MERCURY
10	NEW		ENIGMA	L.S.D. LOVE SENSUALITY DEVOTION (GREATEST HITS)	VIRGIN

NETHERLANDS		THIS WEEK	LAST WEEK	PEAK	TITLE	ARTIST	RECORD LABEL
(Stichting Mega Top 100) 10/22/01							
SINGLES							
1	1	1	1	1	CAN'T GET YOU OUT OF MY HEAD	KYLIE MINOGUE	EMI
4	4	4	4	4	YOU ROCK MY WORLD	MICHAEL JACKSON	EPIC/SONY
2	2	2	2	2	FALLIN'	ALICIA KEYS	JBMG
NEW					ZIJ MAAKT HET VERSCHIL	POEMA'S	SONY
5	5	5	5	5	SMOOTH CRIMINAL	ALIEN ANT FARM	DREAMWORKS/UNIVERSAL
ALBUMS							
NEW					ANDREA BOCELLI	CIELI DI TOSCANA	SUGAR/UNIVERSAL
1	1	1	1	1	LIVE	V MCA/UNIVERSAL	
2	2	2	2	2	ANDRE HAZES	HU	EMI
NEW					FRANS BAUER	DURF TE OROMEN	SONY
5	5	5	5	5	HERMAN BROOD	MY WAY—THE HITS	BMG

SWEDEN		THIS WEEK	LAST WEEK	PEAK	TITLE	ARTIST	RECORD LABEL
(GLF) 10/19/01							
SINGLES							
1	1	1	1	1	CAN'T GET YOU OUT OF MY HEAD	KYLIE MINOGUE	EMI
NEW					BIMBO	LAMBRETTA	POLAR/UNIVERSAL
3	3	3	3	3	BECAUSE I GOT HIGH	AFROMAN	UNIVERSAL
5	5	5	5	5	HEY BABY (UUH AAH)	DJ OTZI	CMC
NEW					YOU ROCK MY WORLD	MICHAEL JACKSON	EPIC/SONY
ALBUMS							
1	1	1	1	1	BO KASPER'S ORKESTER	KADS	SONY
5	5	5	5	5	TOMMY NILSSON	EN SAMLING 1981—2001	BMG
NEW					LEONARD COHEN	TEN NEW SONGS	COLUMBIA/SONY
NEW					TOTO	HOLD THE LINE—THE VERY BEST OF TOTO	COLUMBIA/SONY
3	3	3	3	3	VIKINGARNA	KIRAMGDA LATAR 2001	NMG/EMI

DENMARK		THIS WEEK	LAST WEEK	PEAK	TITLE	ARTIST	RECORD LABEL
(IFPI/Nielsen Marketing Research) 10/18/01							
SINGLES							
NEW					TILBAGE TIL HVOR VI VAR	CHRISTIAN/PATRICK ISAKSSON	SPIN/DEEL
NEW					YOU ROCK MY WORLD	MICHAEL JACKSON	EPIC/SONY
1	1	1	1	1	CAN'T GET YOU OUT OF MY HEAD	KYLIE MINOGUE	EMI
2	2	2	2	2	BECAUSE I GOT HIGH	AFROMAN	UNIVERSAL
3	3	3	3	3	FOLLOW ME	UNCLE KRACKER	WARNER
ALBUMS							
NEW					LEONARD COHEN	TEN NEW SONGS	COLUMBIA/SONY
NEW					JETTE TORP	NEW TRACKS	RECARTE/EMI
1	1	1	1	1	BAMSE	ALWAYS ON MY MIND	RECARTE/EMI
2	2	2	2	2	COWGIRLS	GIRLS NIGHT OUT	CMC
3	3	3	3	3	TRACY CHAPMAN	THE COLLECTION	ELEKTRA/WARNER

NORWAY		THIS WEEK	LAST WEEK	PEAK	TITLE	ARTIST	RECORD LABEL
(Verdens Gang Norway) 10/23/01							
SINGLES							
1	1	1	1	1	CAN'T GET YOU OUT OF MY HEAD	KYLIE MINOGUE	EMI
3	3	3	3	3	LET ME BLOW YA MIND	EVE FEAT. GWEN STEFANI	INTERSCOPE/UNIVERSAL
2	2	2	2	2	YOU ROCK MY WORLD	MICHAEL JACKSON	EPIC/SONY
4	4	4	4	4	HOLLYWOOD LIE	HANAH	DA WORKS
NEW					I'M A SLAVE 4 U	BRITNEY SPEARS	JIVE/ZOMBA
ALBUMS							
2	2	2	2	2	LEONARD COHEN	TEN NEW SONGS	COLUMBIA/SONY
NEW					ANDREA BOCELLI	CIELI DI TOSCANA	UNIVERSAL
1	1	1	1	1	SILJE NERGAARD	AT FIRST LIGHT	UNIVERSAL
3	3	3	3	3	ELTON JOHN	SONGS FROM THE WEST COAST	UNIVERSAL
4	4	4	4	4	KYLIE MINOGUE	FEVER	EMI

NEW ZEALAND		THIS WEEK	LAST WEEK	PEAK	TITLE	ARTIST	RECORD LABEL
(Record Publications Ltd.) 10/21/01							
SINGLES							
1	1	1	1	1	BECAUSE I GOT HIGH	AFROMAN	UNIVERSAL
3	3	3	3	3	FALLIN'	ALICIA KEYS	JBMG
2	2	2	2	2	ETERNAL FLAME	ATOMIC KITTEN	VIRGIN
4	4	4	4	4	HIT 'EM UP STYLE (OOPS!)	BLU CANTRELL	ARISTA/BMG
NEW					OUT OF REACH	GABRIELLE	UNIVERSAL
ALBUMS							
1	1	1	1	1	ANIKI MOA	THINKING ROOM	WARNER
NEW					DR. HOOK	GREATEST HITS	EMI
2	2	2	2	2	GARBAGE	BEAUTIFULGARBAGE	FMR
NEW					DAVID GRAY	WHITE LADDER	WARNER
NEW					SOUNDTRACK	THE FAST AND THE FURIOUS	UNIVERSAL

PORTUGAL		THIS WEEK	LAST WEEK	PEAK	TITLE	ARTIST	RECORD LABEL
(Portugal/AFPI) 10/23/01							
SINGLES							
1	1	1	1	1	YOU ROCK MY WORLD	MICHAEL JACKSON	EPIC
NEW					I'M A SLAVE 4 U	BRITNEY SPEARS	JIVE/ZOMBA
NEW					PROGRESSION	BRAD MEHLDAU	WEA
NEW					IN JOY AND SORROW	HIM	RCA/BMG
NEW					HERO	ENRIQUE IGLESIAS	INTERSCOPE/UNIVERSAL
ALBUMS							
1	1	1	1	1	DIANA KRALL	THE LOOK OF LOVE	VERVE/UNIVERSAL
NEW					LAMB	WHAT SOUND	UNIVERSAL
2	2	2	2	2	CANTA BAHIA	MORANGO DO NORDESTE	VIDISCO
NEW					MARIA JOAO PIRES	BEETHOVEN-MOONLIGHT	UNIVERSAL
NEW					LEONARD COHEN	TEN NEW SONGS	COLUMBIA/SONY

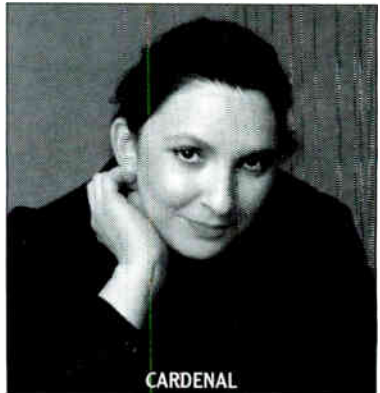
ARGENTINA		THIS WEEK	LAST WEEK	PEAK	TITLE	ARTIST	RECORD LABEL
(Dempa Publications Inc.) 10/14/01							
ALBUMS							
1	1	1	1	1	LOS NOCHEROS	SENAL DE AMOR	EMI
2	NEW				LEO MATTIOLI	ESE SOY YO	LEADER
3	4	4	4	4	CHRISTIAN CASTRO	AZUL	BMG
NEW					SANDRO	PARA MAMA	WARNER
6	6	6	6	6	VARIOUS ARTISTS	MTV UNPLUGGED	WARNER
5	5	5	5	5	VARIOUS ARTISTS	LOS VIEJITOS DE BLANQUITA	BMG
7	8	8	8	8	RICARDO MONTANER	SUENO REPETIDO	WARNER
17	17	17	17	17	DIDO	ND ANGEL	ARISTA/BMG
NEW					WALTER OLMOS	DE CATAMARCA AL MUNDO	DE CATAMARCA AL MUNDO
10	10	10	10	10	CHAYANNE	SIMPLEMENTE	SONY

Global Music Pulse™

by Nigel Williamson



GIVE PEACE A CHANCE: Leading Pakistani rock band Junoon has canceled five concerts that were due to be held in India during October. The tour had been scheduled prior to the Sept. 11 terrorist attacks. Instead, the group flew to the U.S. to perform Oct. 24 at the United Nations General Assembly for U.N. Day and three days later in New York City at a fund-raiser for victims of the World Trade Center attack. Before the band left, Junoon manager Sheryar Ahmed reports that the group organized a "peace concert" Oct. 9 in the Pakistani city of Islamabad. "The date happened to be John Lennon's birthday," Ahmed adds. "We had major Pakistani artists and sportsmen there, and Junoon sang [Lennon's] 'Give Peace a Chance.'" The event was covered by CNN, NBC, ABC, Fox, and most other international media. **NYAY BHUSHAN**



CARDENAL

recorded my versions in Spanish because we thought we could bring Taube back to Latin America with original arrangements based on what he would have heard when he traveled around here." **KAI R. LOFTHUS**

LOVE ON THE NET: Female-fronted trio Camela's album *Amor.com* (EMI Hispavox) has not only kept bigger stars at bay in the Spanish album charts this fall but has also led to the group being given EMI priority status for Latin America next year. *Amor.com* went double-platinum (200,000 units) in Spain after its late-September release, and it was still No. 1 by the middle of October, having reached sales of 350,000 units. Camela's success has come about with hardly any promotion. Camela members Angeles, Miguel Angel, and Dioni are from a Madrid suburb populated by working-class internal migrants from the poor southern region of Spain, who form the nucleus of their fan base. The album features guest appearances from million-selling bagpiper Hevia and the Bratislava Philharmonic Orchestra, recorded in Prague. The trio's last album, *Simplemente Amor* (Simply Love), went platinum (15,000 sales) in Chile after only two concerts there. According to EMI international exploitation director Victoria Pérez, riot police had to be called when some 20,000 people turned up at a Santiago record store where the group had planned a record-signing session. **HOWELL LLEWELLYN**

A LITTLE HELP FROM HIS FRIENDS: The list of special guests appearing during Paul Brady's monthlong residency at Dublin's Vicar St. venue is a testament to the esteem in which the perennial Irish singer/songwriter is held. Sinéad O'Connor, Curtis Stigers, Mary Black, former Clannad singer Maire Brennan, the group Altan, Brian Kennedy, Ronan Keating, Bonnie Raitt, Mark Knopfler, and Van Morrison are among those who have joined him onstage. The residency coincides with the release of a long-lost live album of a 1978 Brady concert in Dublin's talismanic Liberty Hall. *The Missing Liberty Tapes* is released on Brady's own label, Pee Bee Records, and Universal Ireland will handle marketing and distribution. On that night 23 years ago, his band featured the cream of Ireland's traditional musicians, including Andy Irvine, Donal Lunny, Paddy Glackin, Liam Flynn, and the Chieftains' Matt Molloy. They have reconvened under the name the Liberty Belles during Brady's Vicar St. residency. **NICK KELLY**

NEW BLOOD HONORED: Australian Aborigine music is undergoing a sea change. New acts defeated established names at the Deadly Sounds National Aboriginal and Torres Strait Islander Music Awards Oct. 2 at City Live in Sydney. Darwin-based rock/reggae act Letterstick Band took band of the year from perennial favorites Yothu Yindi, while Kerianne Cox beat Christine Anu in the female artist category, and Warren Williams' *Where My Heart Is* triumphed in the album stakes over NoKTuRNL's *Unweiled* and the star-studded *Corroboration* compilation on Festival Mushroom Records. Other winners were Stiff Gins (single of the year for "Morning Star"), Kutcha Edwards (male artist), soul singer J Boy (new talent), Troy Cassar-Daley (country artist), and Yothu Yindi and Mark Oberden (film or theatrical score for the movie *Yolngu Boy*). **CHRISTIE ELIEZER**

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
ANDREA BOCELLI Cieki Di Toscana (U)			3	3		10			5	1
THE CRANBERRIES Wake Up and Smell the Coffee (U)				7	2		2		2	
ENYA A Day Without Rain (W)	2			1		6				
ALICIA KEYS Songs in A Minor (B)	10			5		7			7	
KYLIE MINOGUE Fever (E)			2	2			10	1	10	10
LINKIN PARK Hybrid Theory (W)	7		8	6					9	
NICKELBACK Silver Side Up (U)	5						5	6		

Canada's Finest Sprinkled With 'Stardust'

Church, Sealy, And Koller Join Together In Tribute To Songwriter Carmichael

BY LARRY LeBLANC

TORONTO—Three of Canada's finest musical talents have joined together to honor the music of the late American songwriter Hoagy Carmichael.

Country singer/songwriter Cindy Church, jazz pianist Joe Sealy, and bassist George Koller have teamed for a show based on Carmichael's songs and life called *The Nearness of You*. Written by Canadian director/playwright Richard Ouzounian, the show is currently in the midst of a 16-date national run that ends Nov. 20 in Vancouver.

In addition to classic numbers, the presentation includes Carmichael recollections read by the trio from his autobiographies *Stardust Road* and *Sometimes I Wonder*.

An album of the show, recorded Feb. 6 at the Glenn Gould Studio in Toronto and originally broadcast by CBC Radio, was released Oct. 5 in Canada by Toronto-based Seajam Recordings, handled nationally by Festival Distribution of Vancouver. Church says, "When we heard the broadcast, we thought it sounded beautiful. So we decided to release it."

LEGENDARY HITS

Among the Carmichael compositions featured in the show (booked by Robert Missen Artists in Toronto) are "Stardust," "Georgia on My Mind," "I Get Along Without You Very Well," "Heart and Soul," and the 1951 Academy Award winner, "In the Cool Cool Cool of the Evening." Carmichael, who died in 1981, was a skilled vocalist/pianist who made hundreds of recordings between 1925 and 1980 for Decca, RCA, and Capitol.

In 1999—the 100th anniversary of Carmichael's birth—veteran Canadian singer/songwriter Sylvia Tyson suggested to Church, while touring in their country vocal act Quartette, that she tackle a Carmichael project. Tyson also suggested Toronto-based Sealy as a collaborator. Koller, who also lives in Toronto, has worked with Church and Quartette.

"I had always wanted to do a jazz-related project," Church says. "I went out and bought a whack of Hoagy Carmichael CDs and started poring [over] the material."

Tyson adds, "The show is very strong. Everybody gets to be a star in it, and yet it is an ensemble. Cindy sings most of the songs, but there are nice bits of harmony and vocal interplay with Joe and George. The show is a big step for Cindy because it is out of the genre that people are used to seeing her in."

Church has been a leading figure in Canada's traditional country music scene for two decades. In 1987, she co-founded the traditional country trio Great Western

Orchestra, which recorded a remarkable eponymous album for Sony Music Canada in 1989.

Church remains a member of Quartette, formed with Tyson, Caitlin Hanford, and Colleen Peterson

'I feel like I'm still learning how to sing these songs. Every night I sing them is a different experience.'

The songs sound easy, but they are rather complicated.'

—CINDY CHURCH

in 1993. Gwen Swick replaced Peterson after her death in 1996. Church, like the other Quartette members, has maintained her own solo career. Her third and most recent album is 1997's *Cindy Church* (Stony Plain Records).

Originally from Bible Hill, Nova Scotia, Church's musical influences were primarily country and traditional music. "I grew up in a country music household," she says. "Strictly Hank Snow, Kitty Wells, and Jean Shepard."

Stewart Duncan—director of music and DVD-Video at the Indigo Books and Music chain, which operates 89 stores nationally—says, "Cindy is one of those hidden gems of Canada. She has a great voice and

always makes great albums."

Greatly in demand for studio work, Koller has an eclectic musical background, taking in jazz, world beat, and alternative music. Best-known for accompanying fellow Canadian Loreena McKennitt for the past decade, he has also worked with Peter Gabriel, Jane Siberry, Holly Cole, and Eartha Kitt.

Actor/musician Sealy also fronts the Joe Sealy Quartet and performs with the Sealy-Novotny Duo. In 1997, he won a Juno Award for best contemporary jazz recording for his *Africville Suite* album on his own Seajam Recordings label.

"We're all equally thrilled about this show," Church says. "To be part of an ensemble with such fine musicians doing this great music is just fabulous. I feel really lucky. I also love getting dressed up [in formal attire]."

The album and show finish with a compelling version by Church of "Stardust," co-written by Carmichael and lyricist Mitchell Parish. Church readily admits to being apprehensive about tackling a tune that has been recorded hundreds of times since it was first published more than 70 years ago.

"I feel like I'm still learning how to sing these songs," Church admits. "Every night I sing them is a different experience. The songs sound easy, but they are rather complicated. The passages of spoken word we use are beautiful and quite eloquent. For a songwriter who didn't write many lyrics, he was a wonderful prose writer."

MCS Looks To Kick Off With Stock Market Listing

BY NIGEL HUNTER

LONDON—"More quickly, more accurately, and more often." That's the mantra motivating London-based independent publisher Music Copyright Solutions PLC (MCS/PLC), which is currently seeking a listing on the London Stock Exchange—with some unlikely help from the coach of England's national soccer team.

The company, launched one year ago, has gone to Ofex—the unregulated junior market of the London Stock Exchange—seeking £2 million (\$2.9 million) in support to capitalize at £5.5 million (\$7.9 million), with the offer closing Nov. 2. The three MCS/PLC directors and a London-based film/TV post-production house, VTR, will control 60% of the stock. The remaining 40% will be available to investors.

Through its Screen Music Services arm, MCS currently has the publishing rights for U.K. hit single "Sven Sven Sven," written and performed by Bell and Spurling, a pair of British radio DJ/comedians.

That single is a paean to England's soccer coach, Sven Goran Erickson, under whose direction the team has just qualified for the finals of the World Cup tournament. Other MCS-linked copyrights include interests in current or recent British hits by Shaggy, OPM, the Avalanches, Emma Bunton, and Martine McCutcheon.

MCS/PLC has also signed a joint-venture deal with Riverhorse Songs, bringing its founder, former Warner/Chappell U.K. managing director Robin Godfrey-Cass, into MCS/PLC's offices, along with Riverhorse's creative manager, Darren Bennett.

"MCS/PLC is a global independent music publisher and administration company formed to create an alternative collection and [administrative] infrastructure," explains creative director Guy Fletcher

NEWSLINE...

A major Moscow-based CD-manufacturing plant has signed a groundbreaking anti-piracy agreement with the International Federation of the Phonographic Industry (IFPI). The plant, RMG, signed the agreement after it was found to have manufactured more than 33,500 pirate CD-ROMs during 2000, including MP3 albums by Oasis, Björk, UFO, Guano Apes, and AC/DC. The discs were distributed within Russia and exported to Ukraine and the U.S. RMG has agreed to implement strict new internal procedures to avoid processing pirate orders in the future, as well as to pay compensation to the IFPI. The agreement is the first of its kind in Russia.

TOM FERGUSON

MTV Networks Asia executive VP/managing director for North Asia Harry Hui has left the company. The company's operations in China, Taiwan, Hong Kong, and South Korea will now be overseen by Charles Chau, senior VP of network strategy/managing director for North Asia. Hong Kong-based Chau retains his existing responsibilities for strategy and business development across the region. He reports to MTV Networks Asia president Frank Brown. It is understood that Hui is set to take another high-profile position in the Asian music industry.

STEVE McCLURE

London-based Sanctuary Group has acquired classical/jazz label Black Box for £300,000 (\$434,000). Sanctuary says the transaction will enhance ASV, its own primarily classical label. Chris Craker, founder/artistic principal of London-based Black Box, will retain artistic management of the label and work closely with Richard Harrison, managing director of ASV. Black Box currently has a catalog of some 75 albums, including material by composers Mark Anthony Turnage, Steve Martland, Dave Heath, and Michael Nyman. Sanctuary also intends to take advantage of Craker's contacts in TV, publishing, and the media to help develop licensing opportunities for its extensive music catalog.

GORDON MASSON

Luciano Pavarotti has been acquitted of tax evasion following a one-month trial in his hometown of Modena, Italy. The opera star, who had been accused of owing the government \$18 million for income earned during 1989-95, faced a nominal 18-month prison sentence (*Billboard Bulletin*, May 17). The trial revolved around the issue of residence: Pavarotti is a resident of Monaco, a tax haven, but the prosecution's case centered on the fact that the singer has a luxury home and numerous business interests in Modena. Pavarotti was not in court for the reading of the sentence. In a statement, he described the verdict as "a triumph for justice."

MARK WORDEN



FLETCHER

er. "A constant problem for songwriters is the time it takes to receive their royalties. [A European] sub-publisher can hold money for six months and 90 days before paying it on to the British publisher, who again retains it for six months and 90 days. We'll

have agents in every major territory of the world who will be direct members of every major collection society. MCS/PLC will receive the money from collection societies through our agents, and clients will be paid by the end of the quarter during which the royalties are received."

The directors of MCS/PLC are chief executive Brian Scholfield, former financial director at A&M/Almo Music in California; Fletcher, chairman of the British Academy of Composers & Songwriters and a director of the PRS and

MCPS; and head of sales and acquisitions Tim Hollier. Both Fletcher and Hollier are former singer/songwriters. Godfrey-Cass, a one-time West Coast executive for EMI Music Publishing, will move to Los Angeles shortly to open MCS/PLC's U.S. office there. The company has 11 London staffers.

Also now operating under the MCS/PLC umbrella is long-established U.K. copyright administration firm Leosong Copyright Bureau, which was acquired by Scholfield earlier this year (*Billboard*, Jan. 27). It facilitates royalty distribution and, Fletcher says, "gives us critical mass."

One of the other two constituent elements of the MCS/PLC operation is Screen Music Services, handling film and TV music. Its clients include Endemol, the biggest independent TV program producer in Europe specializing in daytime TV. The final part of the group is Copyright Online Royalty Service, which Fletcher describes as "key to our newly constituted publishing business, allowing clients to access online their royalty accounts."

Warner Music's Hits 'Currency' Gets A Third-Quarter Boost

BY ADAM WHITE

LONDON—Warner Music delivered an improved third-quarter performance in Common Currency, the new weekly *Billboard* scorecard of albums that simultaneously achieve top 10 chart status in three or more of the top 10 markets worldwide.

The company fielded five albums that became "common currency" in the July-September period, doubling its tally of qualifying titles, compared with the first six months of the year (*Billboard*, Aug. 4). The third-quarter Warner hits were new releases by Tori

market share that Universal Music International chairman/CEO Jorgen Larsen recently declared as a new goal for companies in his division.

MCA's Shaggy continued to display remarkable Common Currency staying power, having been ranked in three or more of the top 10 markets for a total of 17 weeks between January and September. Seven of those weeks were accumulated during the third quarter. *Hotshot* sold more than 4.3 million copies in the U.S. and 866,000 in the U.K. in the first nine months of the year, according to MCA Records international VP Eamon Sherlock. He notes that its global sales to date have now passed 10 million.

Destiny's Child and Manu Chao also carried first-half success into the third quarter. The former's *Survivor* (Columbia) is now tied with *Hotshot* for time spent on the Common Currency grid, while Chao's *Proxima Estacion: Esperanza* (Next Stop: Hope) enjoyed a formidable 15-week run, thanks to success in just four markets: France, Germany, Spain, and Italy.

But the Common Currency champ is still Cheeky/Arista star Dido. Her *No Angel* was ranked top 10 in three or more major world markets for 32 weeks of the year's first nine months. Frances Georgeson, VP of international marketing for Arista Records in New York City, says the album added significant third-quarter sales in France, the U.K., and Australia, among other territories. Worldwide, she says, *No Angel* has sold more than 9.4 million units, of which more than 5.4 million are outside North America.

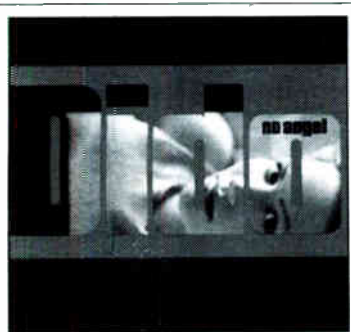
Dido's BMG stable mates Alicia Keys and Usher also waved the flag for the company during the third quarter. Their respective albums, *Songs in A Minor* (J) and *8701* (Arista), have underscored the company's skill in marketing urban music outside North America. Keys attained an impressive No. 1 in the Netherlands and No. 2 in Germany, for example, while Usher impacted even further afield, with particularly strong placements in the U.K. and Italy. Both artists hit the international trail before and after Sept. 11.

Several Sony Music artists achieved blowout first weeks—a custom for their record company—around the world in the third quarter. They were Bob Dylan, Macy Gray, and Jamiroquai. Remarkably, Dylan's *Love and Theft* (Columbia) stole top five slots in five markets during its first seven

days, but Jamiroquai's *A Funk Odyssey* (S2) impressed most, with a first-week Common Currency showing in eight countries—including No. 1 in four—as well as the subsequent addition of a ninth market.

Independent-label queen Björk was another strong opener. Her *Vespertine* (One Little Indian) registered top 10 in seven Common Currency markets in the third quarter. Indie labels account for more than 12% of the 53 albums that qualified in the scorecard between January and September.

The 10 leading music markets used

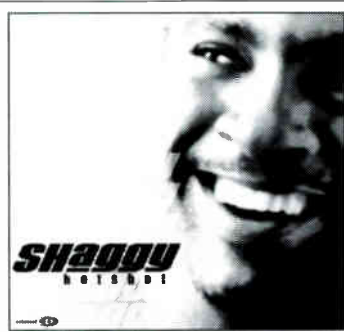


Snapshot: Dido

January through September sales for Dido's *No Angel* in the Common Currency markets.

- U.S.: 2,079,000
- Japan: 98,000
- U.K.: 1,662,000
- Germany: 414,000
- France: 774,000
- Canada: 248,000
- Spain: 93,000
- Australia: 273,000
- Italy: 248,000
- The Netherlands: 110,000

Source: Arista Records



Snapshot: Shaggy

January through September sales for Shaggy's *Hotshot* in the Common Currency markets.

- U.S.: 4,300,000
- Japan: 136,000
- U.K.: 866,000
- Germany: 301,000
- France: 238,000
- Canada: 602,000
- Spain: 54,000
- Australia: 195,000
- Italy: 69,000
- The Netherlands: 75,000

Source: MCA Records

Amos, Tracy Chapman, Linkin Park, New Order, and Staind.

Two of those titles sustained their success beyond the first-week burst. Chapman's *The Collection* (Elektra) held top 10 slots in the U.K., Germany, Italy, and Spain in October, while Linkin Park's *Hybrid Theory* (Warner Bros.) registered top 10 rankings in the U.S., the U.K., Germany, and Italy. Chapman's success in Europe has come without the aid of new material, a single, or touring or promotional appearances. In the U.K., the album was certified gold for shipments of 100,000 within 10 days of its late-September release. Linkin Park's sales, however, have been helped by the band's willingness to travel and perform, with visits during 2001 to Europe, Japan, and other Asian markets, as well as Australasia.

Universal Music continues to take the lion's share of Common Currency hits through the first nine months of the year. It has 27% of the 53 albums that met the scorecard criteria—a number not dissimilar to the 30%

to qualify albums for Common Currency were chosen on the basis of market-size data published by the International Federation of the Phonographic Industry (IFPI). In calendar 2000, these represented 82% of global prerecorded music sales. Brazil and Mexico are ranked as top 10 markets by the IFPI, but neither country publishes an album chart that is considered to be of world standard, with methodologies comparable to those used and accepted elsewhere. Therefore, for the time being, these markets are omitted from Common Currency.

Additional reporting by Paul Sexton in London.

COMMON CURRENCY: Shown at right are the 53 albums that achieved top 10 chart status simultaneously in three or more of the 10 leading world markets during the first nine months of 2001. Those markets are the U.S., Japan, the U.K., Germany, France, Canada, Spain, Australia, Italy, and the Netherlands, respectively. The numbers alongside each title indicate peak chart position per territory, and the final column shows each title's number of its weeks on Common Currency.

Repertoire-owner key: BMG: B, EMI: E, Independent: I, Sony: S, Universal: U, Warner: W. Compiled by Linda Nash. Contact: lnash@eu.bpicomm.com.

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH	Weeks On
AALIYAH Aaliyah (E)	1			9		6					1
AEROSMITH Just Push Play (S)	2	2	7	6		2			8		3
TORI AMOS Strange Little Girls (W)	4					8		7			1
ANASTACIA Not That Kind (S)			3	6	8				5	1	7
THE BEATLES 1 (E)	1	1	1	1		1	3	1	1	2	10
BJÖRK Vespertine (I)			8	3	1	2	2	9	2		3
MARY J. BLIGE No More Drama (U)	2				8	5					2
BLINK-182 Take Off Your Pants... (U)	1		4	1		1		2	4		5
BON JOVI One Wild Night Live... (U)			2	3		4	2	6	6	2	7
MARIAH CAREY Glitter (E)	7		10	7	5	4	3		5		1
NICK CAVE/BAD SEEDS No More Shall We Part (I)				8				4	9		1
MANU CHAO Proxima Estacion: Esperanza (E)				4	1		1		1		15
TRACY CHAPMAN The Collection (W)			3	4			7				1
ERIC CLAPTON Reptile (W)	5	6	7	2	9		5		8	9	3
D12 Devil's Night (U)	1		2	5		1		5	5	8	8
DAFT PUNK Discovery (E)			2	5	2	2		7			2
DEPECHE MODE Exciter (I)	8		9	1	1	3	2		2		3
DESTINY'S CHILD Survivor (S)	1		1	1	4	1		4	9	1	17
DIDO No Angel (B)	4		1	2	1	4	6	1	4	3	32
BOB DYLAN Love and Theft (S)	5		3	4		3		6	2		2
EMINEM The Marshall Mathers LP (U)			3	4	6		6	1	7	10	10
ENYA A Day Without Rain (W)	4		8	1	3	4	7		8	6	5
FAITHLESS Outrospective (B)			4	3						2	3
GORILLAZ Gorillaz (E)			5	3	7			3			6
MACY GRAY The Id (S)			1	10		6		3	4		2
JANET JACKSON All for You (E)	1	8	2	3	2	1		3	10	4	3
JAMIROQUAI A Funk Odyssey (S)		3	1	2	1	5	3	1	1	4	4
ALICIA KEYS Songs in A Minor (B)	1			2		2				1	6
DIANA KRALL The Look of Love (U)	9				5	1					1
LENNY KRAVITZ Greatest Hits (E)	9			9		6	6		4	5	4
LIMP BIZKIT Chocolate Starfish And... (U)	5		1	6		4		2		8	8
LINKIN PARK Hybrid Theory (W)	7			8					7		1
LIVE V (U)						5		1		1	2
JENNIFER LOPEZ J.Lo (S)	1		2	1	6	1	1	2	5	4	6
MADONNA Music (W)			5	3	9			3	9		3
BOB MARLEY/WAILERS One Love/Very Best Of... (U)			5			10	6		3	3	7
MISSY ELLIOTT Miss E... So Addictive (W)	2		10			8					1
NEW ORDER Get Ready (W)			6	7				7			1
'N SYNC Celebrity (I)	1			5	1			10			2
RADIOHEAD Amnesiac (E)	2		1	2	2	1		2	2	3	3
RAMMSTEIN Mutter (U)				1				10		4	1
R.E.M. Reveal (W)	6		1	1	4	4	3	4	1	7	5
SHAGGY Hotshot (U)	3		1	1	5	1	10	1		3	17
SLIPKNOT Iowa (I/U)	3		1	4	7	1		2	5		2
SOUNDTRACK Bridget Jones's Diary (U)				3			1	1		3	9
SOUNDTRACK Moulin Rouge (U)	4					2		1		4	5
BRUCE SPRINGSTEEN Live In New York City (S)	5				10		2		1		2
STAIND Break the Cycle (W)	8		8	10							1
TOOL Lateralus (I)	1			5		1		1		7	4
TRAIN Drops of Jupiter (S)			8					3		8	2
TRAVIS The Invisible Band (I)			1	3				7			1
U2 All That You Can't Leave Behind (U)			3					7	4	1	8
USHER 8701 (B)	4		1	8		1			2	7	5

Events Calendar

OCTOBER

Oct. 5, 12, 19, 26-28, **Black/Friday Music & Film Festival**, El Rey Theatre, Los Angeles. 323-298-0875.

Oct. 26, **Una Festival de Galla Latin-americana Charity Benefit**, presented by the Young Musicians Foundation, Beverly Hills Hilton, Los Angeles. 310-859-7668.

Oct. 26-28, **Big Apple Animé Festival**, various Manhattan locations, New York City. 212-355-5049.

Oct. 27, **Breathe Benefit Concert**, Greek Theatre, Los Angeles. 310-203-4203.

Oct. 29-30, **Webnoize 2001**, Century Plaza Hotel, Los Angeles. 617-763-0400.

Oct. 31-Nov. 2, **Billboard Music Video Conference & Awards**, Beverly Hilton Hotel, Los Angeles. 646-654-4660.

NOVEMBER

Nov. 1, **Songs of Hope Celebrity Auction**, presented by the City of Hope and hosted by Glen Ballard, at the home of Glen Ballard, Los Angeles. 310-235-4870.

Nov. 2-3, **Second Annual Americana Music Assn. Conference**, Hilton Suites, Nashville. 615-352-0006.

Nov. 3, **2001 Member Celebration**, presented by the Pacific Northwest branch of the National Academy of Recording Arts and Sciences, JBL Theatre and Sky Church, Seattle. 310-392-3777.

Nov. 5, **Music Row Celebrity Bowling Bash**, presented by the T.J. Martell Foundation, Hermitage Lanes, Hermitage, Tenn. 615-256-2002.

Nov. 5, **Sprint Music Row Celebrity Golf Tournament**, presented by the T.J. Martell Foundation, Governor's Club, Brentwood, Tenn. 615-256-2002.

Nov. 6, **BMI 49th Annual Country Awards**, BMI Nashville office. 615-401-2000.

Nov. 7, **MAP Awards**, presented by the Musicians' Assistance Program, Regent Beverly Wilshire Hotel, Los Angeles. 310-559-9334, ext. 162.

Nov. 8, **MTV European Music Awards**, Festhalle, Frankfurt. 44-207-478-6615.

Nov. 8, **SESAC Country Music Awards**, Nashville. 615-320-0055.

Nov. 8, **Wine & Music Aficionado Dinner**, presented by the T.J. Martell Foundation, Americas Society, New York City. 212-833-5444.

Nov. 9-11, **Cosmicbeach Electronic Music Festival**, Montego Bay, Jamaica. 305-945-0700.

Nov. 11, **Bogart Backstage: On Tour for a Cure**, presented by the Neil Bogart Memorial Fund, Barker Hangar, Santa Monica, Calif. 310-358-4970.

Nov. 11-13, **13th Annual EPM Entertainment Marketing Conference**, Universal City Hilton & Towers, Los Angeles. 212-941-0099.

Nov. 12, **Empowerment Strategies for a Changing Music Industry**, presented by the Chicago chapter of the National

Academy of Recording Arts and Sciences and the Rock and Roll Hall of Fame, Cleveland. 312-786-1121.

Nov. 13, **Amen! Christian Music Conference**, Robert Treat Hotel, Newark, N.J. 516-621-6424.

Nov. 13, **Billboard/Prudential Music & Money Symposium**, St. Regis, New York City. 646-654-4660.

Nov. 14, **Real Stories Panel—Women in the Business**, presented by ASCAP, ASCAP building, New York City. 212-621-6243.

Nov. 15, **Seventh Annual Price-waterhouseCoopers Global Entertainment, Media & Communications Summit**, Waldorf-Astoria Hotel, New York City. 646-394-2413.

Nov. 30-Dec. 2, **Caribbean Music**

Expo 2001, Renaissance Jamaica Grande Hotel, Jamaica. 246-436-0578.

DECEMBER

Dec. 2, **Second Annual My VH1 Music Awards**, Shrine Auditorium, Los Angeles. 212-258-7800.

Dec. 4, **Recording Academy New York Heroes Awards**, Roosevelt Hotel, New York City. 212-245-5440.

Dec. 4, **12th Annual Billboard Music Awards**, MGM Grand Hotel, Las Vegas. 646-654-4660.

Dec. 5, **Chicago Heroes Awards**, presented by the Chicago chapter of the National Academy of Recording Arts and Sciences, Adler Planetarium, Chicago. 312-786-1121.

Dec. 8, **Third Annual T.J. Martell**

Foundation Family Day, Basketball City, New York City. 800-785-2873.

JANUARY

Jan. 9-12, **29th Annual International Assn. for Jazz Education Conference**, Long Beach Convention Center and Hyatt Regency Hotel, Long Beach, Calif. 785-776-8744.

Jan. 20-24, **MIDEM 2002**, Palais Des Festivals, Cannes. 212-370-7470.

Jan. 29-Feb. 3, **Country in the Rockies**, presented by the T.J. Martell Foundation, Crested Butte, Colo. 800-785-2873.

FEBRUARY

Feb. 20, **Brit Awards**, Earls Court, London. 44-207-385-1200.

MARCH

March 2-3, **Global Entertainment & Media Summit**, New Yorker Hotel, New York City. 973-228-4450.

March 9-12, **National Assn. of Recording Merchandisers Convention & Trade Show**, San Francisco Marriott, San Francisco. 856-596-2221.

March 14-16, **Billboard/Airplay Monitor Radio Seminar & Awards**, Eden Roc Resort, Miami Beach, Fla. 646-654-4660.

Submit items for *Lifelines*, *Good Works*, and *Calendar to Jill Pesselnick* at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or to jpesselnick@billboard.com.

Good Works

SHEET MUSIC AUCTION: Producer/songwriter **Glen Ballard** is hosting a celebrity sheet music auction at his home Nov. 1 to benefit City of Hope. Attendees can bid on rare sheet music and memorabilia autographed by such artists as **Elton John**, **U2**, **Billy Joel**, **Barry Manilow**, **Alanis Morissette**, and **Celine Dion**. Tickets are \$250 per person. Contact: **Mary Carlzen** at 213-202-5735, ext. 26542.

LIGHT OF DAY BENEFIT: Concerts East is presenting the Light of Day Concert Nov. 3 at the Tradewinds in Sea Bright, N.J. The show, which benefits the Parkinson's Disease Foundation, will include performances from **Joe Grushecky & No Spring Chickens**, **La Bamba & the Hubcaps**, and **Highway 9**. General-admission tickets are \$30. Contact: **Tony Pallagrosi** at 732-530-5686.

NARAS EVENTS: The Pacific Northwest branch of the National Acade-

my of Recording Arts and Sciences' (NARAS) 2001 membership celebration will take place Nov. 3 in Seattle. The event kicks off with a meeting at the JBL Theatre and will then move to the Sky Church for a member reception and silent auction

benefitting community-based music education groups, such as the NW Studio Summit and Grammy in the Streets. Auction items include signed memorabilia from **Peter Gabriel**, **Fatboy Slim**, **Mary J. Blige**, and **Ozzy Osbourne**. A music show-

case will also take place. Tickets are free for members and can also be purchased for \$25. In other news, NARAS is co-sponsoring the Fourth Annual Entertainment Law Initiative Essay Competition with the American Bar Assn. Interested law students must submit a 3,000-word essay about a legal issue facing the music industry by Dec. 15. The winning essayist will earn a \$5,000 grand prize. Contact: **Heather Miller** at 310-392-3777.

RED CROSS SHOW: Such artists as **Hootie & the Blowfish**, **B.B. King**, **Sammy Hagar**, and **the Scorpions** are participating in a Nov. 19 benefit concert at Los Angeles' Great Western Forum to aid the American Red Cross. The event will be produced by **Garry Thompson**, and **David Foster** will act as musical director. Contact: **Michael Levine** at 310-248-6222, ext. 10.

LIFEbeat BREAKFAST: In an effort to raise awareness about HIV among young people, **Tom Calderone**, senior VP of music and talent programming for MTV, is joining with the LIFEbeat organization. A breakfast honoring the partnership will take place Nov. 15 at the Rainbow Room in New York City. LIFEbeat has worked specifically with the music industry to reach young fans, providing HIV education materials at concerts and bringing live music to people living with HIV or AIDS. Contact: **Leslie Doyle** at 212-965-8900.



Songs From the West in the Midwest. Elton John launched his tour and new album, *Songs From the West Coast*, at the Cleveland State University Convocation Center, where he was awarded a sweatshirt from the hometown team. Pictured, from left, are House of Blues promoter Larry Vallon, Joe Mazur of the university center, John, and Marty Bechtold of SMG, which manages the center.

Life Lines

BIRTHS

Girl, Catherine Grace, to **Pam Buddy-D'Ambrosio** and **Joe D'Ambrosio**, Sept. 18 in White Plains, N.Y. Father is GM of Phil Ramone Inc.

Boy, Jadan Alan-Anthony, to **Danielle Lott** and **Jamal Sally**, Sept. 18 in Washington, D.C. Mother is a mid-Atlantic regional promotion rep for Tommy Boy Records.

DEATHS

Herb Helman, 74, of complications from pneumonia and heart disease,

Oct. 19 in New York City. Helman was a well-known public relations executive for RCA Records. He began his music industry career as a distributor salesman for Kirch and later worked for Times Columbia in a similar capacity. He moved to London Records in 1953 as a regional sales manager in charge of sales, promotion, and publicity on the East Coast. Helman next joined RCA as an administrator of album publicity. In 1961, he was promoted to manager of public affairs, and by 1973, he was named division vice president of public affairs. Helman retired in 1987. Throughout his career at RCA, he represented such artists as Elvis Presley, Perry Como, and executives including Bob Sumer and Thomas Z. Shepard. Helman

was also a prolific record collector and leaves behind more than 1,000 classical, jazz, and blues recordings. He is survived by his wife, a son, and two grandchildren.

Etta Jones, 72, of cancer, Oct. 16 in Mount Vernon, N.Y. Jones, who was a jazz singer, died the same day that High Note released her Billie Holiday tribute album, *Etta Jones Sings Lady Day*. Throughout her career, she worked with such artists as Kenny Burrell, Cedar Walton, and Art Blakey. She was a respected standards singer and performed such tunes as "Stormy Weather," "Say It Isn't So," and "Gee, Baby, Ain't I Good to You." Jones is survived by her husband, two sisters, and a granddaughter.

Solution to this week's puzzle (page 108)

C	A	L	L	I	T	M	C	S	T	H	A	T
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MERCHANTS & MARKETING

Virgin And Trans World Incorporate Internet Kiosks

Separate Programs May Work Together To Help Bridge Gap Between Bricks-And-Mortar And Online Worlds

BY STEVE TRAIMAN and MATTHEW BENZ

NEW YORK—The evolving relationship between traditional music retailers and the online world continues, as two major chains—Trans World Entertainment and Virgin Entertainment Group—have begun developing in-store kiosks/listening stations powered in part by Microsoft Internet technologies. Though the projects are not identical, they demonstrate a willingness on the part of retailers to move beyond their limited online selling success and put elements of the virtual world to work inside their physical stores.

In what company officials are calling the first stage of an effort to better integrate its “clicks and bricks”

operations, Virgin has begun a rollout of a new kiosk system in its U.S. Virgin Megastores that allows for in-store sampling of digital music, videos, and game clips.

Meanwhile, Trans World is teaming with Microsoft to develop Backstage Pass, a new customer-loyalty program, as well as in-store kiosks and listening and viewing stations powered by various new Microsoft technologies.

For Trans World—which is in the process of refashioning itself as For Your Entertainment (FYE)—the efforts dovetail with its previously announced push into digital entertainment—an initiative known as eWorks—and are a way to strengthen the company's brand in both the bricks-and-mortar and online arenas.

For Microsoft, the alliance with Trans World is part of a larger push by the company into consumer-

oriented Web services. It coincides with the launch of its new Windows XP operating system and .NET Internet technologies.

Bob Muglia, Microsoft VP of .NET technologies, says the Trans World deal “is a great example of how software technology can marry with a business like the music industry” to change people's in-store experience and bridge a gap between the retail

and online worlds. “This is a technology that does transform the music industry—I think that the work Trans World is doing is at the leading edge of that—but it's also one that will transform other industries, too.”

Backstage Pass uses Microsoft's .NET technologies, including its Passport identifica-

tion system, to track consumers' preferences, give them points on purchases, and enable them to receive special offers and alerts. As part of Trans World's eWorks initiative, users can key in online or at kiosks and listening stations in the chain's FYE stores. The kiosks and stations will run on Windows XP and use Windows Media software.

Testing and rollout has begun in Trans World stores, and it will be completed next year. Chairman/CEO Bob Higgins declined to discuss whose metadata Trans World is using.

“I've said for years that the music business is way too small—about \$12 billion in the United States,” Higgins says, adding that he believes that having the components work together online, as well as in-store, will help take the business to the next level.

Asked if Trans World aims to incorporate MusicNet, Pressplay, or

any other digital-music platform into its initiatives, Higgins acknowledges that “Pressplay has been talking to us, but it's a little too early to say how that will tie in.” He declined to comment further.

VIRGIN KIOSKS DEBUT

Virgin is teaming its own product data and that of Muze with Microsoft technology in a system that offers a database of previews for 250,000 CDs with an estimated 2.5 million-plus individual tracks, 11,000 DVDs, and 7,000 console games from a 900,000-product universe.

After a highly successful test of the system in its Dallas concept store, kiosks have debuted in New York City and Los Angeles. Rollout in Boston is set for later this year.

Jan De Jong, VP of information technology for Virgin North America, calls the kiosks part of the chain's “digital nervous system.”

The kiosks enable customers to preview entertainment product by simply scanning the item's barcode. They also provide a list of Virgin-recommended titles and will soon offer search and remote ordering capabilities, as well as access to exclusive Virgin content and products. Customers are able to search by artist name or album title; movie name, actor, producer, writer or director; game title, genre or publisher.

“If the product is not available in the store, the customer has the option to order on the kiosk or at the counter,” De Jong explains. “They can ship it to the store for pick-up at no charge, or to their home for a modest fee.” He expects most urban locations to opt for store pick-up, while such tourist locations as Manhattan's Times Square will probably ship. Kiosk ordering is not yet available.

In the pilot program, which took place in September at the new Virgin concept store in Dallas, kiosks were occupied for an average of 65% of the

available 15 store-hours daily, De Jong says. Dallas is the chain's smallest store, and its five kiosks received 32,000 page views a week from an average of 8,500 customers.

De Jong says most activity was music-related, with about 4,000 sample entertainment titles available on the kiosks. “When we saw

challenge is to tie the system into hourly inventory polling. “Our goal is to track the kiosk usage versus the listening station activity directly to the order process, to determine the maximum impact on sales,” De Jong says.

Peter Duke, director of Web development for Virgin, says the value of the kiosks for staff training and customer service is another plus.

Duke says, “As our Dallas people got used to the simple kiosk technology, their first question was, ‘Why don't we get rid of all our listening stations and just use these?’ Most customers who come into a store will ask, ‘Do you have this album or video or game?’ Now our people can say, ‘Let me show you how to find it with our kiosk.’”

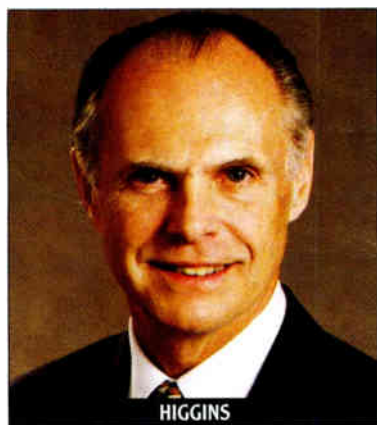
TECHNOLOGY PARTNERSHIPS

The kiosks utilize the latest Microsoft server technologies—including the new XP platform, the Windows 2000 Server and Windows Media for audio and video streaming.

For its hardware, the company is partnering with IBM, using its new NetVista Kiosk system. The chain was already using IBM for point-of-sale (POS) terminals and two AS/400 Internet servers. “We can build an entire store and have the back-end server, the kiosks, and the POS come from one partner,” De Jong says.

Virgin will continue application development for the kiosks, including the possible development of the Windows XP Passport technology to create a customer loyalty program similar to the Trans World Backstage Pass effort. Other possibilities include digital downloads or infrared transmission from the kiosks to such portable devices as MP3 players.

“Most of the products we sell are essentially digital,” De Jong says. “At some point we want to be able to sell that product, whether it is packaged in a physical medium or not.”



HIGGINS



Virgin Entertainment Group is rolling out new Internet-enhanced kiosks in Dallas, Los Angeles, New York City, and Boston.

people continually waiting in line to use a kiosk, we knew [the system] was a winner.”

The kiosks bowed Oct. 25, coinciding with the official Microsoft launch of Windows XP. New York's Times Square outlet has 20 kiosks, while Los Angeles' Sunset Boulevard store has five. The new Boston outlet, on Newbury Street, will have 15 when it opens in early December.

Depending on the success of the kiosks at the first four Megastores, the system will be installed in other locations in the 21-unit chain during 2002.

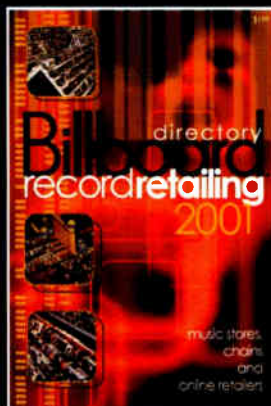
After the kiosk rollout, the chal-

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Kids' Tales Offer Action Without Violence

WonderTales Audio Series Promotes Adventure And Problem-Solving

BY MOIRA McCORMICK

CHICAGO—Is there too much violence in interactive audio targeted at young audiences?

One veteran producer of children's entertainment who has worked on titles with violent elements thinks so. And in response, he is developing a new line of audio products that are action-filled yet diligently nonviolent.

"Kids' adventure play is the worst offender, from [video game] *Doom* to adventure-type films," says Matt Oppenheimer, founder/president of Camarillo, Calif.-based kids audio company WonderTales.

Oppenheimer, who has worked for Disney and Kid Rhino, knows from firsthand experience. Some of that violence, he notes, was present in products he worked on himself. He has a platinum record for Kid Rhino's *Star Wars Episode One: The Phantom Menace Read-Along*, for which he was executive producer/art director/co-author, and he served in the same capacities on its read-along follow-up, *Star Wars Junior Jedi Training Manual*.

"Batman was slugging people left and right," Oppenheimer says, "and there were light-saber battles in *Episode One*."

Oppenheimer, who is also executive director of long-established educational-entertainment chain the Learning Clinic, came up with WonderTales as a solution to the violence problem in children's entertainment. He describes the series as "imaginary movies in which the listener is the star."



In each adventure, which is designed to be listened to with headphones (Oppenheimer notes that a child acting out a WonderTale moves around quite a bit, and cassettes don't skip), a narrator takes 15 seconds to set the scene. The listener is "the state's best horse wrangler," "a famous race-car driver," "a famous explorer," or "America's best shuttle pilot." Oppenheimer says, "There's a crisis every 60 seconds—a race-car tire blows, a rocket thruster malfunctions, there's a landslide—and the child solves it."

This is accomplished by leaving space on the recording for the child to "talk to" the other characters, who then react to the child's probable response. For example, Oppenheimer

says, in one situation the most likely solution to impending disaster is to "go over the log bridge." If this is the child's response, the next thing he or she hears is a character saying, "Yes, let's go over the log bridge."

If the child chose not to respond, the taped dialog still makes dramatic sense: "It's as if the character just thought of it independently," Oppenheimer says. "It's like the ultimate 'Simon Says.'"

The series currently includes four cassette titles: *Wild Pony Round-Up*, *Big City Race*, *Lost City Search*, and *Launch Into Space*, each priced at \$11.98. The core age group for the series is five through nine.

WonderTales are available in some 1,000 children's specialty toy and book stores, primarily on the East and West Coasts of the U.S. "We're starting coastal and working our way inward," Oppenheimer says. He wants to have between eight and 16 titles released—enough to fill a rack—before going to the mass merchants.

Titles will be available on CD at some point, because that is a preferable format for the car. But cassettes will remain crucial for the titles that require moving around, Oppenheimer says, because of their portability.



Declarations Of Independents™

by Chris Morris

THAT'S HEP: Days after picking up Los Angeles-based Cleopatra Records for distribution (*Billboard*, Oct. 27), New Hope, Minn.-based Navarre has put together an out-of-the-ordinary deal with Hep Cat Distribution in Orange, Calif.

Navarre will pick up select exclusive Hep Cat titles for distribution to retail chains not serviced by the Southern California firm. Conversely, some niche-oriented product from Navarre's distributed labels may be moved through Hep Cat's highly targeted system.

Hep Cat, which was founded in 1993 (*Billboard*, Aug. 14, 1999), was selected as the National Assn. of Retail Merchandisers' small distributor of the year in 2000. The company specializes in American roots music, punk rock, and ska.

Explaining the rationale for the Navarre deal, Hep Cat president **Gabby Castellana** says, "We sometimes get these records that blow up, that need to reach retailers we're not opened up with... We really need to focus on these records where sales need to be maximized. And [Navarre is] looking for stuff that can sell."

He adds, "They have platinum records, right? It's going to be a great outlet for our labels... With the state of retail and the whole industry, I think it's a good move."

"It's a really unique kind of deal," Navarre product development director **Mike Cornette** says. "When the guys at Hep Cat feel they have a record that rises to the fore, we'll mutually agree to bring that through Navarre and deliver it." Noting the two-way structure that allows Hep Cat to work Navarre product, Cornette continues, "We'll be able to widen the pipeline on both sides."

In a separate move, Navarre has closed an exclusive North American distribution deal with Vertical Jazz Records of Atlantic Highlands, N.J. The label, headed by president **Suzanne Severini**, specializes in direct-to-two-track jazz recordings issued under a mid-line price. The first release under the deal will be a jazz version of *The Nutcracker*. Set for November release, it was arranged by **Bob Belden** and features **Ron Carter**, **Kenny Barron**, **Stefon Harris**, and **Lewis Nash**.

SWEET MEMORIES: On Tuesday (30), **Alan Douglas'** Gravity Limited label (distributed by Caroline) will issue a lovely two-CD-plus-book package, *Jazz Memories*. The discs contain 31 classic tracks by **Louis Armstrong**, **Charlie Parker**, **Miles Davis**, **Dizzy Gillespie**, **Lester Young**, et al.; the 72-page softbound booklet includes a stunning set of images by

photographer **Herman Leonard**, who may truly be called the Rembrandt of Jazzland. (Check the shot of **Dexter Gordon** wreathed in cigarette smoke here, and then argue about that comment.)

FLAG WAVING: **Kevin Salem's** new album *Ecstatic*, his label bow for Future Farmer Records in San Francisco, comes after the singer/songwriter experienced a five-year layoff from recording.

After an unhappy relationship with Roadrunner Records, Salem says, "I kind of chilled out, thinking, 'I'll be signed in three months.' [In



SALEM

1996], I'd go into people's offices, and it would be, 'I'm looking for an 18-year-old to sign.' On a personal level, it was weird for me to be in my late 30s and hear people say that 25 was too old."

Salem, whose career dates back to the late '80s, didn't fit that mold. So, he says, "I looked at it as a chance to make music in different ways."

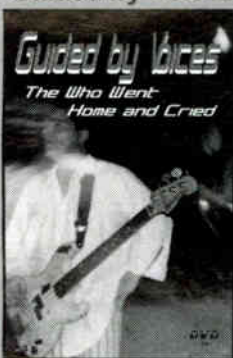
Much of *Ecstatic* was cut in a studio space at Salem's Woodstock, N.Y., home. He says of the process, "My first two records display a certain kind of studio craft, very old-school, but there was nothing that pulled a sample in or more modern things. Getting a crafted record to feel intimate took me a long time."

With the musical help of friends like **Donovan Leitch** and **Vicki Peterson** and production and mixing assistance by such hands as **Malcolm Burn**, **Brian Kelly**, and **Niko Bolas**, Salem has sculpted a vibrant and darkly melodic piece of work that owes much to the lessons of the **Beatles**. ("I have so much admiration for that body of work, which will never be equalled," Salem says of the Fabs.) Such tracks as "The Medicine Down," "Deepdarklove," and "End of the Addiction" would sound stellar in any progressive playlist.

Now, Salem says, "What I want this record to do is allow me the luxury of a touring career." The musician, who recently played his first live date in two years, hopes to play out behind the album in the new year.

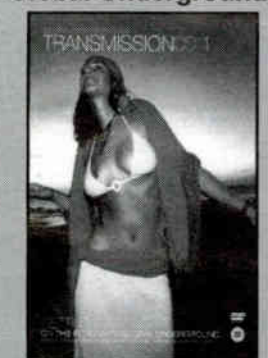
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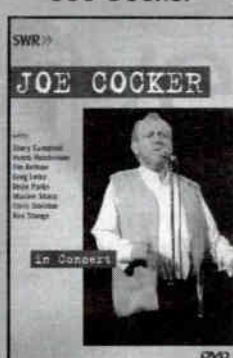
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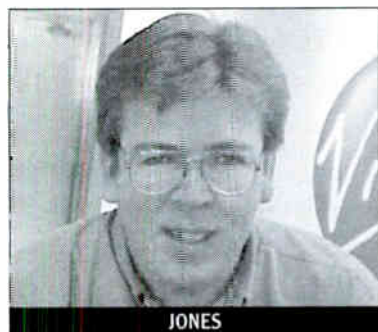
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Retail Track™



by Ed Christman

NEW VIRGIN MONEY: Virgin Entertainment Group (VEG) North America has received a new revolving credit facility from Boston-based Fleet Retail Finance. The amount and the terms of the facility were not disclosed.



JONES

The revolver will help fund VEG's expansion plans in North America, which should allow the chain to grow from its present total of 21 to about 35 units during the next five years, says **Andy Jones**, CFO for the North American VEG unit.

In September, Virgin opened a Megastore in Dallas in the new Mockingbird Station shopping center. On Dec. 15, Virgin will have its grand opening for its 22nd store, a 40,000-square-foot outlet on Newbury Street in the space previously occupied by Tower Records/Video/Books.

VEG North America CEO **Glen Ward** said in a statement, "In addition to the Virgin Megastore openings in Boston and Dallas, we are currently pursuing potential opportunity locations throughout North America."

The new facility is asset-based, which means that the amount of money available for borrowing is determined by the value of Virgin's inventory, along with other financial criteria. It also means that Virgin's inventory, as well as other company assets, serve as collateral for the loan. Moreover, it represents the first time that the North America unit has its own facility, separate from its corporate parent, the Virgin Entertainment Group. Jones says that the Virgin retail business units around the world "have been encouraged to go out and be more independent of the group."

Fleet Retail Finance is a different branch of Fleet Capital, which is the lender involved in the National Record Mart Chapter 11 filing, according to Jones. "We like Fleet Retail Finance because they purely lend to retail, so they are very sensitive to the issues we face and also are very flexible."

Fleet Retail Finance president **Ward K. Mooney** said in a statement, "We have a high regard for Virgin Entertainment Group's business strategy and respect their long-standing niche in the music and entertainment retail market."

KEEPING IN HARMONY: Last time I checked in with Troy, Mich.-based Harmony House in late August, the chain was in the midst of a restructuring, having closed six outlets to get down to 33, with the promise of more closings in the upcoming months. I checked back in with the company, and the chain is down to 25 stores, all of which are located in the Detroit marketplace. Stores were shuttered in Traverse City, Saginaw, Grand Rapids, East Lansing, Livonia, Ann Arbor, and Taylor, Mich., as well as one in Toledo, Ohio, according to Harmony House VP **Sandy Bean**.

The chain also closed two downtown Detroit stores, one of which was in the Renaissance Center. But that store is only considered to be "on sabbatical" by the chain because, according to Bean, "[Since] General Motors took over Renaissance from the Ford Motor Co., they are redoing it, and it will take them a couple of years before they are ready for some of the retailers to come back in."

Bean says that Harmony House should have closed the outlying stores years ago, "but when times are good, you let the not-so-OK ones hang on. Now we have 25 stores, the strongest of all of our stores, all in the metro Detroit area."

NEW COMPANY: **Faith Henschel**, an industry veteran most recently with uplister.com, has been caught in the dot-com un-revolution and will now devote herself full-time to an independent marketing company she has been fielding for about six months. Dubbed Wine & Music Marketing and based in Napa, Calif., the firm is servicing music—including a sampler compiled by the firm, as well as selected albums—so that they can be played in the tasting rooms of 500 wineries around the U.S. Henschel says that her account base likes jazz, classical, world, blues, and rock.

The first sampler includes tracks by **Geoffrey Gaines**, **Boz Scaggs**, **Dave Koz**, **Kurt Ellings**, **Cesoria Evora**, **Batidos**, and **Big Phat Band**, while albums she has serviced so far are the latest from **David Byrne**, **Jacky Terrasson**, **Bebel Gilberto**, **Monica Ramos**, **Jeff Lorber**, and **Nikka Costa**. Henschel says she intends to issue samplers every two months or so and eventually plans on servicing music to independent book stores as well.

MOVING ABOUT: Earlier this month, Galgano Records, the one-stop/indie distributor, moved up the block on Grand Avenue in Gurnee, Ill., into a 7,000-square-foot space, VP **Jamie Galgano** reports. That's about the same size as the old warehouse. Galgano says, but it allows for operations to flow "more efficiently."

Amazon Sees Third-Quarter Fallout

BMV Sales Dip, But Used-Goods Sales, E-Commerce Services Rise After Sept. 11

BY BRIAN GARRITY

NEW YORK—Online retail giant Amazon.com says its U.S. sales of books, music, and DVD-Video (BMV) in the third quarter that ended Sept. 30 fell 12% from the same time a year ago amid an uncertain economic environment and a short-term drop-off in consumer spending post Sept. 11.

Meanwhile, the company continued to tout its growing used-good business, as well as its expanding e-commerce services business that it provides to third-party retailers.

In the company's core BMV segment, revenue declined to \$351.4 million from \$399.9 million. Gross profit for the segment was down 14%. Amazon executives attributed the performance drop in part to the soft retail climate that emerged immediately following the tragedies in New York City, Washington, D.C., and Somerset County, Pennsylvania. The company estimates that between \$25 million and \$35 million in revenue was lost in the short-term wake of Sept. 11, with the bulk of the hit being experienced by the BMV business.

Posting positive gains were a pair of the company's new segments—used goods, which experienced a 90% growth in the quarter, and

commerce services, which expanded its client base during the period.

Sales of used goods increased to 17% of total sales in the third quarter, up from 10% in the second quarter of 2001. Amazon praised the business, which launched 11 months ago, as having attractive margins despite the lower revenue opportunities. It says it is drawing customers who have not previously shopped through the site



and that its growth is a testament to Amazon's merchandizing strength.

Yet Wall Street may not be as enamored of the used-goods initiative. In a conference call following the release of its third-quarter results, the company came under scrutiny from analysts concerned about cannibalization of sales of new items by the secondhand product offered through the site. Amazon founder/CEO Jeff Bezos said that it is still difficult to gauge how large its used-goods business will grow and cautioned that the company is not counting on that sector to power sales growth in 2002. Bezos also said he

expects used-goods sales may drop slightly in the fourth quarter with the holiday gift-giving season.

As for its commerce services efforts, the company now has more than 30 such relationships with third-party retailers. Bezos says, "We're seeing a tremendous amount of momentum in this business."

During the quarter, Amazon inked deals with Circuit City and Target Stores. The company notes that Target.com will begin offering access to Amazon's BMV offerings in 2002.

Overall, Amazon continues to post large net losses as it builds business in international markets and new product areas like electronics, tools, and kitchen goods. The company had a third-quarter net loss of \$169.9 million, or 46 cents per share, as a reduction in operating expenses was not enough to offset interest expenses, amortization costs, and foreign currency losses. In the same period a year ago, the e-tailer had a net loss of \$240.5 million, or 68 cents per share.

As of Sept. 30, Amazon held \$668 million in cash and marketable securities, vs. \$900 million a year ago. In the fourth quarter, Amazon expects net sales of \$970 million to \$1.07 billion, vs. \$972 million a year ago.

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Billboard

SPOTLIGHTS

SURROUND 2002

A look at the developing Surround community, from pro-audio equipment, studios and producers to the audio and video releases they create. Also included is a full report on the labels' ongoing commitment to Surround enhanced music and video.

Billboard is a proud co-sponsor of the Surround 2002 Conference, December 7-8 2001, Beverly Hilton, Beverly Hills, CA. Bonus distribution at the event!

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MERCHANTS & MARKETING

Executive Turntable



RODEN

Michael Roden has joined DataPlay as director of content management. He will be responsible for managing the company's relationships with major music labels and music retailers. Roden will also oversee the securing of music, video games, and bonus content from the major music labels for inclusion on DataPlay releases of pre-recorded material.

Prior to joining DataPlay, Roden was a senior account manager and music business specialist at digital-rights management services company Preview Systems, where he was responsible for forging and maintaining relationships with Internet music retailers, digital service providers, and record labels. Roden previously worked in management, marketing, and sales capacities for several music labels, including EMI Music Distribution, Capitol Records, and ARK21 Records.

HOME VIDEO: Walt Engler is promoted to senior VP of operations for Columbia TriStar Home Entertainment in Culver City, Calif. He was VP of production services.



ENGLER

Lynelle Kers-tine is promoted to VP of creative services for MGM Home Entertainment in Santa Monica, Calif. She was executive director of creative services.

DISTRIBUTION: Provident Music Distribution names **Heather Hetzler** production coordinator, **Crystal Hess** payroll/benefits administrator, and **Alison Stallard** administrative assistant to the director of distribution services in Franklin, Tenn. They were, respectively, music buyer/sales clerk for Lamplighter Books, payroll clerk/executive secretary for Cross Gates Services, and human resources specialist for Baptist Hospital.

RETAIL: Virgin Entertainment Group North America promotes **Dave Alder** to senior VP of product/marketing and **Roger Ritchie** to director of marketing in Los Angeles. Virgin Entertainment Group North America also names **Heidi Gonggryp** as VP of human resources in Los Angeles. They were, respectively, senior VP of product/merchandising, senior content manager for Virgin Megastores Online, and head of human resources for DreamWorks.

MUSIC VIDEO: Ken Parks is named VP of MTV law and business affairs for MTV Networks in New York City. He was VP of business affairs in the production and domestic distribution division for Warner Bros. Television Network.

NEWSLINE...

Navarre posted a second-quarter profit of \$32,000, or less than 1 cent per share, for the three months that ended Sept. 30. This compares with a net loss of \$8.45 million, or 33 cents per share, in the same period last year, when the distributor wrote down a \$9.6 million loan to former subsidiary NetRadio, which recently closed its doors for good (*Billboard Bulletin*, Oct. 18). Second-quarter revenue was \$67.7 million, vs. \$78.4 million last year. Sales in the proprietary entertainment distribution arm fell to \$8.15 million from \$16.8 million, reflecting what Navarre says was a shift in new-release schedules and delayed holiday orders from retailers. Sales in its non-proprietary distribution arm fell to \$59.5 million from \$61.6 million.

MATTHEW BENZ

Ticketmaster posted a net loss for the third quarter, which ended Sept. 30, of \$49.4 million, or 35 cents per share. The loss reflects a \$7.7 million charge on investment write-downs and restructuring charges, as well as continued depreciation and amortization costs. In the year-earlier period, the company had a net loss of \$51.2 million, or 36 cents per share. Revenue rose to \$157.5 million from \$147.1 million, as ticketing sales rose to \$133.9 million from \$124.9 million.

MATTHEW BENZ

Apple Computer has introduced a handheld digital audio player that can store up to 1,000 MP3 music files. The iPod, which is scheduled to debut in stores Nov. 10 for \$399, will be able to interface with Macintosh computers—including swapping music-file playlists—via Apple's latest music software, iTunes2, which bowed yesterday. In addition, users can reportedly download a CD onto the iPod in less than 10 seconds utilizing proprietary connection hardware.

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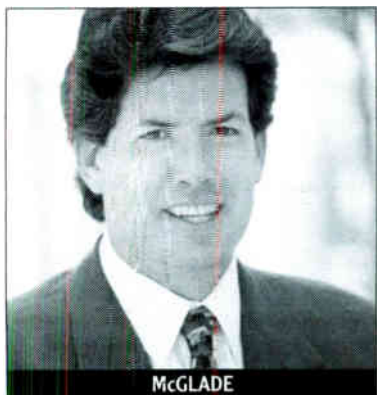
by Brian Garrity



NEW MUSICNET CEO: MusicNet, the online subscription service created by Warner Music Group, BMG Entertainment, EMI Recorded Music, and RealNetworks, has tapped former Box Music Network chieftain **Alan McGlade** as its president/CEO.

McGlade—most recently an executive with MTV Networks following Viacom's acquisition of the Box and the merger of the channel with MTV 2—replaces interim MusicNet CEO **Rob Glaser**, who will remain chairman of the board of directors. McGlade will also serve on the MusicNet board.

One luxury McGlade will not have is an opportunity to get comfortable in



McGLADE

his new role. The spotlight on the company is about to quickly intensify with Real Networks' scheduled launch of its version of the service by the end of next month, and AOL expects to launch its service by the end of the year. In the meantime, McGlade has the unenviable task of establishing a New York City office (which will serve as MusicNet's headquarters), as well as setting up a senior management team to oversee financial, legal, programming, marketing, and business development operations.

Other issues McGlade faces right out of the gate: expanding the company's content library to include music from Universal Music Group and Sony Music, as well as from leading independent labels: increasing its affiliate network beyond AOL and Real Networks, and possibly Napster; facing scrutiny from federal regulators concerned about the monopolistic elements of major-label-backed subscription services; and keeping everyone involved in the MusicNet joint venture happy—a task easier said than done, as Glaser learned after inking a tentative distribution pact with Napster.

While details concerning the specifics of MusicNet remain limited, it is notable that the company (like rival Pressplay, the service is being developed by Universal and Sony) has hired

a music TV programming executive to head its operation—a possible hint of what type of role the majors want these services to play on the Web.

McGlade calls the programming element of the service very important. "To be successful, we're going to have to win the hearts and minds of users," he says. "There has to be a tremendous sensitivity to what people want."

KANG CUTS OUT: In the latest exit from BMG Entertainment, senior VP of new technology and strategic development **David Kang** has left to pursue "outside opportunities." Sources describe his departure as abrupt, and a BMG spokesperson declined to comment on a successor. Kang, previously a new-media consultant for artist management outfit the Firm, joined BMG at the beginning of the year to take over some of the duties held by **Kevin Conroy**, former chief marketing officer/president of new technology.

NAPSTER DEAL: Bertelsmann e-Commerce Group (BeCG) is licensing parts of Napster's technology platform for use in a digital music service being developed by BeCG's BeMusic division.

According to the companies, BeCG will not license Napster's core peer-to-peer functionality. BeMusic's offerings are expected to include more traditional downloads and on-demand streaming. It plans to incorporate elements of the file-sharing service's security technology, as well as such community features as instant messaging, hot lists, chat features, search functions, and playlist and music library retrieval.

A Napster spokesperson says the deal also opens the door to the company marketing its service to BeCG's base of more than 23 million subscribers and customers.

GREETINGS PACT: AOL has entered into an exclusive alliance with BeatGreet, a supplier of interactive music greetings. Under the deal that will be announced Oct. 29, AOL can integrate BeatGreet's music greeting cards into featured artist promotions on the AOL Music channel. In exchange, AOL will promote BeatGreet's content on a co-branded basis across its Web properties, including AIM, Netscape, and ICQ.

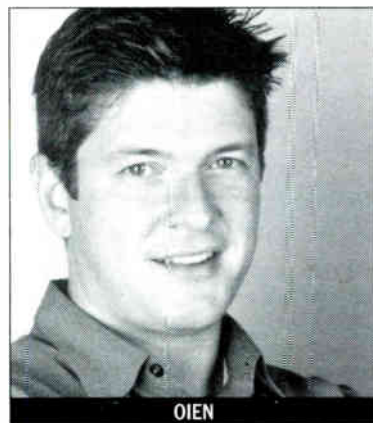
BeatGreet gives AOL another viral marketing element to add to its music promotion machine. Its cards enable online music fans to send friends and family e-cards containing mini music videos. The service features tracks from more than 240 artists, including **Alicia Keys**, **Enya**, **Sugar Ray**, and **Weezer**.

MP3.Com Recasts Itself As Tech Outfit, Promo Vehicle

BY BRIAN GARRITY

NEW YORK—In moves that illustrate the new synergies between Vivendi Universal and its newly acquired music portal MP3.com, the San Diego-based Internet company has split in two, carving out its technology group into a separate infrastructure and software development operation that will service any digital-media efforts Vivendi is pursuing. Meanwhile, the content end of MP3.com has entered into a new alliance with Universal Music Group's Island Def Jam (IDJ) unit to promote the labels' up-and-coming acts.

"It gives this company—both the content and the technology side—a lot stronger focus on the customer,"



OIEN

MP3.com president **Derrick Oien** says of the changes. He notes that the company's customers now range from internal Vivendi properties to Web site visitors and from advertisers to artists and labels using MP3.com promotion services.

Under the new alignment, the technology company—to be known as MP3 Technologies—will operate as a one-stop shop, providing backend support, database marketing, and such functions as targeted e-mail campaigns. **Greg Kostello**, who was executive VP of technology at MP3.com, will be president of the new division, reporting to chairman/CEO **Robin Richards**.

MP3 Technologies' services initially will be offered to internal Vivendi Internet operations, which include Pressplay, GetMusic, and Rollingstone.com. But services will ultimately be offered to rival companies as well.

"We anticipate that as we go forward, our technology group will start to provide services to different Internet music sites, to the film unit, to the music division, to the games unit—wherever makes sense," Oien says. "But we are really excited about pursuing external customers, too."

At the same time, the MP3.com site, which remains intact, is morphing into a promotional vehicle for emerging major-label talent—as evidenced by the new IDJ alliance. The deal is the first wide-reaching marketing pact between a UMG unit and the online music service provider that was once one of the music group's most hated adversaries.

Under the deal, MP3.com will showcase IDJ acts with customized promotions that will include targeted e-mail products and special pages on the MP3.com site designed for the labels' acts, featuring on-demand, full-length streamed tracks. Additionally, MP3.com will identify promising unsigned bands to IDJ.

Promotions are under way for **Sum 41**, **American Hi-Fi**, **Saliva**, **Christina Milian**, **Primer 55**, and **Melissa Etheridge**; campaigns are in the works for **Ludacris**, **Shelby Lynne**, and **Hoobastank**.

"This will be primarily for developing artists, which is great," Oien says. "Our audience tends to be what I would call 'crate diggers'—people who like digging for new stuff. So it's a real good match there."

Jim Caparot, chairman of the Island Def Jam Music Group, agrees. "This initiative enables us to maximize our online presence and expose our artists to the millions of music fans MP3.com has aggregated in a very targeted way."

Larry Matterna, VP of new media at IDJ, says the key attractions are the size of the site's audience and the targeted aspect of MP3.com's promotions, which send out e-mails plugging new acts to specific audience groups, giving them awareness about new acts earlier than usual. "We believe this deal is going to extend our audience reach," he adds.

Oien says MP3.com has been able to show the labels that it has an audience highly focused on music, as well as tools that labels can use to promote themselves and their acts to the extent they desire online.

The increase in major-label content is resonating with visitors to the site. "If you look at our search requests, [the major labels'] artists are more and more of the artists that people search for on our site," Oien says, noting that 60%-80% of MP3.com's "top 40" category is now major-label content. "We think that's great for our consumers."

The IDJ deal also signals greater integration in the works between MP3.com and other Universal Music Group properties, including **Rollingstone.com**, **EMusic**, and **GetMusic**.

"Our goal is to work with these other properties to push forward a

strong strategy to compete with AOL Music, Yahoo, and MSN," Oien says. "We think that the combined reach, the audience, and the focus of all these



properties dwarfs those companies, and we want to make that a reality."

Oien says that he expects the companies to cross-pollinate where it makes sense. "The big strategy from a revenue perspective is to go to market to the big consumer brand goods companies, to the beverage companies, and to the fast-food companies and provide them with integrated marketing solutions that provide them with exposure to the different sites that have significantly different demographics, as well as access to pieces of other assets within the Vivendi Universal family."

TRAFFIC TICKER

Top Overall Sites

Traffic In September

TOTAL VISITORS (in 000s)

1. amazon.com	14,223
2. real.com	5,882
3. columbiahouse.com	4,716
4. windowsmedia.com	4,453
5. napster.com	3,275
6. barnesandnoble.com	2,783
7. cdnow.com	2,693
8. mtv.com	2,589
9. half.com	2,288
10. bmgmusicservice.com	1,893
11. bestbuy.com	1,833
12. audiogalaxy.com	1,760
13. walmart.com	1,662
14. kazaa.com	1,650
15. mp3.com	1,409

AVERAGE MINUTES PER VISITOR PER MONTH

1. audiogalaxy.com	1:03:34
2. half.com	27:31
3. bmgmusicservice.com	17:29
4. mtv.com	17:26
5. amazon.com	14:24
6. musicmatch.com	14:08
7. kazaa.com	12:40
8. cdnow.com	11:26
9. bestbuy.com	9:29
10. barnesandnoble.com	8:54
11. napster.com	7:39
12. columbiahouse.com	7:37
13. bluelight.com	7:23
14. mp3.com	7:14
15. walmart.com	6:52

Nielsen//NetRatings

Source: Nielsen//NetRatings, September 2001. Sites categorized by *Billboard*. Data is based on audience measurement of more than 62,000 U.S. panelists who have home Internet access.

Which Way To Profit?

Companies Offer New Services To Recoup Their Losses

BY BRIAN GARRITY

NEW YORK—For new digital-music subscription businesses, launch dates may be on deck for this fall, but profitability will remain a long-range proposition.

New services like MusicNet from Warner Music Group, BMG Entertainment, EMI Recorded Music and Real Networks, and Pressplay from Universal Music Group and Sony Music Entertainment are the focus of untold millions of dollars in development spending by the media conglomerates behind them. Likewise, third parties developing their own services—including FullAudio and Streamwaves—have all been spending on licensing deals with record labels and publishers to ensure they actually have content available for their offerings.

Then there's the likes of file-swapping services Napster and MP3.com, which offer on-demand streaming locker business. Both companies continue to deal with ongoing legal costs and millions of dollars in settlement expenses on top of normal start-up fees in the development of their businesses.

However, virtually all executives involved in these nascent services see profits as a long-range proposition.

WHAT CONSUMERS WANT

This is just the first step in what will be a long-term business opportunity for MusicNet," says Richard Wolpert, strategic advisor to MusicNet, in announcing the completion of the company's technology platform. "We are in this business for the long run and see this as a marathon, not a sprint."

In the short term, the focus will be on creating compelling consumer experiences that can draw attention away from free file-swapping services.

"You've just got to keep giving the consumer what they want. There is going to come a time when they say, 'Not only am I going to come to this particular site, but I'm willing to pay for all this,'" says MP3.com chief executive Robin Richards.

Real Networks, which will be launching its own branded version of the MusicNet service this fall, says that its focus will be on driving consumers to subscribe to its service. Erik Flannigan, VP of music services and programming at Real Networks, says the company plans to experiment with pricing and packages for its music subscription offering. While a basic MusicNet package is expected to cost around \$10 a month for 50 downloads, Flannigan says Real is "very committed to really driving sub numbers, and we think it may take a lower price point."

THE LAUNCHING OF SUBS

Some companies are looking to battle profitability concerns by targeting niche audiences and multiple streams of revenue.

That's the plan at CenterSpan Communications, owner of the Scour file-sharing network. Not only does the company intend to launch a version of Scour later this year, but Scour will also be available for licensing by third parties wanting to offer music content. Additionally, it is offering to license its file-sharing infrastructure, known as C-star, to third parties who want to develop their own peer-to-peer services. CenterSpan is marketing C-star and file peer-to-peer as a low-cost method for distributing digital content.

The company recently entered into its first licensing agreement for C-star with E-Shop Enterprises LLC, the owner of the Jewish e-commerce and online community portal, JewishStreet.com.

Meanwhile, targeted audiences are the name of the game for some serv-



RICHARDS

ices looking to profit from digital-music subscriptions.

That's the strategy of Dallas-based Streamwaves, which is focusing on niche genre packages. The company launched an offer in August known as HigherWaves.com, targeting Christian and gospel-music consumers. Also in the works are plans to launch other genre-based subscription channels—including country, urban, Latin and pop—later this year.

EMI senior VP of new media Jay Samit calls the HigherWaves service a "great use of music subscription. They are targeting a very popular niche of music that isn't being satisfied by terrestrial music."

What's more, Streamwaves CEO Jeff Tribble argues that niche genres are easier to monetize at this point. "Focusing on Christian and gospel music was the right choice for us to start with because of its size and dramatic growth," he says.

Among the few services to even claim paying subscribers thus far is EMusic.com, an MP3 download busi-

ness owned by Universal Music Group. The company recently announced that its paying subscriber base had topped 25,000.

Gene Hoffman, CEO of EMusic, says that the company's success in attracting paying subscribers is a "testament to the fact that consumers are willing to pay for music services that offer value and flexibility," as well as a good sign for the potential of the online subscription business.

However, building the subscription business has been a slow and deliberate process since its launch in July 2000. The company has done heavy loss-leading by offering free, 30-day trials of the service, which offers unlimited downloads from its artists and features a collection of more than 180,000 songs and 15,000 complete albums from more than 700 independent labels.

AWHILE TO PROFIT

Many online music companies are looking to subscription offerings to bolster existing business models. ARTISTdirect and Listen.com, among others, have announced plans to develop services.

The trick to a successful service, says Sean Ryan, CEO of Listen.com, is offering consumers a product they can understand. That's why Ryan says his company plans to offer on-demand streams as opposed to rentable downloads.

"Our view is that tethered downloads are a non-starter," he says. "It doesn't mean that they won't work over time. But we find that the concept of rentals when people are used to having music full time is not necessarily effective in the short run."

But gauging profitability may vary by more than the pros and cons of downloads vs. streaming. MusicNet licensees like AOL or Real, which have the option of setting their own price, may use their services to drive larger subscription business rather than have them function as stand-alone profit centers.

Real, for example, is expected to package MusicNet with additional streaming media content as part of its RealOne Service, an expanded version of the current GoldPass subscription offering, which features programming from the likes of Major League Baseball and the TV series *Big Brother 2*. Meanwhile, AOL may use MusicNet to drive subscriptions for its overall Internet service.

Regardless, Jupiter Media Metrix senior analyst Aram Sinnreich says that no service can expect to be pulling in significant profits any time soon. According to Sinnreich, "It's going to take a long time to recoup whatever costs were incurred to launch these services."

Making Music More Accessible

Web-Based Artist Promotions Lend A Helping Hand To All Involved

BY TODD MARTENS

LOS ANGELES—When the record labels set out to destroy Napster, they muted one of the most potent word-of-mouth vehicles the industry has ever known. Yet, while the free distribution of music was seen as unacceptable, the file-swapping service provided a crash course on how to promote artists on the Web.

NEW PROMOTIONS

"Artist Web sites don't really work," says Nick Turner, ARTISTdirect's senior VP, artist relations. "Chats, downloads and streams aren't news anymore. How labels use the Napsters of the world will be key. It shouldn't be about protecting a copyright, but about using those sites to promote."

Thus, the buzzwords: viral marketing. In short, they define an attempt to capitalize on the most attractive aspect of Napster—allowing fans to have control. More importantly, perhaps, when viral marketing works, it does so cheaply.

Some of the old standbys, like streaming music before an album's release, remain common. Labels continuously give previews of high-profile sets, ranging from Warner Bros.' one-week stream of New Order's *Get Ready* on Spinner.com to Capitol's ambitious promotional efforts for Radiohead's *Kid A*, which gave numerous fan sites and Amazon.com full streams of the entire album. Other initiatives seek to create instant hype—such as concert pre-sales—or get fans involved on a more personal level, like offering them tracks to remix or the opportunity to create videos.

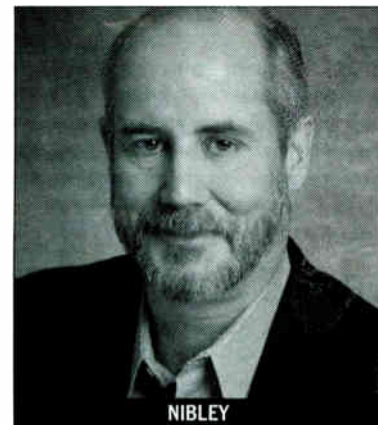
Robin Bechtel, Capitol's former head of new media, points to GooglyMinotaur, Radiohead's interactive agent that utilizes instant messaging (IM), as one of the label's more innovative Web efforts. "Don't focus so much attention on building a site, or trying to get fans to one destination," Bechtel says, referring to what it takes to reach fans without wasting money. "Focus more on creating unique and compelling tools that easily circulate the Internet."

Within two weeks, GooglyMinotaur had more than 240,000 users, according to Bechtel. The label enlisted ActiveBuddy to create the agent—or buddy—and fans simply added the name to an America Online (AOL) buddy list to activate

it. The agent provided Radiohead facts—many of which were given to Capitol by fans—as well as updated news and links to online retailers.

FIND A BUDDY

Though a Jupiter Media Metrix report concedes that ActiveBuddy will have to rely more on general agents—ones that provide sports scores, stock quotes, etc.—to succeed, company CEO Peter Levitan plans more music initiatives. As proof that a buddy can break new acts, he cites the 50,000 users who



NIBLEY

activated an agent for Warner Bros. newcomer Lindsay Pagano a month before the October release of her debut album.

"Walk into the bedroom of any 16-year-old kid and see what they're doing along with their homework," Levitan says. "It's instant messaging. It's easy for people to say, 'Have you seen this buddy?' It takes three seconds to add the name to your list."

Both Bechtel and Betty Lin, Warner Bros. senior manager of new media, say the success of their artist buddies came heavily from offline tie-ins, with Bechtel adding that it's crucial to have information that can be passed via E-mail, pagers or cell phones.

MTV plugged Radiohead's GooglyMinotaur on air and then offered users direct access to the buddy from its site. As for Warner's Pagano, Lin notes the singer's single "Everything U R" was featured in AOL commercials, making a buddy that uses AOL technology a natural choice.

FROM REMIXES TO PRESALES

Getmusic president/CEO Andrew Nibley says this is the beginning of a trend, where a Web promotion's success now directly relates to
(Continued on page 24)



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Music

Continued from page 22

offline deals. He points to Getmusic's Videolab, a Flash-based editing tool that allows visitors to create clips, as an example. Nibley says more than 52,000 videos have been submitted to date, and a deal with MuchMusic USA should increase exposure. The video channel will air up to 15 viewer-made videos a month.



LEVITAN

"Different mediums will have to help each other," Nibley says. "User-generated content is cheap, and kids spend a lot of time on the site creating it. The average Videolab session is more than 30 minutes, a statistic that advertisers like. We're not in profitability yet, but we're ahead of the game."

Allowing fans to remix songs has been another popular trend that's met with success. The tactic has

been embraced with open arms by the Warner Music Group, with Elektra giving its blessing to a much-publicized Björk site dedicated to remixing (<http://www.arktikos.com/bjork>), and staging promotions for acts such as New Order and Depeche Mode.

ARTISTdirect is opting for a more traditional route. Turner says the site has enjoyed buoyed traffic, thanks to a partnership with Ticketmaster for online presales. The pre-sales force fans to register for a password, which gives the companies an instant database. Some, however, have grumbled that, with the rush for tickets advanced a day or two, purchasing tickets offline is now nearly impossible. A source at Ticketmaster says the company is looking into more exclusive passwords to help limit the pre-sales to die-hards.

A number of other viral marketing programs permeate the Web, from XingMail's artist branded E-mail addresses to Beatgreet.com's jingle cards, yet Turner says the music industry's newfound technological enlightenment hasn't erased the primary problem that plagued companies five years ago.

"Everyone's receiving a lot of viral tools from a bunch of artists—a lot of banners, E-mails and IMs—and it's turning into white noise," Turner says. "If kids like a piece of music, we've hopefully learned that they'll send it out themselves, so a lot of these new tools just aren't going to be effective. Fans shouldn't have to keep cutting through the clutter."

Q&A With Jim Griffin

The founder and CEO of Cherry Lane Digital and Evolab talks about how the digital-entertainment world is evolving and facing the challenges of a new market.

BY STEVE TRAIMAN

LOS ANGELES—Jim Griffin is founder and CEO of Cherry Lane Digital and Evolab, companies dedicated to the future of music and entertainment delivery, with expertise encompassing peer-to-peer, wireless streaming, virtual jukeboxes and other cutting-edge content-delivery technologies. Prior to these ventures, he ran the technology department at Gefen Records.

In the digital entertainment space, Griffin has championed new media's arrival, advocating new technologies, new business models and new mindsets that will ultimately be deemed essential to entertainment's future.

An acknowledged authority on digital-entertainment policy and distribution technologies, he has testified before the Senate Judiciary Committee; regularly moderates video and TV shows on digital entertainment; is a frequent keynote speaker and sought-after lecturer at Harvard, USC, UCLA, UC-Berkeley and other major campuses; and is conference chair of Webnoize 2001. Several years ago, he founded Pho, an exclusive organization that has unified the digital entertainment community. Meeting both virtually and in the real world, Pho's thousands-strong membership enjoys dialogue on the digital economy in music, movies, books and all media, new and old.

This interview highlights some of Griffin's major concerns about the evolving digital-entertainment marketplace.

How is the transition from a world of digital-entertainment products to services evolving?

We're moving from a world of products to a world of services, where we grow the size of the crowd and serve as the gatekeeper, and this transition is fraught with peril for those who have relied on products. In a product-based world, we set the price. In a service-based world, the Copyright Office ultimately will set the price, as the digital transaction is part of public policy.

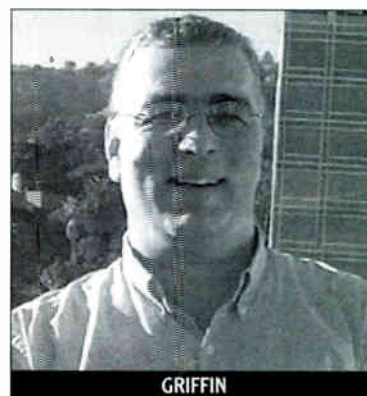
This transition has been happening since electrification began in the '20s. Before that, "art" was with you all the time in the form of hand-operated record players, books, etc. First came radio, then TV, cable, satellite and the Internet with digital transmissions. Up to now, we've had control of the content; without that control, you can't match supply and demand.

Service companies have purchased our product companies, with telecom and cable giant Vivendi acquiring Universal and AOL getting Time Warner. Sony began buying into the content business with CBS Records and

Columbia TriStar, and I believe it is now shifting to a services company, using the PlayStation 2 as a "gatekeeper" to digital entertainment in the living room.

We're very interested in the future of subscription services and how that will play into the revenue stream of a publisher such as our parent, Cherry Lane.

Public policy will end up being an important component of our future economy. In a world of so many rights holders, it comes down to Congress acting, as it has done in the past. In my recent testimony to the U.S. Senate Judiciary Committee, and in a subsequent "white paper," I dealt with pub-



GRIFFIN

lic policy on the future delivery of art as a blanket compulsory license. The license income should be treated as a vast pool of money to pay to all affected, much like insurance. Earlier examples are restaurants and ballparks with public-address systems playing music; the same for radio and TV, and, most recently, the Digital Millennium Compensation Act of 1998 for Webcasts.

Some consumers will go on the new services and download everything; others will sample sparingly. A monthly subscription fee would be the "actuarial" approach, with payments based on usage statistics. Our future is more of this kind of arrangement.

How has competition changed in the new entertainment marketplace?

It used to be that our competition was another entertainment company, but today it is technology itself. This is because "intelligent buffers" are growing, like TiVo and Replay that can take video on the fly and turn push into pull. Now people can record any video on their hard drive and play it when they want.

The first-use dilemma is upon us, as the original Betamax decision said it was OK to timeshift and record [a video] for your own use. With digital

storage by intelligent buffers of a widely broadcast Webcast, if you can see it or hear it whenever you want, then you don't have to buy it.

In an emerging world where you can do that, there will be less content to license. In that kind of world, intellectual-property owners become gatekeepers to a much larger audience. It feels like music is "free" from a radio station, but they make a lot of money using a service-based rather than a product-based approach.

Congress and the Copyright Office will resolve this dilemma with another blanket compulsory license.

What is your concern about the new challenge to preserve anonymity and its effect on sales of digital entertainment products?

Technology has enabled people to read, watch and listen to products they might not otherwise sample. As anonymity declines, the risk of trying new intellectual property will go up, and sales may go down as a result.

Even before the tragic events of Sept. 11, our security was being challenged. Now there is a demand for more eavesdropping, more wiretapping, a national ID card and more ways to find out what books people read, what videos they rent and what Web sites they visit.

A great deal of the entertainment industry's revenue today comes after sampling new music, videos and games. A lot of our business is built on selling art that challenges and pushes the envelope. But art is a hammer, not an anvil, and hammers are seen as dangerous in the new world of entertainment.

As the most free country in the world, America has been the largest producer of entertainment content. As we lose some of our freedoms in this heightened environment of security, we must be careful that we don't lose our creative edge.

If we are free to use the new technologies, even with more security restrictions for our privacy, we can create a robust market for all forms of digital entertainment. Freedom and technology go hand in hand, and we can benefit from this link in the future.

Cherry Lane Digital is the result of founder Milt Okun's vision. He was one of the first to see the long-term trend and invest in the idea that we should be at the forefront of this transition from products to services. As a result, we're extremely well positioned for the future.

If you seek education, money will follow; if you just seek money, you're likely to get neither the money you wanted nor the education you needed.

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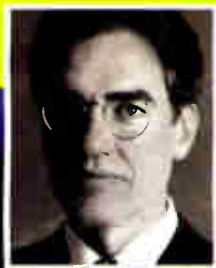
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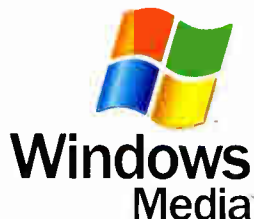


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Fall 2001

LAST WEEK	WEEKS ON	TITLE	Label/Distributing Label & Number	YEAR OF RELEASE	PRICE
		NUMBER 1 2 Weeks At Number 1			
1	1	2	BARBIE IN THE NUTCRACKER Artisan Home Entertainment 12060	2001	19.98
2	NEW	1	SCOOBY-DOO & THE CYBER CHASE Warner Family Entertainment/Warner Home Video 1746	2001	19.96
3	2	2	IT'S THE GREAT PUMPKIN, CHARLIE BROWN Paramount Home Video 153703	1994	12.95
4	3	8	SCOOBY DOO: SPOOKIEST TALES Turner Home Entertainment/Warner Home Video 1796	2001	14.95
5	5	12	WINNIE THE POOH: BOO TO YOU TOO Walt Disney Home Video/Buena Vista Home Entertainment 22940	1997	14.99
6	4	5	A SPOOKIE OOKIE HALLOWEEN Walt Disney Home Video/Buena Vista Home Entertainment 22942	2001	12.99
7	9	3	PEANUTS: HOLIDAY COLLECTION Paramount Home Video 156669	2001	38.85
8	6	4	ULTIMATE SILLY SONGS Big Idea/Lyrick Studios 2113	2001	12.99
9	0	6	BLUE'S CLUES: CAFE BLUE Nickelodeon Video/Paramount Home Video 874933	2001	9.95
10	12	10	RUGRATS: ALL GROWED UP Nickelodeon Video/Paramount Home Video 839413	2001	12.95
11	7	5	ELMO'S WORLD: WILD WILD WEST Sony Wonder 54073	2001	12.98
12	11	7	BARNEY: LET'S GO TO THE ZOO Barnaby Home Video/Lyrick Studios 2035	2001	14.95
13	13	19	BARNEY'S HALLOWEEN PARTY Barnaby Home Video/Lyrick Studios Group 2024	1998	14.95
14	8	3	THOMAS & FRIENDS: BEST OF THOMAS Anchor Bay Entertainment 1260	2001	12.98
15	14	13	THE BOOK OF POOH: STORIES FROM THE HEART Walt Disney Home Video/Buena Vista Home Entertainment 22477	2001	24.99
16	0	2	SCOOBY DOO MEETS THE BOO BROTHERS Warner Home Video 15543	2001	14.95
17	17	15	POWER RANGERS: IN 3-D FoxVideo 2001849	2001	14.98
18	18	8	DORA THE EXPLORER: TO THE RESCUE Nickelodeon Video/Paramount Home Video 874443	2001	12.95
19	16	4	FRANKENPOOH Walt Disney Home Video 3944	1995	14.99
20	21	4	HALLOWEEN & THANKSGIVING Columbia TriStar Home Video 5461	2001	12.95
21	22	19	DORA THE EXPLORER: WISH ON A STAR Nickelodeon Video/Paramount Home Video 874673	2001	12.95
22	19	21	BOB THE BUILDER: CAN WE FIX IT? Lyrick Studios 14101	2001	14.99
23	RE-ENTRY		SCOOBY-DOO AND THE GHOUL SCHOOL Warner Home Video 1700	2001	14.95
24	23	10	BOB THE BUILDER: PETS IN A PICKLE Lyrick Studios 24102	2001	14.99
25	15	6	POWER RANGERS TIME FORCE 2-THE QUANTUM RANGER FoxVideo 2001850	2001	14.98

LAST WEEK	WEEKS ON	TITLE	Program Supplier & Number	PRICE
		NUMBER 1 3 Weeks At Number 1		
1	1	3	WWF: SUMMERSLAM 2001 Sony Music Entertainment 274	19.95
2	4	20	NASCAR RACERS: START YOUR ENGINES FoxVideo 2000298	5.78
3	3	7	WWF: INVASION 2001 Sony Music Entertainment 273	19.95
4	2	3	WWF: UNDERTAKER - THIS IS MY YARD Sony Music Entertainment 288	14.95
5	11	2	WWF: BEST OF WRESTLEMANIA Sony Music Entertainment 831	14.95
6	14	2	WWF: BEST OF RAW-VOL 1 Sony Music Entertainment 838	14.95
7	6	22	BALL ABOVE ALL Ventura Distribution 0803	14.98
8	5	16	WWF: LITA-IT JUST FEELS RIGHT World Wrestling Federation Home Video 279	14.95
9	8	11	WWF: BEST OF RAW-VOL 3 Sony Music Entertainment 296	19.98
10	7	24	WWF: WRESTLEMANIA X-SEVEN World Wrestling Federation Home Video 269	19.95
11	16	47	TONY HAWK: SKATEBOARDING TRICK TIPS-VOL 1 Redline Entertainment 77002	15.95
12	9	13	NBA: 2001 NBA FINALS CHAMPIONSHIP USA Home Entertainment 60194	19.95
13	1	12	FUTURE KINGS OF THE RING Backyard Video 71000	19.95
14	NEW		BEST OF BACKYARD WRESTLING 2 Ventura Distribution 2000	19.95
15	13	37	MICHAEL JORDAN TO THE MAX FoxVideo 2001286	14.98
16	10	3	WWF: ACTION Sony Music Entertainment 287	14.95
17	15	28	WWF: DIVAS IN HEDONISM World Wrestling Federation Home Video 281	14.95
18	17	26	WWF: NO WAY OUT World Wrestling Federation Home Video 268	19.95
19	19	27	WWF: BEST OF RAW-VOL 2 World Wrestling Federation Home Video 280	14.95
20	20	14	NHL OFFICIAL 2001 STANLEY CUP CHAMPIONSHIP USA Home Entertainment 80023	14.98

LAST WEEK	WEEKS ON	TITLE	Program Supplier & Number	PRICE
		NUMBER 1 6 Weeks At Number 1		
1	1	57	DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES Artisan Home Entertainment 10152	14.98
2	2	153	TOTAL YOGA Living Arts 1080	9.98
3	5	365	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Living Arts 1088	14.98
4	4	84	YOGA CONDITIONING FOR WEIGHT LOSS Living Arts 1203	14.98
5	3	138	THE CRUNCH: TAE BOXING WORKOUTS Anchor Bay Entertainment 10613	14.98
6	7	23	DENISE AUSTIN: POWER YOGA PLUS Artisan Home Entertainment 11754	14.98
7	8	92	YOGA FOR BEGINNERS COLLECTION Living Arts 1070	17.98
8	13	129	YOGA FOR BEGINNERS: ABS YOGA Living Arts 1075	9.98
9	6	27	BASIC YOGA FOR DUMMIES Anchor Bay Entertainment 11586	9.99
10	10	77	YOGA FOR BEGINNERS: STRESS RELIEF Living Arts 1077	9.98
11	12	30	PILATES: BEGINNING MAT WORKOUT Living Arts 1231	14.98
12	18	34	THE METHOD PILATES: TARGET SPECIFICS Parade Video 840	12.98
13	9	42	DENISE AUSTIN: BLAST OFF TEN POUNDS Artisan Home Entertainment 10154	14.98
14	14	51	THE METHOD PILATES: PRECISION TONING Parade Video 572	12.98
15	11	146	BILLY BLANKS: TAE-BO WORKOUT Ventura Distribution 2274	29.95
16	19	90	BILLY BLANKS: CRUNCH MASTER BLASTER Anchor Bay Entertainment 10885	14.98
17	RE-ENTRY		QUICK FIX: TOTAL BODY TONING Parade Video 1116	9.98
18	NEW		TAE-BO ADVANCED WORKOUT 2-PACK Ventura Distribution 2435	29.95
19	17	100	KATHY SMITH: TIMESAVER-CARDIO FAT BURNER Sony Music Entertainment 51564	14.98
20	12	10	YOGA FOR BEGINNERS: LOWER BODY Living Arts 1058	9.98

◆ IRMA gold certification for sale of 125,000 units or a dollar volume of \$9 million at suggested retail for nontheatrical titles. IRMA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrical titles. ©2001, Billboard/BPI Communications and VideoScan Inc.

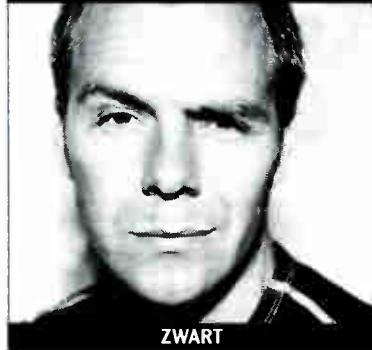
All 3 charts compiled from a national sample of retail store and rack-jar reports collected, compiled, and provided by VideoScan.

HOME VIDEO

Zwart Recalls 'McCool's'

One Night at McCool's, launched on DVD-Video on USA Oct. 9, marks the film debut of Dutch-born commercial and music video director Harald Zwart. Starring Liv Tyler, Matt Dillon, and Michael Douglas, One Night tested Zwart's storytelling abilities and filmmaking tricks on a larger scale.

6 Questions



What secrets did you bring from the world of commercials and music videos?

The gag at the end when Paul Reiser gets the dumpster dropped on his head; I had done that in a commercial in Europe, so in less than an hour I could shoot that whole trick.

How involved were you in producing the DVD's bonus material?

Very. We were lucky to have documented the cast read-through of the script. We also have the reaction footage from the first screenings and Liv Tyler's hair and make-up tests. My office edited all those things and put them on the DVD.

Was it hard to get it all together on time?

Yeah. I almost regret not having collected more stuff earlier. Certainly on my next film, I will document everything.

Do you have a favorite extra on the DVD?

I had never seen video footage of actors reading through a script. You can see how close some of the actors were to their characters already and how others weren't.

Was there a favorite scene that was deleted from the film?

The film that was released is pretty much the director's cut, but one deleted scene is the ultimately depressing ending, the ending the movie had before we realized it was too dark.

Are you happy with how the DVD turned out?

I love it—it's brilliant! In general, I love DVDs because they finally allow filmmakers to show the quality of the films as they were meant to be.

CATHERINE CELLA

LAST WEEK	WKS ON	TITLE	Label / Distributing Label & Number	PRINCIPAL PERFORMERS	TAPE/DVD PRICE
		NUMBER 1 2 Weeks At Number 1			
1	1	2	A BILLY GRAHAM HOMECOMING VOLUME ONE Sony Music Entertainment 4442	Bill & Gloria Gather Presents Their Homecoming Friends	29.95/23.97
2	2	2	A BILLY GRAHAM HOMECOMING VOLUME TWO Sony Music Entertainment 4443	Bill & Gloria Gather Presents Their Homecoming Friends	29.95/23.97
3	3	4	CHRISTMAS... A TIME FOR JOY Sony Music Entertainment 4443	Bill & Gloria Gather And Their Homecoming Friends	29.95/21.97
4	4	9	THE VIDEOS: 1994-2001 ▲ BMG Video 65012	Dave Matthews Band	19.95/24.97
5	7	44	THE UP IN SMOKE TOUR ▲ 2 Eagle Vision/Red Distribution 30001	Various Artists	19.95/23.97
6	6	6	AROUND THE WORLD WITH THE BACKSTREET BOYS ▲ Jive/Zomba Video 41747	Backstreet Boys	19.95/24.97
7	8	292	HELL FREEZES OVER ▲ 8 Geffen Home Video/Universal Music & Video Dist. 39548	Eagles	24.95/24.99
8	11	45	BRITNEY IN HAWAII: LIVE & MORE ▲ Jive/Zomba Video 41704	Britney Spears	19.95/24.97
9	15	2	LIVE EVOLUTION Sanctuary/BMG Video 88316	Queensryche	19.95/24.97
10	12	45	SALIVAL Tool Dissection/Vaicano/Zomba Video 31159	Tool	24.98/29.98
11	10	111	HISTORY ON FILM: VOLUME II Epic Music Video/Sony Music Entertainment 50138	Michael Jackson	14.95/19.97
12	5	2	LIVE AT OAK MOUNTAIN Sanctuary/BMG Video 88317	Widespread Panic	19.95/29.97
13	14	15	AARON'S PARTY... LIVE IN CONCERT! ▲ Jive/Zomba Video 41749	Aaron Carter	14.95/19.97
14	21	2	VIEW FROM THE VAULT II Monterey Home Video 34794	Grateful Dead	24.95/24.95
15	19	58	SUPERNATURAL LIVE ▲ 1 Arista Records Inc./BMG Video 15750	Santana	19.95/24.97
16	32	86	DEATH ROW UNCUT Death Row/Ventura Distribution 66200	2Pac/Snoop Doggy Dogg	19.98/19.95
17	16	52	LIVE AT MADISON SQUARE GARDEN ▲ 3 Jive/Zomba Video 41739	'N Sync	19.95/24.97
18	9	10	LONDON HOMECOMING Sony Music Entertainment 4442	Bill & Gloria Gather And Their Homecoming Friends	29.95/21.97
19	13	4	OFFERINGS-WORLD TOUR Essential Video/Zomba Video 10160	Third Day	19.95 VHS
20	17	101	LISTENER SUPPORTED ▲ BMG Video 65005	Dave Matthews Band	19.95/24.97
21	18	4	LIVE AT THE ROYAL ALBERT HALL Image Entertainment 659	The Who	19.99 DVD
22	25	289	LIVE FROM AUSTIN, TEXAS ▲ Epic Music Video/Sony Music Entertainment 50130	Stevie Ray Vaughan And Double Trouble	14.95/19.97
23	NEW		VH1 BEHIND THE MUSIC (EXTENDED) Sanctuary/BMG Video 88314	Megadeth	19.95/24.97
24	26	17	CHRONICLES ● MCA Music Video/Universal Music & Video Dist. 82765	Rush	19.95/19.97
25	22	25	TOURING BAND 2000 ▲ Epic Music Video/Sony Music Entertainment 54010	Pearl Jam	19.95/24.97
26	20	9	LIVE IN SAN FRANCISCO Epic Music Video/Sony Music Entertainment 54038	Joe Satriani	14.95/24.97
27	23	96	LIVE CONCERT HOME VIDEO ▲ Epic Music Video/Sony Music Entertainment 50114	Sade	14.95/24.97
28	28	28	BITTERSWEET MOTEL Image Entertainment 9782	Phish	19.98/24.99
29	29	214	THE DANCE ▲ Warner Reprise Video 38486	Fleetwood Mac	19.95/24.97
30	38	2	NOT GUILTY: EXPERIENCE Verity/Zomba Video 43139	John P. Kee & The New Life Community Choir	19.95 VHS
31	27	28	ON BROADWAY Spring House Video/Chordant Dist. Group 44403	Mark Lowry	29.95 VHS
32	NEW		SILVER Image Entertainment 1264	Cheap Trick	19.98/24.99
33	31	35	ALL THE WAY... A DECADE OF SONG Epic Music Video/Sony Music Entertainment 50279	Celine Dion	19.95/24.97
34	33	14	LEWD CRUED & TATTOOED Beyond Music/Universal Music & Video Dist. 578133	Motley Crue	19.98/24.98
35	24	2	PERSUADED-LIVE IN D.C. Verity/Zomba Video 43172	Richard Smallwood With Vision	19.95 VHS
36	34	2	COMPLETE SESSIONS AT WEST 54TH Epic Music Video/Sony Music Entertainment 54033	Ben Folds Five	19.97 DVD
37	NEW		PRIME CUTS Sanctuary/BMG Video 83631	Alice Cooper	19.95/24.99
38	37	14	PLAY THE DVD V2/BMG Video 27100	Moby	24.98 DVD
39	RE-ENTRY		LIVE AT THE BEACON THEATRE ▲ Columbia Music Video/Sony Music Entertainment 50171	James Taylor	14.95/19.97
40	RE-ENTRY		THE VELVET ROPE TOUR-LIVE IN CONCERT ▲ Eagle Vision/Red Distribution 30001	Janet Jackson	19.98/24.99

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- 21% *Tomb Raider*
- 22% *Planet of the Apes*

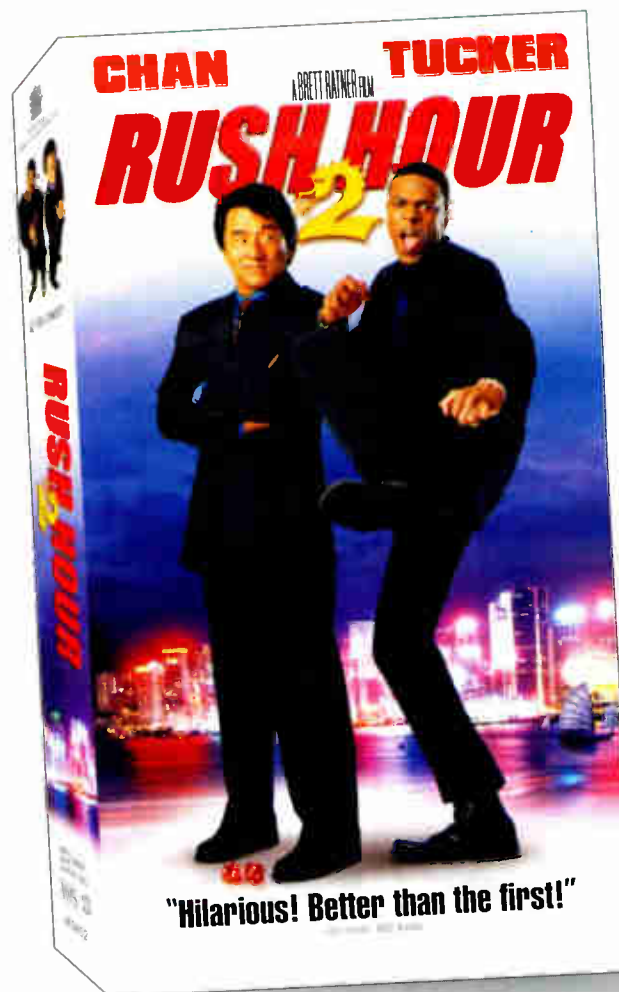
SOURCE: C.A. WALKER & ASSOC. BASED ON A RANDOM SAMPLE OF ADULTS 18-44. AUGUST 2001

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- B+** *American Pie 2*
- B** *Tomb Raider*
- B-** *Jurassic Park 3*
- B-** *Planet of the Apes*

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NOVEMBER 3
2001

Billboard Top VHS Sales™

Compiled from a national sample of retail store and rackjobber reports collected, copied, and provided by VideoScan.

LAST WEEK	WKS. ON CHIT.	TITLE Label/Distributing Label & Number	PRINCIPAL PERFORMERS	YEAR OF RELEASE	RATING	PRICE
		NUMBER 1				
1	2	THE MUMMY RETURNS Universal Studios Home Video 86741	Brendan Fraser Rachel Weisz	2001	PG-13	22.98
2	3	BARBIE IN THE NUTCRACKER Artisan Home Entertainment 12060	Barbie	2001	NR	19.98
3	4	SPY KIDS (PAN & SCAN) Walt Disney Home Video/Buena Vista Home Entertainment 23538	Antonio Banderas Alan Cumming	2001	PG	24.99
4	NEW	SCOOBY-DOO & THE CYBER CHASE Warner Family Entertainment/Warner Home Video 1746	Scooby Doo	2001	NR	19.96
5	4	WHAT WOMEN WANT Paramount Home Video 156603	Mel Gibson Helen Hunt	2000	PG-13	14.95
6	9	IT'S THE GREAT PUMPKIN, CHARLIE BROWN Paramount Home Video 153703	Animated	1994	NR	12.95
7	5	CROUCHING TIGER, HIDDEN DRAGON (SUBTITLED) Columbia TriStar Home Video 06888	Chow Yun-Fat Michelle Yeoh	2000	PG-13	19.96
8	12	SCOOBY DOO: SPOOKIEST TALES Turner Home Entertainment/Mustard Home Video 1759	Scooby Doo	2001	NR	14.95
9	6	WILLY WONKA & THE CHOCOLATE FACTORY: 30TH ANNIVERSARY EDITION Warner Family Entertainment/Warner Home Video 18961	Gene Wilder	1971	G	22.96
10	7	THE MUMMY Universal Studios Home Video 82663	Brendan Fraser Rachel Weisz	1999	PG-13	14.98
11	10	SEE SPOT RUN Warner Family Entertainment/Warner Home Video 21370	David Arquette	2001	PG	22.96
12	8	MEN OF HONOR FoxVideo 2002094	Robert De Niro Cuba Gooding, Jr.	2000	R	14.98
13	18	WINNIE THE POOH: BOO TO YOU TOO Walt Disney Home Video/Buena Vista Home Entertainment 22940	Winnie The Pooh	1997	NR	14.99
14	11	POKEMON 3 - THE MOVIE Warner Home Video 21251	Ikue Ootani Veronica Taylor	2001	G	22.99
15	13	RECESS: SCHOOL'S OUT Walt Disney Home Video/Buena Vista Home Entertainment 12737	Animated	2001	G	24.99
16	17	A SPOOKIE OOKIE HALLOWEEN Walt Disney Home Video/Buena Vista Home Entertainment 22942	Rolie Polie Olie	2001	NR	12.99
17	26	CROUCHING TIGER, HIDDEN DRAGON (DUBBED) Columbia TriStar Home Video 04160	Chow Yun-Fat Michelle Yeoh	2000	PG-13	19.96
18	28	PEANUTS: HOLIDAY COLLECTION Paramount Home Video 11988	Animated	2001	NR	38.85
19	19	BRING IT ON Universal Studios Home Video 87173	Kirsten Dunst	2000	PG-13	14.98
20	20	ULTIMATE SILLY SONGS Big Little/Lyrick Studios 2113	Veggie Tales	2001	NR	12.99
21	14	DRAGONBALL Z: SHOWDOWN (EDITED) FUNimation 310	Animated	2001	NR	14.95
22	24	COYOTE UGLY Touchstone Home Video/Buena Vista Home Entertainment 21794	Piper Perabo Adam Garcia	2000	PG-13	14.99
23	29	THE EMPEROR'S NEW GROOVE Walt Disney Home Video/Buena Vista Home Entertainment 21638	Animated	2000	G	26.99
24	23	61* HBO Home Video/Warner Home Video 91782	Barry Pepper Thomas Jane	2001	NR	14.95
25	16	DRAGONBALL Z: DARK PRINCE RETURNS (EDITED) FUNimation 298	Animated	2001	NR	14.95
26	30	BLUE'S CLUES: CAFE BLUE Nickelodeon Video/Paramount Home Video 874933	Not Listed	2001	NR	9.95
27	32	SAVING PRIVATE RYAN DreamWorks Home Entertainment 84991	Tom Hanks Matt Damon	1998	R	14.99
28	34	RUGRATS: ALL GROWED UP Nickelodeon Video/Paramount Home Video 839413	Animated	2001	NR	12.95
29	NEW	THE GOONIES Warner Home Video 13275	Sean Astin Josh Brolin	1985	PG	14.95
30	22	ELMO'S WORLD: WILD WILD WEST Sony Wonder 54073	Sesame Street Muppets	2001	NR	12.98
31	15	FINDING FORRESTER Columbia TriStar Home Video	Sean Connery Robert Brown	2000	PG-13	14.95
32	31	THE PATRIOT Columbia TriStar Home Video 05702	Mel Gibson	2000	R	14.95
33	33	BARNEY: LET'S GO TO THE ZOO Barney Home Video/Lyrick Studios 2035	Barney	2001	NR	14.95
34	35	BARNEY'S HALLOWEEN PARTY Barney Home Video/Lyrick Studios Group 2024	Not Listed	1998	NR	14.95
35	25	THOMAS & FRIENDS: BEST OF THOMAS Anchor Bay Entertainment 1260	Thomas & Friends	2001	NR	12.98
36	37	STUART LITTLE Columbia TriStar Home Video 05215	Geena Davis Michael J. Fox	1999	PG	14.95
37	36	THE BOOK OF POOH: STORIES FROM THE HEART Walt Disney Home Video/Buena Vista Home Entertainment 22477	Animated	2001	G	24.99
38	21	DRAGONBALL Z: SHOWDOWN (UNEDITED) FUNimation 299	Animated	2001	NR	19.95
39	NEW	SCOOBY DOO MEETS THE BOO BROTHERS Warner Family Entertainment/Warner Home Video 1554	Animated	2001	NR	14.95
40	NEW	THE LITTLE VAMPIRE New Line Home Video/Warner Home Video 1512	Jonathan Lipnicki	2000	PG	14.96

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NOVEMBER 3
2001

Billboard Top DVD Sales™

Compiled from a national sample of retail store and rackjobber reports collected, copied, and provided by VideoScan.

THIS WEEK	LAST WEEK	WKS. ON CHIT.	TITLE Label/Distributing Label & Number	PRINCIPAL PERFORMERS	RATING	PRICE
			NUMBER 1			
1	NEW		Snow White And The Seven Dwarfs Walt Disney Home Video/Buena Vista Home Entertainment 22254	Animated	G	29.99
2	NEW		The Godfather DVD Collection Paramount Home Video 118474	Marlon Brando Al Pacino	R	105.99
3	2	2	The Mummy Returns (Full Frame) Universal Studios Home Video 21379	Brendan Fraser Rachel Weisz	PG-13	26.98
4	1	2	The Mummy Returns (Widescreen) Universal Studios Home Video 21100	Brendan Fraser Rachel Weisz	PG-13	26.98
5	NEW		Bridget Jones's Diary Miramax Home Entertainment/Buena Vista Home Entertainment 23598	Renee Zellweger	R	29.99
6	3	3	A Knight's Tale Columbia TriStar Home Video 06143	Heath Ledger	PG-13	27.96
7	6	3	Along Came A Spider Paramount Home Video 336514	Morgan Freeman Monica Potter	R	29.99
8	NEW		Reservoir Dogs Artisan Home Entertainment 11420	Harvey Keitel Tim Roth	R	14.98
9	5	4	Spy Kids Walt Disney Home Video/Buena Vista Home Entertainment 23539	Antonio Banderas Alan Cumming	PG	29.99
10	4	2	The Terminator MGM Home Entertainment 100182	Arnold Schwarzenegger Linda Hamilton	R	26.98
11	8	3	The Simpsons: Season 1 FoxVideo 2000930	The Simpsons	NR	39.98
12	9	5	Blow New Line Home Video/Warner Home Video 5284	Johnny Depp Penelope Cruz	R	26.98
13	10	4	Driven Warner Home Video 21013	Sylvester Stallone	PG-13	24.98
14	7	2	Heartbreakers MGM Home Entertainment 100237	Sigourney Weaver Jennifer Love Hewitt	PG-13	26.98
15	12	7	Exit Wounds Warner Home Video 21069	Steven Seagal DMX	R	24.98
16	14	8	Hannibal MGM Home Entertainment 1002321	Anthony Hopkins Julianne Moore	R	29.98
17	18	7	Forrest Gump (Special Edition) Paramount Home Video 156444	Tom Hanks	PG-13	29.99
18	11	2	Boogeymen Fremantle Inc./Universal Studios Home Video 21371	Various Artists	NR	19.98
19	16	3	Citizen Kane (Special Edition) Turner Home Entertainment/Warner Home Video 6565	Orson Welles Joseph Cotton	NR	29.98
20	17	6	Memento Columbia TriStar Home Video 06598	Guy Pearce Joe Pantoliano	R	24.95
21	13	11	The Mummy-The New Ultimate Edition Universal Studios Home Video 21258	Brendan Fraser Rachel Weisz	PG-13	29.98
22	20	19	Crouching Tiger, Hidden Dragon Columbia TriStar Home Video 05990	Chow Yun-Fat Michelle Yeoh	PG-13	27.96
23	23	7	Willy Wonka & The Chocolate Factory: 30th Anniversary Edition Warner Family Entertainment/Warner Home Video 18961	Gene Wilder	G	24.98
24	25	9	Enemy At The Gates Paramount Home Video 338624	Jude Law Joseph Fiennes	R	29.99
25	NEW		Scooby-Doo & The Cyber Chase Warner Family Entertainment/Warner Home Video 1746	Scooby Doo	NR	24.98

NOVEMBER 3
2001

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	WKS. ON CHIT.	TITLE Label/Distributing Label & Number	PRINCIPAL PERFORMERS	RATING
			NUMBER 1		
1	1	2	The Mummy Returns Universal Studios Home Video 86005	Brendan Fraser Rachel Weisz	PG-13
2	2	3	Along Came A Spider Paramount Home Video 336513	Morgan Freeman Monica Potter	R
3	3	3	A Knight's Tale Columbia TriStar Home Video 06140	Heath Ledger	PG-13
4	NEW		Bridget Jones's Diary Miramax Home Entertainment/Buena Vista Home Entertainment 21756	Renee Zellweger	R
5	4	2	Heartbreakers MGM Home Entertainment 1002341	Sigourney Weaver Jennifer Love Hewitt	PG-13
6	6	5	Blow New Line Home Video/Warner Home Video 5284	Johnny Depp Penelope Cruz	R
7	5	4	Spy Kids Dimension Home Video/Buena Vista Home Entertainment 23538	Antonio Banderas Alan Cumming	PG
8	NEW		One Night At McCool's USA Home Entertainment 50306028	Matt Dillon John Goodman	R
9	8	4	Someone Like You FoxVideo 2002292	Ashley Judd Hugh Jackman	PG-13
10	10	7	Exit Wounds Warner Home Video 21069	Steven Seagal DMX	R
11	9	4	Driven Warner Home Video 21013	Sylvester Stallone	R
12	7	3	Kingdom Come FoxVideo 2002390	Whoopi Goldberg LL Cool J	PG-13
13	12	7	Joe Dirt Columbia TriStar Home Video 05726	David Spade	PG-13
14	11	8	Hannibal MGM Home Entertainment 1002318	Anthony Hopkins Julianne Moore	R
15	13	13	The Family Man Universal Studios Home Video 86005	Nicolas Cage	PG-13
16	17	9	15 Minutes New Line Home Video/Warner Home Video 1342	Robert De Niro Edward Burns	R
17	16	6	Memento Columbia TriStar Home Video 06616	Guy Pearce Joe Pantoliano	R
18	15	10	The Mexican DreamWorks Home Entertainment 87821	Julia Roberts Brad Pitt	R
19	14	4	Crocodile Dundee In Los Angeles Paramount Home Video 320293	Paul Hogan Linda Kozlowski	PG
20	18	5	The Tailor Of Panama Columbia TriStar Home Video 05716	Pierce Brosnan Geoffrey Rush	R

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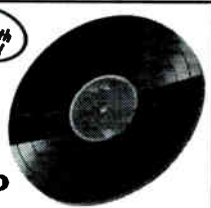
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Music Video/DVD

Who's The Star Here Anyhow?

"Designer-names" raise the profile of video directors. Hand-picked, perked and heavily promoted, top lensers now rival musicians in their celebrity.

BY CARLA HAY

Designer names used to be a concept reserved for the fashion world. But now the designer-name concept is spreading rapidly to the music-video world, where the name of a director attached to a project can often mean instant prestige and attention for an artist, not to mention a high-end price tag for the video.

Who are these designer-name directors? They are directors who consistently helm videos that are on the popular countdown charts, the ones who work with the best-selling artists, and those whose videos tend to get the most recognition at awards shows.

These directors command the top fees (an average of \$100,000 per video) and are constantly in demand by record labels and artists. They are also directors whose names are becoming almost as famous as the artists they work with, due in large part to their credits being listed along with the artists' names when their work is shown on music-video channels.

BEHIND-THE-SCENES NOTORIETY

Music-video directors have always had a certain amount of name recognition within the entertainment industry, but now, more than ever before, the top directors in the business are names that are becoming known to the general public, thanks in part to behind-the-scenes shows like MTV's *Making the Video*. That type of increasing notoriety has had an effect on the music industry and how videos are made and given exposure.

"For a lot of artists, it's important that they have directors who are as big as they are," observes Bo McDonald, executive producer for production company Villains. "Things have changed so much since the '80s and the early days of MTV. The process of making videos has become more materialistic and self-indulgent. Artists always want to top themselves and top each other."



Award-winner: Jonze

In order to do that, say industry insiders, it has become more common for artists to request certain video directors who are perceived as status symbols. "Artists want to work with whoever is hot at the moment," says Lynda Simmons, senior director of video production at Jive Records. "When they're constantly hearing a certain director's name in association with videos that get played a lot, they want to work with those directors, too."

And more artists are starting to hand-pick their directors instead of leaving the choices completely up to the record company.

Mary J. Blige says, "When I watch videos on TV, I definitely notice which directors are doing the videos I think are hot. It makes me more likely to want that director for my next video."

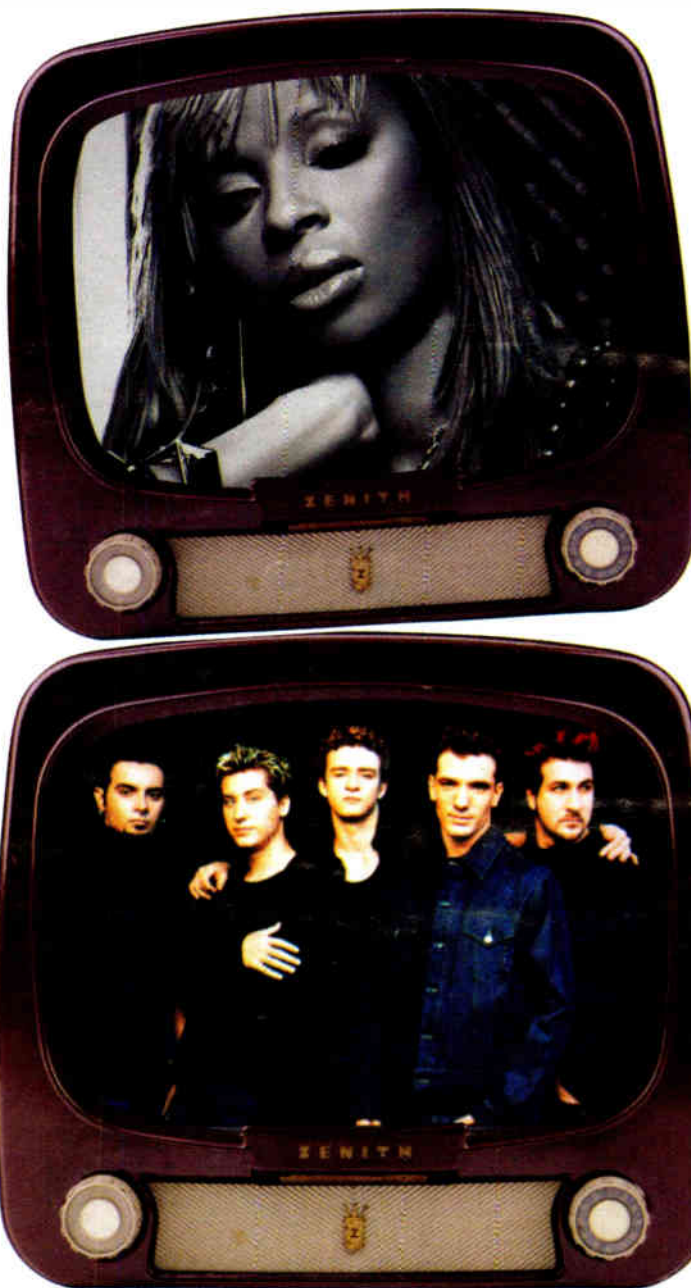
The more people see a director's name on popular videos, the more they want to work with that director, which creates a cycle that propels a small but elite group of directors to the top.

"Because your video is on MTV, people think you must be a lucky charm," says director Joseph Kahn, who has lensed clips for U2, Backstreet Boys, Janet Jackson and Aerosmith. "But you have to be careful not to burn yourself out."

LESS OUTPUT, MORE RESPECT

Then there are some designer-name directors who are in demand precisely because they are very selective in the videos they choose to do. Such is the case with Spike Jonze, a quirky, award-winning filmmaker and critical darling who has been behind popular clips for Weezer, Fatboy Slim and the Beastie Boys.

While most top directors average about 10 to 20 videos a year, Jonze typically decides to do fewer than five videos a year. "Sometimes, I might like the song,



but the artist doesn't like the idea," says Jonze, whose real name is Adam Spiegel. "I have to really like the song to do the video, and I only want to make videos that the artist really wants to do. I learn something different every time I do a video."

Jonze, who is represented by Satellite Films, says that knowing the name of a director on a video does make a differ-

ence: "I know that there are certain directors I get excited about hearing if they're doing a new video."

In raising the celebrity profile of video directors, *Making the Video* has been an important catalyst. Every episode focuses on the behind-the-scenes production of a video (usually from a top artist), and the video's director and crew are prominently featured.

More than a few people have noticed that the same handful of names have become regulars on *Making the Video*. One of those directors is Wayne Isham, whose career has spanned more than 20 years. He has worked with just about every top artist in the music business, from Madonna to Michael Jackson to the Rolling Stones. Isham—represented by A Band Apart Music Videos—has also been behind the most popular clips for Def Leppard, Mötley Crüe and Bon Jovi. In the '90s and beyond, he has helped shape the music-video images of 'N Sync (whose Lance

Bass says that Isham "is one of the main reasons for our video success"), Metallica and Ricky Martin.

Isham says, "*Making the Video* has changed a lot of people's recognition of the process of what we do. It shows how hard it is to do videos, and it's a positive influence on a director's career."

"Being on shows like *Making the Video* means you get stopped by people on the

street who recognize you, and you get asked for autographs," says Nigel Dick, another veteran director from A Band Apart. Dick's extensive videography (about 250 videos since 1983) includes directing breakthrough clips for Britney Spears, Guns N' Roses and Oasis.

"Because of that show," Dick adds, "people are much more intrigued by how videos get made, and I get more people asking me for advice on how to be a director because they saw me on TV."

MTV senior VP of music and talent Tom Calderone says of *Making the Video*: "It's become the series that has helped create TV stars out of the video directors."

PROMOTING THE NAME

Having a certain director's name attached to a video can also make a difference in how a video is perceived by the industry. "You definitely have a little more anticipation about a video if you know a certain director was involved with it," says Calderone. "But, at the end of the day, who directs a video is never the final reason for why we would decide to play it."



MTV's Calderone

Calderone notes that record labels often use directors' names in promoting videos to programmers, especially if a well-known director helms a video for a new, unproven artist. If a new artist is able to get a top director for a video, adds Calderone, "it shows the label's commitment to the artist." And that may make the difference in impressing programmers to play the video.

The designer-name-director trend is one that seems to be flourishing in rock, pop, R&B and hip-hop. Country music hasn't been as affected by the status of video directors, says Great American Country music director Jennifer Page. Although CMT gives director credits during its regular video programming, CMT's chief rival, Great American Country, does not, except for special programming.

Page explains, "Our viewers are more excited about who's written the song than who's directed the video. But you do tend to see the same director names over and over in the top country-video countdowns: Chris Rogers, Deaton Flanigen, Trey Fanjoy, Steven Goldmann and Brent Hedgecock."

Industry observers also note that, since

Continued on page 88

2001 Billboard musicVIDEO CONFERENCE + AWARDS

SCHEDULE OF EVENTS

OCT 31 - NOV 2
Beverly Hilton Hotel

WEDNESDAY October 31

12:00pm - 4:00pm **REGISTRATION** *Versaille Foyer*

7:00pm - 9:00pm **OPENING-NIGHT RECEPTION** *Stardust Room
8th floor*

THURSDAY November 1

9:15am - 5:00pm **REGISTRATION** *Versaille Foyer*

VOTE! for your favorite
Local Regional Video Show!!

9:45am - 10:30am **DISCRIMINATION AND SEXUAL EXPLOITATION:
THE POLITICS OF PLAYING VIDEOS** *Whittier Room*

Why do certain videos get more airplay than others, and why are some rejected for airplay? How do you overcome obstacles in getting "difficult" videos on the air?

Moderator:
Carla Hay, Billboard
Panelists:
Amy Doyle, MTV
David Kines, MuchMusic
Jim Murphy, Great American Country
Norm Schoenfeld, MuchMusic USA

10:45am - 12:00pm **KEYNOTE ADDRESS
TEDDY RILEY** *Whittier Room*

One of the music industry's top producers, credited with creating the "new jack swing" sound, and for being the leader of Blackstreet and Guy. Riley will share his experiences and advice.



12:00pm - 2:00pm **LUNCH BREAK**

2:00 pm - 3:15 pm **THE LOCAL SHOW SPOTLIGHT** *Whittier Room*

A video showcase for local show programmers.

Moderator:
Mike Cole, Priority Records
Panelists:
Siouxsie Crawford, Bohemia After Dark
Laurel Sylvanus, Telemotion
The TINK, VidDREAM Television
David Watson, 2-Zero-3 Music Clique

3:30 pm - 4:30pm **VIDEO VISIONARIES: THE TECHNOLOGY
MAVERICKS OF MUSIC VIDEOS** *Whittier Room*

Influential and pioneering talent reveals what you need to know about new technology for music videos.

Moderator:
Larry Perel, Arsenal Inc.
Panelists:
Ray Basile, DMX/AEI Music
Matthew Lamb, Asylum Visual Effects
Andrew Nibley, GetMusic
Greg Strause, Pixel Envy/The Brothers Strause
Ryan Thompson, 525 Studios

4:45 pm - 5:45 pm **SHOW ME THE MONEY: HOW TO AVOID
RIP-OFFS AND GET PAID WHAT YOU'RE WORTH** *Whittier Room*

Discussion of budget issues that strain relationships between record companies and production companies.

Moderator:
Pam Tarr, Squeak Pictures /MVPA
Panelists:
Marian Bradley, Columbia Records
Heidi Herzon, Oil Factory/MVPA
Tony Mercedes, Tony Mercedes Records
Kate Miller, Capitol Records
Joseph Uliano, Merge@Crossroads

8:00 pm - 10:00 pm **MUSIC VIDEO/SHORT FILM SHOWCASE** *Whittier Room*

Spotlighting rising talent in music and film, and underground work of established artists and directors.

**GUEST SPEAKER
BRETT RATNER**
Award-winning director
Feature films include *Rush Hour* and *Rush Hour 2*, *The Family Man* and *Money Talks*. He's also directed videos for Madonna, Mariah Carey, Jay-Z and many others.



FRIDAY November 2

9:30 am - 1:00 pm **REGISTRATION & VOTING** *Versaille Foyer*

10:00 am - 11:00 am **THE GREAT BEYOND: ALTERNATIVE TV
NETWORKS FOR VISUAL MARKETING** *Whittier Room*

What are the national TV network options outside of traditional music video channels?

Moderator:
Steve Leeds, Universal Records
Panelists:
Gayle Allen, TV Guide Channel
Dave Del Beccaro, Music Choice
Michael Lloyd, Channel M
Amy Baker Severson, Fox Family Channel
Kris Slava, Trio/USA Networks
Shelly Sumpter, Nickelodeon

11:15 am - 12:30 pm **TREAT ME RIGHT: HOW TO TURN VIDEO
TREATMENTS INTO HEAVY-ROTATION VIDEOS** *Whittier Room*

Why do certain video treatments get accepted and others rejected? What is the process for evaluating and choosing video treatments? Directors and treatment writers and audience participate in a mock treatment process.

Moderator:
Danielle Peretz, MCA Records
Panelists:
Nigel Dick, A Band Apart Music Videos
Mellicent Dyane, Dyane Foster Film & Casting
Jazz, of Dru Hill
Joseph Kahn, Super Mega
Tina Landon, choreographer
Reagan Rosson, Villains

7:00 pm **2001 BILLBOARD
musicVIDEO
AWARDS**

HOSTED BY BBMAK



appearances by:



TAMMY COCHRAN



LILA MCCANN



PRU



DAWN ROBINSON



KATIE WAGNER



RAS KASS

The Loud Sound Of Longform:

FULL SLATE OF TITLES REVITALIZES THE MARKET

BY CATHERINE APPELFELD OLSON

The fourth quarter is traditionally home to a cornucopia of high-profile album releases. This year, thanks in large part to the expanding universe of DVD Video, the erstwhile hibernating longform-video sector is back in the spotlight, too.

Video titles are due from a sackful of top-selling artists, including Marc Anthony, Macy Gray, Janet Jackson, Michael Jackson, Metallica, Bruce Springsteen and Smashing Pumpkins. Also in the mix are a handful of titles from both the major and independent sectors that push the DVD envelope and show what the format is really all about.

One such title is DreamWorks' Papa Roach longform, produced by Music Link DVD Production and culled from more than 18 hours of footage filmed by band members in the studio, backstage and on the road. The November release packs more than three hours of content, including live footage from Rock In Rio and other venues, plus a few hidden bonus features.

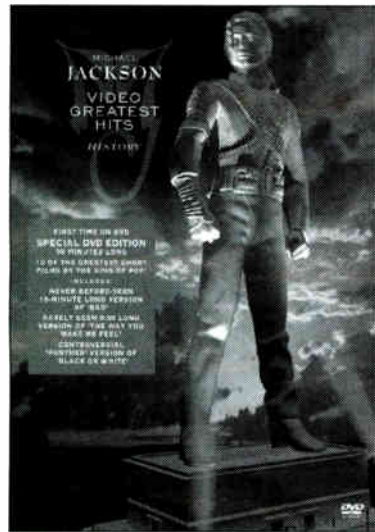


THE BOSS AND BENNETT

Sony Music continues to fortify its roster with more than 10 new entries, several of which have roots in the small screen. Due this fall are enhanced versions of two HBO specials—a Marc Anthony concert that includes biographies and a bonus video, and *Bruce Springsteen Live*, filmed in HD and Dolby 5.1 during two nights at New York's Madison Square Garden. The Springsteen DVD packs 11 songs not included in the television special plus a 12-minute "video photo gallery." Sony also will roll out a *Sessions at West 54th* program featuring Ben Folds Five and three *Live By Request*

episodes, featuring Tony Bennett, Earth, Wind & Fire and Johnny Mathis.

Sony is supporting its new Michael Jackson album with the recent release of *History Volume 1* and *Dangerous* on VHS and DVD. Jackson's *History: Volume 2* was one of the first releases in 1998. Also on the slate this quarter are Roger Waters' *In the Flesh*, which includes a 30-minute documentary, a Billy Joel video collection and a live Macy Gray program. Sony will release its second slate of DVDs out of Nashville, with titles featuring Ray Boltz and Sandi Patti, respectively.



BLIND MELON SOUP

Video compilations featuring Janet Jackson and Smashing Pumpkins top the fall roster at Virgin, which will bring both VHS/DVD releases to market in late November. EMI-Capitol in September released a souped-up DVD to complement Blind Melon's existing VHS longform *Letters From a Porcupine*. In November, the company will put out *Wingspan*, a DVD/VHS retrospective of Paul McCartney & Wings that complements the band's current double-platinum, double CD.

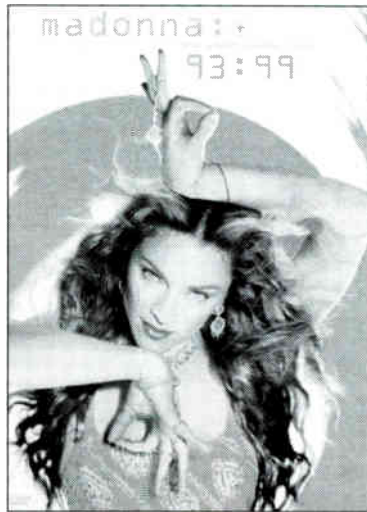
From the BMG Entertainment camp comes J Records' Nov. 27 release of an O-Town VHS/DVD that includes three videoclips and more than an hour of concert footage filmed at New York's Hammerstein Ballroom. RCA, which in September released the much-anticipated Dave Matthews longform, on Oct. 2 issued a Vertical Horizon longform DVD to mirror the band's late-September VHS release.

Universal Music Group will feed the DVD fire with a new Abba longform,

Continued on page 90

There's no doubt that longform music video, left practically for dead several years back, is engaged in a reincarnation that is opening eyes and ears across the music industry, due in large part to the release of titles on DVD.

The format has opened doors to superior sound, digital chapter entries and previous-



ing to a variety of customer segments. "For an older demographic, you might pick up concert footage on music video, particularly on an artist you really know, as opposed to sampling an audio CD of something you don't really know," Thrasher says. "For younger kids, having the visual aspect plus the music is a big draw."

Despite DVD's inherent appeal, though, the format's music-video offspring are not exactly flying off the sales floor.

Thrasher cites a "soft business" climate for music DVD products during the last two quarters. And Blockbuster Entertainment spokesman Blake Lugash tells Billboard music DVD is "not a significant part of the company's business" at this time. As such, consumers are unlikely to find expanded music-video sections or splashy reconfigurations this holiday shopping season. Best Buy, one of the first merchants to begin downsizing its VHS displays to make room for DVD movies, has noted no real resurgence of the music-video genre, according to DVD buyer Robert Cummins.

"We have not made any more space for the genre. As we've seen customers

dollars. "For our typical customer, two-thirds of them are still coming in for audio product," Tower's Thrasher says. "We are sort of wrestling with this as a company, trying to watch as certain forms of entertainment to a small degree sort of cannibalize other forms."

SHOW OFF THE FORMAT

Retailers also note that, despite several notable exceptions, the producers of DVD music titles in large part are not taking advantage of the format's technological wizardry.

"In a way, it seems like the vendors are just going back to the vaults to see what was successful on VHS 10 years ago and then releasing it on DVD," Cummins says. "The consumer is sophisticated enough that they are looking for titles that show off what DVD has to offer—superior sound and extra features. We encourage the vendors to not just take an artist's greatest music videos and slap them on DVD."

Additionally, it clearly has registered among merchants that the major recording companies are not embracing DVD with the same gusto as their Hollywood motion-

What's In Stores: Despite Slow Start, Retailers Foresee "Huge Potential" For Music On DVD

ly unattainable content. But, whereas retailers are awash in the success of DVD-Video movies, the tide has yet to swell past a moderate current for music DVD-V product.

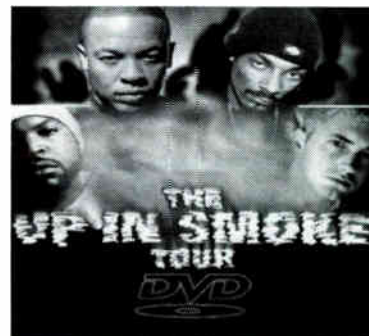
The majority of retailers surveyed by Billboard say that, while they are holding ground with music video these days, the genre has not experienced the growth they believe it could—and should—sustain, given DVD's near 20% and growing—market share.

"We've always done exceptionally well with music video," says Tower Video VP John Thrasher. "And, with a lot of product becoming available on DVD, we are seeing a tremendous swing to DVD in the category." Indeed, Tower music-video buyers are casting their vote nearly 2-to-1 in favor of DVD over VHS, according to Thrasher, a sentiment echoed by other merchants. "This year has seen a dramatic change," Thrasher says. "Last fall, shoppers went out in a big way and purchased DVD players, and now they are coming in to get the software."

"VHS was never the proper medium to display the property on in the first place," says Mark Higgins, divisional merchandise manager, DVD, at Trans World Entertainment. "DVD offers digital enhancements, chaptering, the better delivery of music with DTS and Dolby 5.1, and bonus material—things that weren't really possible with VHS."

CROSS-DEMOGRAPHIC APPEAL

The combination of superior audio and visual components renders DVD appeal-



matriculate over to DVD, we've flexed our space differently to accommodate the format on the movie side. But, with music, there is not a need for new space," Cummins says. "You would have expected music DVD to be one of the first areas our consumers would've latched on to, but I think they are so enraptured in what the sci-fi and action movies offer, that's where the [initial] dollars are being spent."

Music DVD as a category comprises less than 5% of Best Buy's DVD business, according to Cummins, with the main successes the chain has seen thus far coming from classic-rock artists like Bruce Springsteen and the Eagles. "The early adopters of DVD were males over 25 years old, so that set the musical tone, as well," says Cummins.

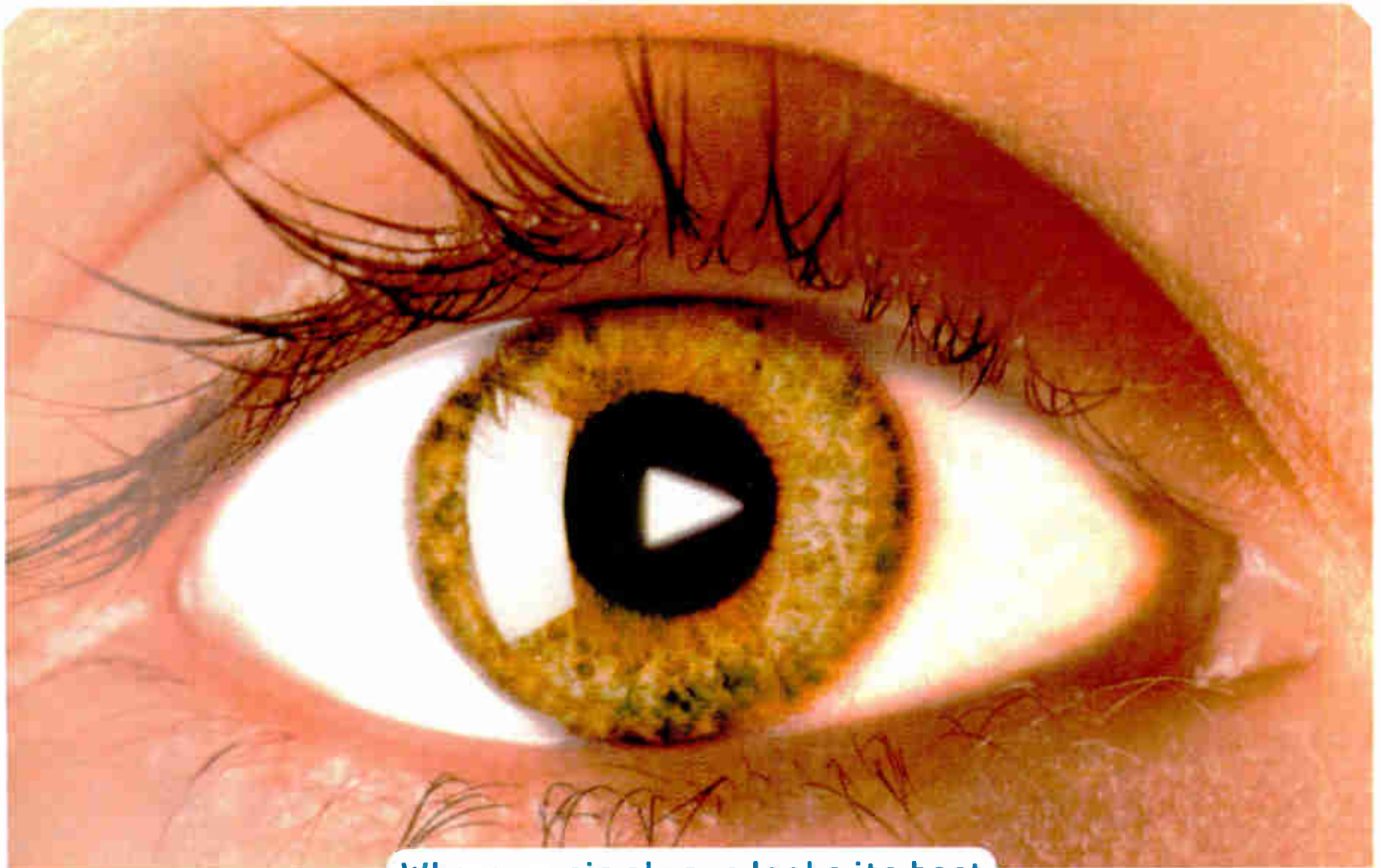
And, in this stage of rapid growth for DVD in general, the format still must duke it out with other entertainment media for a finite amount of discretionary spending

picture counterparts. Indeed, the largest slice of the music-DVD pie, in terms of number of titles released, belongs to independent vendor Image Entertainment, with Pioneer Entertainment coming in third behind Sony Music (Billboard, Sept. 8). "The big five dominate the record industry with an 85% market share. But their collective share of the DVD market does not reflect that," says Trans World's Higgins.

Tower's Thrasher reports strong sales on Eagle Vision/Red Distribution's *The Up in Smoke Tour* DVD and Warner Reprise's Madonna video/DVD collection, both released to coincide with current tours. But merchants generally lament the current music-DVD pricing structure (few longform titles are available for less than \$20) and missed opportunities to hawk a new music-DVD along with a major album-release or tour.

"This year, U2 is doing a major tour. It would've been nice to have a new DVD or a repackaging of current songs or even some kind of reformation," an executive from a national retail chain who requested anonymity tells Billboard.

Yet, despite not having their wish list completely granted, retailers seem dedicated to seeing through this current second coming of music video. "We want to make music video [on DVD] big," says the executive. "We think there is huge potential to transition the customer to this genre with DVD."—C.A.O.



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World Radio History

WHO'S THE STAR?

Continued from page 83

country labels tend to spend much less on videos than their counterparts in other popular forms of music, the financial stakes (and thereby director status) aren't as high in country videos.

BREAKING THROUGH

With any hierarchy, those on the outside are looking to break in, those near the bottom want to get to the top, and those at the top want to stay there. Top directors such as Hype Williams, Paul Hunter, Sophie Muller, Jonas Akerlund, Jonathan Dayton and Valerie Faris are some of the familiar names behind recent heavy-rotation, award-winning videos.

For many of today's top directors, apprenticeship was the key to getting a big break. Isham paid his dues by working as a production assistant, truck driver and grip before working with directors Russell Mulcahy and Steve Barron, whose videos were all over MTV in the early '80s. Jonze came into the world of directing videos through photography and magazine publishing. (He was a principal in the underground publications *Dirt* and *Homeboy*.) Dick was a record-label executive and a co-founder of Propaganda Films.

Kahn started his own production company in Houston before moving to Los Angeles to be at the center of the filmmaking action. Kahn's entrepreneurial spirit led him to form his own production

company, SuperMega, which is affiliated with Palomar Pictures.

Director Dave Meyers' major entry into the business was through working with Master P in the mid-'90s. Meyers' hot streak began with Kid Rock's 1999 breakthrough videos. Since then, the director has gone on to lens high-profile videos for an extensive array of artists, including Missy "Misdemeanor" Elliott, Usher, Dave Matthews Band, Dido, Ja Rule and Creed. Perhaps more than any other designer director today, Meyers is probably the busiest; he averages more than 50 videos a year.

GROWING THE ARTIST

Meyers—who is represented by F.M. Rocks—attributes a great deal of his success to loyalty from artists and labels. "I've continued to work with people like Kid Rock, Pink, Jermaine Dupri and a lot of artists on Def Jam because they don't make me compete with other directors. To work with an artist once is fine, but it's also a treasure to grow with an artist."

Francis Lawrence's rise in the music-video field was probably the most traditional: After graduating from film school, he directed low-budget videos and eventually landed representation with Los Angeles-based production company DNA Inc. in 1995. His impressive list of credits includes videos for Janet Jackson, Aerosmith, Destiny's Child, Backstreet Boys, Jennifer Lopez and Green Day.

"I won't do a video unless I like the



Designing directors: from left, Joseph Kahn, Dave Meyers, Wayne Isham

song and the artist," says Lawrence. "I have a wide range of taste in music, which I think has helped me work with so many different artists. But I steer clear of artists who are control freaks."

PERKS OF FAME

Some top directors are starting to ask for—and get—perks (such as their own trailer on the set) that were unheard of 10 years ago. It's also not unusual for some video directors to receive cars and other gifts from their production companies as a result for their status. Some directors also believe that they should receive royalty "points" on albums for which they've done videos.

Other directors scoff at the idea of getting star treatment. Says Lawrence, "I'm a

great believer that the songs and the artist dictate the success of the artists' careers, not video directors. I would never give myself credit for making an artist a success. Some people in the industry want to put directors on pedestals, but we get compensated very well for our work."

Dick adds, "There are better ways to spend money on a music video than on a trailer for the director. But I do think when record companies say, 'We need your name on the video to get it on MTV,' that means a lot, and directors should be paid for that."

"The most important directors are more than just directors; they've become creative consultants in the marketing of the artists," says Pam Tarr, president of Squeak Pictures and the Music Video Pro-

duction Assn. "The time has come for directors to be less of a hired hand and more of a partner with the artists and labels. The directors' ideas are valuable assets that we have to promote. The problem is figuring out the fees for that."

Isham agrees. "Directors should get points on albums and home videos, but it's a complicated issue that should've been dealt with years ago," he says. "The record companies have smart lawyers who are going to try to keep things the way they are."

Despite the fringe benefits of being designer names, many directors say they still have to fight hard for respect and recognition. As Kahn says, "Even if you're at the top, you can't forget that you can easily be replaced in this business." ■

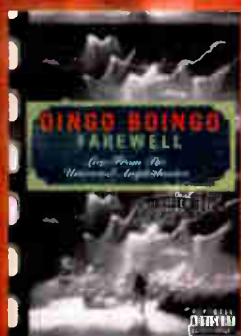
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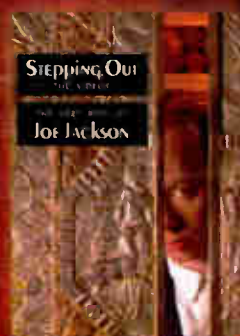
Classic Santana, recorded and filmed during a two night stand in May of 1993 in Mexico City. Features all time classics such as "Black Magic Woman / Gypsy Queen," "Dye Como Va," "Soul Sacrifice," and "Make Somebody Happy."



Over 2 1/2 hours of party footage featuring music spanning the out of control 14-year career of Dingo Boingo. Available for the first time on 2 DVDs is Dingo Boingo's famed final farewell performance! Party as they perform their quirky, yet witty songs like "Little Girls," "On The Outside" and "Wild Sex (In The Working Class)."



Experience the unmistakable and dynamic sounds and visuals of Rush, with the first ever DVD release of *Chronicles: The DVD Collection*. Features 70 minutes of all the classic Rush tunes set to video, it's no wonder that the VHS was so popular with videos ranging from "Tom Sawyer," "Subdivisions," and "Time Stand Still."



Available now, for the first time in the U.S., a collection of Joe Jackson's music videos and live performances on DVD, containing 12 of his biggest hits. Containing three of Jackson's Top 40 hits, "Is She Really Going Out With Him?," "You Can't Get What Want (Till You Know What You Want)" and making it into the Top 10 was "Steppin' Out."



Experience first hand what The Moody Blues have to say about their illustrious 25+ year career, as one of Britain's most poignant rock bands. Various interviews and a vast collection of music videos and live performances, featuring classic hits like "Your Wildest Dreams," "Question" and "I Know You're Out There Somewhere."



From pop sensation Janet Jackson's multi-platinum album *Rhythm Nation 1814* comes the first ever DVD video compilation! Filled only with videos of singles that made it into the Top 5 on the U.S. charts, it includes four videos that made it into the #1 spot, "Miss You Much," "Escapade," "Black Cat" and "Love Will Never Do (Without You)."



UPCOMING DVD RELEASES FOR DECEMBER: Janet Jackson - Design Of A Decade, Joe Jackson - Live In Tokyo, Def Leppard - Visualize/Vault, Def Leppard - Historia/In The Round In Your Face

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SLATE OF TITLES

Continued from page 86

which hit retail in mid-October to dovetail with the Broadway debut of the band's *Mamma Mia!* musical. The label also has DVD/VHS titles on tap featuring Bryan Adams, Dire Straits, the Moody Blues, the Police and Rush.

HEAVY HITTERS

WEA has a parcel of VHS/DVD releases

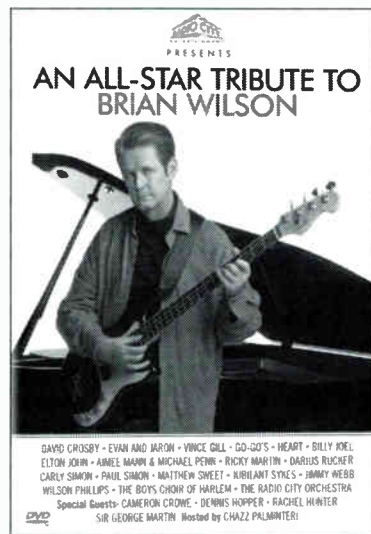
on the horizon, as well. Warner Music aims to make a statement with a DVD featuring Linkin Park, which was produced in conjunction with Metropolis DVD and includes more than an hour of footage filmed by band members, video-clips and live footage.

Elektra will release VHS/DVD treatments from a pair of heavy-hitters—Björk and the Cure—as well as a VHS/DVD from Staind. Warner Reprise has *Eric Clapton: Live in Hyde Park* on the books for this

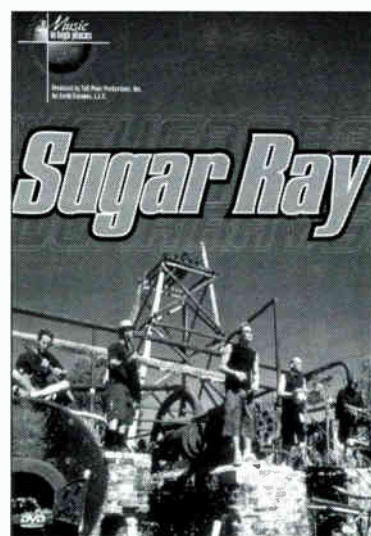
month, and Atlantic Records will issue a compilation of holiday-friendly fare featuring the Trans-Siberian Orchestra with guest appearances by a bevy of stars, including Jewel and Michael Crawford.

RIMES AND RINGO

While the major recording companies are starting to show their DVD stripes, the indie sector continues to take the



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genre in some interesting directions of its own. Image Entertainment, currently the largest supplier of music-DVD titles, has a host of November VHS/DVD titles, including *An All Star Tribute to Brian Wilson*, *Jewel: A Life Uncommon* and discs featuring Emerson, Lake & Palmer and Sugar Ray. The company's *Music in High Places* series launched with discs featuring Boyz II Men and Collective Soul and will add Alanis Morissette, LeAnn Rimes, Deftones and Wynonna in the coming months. Image's late-October Ringo Starr All Star Band DVD traces the evolving band's history via footage from five different tours—and band incarnations—recorded in 5.1.

Eagle Vision, which is enjoying a strong DVD-music run via its distribution deal with Pioneer, this quarter offers discs featuring Genesis, Metallica, Judas Priest, Elton John, Iron Maiden, Lou Reed and a Jim Morrison tribute, among others. For its part, Pioneer last month released a concert by the newly reunited Psychedelic Furs that was filmed in 1977 at the House of Blues.

Out of Music Video Distributors this quarter comes a roster of primarily live DVD titles, including those featuring Joe Cocker, Steve Marriott, Marcus Miller,

TOP MUSIC VIDEOS: YEAR-TO-DATE CHARTS

The recaps in this Spotlight are year-to-date from the Dec. 2, 2000, issue of *Billboard* (the start of the chart year) through the Sept. 29, 2001, issue and represent a glimpse of how the Music Video races are shaping up for *Billboard's* Year In Video Spotlight.

Rankings are compiled using point-of-sale data compiled by SoundScan. The Music Video chart is compiled weekly, although it publishes in *Billboard* every other week. Titles receive points for each week they appear on the chart, including unpublished weeks. The chart is available each week—including the weeks when it does not appear in the magazine—to subscribers of SoundScan, *Billboard* Information Network and *Billboard.com*. These recaps were compiled by Anthony Colombo with assistance from Video charts manager Marc Zubatkin.

Top Music Video Sales Titles

Pos. TITLE—Artist—Imprint/Label

- 1 SALIVAL—Tool—Zomba Video
- 2 LIVE AT MADISON SQUARE GARDEN—'N Sync—Jive/Zomba Video
- 3 THE UP IN SMOKE TOUR—Various Artists—Red Distribution
- 4 BRITNEY IN HAWAII: LIVE & MORE—Britney Spears—Jive/Zomba Video
- 5 HELL FREEZES OVER—Eagles—Universal Music & Video Dist.
- 6 MAKING THE TOUR—'N Sync—Jive/Zomba Video
- 7 BALLER BLOCKIN'—Cash Money Millionaires—Universal Music & Video Dist.
- 8 SUPERNATURAL LIVE—Santana—BMG Video
- 9 AARON'S PARTY (COME GET IT)—THE VIDEO—Aaron Carter—Jive/Zomba Video
- 10 LISTENER SUPPORTED—Dave Matthews Band—BMG Video
- 11 TOURING BAND 2000—Pearl Jam—Sony Music Entertainment
- 12 ON BROADWAY—Mark Lowry—Chordant Dist. Group
- 13 TIMELESS—LIVE IN CONCERT—Barbra Streisand—Sony Music Entertainment
- 14 WHAT A TIME!—Bill & Gloria Gaither and Their Homecoming Friends—Chordant Dist. Group
- 15 I DO BELIEVE—Gaither Vocal Band—Chordant Dist. Group
- 16 E.—Eminem—Universal Music & Video Dist.
- 17 CRUSH TOUR LIVE—Bon Jovi—Universal Music & Video Dist.
- 18 CHRISTMAS IN THE COUNTRY—Bill & Gloria Gaither and Their Homecoming Friends—Chordant Dist. Group
- 19 S & M—Metallica—Elektra Entertainment
- 20 THE COMPLETE VIDEO ANTHOLOGY 1978–2000—Bruce Springsteen—Sony Music Entertainment



Top Music Video Sales Labels

Pos. LABEL (No. of Charted Titles)

- 1 JIVE/ZOMBA VIDEO (12)
- 2 SPRING HOUSE VIDEO (29)
- 3 EPIC MUSIC VIDEO (13)
- 4 EAGLE VISION (3)
- 5 TOOL DISSECTIONAL/VOLCANO (1)



Top Music Video Sales Distributing Labels

Pos. DISTRIBUTING LABEL (No. of Charted Titles)

- 1 JIVE/ZOMBA VIDEO (12)
- 2 CHORDANT DIST. GROUP (33)
- 3 SONY MUSIC ENTERTAINMENT (31)
- 4 UNIVERSAL MUSIC & VIDEO DIST. (12)
- 5 RED DISTRIBUTION (2)



Psychic TV and Toots & The Maytals. Guided by Voices, Genitorturers, Joan Jett and Johnny Winter are also on the roster.

100 FEET

Sanctuary Records' big autumn entry is *Queensrÿche: Live Evolution*, a retrospective that includes 100 minutes of footage filmed specifically for the digital format during a two-night stand in Seattle. The DVD is a companion to the band's live double-CD, and its November

release will coincide with the launch of a Queensrÿche club tour. Planned for October–November release on the Sanctuary DVD/VHS roster are titles by Corrosion of Conformity, Widespread Panic, Megadeth and Alice Cooper.

Palm Pictures last month released the two-disc *American Roots Music*, the PBS special featuring Woody Guthrie, Bessie Smith, Bill Monroe and B.B. King, among others. Palm will also release a DVD-only title from Japanese "digipunk" band Mad Capsule Markets. ■

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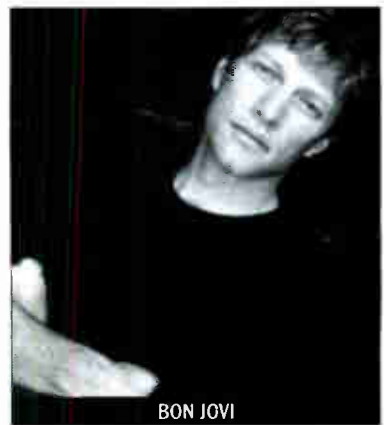
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PROGRAMMING



ALL-STAR BENEFIT: The Concert for New York City, held Oct. 20 at Madison Square Garden, was a momentous event in that the cause was bigger than the impressive names attached to it. The all-star gathering—presented by VH1, Miramax Films, Cablevision, and AOL—paid tribute to and raised money for the survivors of the Sept. 11 terrorist attacks and their families.



The concert lasted approximately six hours and was televised without commercial interruption on VH1. The program was the highest-rated in VH1 history, scoring a 3.7 U.S. household rating, according to Nielsen Media Research. Acts that performed at the concert were David Bowie, Bon Jovi, Jay-Z, Goo Goo Dolls, Billy Joel, Destiny's Child, Eric Clapton with Buddy Guy, Backstreet Boys, Melissa Etheridge, the Who, Mick Jagger with "surprise guest" Keith Richards, Janet Jackson (who performed via satellite from Pittsburgh), Macy Gray, John Mellencamp with Kid Rock, Five for Fighting, Elton John, and chief concert organizer Paul McCart-

ney, who led a moving grand finale. Backstage, **Jon Bon Jovi** told *Billboard* the reasoning behind his band's choice of songs that night: "We knew 'Livin' on a Prayer' was written about the American dream, and now it's about observing the American dream. [VH1 president] John Sykes convinced us that it was OK for us to do a medley of our hit songs because that's what the crowd wants to hear." The New Jersey-bred entertainer, who begins filming his guest-starring stint on TV's *Ally McBeal* Nov. 1, added: "People are grieving, but this concert is also about how it's time to put your chin up and your chest out and show the world that we're moving on and moving forward. This concert is a celebration more than anything else."

For a complete review of the concert, go to billboard.com.

IN BRIEF: The Billboard Music Video Conference & Awards takes place Oct. 31 through Nov. 2 at the Beverly Hilton in Beverly Hills, Calif. Highlights will include speeches by producer **Teddy Riley** and filmmaker **Brett Ratner** (*Rush Hour 2*), as well as the Billboard Music Video Awards, which will be hosted by **BBMak**. For more information about the confab, call 646-654-4660 or go to billboard.com/events/mvc.

The seventh annual VH1/Vogue Fashion Awards show, held at New York City's Hammerstein Ballroom, was televised Oct. 23 on VH1. "South Side" by **Moby** featuring **Gwen Stefani** was named visionary video. Stefani was also awarded the prize for rock style, while **Destiny's Child** received the award for outrageous group.

NEWSLINE...

Mick Jagger, Lenny Kravitz, Pink, Enrique Iglesias, O-Town, Kid Rock, Britney Spears, Alien Ant Farm, Shakira, and Busta Rhymes are among the artists who will appear on MTV's *Total Request Live* Nov. 5-9 as part of the network's "Spankin' New Music" week. . . Radio One VP of programming Tony Fields will move to Dallas to oversee mainstream R&B station KBBF (the Beat), which is currently without a PD. He will continue to oversee several other Radio One outlets in various markets. . . Ted Edwards, PD of heritage rock station WBAB Long Island, N.Y., heads west to Kansas City, Mo., as VP of operations and development for Jesscom, the parent company of adult top 40 KFME. *Compiled by Dana Hall, Carla Hay, Marc Schiffman, and Bram Teitelman.*

NOVEMBER 3 2001 Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS "New Ons" are reported by the networks (not by BDS) for the week ahead

For week ending OCTOBER 21, 2001

BET	CMT	MTV	MUSIC FIRST
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 JAY-Z, Girls, Girls, Girls	1 TOBY KEITH, I Wanna Talk About Me	1 FABOLOUS, Ya'll Can't Deyr It	1 ALIEN ANT FARM, Smooth Criminal
2 USHER, U Got It Bad	2 PAT GREEN, Carry On	2 JA RULE, Livin' It Up	2 U2, Stuck In A Moment You Can't Get Out Of
3 MICHAEL JACKSON, You Rock My World	3 CAROLYN DAWN JOHNSON, Complicated	3 P.D., Alive	3 ALICIA KEYS, Fallin'
4 NELLY, #1	4 MARK WILLS, Loving Every Minute	4 PETEY PABLO, Raise Up	4 STAINED, It's Been Awhile
5 LUDACRIS, Fatty Girl	5 CHELY WRIGHT, Never Love You Enough	5 LINKIN PARK, In The End	5 NELY FURTADO, Turn Off The Light
6 AALIYAH, Rock The Boat	6 RADNEY FOSTER, Texas In 1880	6 SHAKIRA, Whenever, Wherever	6 MICHAEL JACKSON, You Rock My World
7 KEKE WYATT, Nothing In This World	7 CHRIS CAGLE, I Breathe In, I Breathe Out	7 MICHAEL JACKSON, You Rock My World	7 ENRIQUE IGLESIAS, Hero
8 DESTINY'S CHILD, Emotion	8 TRAVIS TRITT, Love Of A Woman	8 INCUBUS, I Wish You Were Here	8 NICKELBACK, How You Remind Me
9 LIL RASCALS, Hardball	9 ALISON KRAUSS, The Lucky One	9 BUBBA SPARXXX, Ugly	9 FIVE FOR FIGHTING, Superman
10 FAITH EVANS, You Get No Love	10 TRICK PONY, On A Night Like This	10 'N SYNC, Gone	10 JEWEL, Standing Still
11 DR. DRE, Bad Intentions	11 LONESTAR, With Me	11 ENRIQUE IGLESIAS, Hero	11 3 DOORS DOWN, Be Like That
12 PETEY PABLO, Raise Up	12 BILLY GILMAN, Elisabeth	12 BRITNEY SPEARS, I'm A Slave 4 U	12 CRAIG DAVID, Fill Me In
13 BUBBA SPARXXX, Ugly	13 MARTINA MCBRIDE, When God Feels Women Get The Blues	13 SYSTEM OF A DOWN, Chop Suey	13 AEROSMITH, Sunshine
14 LUTHER VANDROSS, Can Heaven Wait	14 BROOKS & DUNN, Only In America	14 112, Dance With Me	14 JOHN MELLENCAMP, Peaceful World
15 GINUWINE, Differences	15 CUNT BLACK & LISA HARTMAN BLACK, Easy For Me To Say	15 NICKELBACK, How You Remind Me	15 DESTINY'S CHILD, Emotion
16 RAY J, Formal Invite	16 TRACE ADKINS, I'm Tryin'	16 GINUWINE, Differences	16 ELTON JOHN, I Want Love
17 JAGGED EDGE, Goodbye	17 BLAKE SHELTON, Austin	17 JAY-Z, Girls, Girls, Girls	17 JENNIFER LOPEZ, I'm Real
18 BENZINO, Bootties	18 CHARLIE ROBINSON, Right Man For The Job	18 STROKES, Last Nite	18 RYAN ADAMS, New York, New York
19 R. KELLY, Feelin' On Yo Booty	19 ALAN JACKSON, It's Alright To Be A Redneck	19 NELLY, #1	19 STEVE NICKS, Sorcerer
20 GERALD LEVERT, Made To Love Ya	20 JAMIE O'NEAL, Shiver	20 PUDDLE OF MUDD, Control	20 WEEZER, It's Land In The Sun
21 MARY J. BLIGE, Family Affair	21 BRAD PAISLEY, Wrapped Around	21 P. DIDDY, Diddy	21 ENYA, Only Time
22 JA RULE, Livin' It Up	22 JEFFREY STEELE, Somethin' In The Water	22 ALL STAR TRIBUTE, What's Going On	22 JANET, Someone To Call My Lover
23 PROPHET JONES, Lifetime	23 MONTGOMERY GENTRY, Cold One Comin' On	23 CITY HIGH, Caramel	23 MACY GRAY, Sweet Baby
24 ALL STAR TRIBUTE, What's Going On	24 DIAMOND RIO, One More Day	24 STAINED, Fade	24 GARBAGE, Androgyny
25 TRICK DADDY, I'm A Thug	25 GARY ALLAN, Man Of Me	25 NELY FURTADO, Turn Off The Light	25 STING, Fragile
26 JERMAINE DUPRI, Ballin' Dutt O' Control	26 EARL SCRUGGS, Foggy Mountain Breakdown	26 MICHELLE BRANCH, Everywhere	26 CAKE, Short Skirt / Long Jacket
27 FABDLUS, Ya' Can't Deny It	27 SARA EVANS, I Could Not Ask For More	27 TENACIOUS D, Wonderboy	27 THE CRANBERRIES, Aniseise
28 BABYFACE, What It	28 NICKEL CREEK, When You Come Back Down	28 USHER, U Got It Bad	28 SUGAR RAY, When It's Over
29 MAXWELL, Lifetime	29 CHRIS CAGLE, Laredo	29 JAY-Z, Izzo (H.O.V.A.)	29 INCUBUS, Drive
30 P. DIDDY, Diddy	30 JESSICA ANDREWS, Helplessly, Hopelessly	30 COLDPLAY, Trouble	30 SUGAR RAY, Answer The Phone
31 LIL' MO, Gangsta (Love 4 The Streets)	31 TRISHA YEARWOOD, I Would've Loved You Anyway	31 SUM 41, In Too Deep	31 MICHELLE BRANCH, Everywhere
32 THREE 6 MAFIA, 2 Way Freak	32 LEE ANN WOMACK, I Hope You Dance	32 FIVE FOR FIGHTING, Superman	32 TRAIN, Drops Of Jupiter
33 CITY HIGH, Caramel	33 DAVID BALL, Riding With Private Malone	33 MARY J. BLIGE, Family Affair	33 RUEL, Hemorrhage (In My Hands)
34 FAT JOE, We Thuggin'	34 PHIL VASSAR, Six Pack Summer	34 ADEMA, Giving In	34 LENNY KRAVITZ, Again
35 JENNIFER LOPEZ, I'm Real	35 SOGGY BOTTOM BOYS, I Am A Man Of Constant Sorrow	35 JANET, Son Of A Gun	35 LENNY KRAVITZ, Fly Away
36 DMX, Who We Be	36 BROOKS & DUNN, Ain't Nothing 'Bout You	36 JEWEL, Standing Still	36 MADONNA, Don't Tell Me
37 RAYVON, 2-Way	37 ALISON KRAUSS & GILLIAN WELCH, I'll Fly Away	37 OZZY OSBOURNE, Gets Me Through	37 MATCHBOX TWENTY, Bent
38 DMX, We Right Here	38 KENNY CHESNEY, Don't Happen Twice	38 CHRISTINA MILIAN, Am To Pm	38 MOBY, South Side
39 TYRESE, What Am I Gonna Do	39 JEFF CARSON, Real Life	39 U2, Stuck In A Moment You Can't Get Out Of	39 FATBOY SLM, Weapon Of Choice
40 BRIAN MCKNIGHT, Love Of My Life	40 CYNDI THOMSON, What I Really Meant To Say	40 RYAN ADAMS, New York, New York	40 LENNY KRAVITZ, American Woman
NEW ONS JA RULE, Always On Time JUVENILE, From Here (Mama Got A*) ERICK SERMON, I'm Hot MOBB DEEP, Burn DUNGEON FAMILY, Trans DF Express 'N SYNC, Gone B2K, Uh Huh	NEW ONS TRISHA YEARWOOD, Inside Out RYAN ADAMS, New York, New York	NEW ONS PINK, Set The Party Started KITTEE, What I Always Wanted THE CALLING, Whenever You Will Go ALICIA KEYS, A Woman's Worth BUSTA RHYMES, Break Ya Neck MARIAN CAREY, Don't Stop DR. DRE, Bad Intentions	NEW ONS LENNY KRAVITZ, Dig In ALICIA KEYS, A Woman's Worth AALIYAH, Rock The Boat SMASH MOUTH, Pacific Coast Party NATALIE MERCHANT, Just Can't Last USHER, U Got It Bad PUDDLE OF MUDD, Control

The Clip List

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING NOVEMBER 3, 2001

MTV USA	MTV 2	MTV	MUSIC VIDEO TELEVISION
Continuous programming 200 Janclo Quadrangle, Jericho, NY 11753	Continuous programming 1515 Broadway, New York, NY 10036	Continuous programming 1111 Lincoln Rd, Miami Beach, FL 33139	5 hours weekly 223-225 Washington St, Newark, NJ 07102
DR. DRE, Bad Intentions (NEW) SUGARCULT, Stuck In America (NEW) SUGAR RAY, Answer The Phone (NEW)	NEW BUSTA RHYMES, Break Ya Neck DEFAULT, Wasting My Time DZDMATIL, Vocal Artillery P.J. HARVEY, This Is Love ALICIA KEYS, A Woman's Worth FAITH EVANS, You Get No Love	LA LEY, Mentira MIDENA, Ligasista A Mi ALEKS SYNTAK, Poi Volvete A Ver COLDPLAY, Trouble LIMP BIZKIT, Boiler MDRBO, Hoy LINKIN PARK, In The End JAMIROQUAI, Lizzie L GARBAGE, Androgyny ENRIQUE IGLESIAS, Hero CRAZY TOWN, Revolving Door BLINK-182, First Date BRITNEY SPEARS, I'm A Slave 4 U SHAKIRA, Suerte DESTINY'S CHILD, Bootylicious ROBBIE WILLIAMS & DUEEN, We Are Champions 'N SYNC, Gone GODILLA Z, 19200 MICHAEL JACKSON, You Rock My World WESTLIFE, When You're Looking Like That	MICHAEL JACKSON, You Rock My World ELTON JOHN, I Want Love TORI AMOS, Strange Little Girl COLDPLAY, Trouble U2, Stuck In A Moment You Can't Get Out Of THE ROBERT CRAY BAND, No One Special JOHN MELLENCAMP, Peaceful World BRITNEY SPEARS, I'm A Slave 4 U SYSTEM OF A DOWN, Chop Suey NO DNE, Chemical GARBAGE, Androgyny MACY GRAY, Sweet Baby NELLY FURTADO, Turn Off The Light BEAUTIFUL CREATURES, Wasted SEMONSON, Over My Head RAMMSTEIN, Ich Will ALICIA KEYS, Fallin' ALL STAR TRIBUTE, What's Going On EVERCLEAR, Rock Star DELERIUM, Innovente
[OVEN FRESH] THE STROKES, Last Night SOIL, Hello BJORK, Pagan Poetry KELIS, Young, Fresh and New ROYCE DA 5'9", You Can't Touch Me BRIZZ, Don't Mean Much FLAW, Payback 311, I'll Be Here Awhile HANDSOME DEVIL, Makin' Money JAMIE-LYNN SIGLER, Cry Baby	MUCHMUSIC Continuous programming 299 Queen St West, Toronto, Ontario M5V2Z5	URBAN X-PRESSIONS 2 hours weekly 3900 Main St, Philadelphia, PA 19127	CMC CALIFORNIA MUSIC CHANNEL 15 hours weekly 10272 E 14th St, Oakland, CA 94603
EMMA BURTON, Take My Breath Away A1, One More Try ALICIA KEYS, Fallin' USHER, U Got It Bad MANDY MOORE, Crush ROBBIE WILLIAMS, Eternity FERHAD, Higher Deeper TRAIN, Drops Of Jupiter (Tall Me) JANET, Someone To Call My Lover LINKIN PARK, Papercut	BREACH OF TRUST, Complicated (NEW) HARPOON MISSILE, Melibosha (NEW) THE STROKES, Last Night (NEW) MICHELLE BRANCH, Everywhere (NEW) THE JOEL PLASKETT EMERGENCY, Guessed Wonder (NEW) BASEMENT JAXX, Where's Your Head At (NEW) DAN-E-O, Beahd (NEW) KITTEE, What I Always Wanted (NEW) P. DIDDY, Diddy (NEW) PINK, Get The Party Started JANET JACKSON, Son Of A Gun NICKELBACK, How You Remind Me DEFAULT, Wasting My Time ALICIA KEYS, Fallin' STAINED, Fade ALIEN ANT FARM, Smooth Criminal WAVE, Think It Over CARDINAL OFFSHALL, O' Time Killin' Maxine DESTINY'S CHILD, Emotion SHAGGY, Luv Me, Luv Me	MARY J. BLIGE, Family Affair BUBBA SPARXXX, Ugly LIL' MO, Gangsta (Love 4 The Streets) T.I., I'm Serious R. KELLY, Feelin' On Yo Booty JAY-Z, Girls, Girls, Girls FAITH EVANS, You Get No Love FABOLOUS, Ya'll Can't Deyr It RAY J, Formal Invite OUTCH & SPADE, If You Want It DESTINY'S CHILD, Emotion TOO SHORT, I Luv JADAKISS, We Gonna Make It 112, Dance With Me D12, Fight Music	'N SYNC, Gone BRITNEY SPEARS, I'm A Slave 4 U USHER, U Got It Bad DESTINY'S CHILD, Emotion P.D., Alive CHRISTINA MILIAN, AM To PM SUM 41, In Too Deep TYRESE, What Am I Gonna Do LINKIN PARK, Turn Off The Light NELLY FURTADO, Turn Off The Light JENNIFER LOPEZ, I'm Real JAY-Z, Girls, Girls, Girls NELLY, #1 BACK TO BACK, Didn't Mean To Make You Cry MANDY MOORE, Crush

Digital Video

Continued from page 5

popular videos still prefer to use good old-fashioned film, instead of the emerging digital video (DV) technology that has become the latest trend in independent filmmaking.

The year 2002 may be the turning point in how DV becomes accepted among directors and other filmmakers, because it will be the year in which *Star Wars: Episode II—Attack of the Clones* is released. The George Lucas film will be the first feature film from a major film studio to be shot entirely on DV.

Because the next *Star Wars* movie is expected to be a blockbuster, industry observers are



MCCREA

predicting that the DV technology used in the film will set a precedent for other major filmmakers to follow suit and begin using DV to shoot an entire movie. Since the worlds of feature films and music videos are closely related, it may just be a matter of time before using DV to make music videos will be as common as using film.

"Studios aren't known for doing a lot of risk-taking," says director



STRAUSE

Brett Ratner, whose feature film credits include *Rush Hour*, *Rush Hour 2*, and *The Family Man*, as well as dozens of music videos for such artists as Madonna, D'Angelo, Mariah Carey, and Mary J. Blige. "I didn't set out to be a music video director, but I got interested because the quality of music videos has gotten better."

"As long as the technology is there to do the look that I want, I don't care what the technology is," adds director Joseph Kahn, whose credits include videos for a wide range of acts, including U2, Backstreet Boys, Janet Jackson, DMX, and Britney Spears. "I do a lot of my own editing, so I've learned what kind of tools are out there, and DV is making progress."

Although making videos on DV usually costs less than making them on film, DV does have its limitations, experienced directors say.

"The only thing I don't really like about DV cameras is that they are a little too cumbersome and they have a lack of mounts," Kahn notes. "A lot of DV cameras can't do slow-motion yet. DV cameras have only one or two lenses. I'm very particular about lenses—from the curvature of the lens to how it translates in the final edit."

Dave Meyers, who is currently one of the most in-demand music

video directors in the business, says he is not impressed enough with DV to make a complete switch yet.

"I don't think videos shot on DV look any better than videos shot on film," says Meyers, whose credits include videos for Jay-Z, Jennifer Lopez, Kid Rock, and 'N Sync. "DV is reminiscent of what cheaper productions on video look like. At the end of the day, if people want a certain high-quality look for their videos, they're going to have to expect higher production values, which at this time can be done better on film."

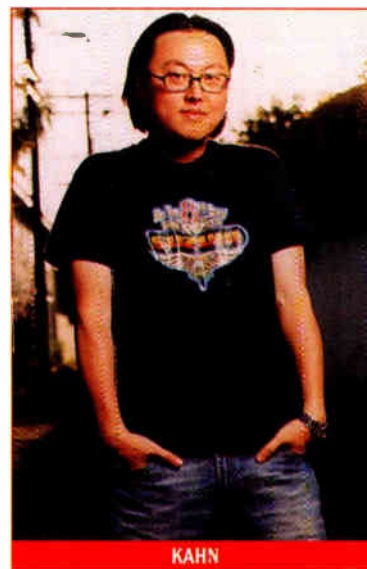
So what are the advantages of DV, besides a lower production cost? "Using film won't go away, but with DV, you can put cameras where you couldn't before," says music video director Paul Andresen, who has lensed videos

'I like DV for all kinds of reasons. It looks appropriate for a lot of videos, and it's a mistake to think that film is the only option to shoot videos.'

—JOHN MCCREA,
DIRECTOR/LEAD SINGER OF CAKE

for such acts as Metallica and Van Halen. "Three years ago, I was a complete film snob. I thought that the best quality to shoot a [music] video came from film. In the last two years, I began using digital technology, and now I'm a big fan of it."

Greg Strause, president of leading post-production company Pixel Envy, says, "DV started as an experiment, but now it's become the format that more people are using. The reason to use it is



KAHN

mostly cost-influenced. It's not necessarily a tool that will make videos look better, although I've seen some impressive videos done using DV. Film processing can be expensive, but it takes up 5% or less of a video's budget."

Strause is half of the directing duo the Brothers Strause, whose music video credits include recent clips for Linkin Park and Nickelback. He adds, "DV is showing a lot of promise, but there's currently a lot of compromise in using it. With film, you can have 1,500 frames per second, but with DV, you can't use that high of a frame rate."

One director who is a fan of DV is John McCrea, the lead singer of Cake. McCrea has taken on the role of directing Cake's videos, including "Short Skirt/Long Jacket" and "Love You Madly." McCrea says, "I like DV for all kinds of reasons. It looks appropriate for a lot of videos, and it's a mistake to think that film is the only option to shoot videos. It's an aesthetic choice, and it depends on the artist and the idea. What I like about working with video instead of film is that it brings the tools of production to the people."

In McCrea's opinion, "There are very few things that can do more financial damage to an

artist than expensive video budgets," he says, noting that most artists have the burden of paying for their videos through recoupable expenses.

McCrea adds, "Music videos are really TV ads for songs, and there's something kind of pompous in having videos that have the bloat of a Hollywood-style production. Sometimes it works, but sometimes it doesn't work. Our band doesn't need to make those kind of extravagant videos, and that's why using video instead of film has been an alternative for us."

Strause estimates it will be three to five years before DV reaches mass approval with high-end makers of music videos. "The pros of using DV have to outweigh the cons. They need to quadruple the resolution on DV. The latitude on DV falls short, and there is less



MEYERS

ability to correct color. It isn't any less expensive to get a DV camera; in fact, it's harder to get DV cameras because their availability is so limited. DV cameras don't make the production process that much faster."

This wait-and-see approach has brought a cautious optimism toward the future of DV in making music videos. Kahn concludes, "As soon as the quality of DV is as good as film, I'm totally switching over."

Star Wars

Continued from page 5

million copies and raked in more than \$45 million in its debut week, breaking records that were made just two weeks ago with Universal's *The Mummy Returns* DVD-Video. Universal has reported that *The Mummy Returns* sold 2 million copies in its debut week beginning Oct. 2 and generated \$41 million. Lucasfilm and Twentieth Century Fox would not confirm the figures.

Jim Ward, executive producer of *Star Wars* and VP of marketing for San Francisco-based Lucasfilm, says that the foremost explanation for the set's success is that "it's the first *Star Wars* film on DVD. We knew there was a lot of anticipation from fans."

Ward points to the DVD's six hours' worth of bonus materials, particularly the seven new scenes made expressly for the project and a one-hour documentary culled from more than 600 hours of footage. Other extras include exclusive access to a Web site with special film images and an *Episode II* preview.

What is also noteworthy is that *Episode I* has interested so many DVD buyers, even though the film was released in theaters nearly three years ago, and the VHS version was available 18 months ago.

The VHS format sold 5 million copies in its first two days, accord-

ing to Lucasfilm and Twentieth Century Fox. Total VHS and DVD sales of the *Episode I* franchise now top \$260 million, the studios say.

"Clearly, it was taking us a long time to do, so we wanted to make



'It was taking us a long time to do, so we wanted to make sure it was worth the wait.'

—JIM WARD, EXECUTIVE PRODUCER
OF THE 'STAR WARS: EPISODE I:
THE PHANTOM MENACE' DVD

sure it was worth the wait," Ward says. "We wanted the value-added

materials to be things that people wanted to watch. This is a reference-quality DVD."

Retailers are reporting a strong opening week for the DVD, and, in conjunction with such titles as *The Mummy Returns*, *Snow White and the Seven Dwarves*, *Citizen Kane*, and *The Godfather* trilogy, a particularly healthy time for the DVD market in general. John Thrasher, VP of home video for the West Sacramento, Calif., Tower Record/Video/Books chain, says, "*Star Wars* has sold more in its first week than *The Mummy Returns*

did here. I think it will continue to be a really strong seller for us

leading up to the holidays. It's part of the strongest lineup that's come down the pike in the format's history."

Len Cosimano, VP of multimedia merchandising for Ann Arbor, Mich.-based Borders Books & Music, echoes this sentiment and says he was surprised by the strength of *Star Wars*' opening week.

"Sales were greater than double what we had planned [for] the first week," Cosimano says. "The sales were a bit higher than *The Mummy Returns*' [first week]. *Snow White* did not sell as well as *Mummy* or *Star Wars*, but it will sell well as a holiday item. This year has been a banner year for reintroducing catalog in DVD. People will want *Godfather* and *Citizen Kane* as part of their DVD libraries when people are redeeming gift cards and buying new DVD players after Dec. 25."

BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

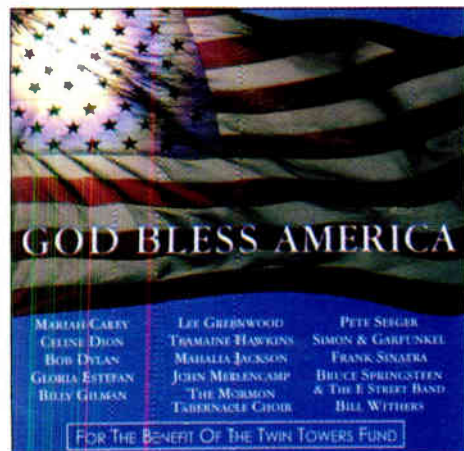
Over The Counter



by Geoff Mayfield

STARS AND STRIPES: Were it not for the heart-wrenching tragedy of the Sept. 11 terrorist attacks, neither of The Billboard 200's top two albums would lead the list. The new No. 1, in fact, probably would not have been compiled if that dark day had not happened.

Topping the chart in its first week is the multi-act *God Bless America*, assembled by Columbia to raise money for the Twin Towers Fund (*Billboard*, Oct. 27). Aside from **Celine Dion's** rendition of the **Irving Berlin**-penned



title track, which she performed on Sept. 21's multi-network special *America: A Tribute to Heroes*, the rest of the album comprises archival tracks.

Early retail action suggested that the album would debut inside the top five, but with 181,000 copies for the week, *God Bless America* rings in with an even louder entrance, topping the chart by a 12,000-unit margin. About 62% of the album's take thus far (112,000 units) has come from such mass merchants as Wal-Mart, Kmart, and Costco.

The compilation's debut robs **Enya** of her best shot at the big chart's crown, a march that began when her "Only Time" emerged as a solace—on radio and TV—amid the sadness and mayhem of Sept. 11. A 7,000-unit gain marks the fifth straight week that Enya's *A Day Without Rain* has seen an increase. Last week, a fourth consecutive Greatest Gainer award tied it with the *Save the Last Dance* soundtrack for this year's longest streak, an amazing accomplishment for a title that is just four weeks shy of its first anniversary.

Aside from the play that "Only Time" received in the wake of the tragic events, an upbeat remix of the song toolled at KIIS Los Angeles made inroads at top 40 radio, while NBC gave the song additional exposure by using it as the sound bed for promos of this season's first five *Friends* episodes.

Despite the valiant ascent, *Rain's* window of opportunity is closing. The Oct. 23 release of new albums by **DMX** and **Incubus** will see

loud starts next week and signal an ongoing torrent of big fourth-quarter releases.

BIG TIME: Next week's top two albums will account for more than 800,000 units, more than doubling the draw by the current top two titles. **DMX** seems destined to surpass 500,000, and his first-week sales suggest the disc might sell as many as 580,000 units.

Such a tally would be shy of the 698,000 that his last album did in its first week in 1999—or the 670,000 that his second album pulled in 1998—but each of those titles arrived in December, when sales are accelerated.

For **Incubus**, big MTV play and support from rock and top 40 radio are pulling up career-high numbers, projected in the range of 340,000. That's huge growth, considering that the biggest week for its highest-ranking Billboard 200 title represents less than a tenth of that amount. Last year's EP, *When Incubus Attacks, Vol. 1*, sold 31,500 units when it bowed at No. 41.

NOW AND THEN: **Andrea Bocelli's** collection of Italian pop songs opens with a bigger week than either of his previous two classical albums. It bows at No. 11 on The Billboard 200 with 85,000 units, surpassing first-week units of 60,000 by 1999's *Sacred Arias* and the 44,500 that greeted last year's *Verdi*. This does, however, fall shy of the 149,000 copies that saw 1999's *Sogno*, a nonclassical effort, open at No. 4. The release of his new title stages a comeback for Bocelli's *Romanza*, which reaches No. 25 on Top Pop Catalog Albums.

Meanwhile, **John Mellencamp's** bow at No. 15 (73,500 units) marks his highest Billboard 200 standing since 1996's *Mr. Happy Go Lucky* entered at No. 9. A best-of set by this year's Billboard Century Award honoree peaked at No. 33 in 1997; the following year's Columbia debut, *John Mellencamp*, peaked at No. 41, while 1999's *Rough Harvest* charted no higher than No. 99.

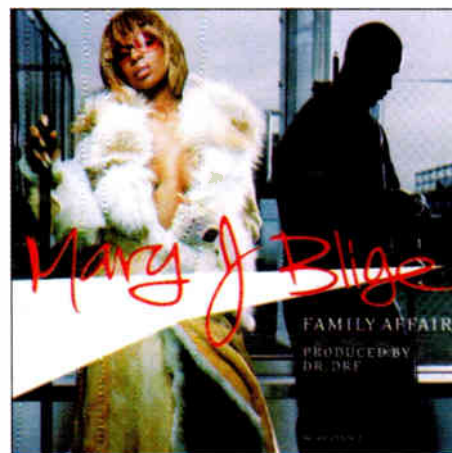
BACK PAGES: The simultaneous bow of three classic **Michael Jackson** albums on Top Pop Catalog Albums signals the arrival of special editions for each, with different catalog numbers than were previously released. *Thriller* had already spent 50 weeks on the catalog list, with *Off the Wall* and *Bad* logging, respectively, 18 and 19 weeks. Those chart runs and their original Billboard 200 tenures figure into the "total weeks" listed for each... Rhino's comprehensive **Grateful Dead** boxed set, chronicling the band's Warner Bros. output, enters The Billboard 200 at No. 191. It is the first boxed set to reach the big chart since **Buffalo Springfield's** anthology, also on Rhino, hit the list in the Aug. 4, issue, and it is only the third box to do so in 2001.

Singles Minded



by Silvio Pietroluongo, Minal Patel, Wade Jessen

FAMILY FUN: **Mary J. Blige** earns her first Billboard Hot 100 No. 1, as "Family Affair" makes the move to the top of the chart. "Affair" scans 13,500 units in its first full week at retail and climbs on Hot 100 Singles Sales from No. 66—where it appeared last issue based on 12-inch



vinyl sales and maxi-CD street-date violations—to No. 6. "Affair" also increases its audience by 9.5 million to move up to No. 2 on Hot 100 Airplay. With a total audience of 122 million, "Affair" trails the current No. 1 airplay song, "I'm Real" by **Jennifer Lopez Featuring Ja Rule**, by only 3 million listeners. The audience for "Real" is down by 12 million, which indicates that "Affair" should have no problem rising to the top of the airplay chart next issue.

The retail release of "Affair" also propels Blige to the top of Hot R&B/Hip-Hop Singles & Tracks for the fifth time in her career. Since Blige debuted on the Singles & Tracks chart in the May 5, 1992, issue with "You Remind Me"—which would eventually become her first No. 1 R&B single—only one other female artist has amassed more No. 1's on that chart. **Janet Jackson** has reached the top six times in that span. **Mariah Carey** is tied with Blige in second place, with five No. 1's.

WHAT MURDER? Although country's ongoing debate about style still rages, one half of the duo that cried foul last year with "Murder on Music Row" sends a clear message that rumors of traditional country music's death have been greatly exaggerated. **Alan Jackson's** chest-beating rural anthem "Where I Come From" recaptures top ink on Hot Country Singles & Tracks after a prior two-week run, which was interrupted last issue by Arista Nashville label mates **Brooks & Dunn's** "Only in America" (1-2).

While Jackson's song isn't the stereotypical hard country weeper drenched in steel guitar moans and sawing fiddles, the subject matter is—as is often said about such records along Music Row—as country as a

dirt-floor dancehall. It spins at each of our 150 monitored country signals and closes with 5,492 detections, topping "Only in America" by 25 plays.

This is the second back-and-forth No. 1 scenario during the current chart year, preceded by a similar duel in March involving **Diamond Rio's** "One More Day" and **Toby Keith's** "You Shouldn't Kiss Me Like This." After spending a week at the top in the March 3, issue, "Kiss" was dislodged by "Day" for a week, only to be bumped back by "Kiss" on March 17. After a two-week streak at No. 1, "Kiss" was replaced once again by "Day" in the March 31, issue.

AMERICAN MUSIC: On the patriotic music front, **Lee Greenwood's** "God Bless the USA" scans approximately 30,000 in its first full retail week to gain the top spot on Top Country Singles Sales and move 16-2 on Hot 100 Singles Sales. Curb's 1994 recording is an updated version of Greenwood's 1984 MCA Nashville original, and it is being played on country radio alongside the 1992 take found on Capitol's *American Patriot* set (which continues to rule the Top Pop Catalog and Top Country Catalog album charts). Label listings on our airplay charts for "Bless" are updated to recognize the three unique versions of the anthem currently airing. Since the three versions are so similar, it is impossible to track them separately. The Curb piece is the only commercial single available, but MCA Nashville still offers a 7-inch vinyl single exclusively to jukebox operators. Curb boasts three of the top five titles on Top Country Singles Sales, including **LeAnn Rimes's** reading of "God Bless America" and her "But I Do Love You," which bullet at No. 2 and No. 4, respectively. On Hot 100 Singles Sales, Rimes' "America" debuts at No. 12, with 4,000 units scanned.

Also entering Hot 100 Singles Sales, at No. 8, is **Elvis Presley**, who makes his first appearance on that chart with his rendition of "America the Beautiful," scanning 7,500 units. RCA Records has reissued the single, with all proceeds going to the American Red Cross. The single also includes the tracks "Amazing Grace" and "If I Can Dream," as well as a video for "Dream."

BAD MOVE: **Usher's** "U Got It Bad," which jumps 5-3 on the Hot R&B/Hip-Hop Singles & Tracks chart, earns this week's Greatest Gainer Airplay honors. It boasts a huge 7.1 million increase in audience, leaping 5-2 on the Hot R&B/Hip-Hop Airplay chart. "Bad" earns the same distinction on the Hot 100, moving 16-8 with a 14.5 million audience jump. The song's growth pushes **Aaliyah's** "Rock the Boat" back to No. 4 on R&B Singles & Tracks, but retains its bullet as it continues to gain airplay.

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
NUMBER 1/HOT SHOT DEBUT 1 Week At Number 1													
1	NEW			VARIOUS ARTISTS Columbia 86309/CRG (12.98 EQ/13.98)	God Bless America	1	50	34	31	6	MARIAH CAREY ▲ Virgin 10797* (12.98/18.98)	Glitter (Soundtrack)	7
2	2	3	48	ENYA ▲ Reprise 47426/Warner Bros (12.98/18.98)	A Day Without Rain	2	51	47	51	6	MICHAEL W. SMITH Reunion 10025/Zomba (11.98/17.98)	Worship	20
3	1	1	3	JA RULÉ Murder Inc./Def Jam 586437*/DJJMG (12.98/19.98)	Pain Is Love	1	52	43	37	11	BILLY JOEL Columbia 86005/CRG (12.98 EQ/24.98)	The Essential Billy Joel	29
4	NEW		1	OZZY OSBOURNE Epic 63580 (12.98 EQ/18.98)	Down To Earth	4	53	55	57	51	THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS ▲ DreamWorks 450291/Interscope (12.98/18.98)	Eternal	3
GREATEST GAINER													
5	5	5	6	NICKELBACK ▲ Roadrunner 818485/DJMG (12.98/18.98)	Silver Side Up	2	54	39	—	2	U2 ▲ Interscope 524653 (12.98/18.98)	All That You Can't Leave Behind	3
6	6	6	4	VARIOUS ARTISTS Warner Bros./Elektra/Arista 14684/Arista (12.98/18.98)	Totally Hits 2001	3	55	56	56	30	SOUNDTRACK DoggyStyle/Priority 50227/Capitol (12.98/18.98)	Bones	39
7	8	7	52	LINKIN PARK ▲ Warner Bros 47755 (12.98/18.98)	[Hybrid Theory]	7	56	57	53	4	TRAIN ▲ Aware/Columbia 69888/CRG (11.98 EQ/17.98)	Drops Of Jupiter	6
8	4	2	6	JAY-Z ▲ Roc-A-Fella/Def Jam 586396*/DJJMG (12.98/19.98)	The Blueprint	1	57	52	56	4	VARIOUS ARTISTS FB 014959/Universal (12.98/18.98)	FB Entertainment Presents: The Goodlife Album	52
9	9	8	11	USHER Arista 14715* (12.98/18.98)	8701	4	58	49	47	6	BABYFACE Arista 14667* (12.98/16.98)	Face2Face	25
10	7	4	17	ALICIA KEYS ▲ J 20002 (11.98/17.98)	Songs In A Minor	1	59	48	40	9	JUVENILE Cash Money 860913/Universal (12.98/18.98)	Project English	2
11	NEW		1	ANDREA BOCELLI Philips 583341 (12.98/18.98)	Cieli Di Toscana	11	60	58	58	11	AARON CARTER Jive 41768/Zomba (12.98/18.98)	Oh Aaron	7
12	3	—	2	BUBBA SPARXXX Beat Club 493127*/Interscope (12.98/18.98)	The Dark Days, Bright Nights Of Bubba Sparxxx	3	61	46	46	31	TRICK DADDY ▲ Slip-N-Slide/Arista 83432*/AG (11.98/17.98)	Thugs Are Us	4
13	10	9	6	P.O.D. ▲ Atlantic 83475/AG (11.98/17.98)	Satellite	6	62	51	41	5	TORI AMOS Atlantic 83486/AG (12.98/18.98)	Strange Little Girls	4
14	11	12	7	SYSTEM OF A DOWN ▲ American Idol 612240*/Arista (12.98 EQ/18.98)	Toxicity	1	63	NEW	1	1	LOUIE DEVITO Dee Vee 40011/Muscramma (16.98 CD)	N.Y.C. Underground Party Volume 4	63
15	NEW		1	JOHN MELLENCAMP Columbia 85098/CRG (18.98 EQ CD)	Cuttin' Heads	15	64	64	73	10	MICHELLE BRANCH Maverick 47985/Warner Bros (12.98 CD)	The Spirit Room	64
16	12	10	22	STAINED ▲ Flip/Elektra 62626/EEG (12.98/18.98)	Break The Cycle	1	65	66	55	4	TENACIOUS D Epic 86234 (18.98 EQ CD)	Tenacious D	33
17	15	—	2	CHARLOTTE CHURCH Columbia 89719/CRG (12.98 EQ/18.98)	Enchantment	15	66	50	—	2	THE HIT CREW Turn Up The Music 1294 (7.98 CD)	Proud To Be American	50
18	13	11	12	VARIOUS ARTISTS ▲ EMI/Universal/Sony/Zomba 10749/Virgin (12.98/18.98)	Now 7	1	67	57	52	8	SLIPKNOT ▲ Roadrunner 618564*/DJJMG (12.98/18.98)	Iowa	3
19	14	14	8	MARY J. BLIGE ▲ MCA 112616* (12.98/18.98)	No More Drama	2	68	54	43	4	VARIOUS ARTISTS Razor & Tie 89041 (12.98/18.98)	Pulse	43
20	22	23	14	AALIYAH ▲ Blackground 10082* (12.98/18.98)	Aaliyah	1	69	73	88	13	FIVE FOR FIGHTING Aware/Columbia 63759/CRG (13.98 EQ CD) *	America Town	60
21	16	17	13	'N SYNC ▲ Jive 41758/Zomba (12.98/18.98)	Celebrity	1	70	41	36	4	STEVEN CURTIS CHAPMAN Sparrow 51770 (12.98/17.98)	Declaration	14
22	17	16	39	JENNIFER LOPEZ ▲ Epic 85965 (12.98 EQ/18.98)	J.Lo	1	71	71	60	26	TIM MCGRAW ▲ Curb 78711 (12.98/18.98)	Set This Circus Down	2
23	20	20	5	DIANA KRALL ● Verve 549946/VG (12.98/18.98)	The Look Of Love	9	72	NEW	1	1	GREG STREET Slip-N-Slide Atlantic 83348/AG (11.98/17.98)	Six O'Clock, Vol 001	72
24	19	22	43	SOUNDTRACK ▲ Mercury (Nashville) 170069 (11.98/18.98)	O Brother, Where Art Thou?	11	73	65	64	15	DREAM STREET ● UEG 18984/Epic (11.98/17.98)	Dream Street	37
25	24	27	43	NELLY FURTADO ▲ DreamWorks 450717/Interscope (11.98/17.98) *	Whoa, Nelly!	24	74	68	61	17	JAGGED EDGE ▲ So So Def/Columbia 85646*/CRG (12.98 EQ/18.98)	Jagged Little Thrill	3
26	18	18	6	FABOLOUS ● Desert Storm/Elektra 62679*/EEG (12.98/18.98)	Ghetto Fabolous	4	75	67	59	69	NELLY ▲ Fo Real 157743*/Universal (12.98/18.98)	Country Grammar	1
27	28	30	8	PUDDLE OF MUDD ● Flawless/Geffen 493074/Interscope (12.98/18.98)	Come Clean	10	76	60	50	5	LIVE Radioactive 112485/MCA (12.98/18.98)	V	22
28	23	19	9	MAXWELL ▲ Columbia 67135*/CRG (12.98 EQ/18.98)	Now	1	77	69	67	35	VARIOUS ARTISTS ▲ Integrity 61001/Time Life (19.98 CD)	Songs 4 Worship — Shout To The Lord	51
29	25	25	8	TOBY KEITH ● DreamWorks (Nashville) 450297/Interscope (12.98/18.98)	Pull My Chain	9	78	53	—	2	THE O'JAYS MCA 112715 (12.98/18.98)	For The Love...	53
30	27	26	33	ALIEN ANT FARM ▲ New Line/Universal 402733/Interscope (11.98/17.98) *	ANThology	11	79	75	71	64	SOUNDTRACK ▲ Curb 78703 (11.98/17.98)	Coyote Ugly	10
31	26	21	5	MARTINA MCBRIDE RCA (Nashville) 67012/RMG (12.98/18.98)	Greatest Hits	5	80	72	74	14	CRAIG DAVID ● Wildstar Atlantic 88081*/AG (11.98/17.98)	Born To Do It	11
32	NEW		1	MR. CHEEKS Universal 014929 (12.98/18.98)	John P. Kelly	32	81	85	75	26	JANET ▲ Virgin 10144* (12.98/18.98)	All For You	1
33	21	15	3	ELTON JOHN Rocket 586330/Universal (12.98/18.98)	Songs From The West Coast	15	82	62	54	11	JADAKISS ● Ruff Ryders 493011*/Interscope (12.98/18.98)	Kiss Tha Game Goodbye	5
34	29	24	5	MACY GRAY Epic 85200* (12.98 EQ/18.98)	The Id	11	83	70	65	3	GEORGE JONES Bandit/BNA 67079/RMG (11.98/17.98)	The Rock: Stone Cold Country 2001	65
35	NEW		1	SOUNDTRACK A Happy Place/Miramax/Jive 41762/Zomba (12.98/18.98)	On The Line	35	84	74	—	2	THE STROKES RCA 68101* (15.98 CD)	Is This It	74
36	NEW		1	LIT Dirty Martin 88086/RCA (11.98/17.98)	Atomic	36	85	79	76	53	LIMP BIZKIT ▲ Flip 490759*/Interscope (12.98/18.98)	Chocolate Starfish And The Hot Dog Flavored Water	1
37	35	49	6	SOUNDTRACK Priority 50213*/Capitol (12.98/18.98)	Training Day	35	86	NEW	1	1	PAT GREEN Republic 016018/Universal (8.98/14.98)	Three Days	86
38	36	38	25	DESTINY'S CHILD ▲ Columbia 61063*/CRG (12.98 EQ/18.98)	Survivor	1	87	83	81	31	112 ▲ Bad Boy 73039*/Arista (12.98/18.98)	Part III	2
39	32	32	18	GORILLAZ ▲ Parlophone 33748/Mirgin (12.98 CD)	Gorillaz	14	88	81	72	23	WEEZER ▲ Geffen 493045*/Interscope (12.98/18.98)	Weezer	4
40	30	13	3	GARBAGE Atmo Sounds 493115*/Interscope (12.98/18.98)	Beautifulgarbage	13	89	90	85	9	ADEMA Arista 14656 (11.98/17.98)	Adema	27
41	NEW		1	NEW ORDER Reprise 83621*/Warner Bros (18.98 CD)	Get Ready	41	90	77	79	15	P. DIDDY & THE BAD BOY FAMILY Bad Boy 73045*/Arista (12.98/18.98)	The Saga Continues...	2
42	31	28	5	GERALD LEVERT Elektra 62655/EEG (12.98/18.98)	Gerald's World	6	91	82	66	20	DROWNING POOL ▲ Wind up 13065 (17.98 CD)	Sinner	14
43	42	44	24	SUM 41 ▲ Island 548662/DJMG (12.98/18.98)	All Killer No Filter	13	92	95	89	56	KENNY CHESNEY ▲ BNA 67976/RMG (11.98/17.98)	Greatest Hits	13
44	37	34	8	BRIAN MCKNIGHT Motown 014743/Universal (12.98/18.98)	Superhero	7	93	86	78	12	BLU CANTRELL ● RedZone 14703*/Arista (11.98/17.98)	So Blu	8
45	45	45	78	DISTURBED ▲ Giant 24738/Warner Bros (11.98/17.98) *	The Sickness	29	94	78	63	18	D12 ▲ Shady 490697*/Interscope (12.98/18.98)	Devil's Night	1
46	33	33	8	AFROMAN Universal 01448 (12.98/18.98)	The Good Times	10	95	84	68	23	MISSY "MISDEMEANOR" ELLIOTT ▲ The Gold Mind/Elektra 62639*/EEG (12.98/18.98)	Miss E...So Addictive	2
47	NEW		1	JOURNEY Columbia 85080/CRG (17.98 EQ/24.98)	The Essential Journey	47	96	63	—	2	KENNY LATTIMORE Arista 14658 (11.98/17.98)	Weekend	63
48	44	42	29	GINUWINE ▲ Epic 63622* (12.98 EQ/18.98)	The Life	3	97	91	84	18	LUTHER VANDROSS ● J 20007 (12.98/18.98)	Luther Vandross	6
49	40	35	6	BOB DYLAN ● Columbia 85975*/CRG (18.98 EQ CD)	Love And Theft	5	98	89	86	5	PROPHET JONES University/Motown 014551/Universal (12.98/18.98) *	Prophet Jones	86
							99	96	80	34	DAVE MATTHEWS BAND ▲ RCA 67988 (11.98/18.98)	Everyday	1
							100	59	—	2	TRACE ADKINS Capitol (Nashville) 30618 (10.98/17.98)	Chrome	59

THIS WEEK	LAST WEEK	WKS AGO	WEEKS ON	ARTIST		TITLE	PEAK POSITION	THIS WEEK	LAST WEEK	WKS AGO	WEEKS ON	ARTIST		TITLE	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL	IMPRINT & NUMBER/DISTRIBUTING LABEL										
101	94	62	4	JIM BRICKMAN	Windham Hill 11589/RCA (11/98 CD)	Simple Things	54	151	NEW	1	FUGAZI	Dischord 1307 (11/98 CD) *	The Argument	151	
102	92	87	62	DAVID GRAY ▲	ATO 67011/RLG (12/98/18/98)	White Ladder	35	152	168	145	74	MATCHBOX TWENTY ▲	Lava/Atlantic 83339/AG (12/98/18/98)	Mad Season	3
103	87	—	2	BILL & GLORIA GAITHER PRESENTS THEIR HOMECOMING FRIENDS	Spring House 42268 (11/98/18/98)	A Billy Graham Homecoming Volume Two	87	53	148	133	13	CAKE	Columbia 62132/CRG (11/98/18/98)	Comfort Eagle	13
104	9	—	2	BILL & GLORIA GAITHER PRESENTS THEIR HOMECOMING FRIENDS	Spring House 42351 (11/98/18/98)	A Billy Graham Homecoming Volume Two	97	154	118	82	4	SOUNDTRACK	Hollywood 162104 (18/98 CD)	Zoolander	82
105	80	39	3	GARY ALLAN	MCA Nashville 170201 (11/98/17/98)	Alright Guy	39	155	114	102	12	SNOOP DOGG PRESENTS THA EASTSIDAZ	Duces 'N Trayz—The Old Fashioned Way	4	
106	135	151	45	COLDPLAY ●	Netwerk 30162/Capitol (16/98 CD) *	Parachutes	51	156	155	140	43	SOUNDTRACK ▲	Hollywood 162288 (18/98 CD)	Save The Last Dance	3
PACESETTER															
107	137	119	32	JAHEIM ●	Divine Mile 47452/Warner Bros. (11/98/17/98)	[Ghetto Love]	9	158	140	121	16	CYNDI THOMSON	Capitol (Nashville) 26610 (10/98/17/98)	My World	81
108	104	101	51	LIFEHOUSE ▲	DreamWorks 45023/Interscope (11/98/17/98) *	No Name Face	6	159	NEW	1	LIL' ROMEO	Souljar/Priority 501987, Capitol (11/98/17/98)	Lil' Romeo	6	
109	106	97	17	LONESTAR ●	BNA 67011/RLG (12/98/18/98)	I'm Already There	9	160	153	137	24	LEANN RIMES	Curb 78726 (7/98/11/98)	God Bless America	159
110	102	91	19	BLINK-182 ▲	MCA 112627 (12/98/18/98)	Take Off Your Pants And Jacket	1	161	173	161	21	SOUNDTRACK ▲	Interscope 48810 (12/98/18/98)	Moulin Rouge	3
111	103	96	22	CITY HIGH ●	Booga Basement 49089/Interscope (11/98/17/98)	City High	34	162	142	132	5	TRICK PONY	Warner Bros. (Nashville) 47927/WRN (11/98/17/98)	Trick Pony	91
112	131	130	30	SALIVA ●	Island 542959/DJMG (12/98/18/98)	Every Six Seconds	56	163	161	149	56	THE DOORS	Elektra 75074/EG (11/98/17/98)	The Very Best Of The Doors	92
113	105	93	23	TOOL ▲	Tool Dissectional/Volcano 31160/Zomba (12/98/18/98)	Lateralus	1	164	NEW	1	AARON CARTER ▲	Jive 41708/Zomba (11/98/17/98)	Aaron's Party (Come Get It)	4	
114	117	109	48	TIM MCGRAW ▲	Curb 77978 (12/98/18/98)	Greatest Hits	4	165	165	164	54	SOUNDTRACK	Columbia 86180/CRG (18/98 EQ CD)	Bandits	164
115	88	48	3	OYSTERHEAD	Elektra 62677/EG (18/98 CD)	The Grand Pecking Order	48	166	130	162	8	TRAVIS TRITT ▲	Columbia (Nashville) 62165/Sony (Nashville) (11/98 EQ/17/98)	Down The Road I Go	51
116	110	106	50	R. KELLY ▲	Jive 41705/Zomba (12/98/18/98)	tp-2.com	1	167	146	83	3	NICOLE C. MULLEN	Word 85822/Epic (11/98 EQ/17/98) *	Talk About It	123
117	108	98	10	ALISON KRAUSS + UNION STATION	Rounder 41898/1EJMG (11/98/17/98)	New Favorite	35	168	115	107	8	RICHARD JOO	Columbia 85397/Sony Classical (18/98 EQ CD)	Billy Joel: Fantasies & Delusions	83
118	109	90	57	FUEL ▲	550 Music 69436/Epic (12/98 EQ/17/98)	Something Like Human	17	169	172	155	11	RZA AS BOBBY DIGITAL	Wu-Tang In The Paint 81827/Koch (11/98/17/98)	Digital Bullet	24
119	107	92	5	COLLECTIVE SOUL	Atlantic 83510/AG (12/98/18/98)	Seven Year Itch: Greatest Hits 1994—2001	50	170	162	120	6	CAROLYN DAWN JOHNSON	Arista Nashville 69336/RLG (10/98/18/98)	Room With A View	87
120	101	128	39	O-TOWN ▲	J 20000 (11/98/17/98)	O-Town	5	171	RE-ENTRY	13	BEN FOLDS	Epic 61610 (17/98 EQ CD)	Rockin' The Suburbs	42	
121	61	70	5	COO COO CAL	Infinite 14667/Tommy Boy (11/98/17/98)	Disturbed	45	172	177	152	5	SOUNDTRACK	Island 548797/DJMG (12/98/18/98)	Bridget Jones's Diary	36
122	129	116	23	SOUNDTRACK ●	DreamWorks 450305/Interscope (12/98/18/98)	Shrek	28	173	143	—	2	AMERICA	Warner Archives 74375/Rhino (17/98 CD)	The Complete Greatest Hits	152
123	112	104	29	VARIOUS ARTISTS ▲	Sony/Zomba/Universal/EMI 85663/Epic (12/98 EQ/18/98)	Now 6	1	174	151	126	13	LEONARD COHEN	Columbia 85953/CRG (18/98 EQ CD)	Ten New Songs	143
124	111	188	3	SOUNDTRACK	Miramax/Columbia 61583/CRG (18/98 EQ CD)	Serendipity	111	175	150	114	6	SOUNDTRACK	Walt Disney 860731 (18/98 CD)	The Princess Diaries	41
125	113	94	42	UNCLE KRACKER ▲	Top Dog/Lava/Atlantic 87279/AG (12/98/18/98) *	Double Wide	7	176	164	156	13	JAMIROQUAI	Epic 85954 (12/98 EQ/18/98)	A Funk Odyssey	44
126	93	77	6	SOUNDTRACK	So So Def/Columbia 86025/CRG (13/98 EQ CD)	Hardball	55	177	169	139	12	NEIL DIAMOND ●	Columbia 87410/CRG (12/98 EQ/18/98)	Three Chord Opera	15
127	125	105	30	INDIA.ARIE ●	Motown 013770/Universal (12/98/18/98)	Acoustic Soul	10	178	181	153	51	BLAKE SHELTON	Warner Bros. (Nashville) 24731/WRN (11/98/17/98)	Blake Shelton	45
128	99	69	5	SOUNDTRACK	DreamWorks 450336/Interscope (18/98 CD)	WWF: Tough Enough	46	179	174	163	54	GODSMACK ▲	Republic 159688/Universal (12/98/18/98)	Awake	5
129	145	—	2	VARIOUS ARTISTS	Red Star 85953/Epic (18/98 EQ CD)	Red Star Sounds — Volume One: Soul Searching	129	180	167	142	54	SARA EVANS ▲	RCA (Nashville) 67964/RLG (11/98/17/98)	Born To Fly	55
130	116	103	66	JILL SCOTT ▲	Hidden Beach 62137/Epic (11/98 EQ/17/98) *	Who Is Jill Scott? Words And Sounds Vol. 1	17	181	147	108	12	JA RULE ▲	Murder Inc./Def Jam 542934/DJMG (12/98/18/98)	Rule 3:36	1
131	24	112	74	LEE ANN WOMACK ▲	MCA Nashville 170099 (11/98/17/98)	I Hope You Dance	16	182	185	166	102	SOUNDTRACK ●	Republic 014494/Universal (12/98/18/98)	American Pie 2	7
132	141	134	36	ALAN JACKSON ▲	Arista Nashville 63335/RLG (11/98/17/98)	When Somebody Loves You	15	183	138	143	4	FAITH HILL ▲	Warner Bros. (Nashville) 47370/WRN (12/98/18/98)	Breathe	1
133	119	110	63	SHAGGY ▲	MCA 112096 (12/98/18/98)	Hotshot	1	184	182	160	53	BALDHEAD SLICK & DA CLICK	Ill Kid 92057/Landspeed (11/98/18/98) *	Baldhead Slick & Da Click	122
134	121	95	20	ST. LUNATICS ▲	Fo'Real 014119/Universal (12/98/18/98)	Free City	3	185	191	170	75	LUDACRIS ▲	Disturbing Tha Peace/Def Jam South 548138/DJMG (12/98/18/98)	Back For The First Time	4
135	127	129	112	DIXIE CHICKS ▲	Monument 69678/Sony (Nashville) (12/98 EQ/18/98)	Fly	1	186	156	138	4	BRITNEY SPEARS ▲	Jive 41704/Zomba (11/98/17/98)	Oops!... Did It Again	1
136	22	100	10	VARIOUS ARTISTS	Def Jam 586238/DJMG (12/98/18/98)	The Source Hip-Hop Music Awards 2001	28	187	176	167	49	CAEDMON'S CALL	Essential 10621/Zomba (11/98/17/98)	In The Company Of Angels — A Call To Worship	72
137	144	125	12	SOUNDTRACK	Columbia 85946/CRG (12/98 EQ/18/98)	A Knight's Tale	42	188	100	—	2	SADE ▲	Epic 85185 (12/98 EQ/18/98)	Lovers Rock	3
138	128	—	2	VARIOUS ARTISTS	St. Clair 0081 (7/98 CD)	God Bless America: United We Stand!	128	189	178	158	19	KOTTONMOUTH KINGS	Suburban Noize 24165/Capitol (12/98/17/98)	Hidden Stash II: The Kream (Of The Krop)	100
139	120	147	3	DAVID BALL	Dualtone 01109/Razor & Tie (11/98/17/98)	Amigo	120	190	159	122	6	SUGAR RAY ●	Lava/Atlantic 83414/AG (12/98/18/98)	Sugar Ray	6
140	76	—	2	KIDZ BOP KIDS	Razor & Tie 89042 (11/98/16/98)	Kidz Bop	76	191	NEW	1	SLAYER	American 586331/DJMG (12/98/18/98)	God Hates Us All	28	
141	134	135	4	RYAN ADAMS	Lost Highway 170239/DJMG (18/98 CD)	Gold	59	192	189	180	4	GRATEFUL DEAD	Warner Bros. 74481/Rhino (149/99 CD)	The Golden Road (1965-1973)	191
142	126	99	6	VARIOUS ARTISTS	Universal Classics Group 85702/Sony Classical (11/98 EQ/18/98)	Classical Hits	60	193	196	186	17	YO-YO MA	Sony Classical 85567 (18/98 EQ CD)	Classic Yo-Yo	180
143	136	131	49	THE BEATLES ▲	Apple 25325/Capitol (11/98/18/98)	1	1	194	149	117	4	PETE YORN	Columbia 62216/CRG (12/98 EQ CD) *	Music For The Morning After	139
144	158	157	52	LENNY KRAVITZ ▲	Virgin 50316 (12/98/18/98)	Greatest Hits	2	195	157	150	6	THE CLICK	Sick Wid It/Jive 41716/Zomba (11/98/17/98)	Money & Muscle	99
145	139	113	8	BJORK	Elektra 62653/EG (18/98 CD)	Vespertine	19	196	180	165	17	VARIOUS ARTISTS	Lake 92047/Landspeed (11/98/18/98)	The 41st Side	97
146	154	141	27	BROOKS & DUNN ●	Arista Nashville 67003/RLG (12/98/18/98)	Steers & Stripes	4	197	RE-ENTRY	17	LFO	J 20006 (12/98/18/98)	Life Is Good	75	
147	133	124	55	DONNIE MCCLURKIN ▲	Ventury 43150/Zomba (10/98/16/98) *	Live In London And More...	69	198	171	172	9	CECE WINANS	Wellspring Gospel 51826/Sparrow (12/98/17/98)	CeCe Winans	116
148	132	118	22	TYRESE ●	RCA 67984 (11/98/17/98)	2000 Watts	10	199	188	154	33	FFH	Essential 10620/Zomba (11/98/17/98)	Have I Ever Told You	119
149	152	136	89	3 DOORS DOWN ▲	Republic 15320/Universal (12/98/18/98) *	The Better Life	7	200	NEW	1	EVE ▲	Ruff Ryders 490645/Interscope (12/98/18/98)	Scorpion	4	
150	98	—	2	T.I.	Ghet-D-Vision 14681/Arista (11/98/17/98)	I'm Serious	98	—	—	—	—	VARIOUS ARTISTS	Alice Radio 9718/Ryco (18/98 CD)	Alice @ 97.3: This Is Alice Music Volume 5	200

● 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 with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ◆ Certification for net shipment of 100,000 units (Oro). ◆ Certification of 200,000 units (Platino). ◆ Certification of 400,000 units (Multi-Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. * indicates past or present Heatseeker title. © 2001, Billboard/BI Communications, and SoundScan, Inc.

NOVEMBER 3 2001 **Billboard** **Top Blues Albums™**

THIS WEEK	LAST WEEK	WKS. ON	ARTIST Imprint & Number/Distributing Label	TITLE
1	1	5	VARIOUS ARTISTS NARM 50007	Get The Blues! 5 Weeks At Number 1
2	2	71	B.B. KING & ERIC CLAPTON ▲ Duck/Reprise 47612/Warner Bros	Riding With The King
3	4	23	BUDDY GUY Silvertone 41751/Zomba ●	Sweet Tea
4	5	33	DELBERT MCCLINTON New West 6024	Nothing Personal
5	3	6	JIMMIE VAUGHAN Artemis 751091	Do You Get The Blues?
6	13	7	TOMMY CASTRO BAND 33rd Street 33305	Guilty Of Love
7	6	9	VARIOUS ARTISTS Alligator Records 30th Anniversary Collection Alligator 112/113	Alligator Records 30th Anniversary Collection
8	7	37	ETTA JAMES Chess 112498/MCA	Love Songs
9	9	2	MEL WAITERS Waldoxy 2828/Malaco	Let Me Show You How To Love
10	11	27	VARIOUS ARTISTS UTV 559176	Pure Blues
11	8	23	ROBERT CRAY Rykodisc 10611	Shoulda Been Home
12	10	12	THE WORD opeadope 93046/AG	The Word
13	NEW		WILLIE CLAYTON Claytown 2015	Little Giant Of Soul
14	15	60	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE Legacy 63842/Epic	Blues At Sunrise
15	14	25	MARCIA BALL Alligator 4879	Presumed Innocent

NOVEMBER 3 2001 **Billboard** **Top Reggae Albums™**

THIS WEEK	LAST WEEK	WKS. ON	ARTIST Imprint & Number/Distributing Label	TITLE
1	1	22	BOB MARLEY AND THE WAILERS Tuff Gong/Island 542855/UTV	One Love: The Very Best Of Bob Marley And The Wailers 22 Weeks At Number 1
2	2	6	DAMIAN "JR. GONG" MARLEY Motown 014742/Universal	Halfway Tree
3	3	48	UB40 Virgin 50525	The Very Best Of UB40
4	4	22	VARIOUS ARTISTS VP 1629*	Reggae Gold 2001
5	5	3	BOB MARLEY AND THE WAILERS Direct Source Special Products 14742	Star Power
6	6	101	BOB MARLEY ● Tuff Gong/Island 546404*/DJMG	Chant Down Babylon
7	8	14	MR. VEGAS Greensleeves 263 ●	Damn Right
8	10	23	BUJU BANTON Hip O 541336/Universal	Ultimate Collection
9	7	67	BEENIE MAN Shocking Vibes/VP 43093*/Virgin	Art And Life
10	9	24	VARIOUS ARTISTS JamDown 40045	Dancehall Xplosion 2001
11	15	3	BEENIE MAN Artists Only 60007/9	Youth Quake
12	12	9	SHABBA RANKS Epic 61423	Greatest Hits
13	NEW ENTRY		KY-MANI MARLEY Artists Only 67	Many More Roads
14	13	24	VARIOUS ARTISTS JamDown 40046	Reggae Xplosion 2001
15	14	38	JIMMY CLIFF Hip O 546727/Universal	Jimmy Cliff -- Ultimate Collection

NOVEMBER 3 2001 **Billboard** **Top World Albums™**

THIS WEEK	LAST WEEK	WKS. ON	ARTIST Imprint & Number/Distributing Label	TITLE
1	NEW		ANDREA BOCELLI Philips 589341	Cieli Di Toscana Week At Number 1
2	2	3	GIPSY KINGS Nonesuch 79642/AG	Somos Gitanos
3	1	4	ISRAEL KAMAKAWIWO'OLE Big Boy 5907/The Mountain Apple Company	Alone In Iz World
4	3	18	AFRO CELT SOUND SYSTEM Real World/Narada 10184/Virgin ●	Volume 3: Further In Time
5	4	65	BAHA MEN ▲ S-Curve 751052/Artemis ●	Who Let The Dogs Out
6	NEW		BEBEL GILBERTO Ziriguboom 1058/Six Degrees ●	Tanto Tempo Remixes
7	5	66	CIRQUE DU SOLEIL RCA Victor 63559/RCA	Dralion
8	7	20	CESARIA EVORA Windham Hill 11590/RCA ●	Sao Vincente
9	8	33	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT Music Matters 9020 ●	The Irish Tenors: Ellis Island
10	NEW		FEMI KUTI MCA 589264	Fight To Win
11	9	77	BEBEL GILBERTO Ziriguboom 1026/Six Degrees ●	Tanto Tempo
12	12	3	VARIOUS ARTISTS Six Degrees 1057	Arabian Travels
13	11	59	GIPSY KINGS Nonesuch 79541/AG	Volare! The Very Best Of The Gipsy Kings
14	10	2	WILLIE K. Punahale 11984	Awihilima
15	6	15	GAELIC STORM Higher Octave 10242/Virgin	Tree

NOVEMBER 3 2001 **Billboard** **Top Contemporary Christian Albums™**

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST Imprint & Number/Distributing Label	TITLE
1	1	1	6	P.O.D. ▲ Atlantic 83496/Chordant	Satellite 6 Weeks At Number 1
2	3	3	6	MICHAEL W. SMITH Reunion 10025/Provident	Worship
3	2	2	4	STEVEN CURTIS CHAPMAN Sparrow 1770/Chordant	Declaration
4	4	4	35	VARIOUS ARTISTS ▲ Integrity 61001/Time Life	Songs 4 Worship—Shout To The Lord
5	5	—	2	BILL & GLORIA GAITHER PRESENTS THEIR HOMECOMING FRIENDS Spring House 2368/Chordant	A Billy Graham Homecoming Volume One
6	6	—	2	BILL & GLORIA GAITHER PRESENTS THEIR HOMECOMING FRIENDS Spring House 2351/Chordant	A Billy Graham Homecoming Volume Two
7	8	5	61	DONNIE MCCLURKIN ▲ Verity 43150/Provident ●	Live In London And More...
8	NEW		1		HOT SHOT DEBUT
9	7	7	8	LEANN RIMES Curb 78726/Chordant	God Bless America
10	9	6	4	NICOLE C. MULLEN Word 6127 ●	Talk About It
11	10	9	4	CAEDMON'S CALL Essential 10621/Provident	In The Company Of Angels—A Call To Worship
12	11	10	18		GREATEST GAINER
13	12	9	9	CECE WINANS Wellspring Gospel/Sparrow 1826/Chordant	CeCe Winans
14	13	8	3	FFH Essential 10620/Provident	Have I Ever Told You
15	14	11	73	SONICFLOOD IND 6165/Word ●	Resonate
16	15	1	1	MARY MARY ● C2/Columbia 7602/Word	Thankful
17	16	1	20	MARK SCHULTZ Word 6136 ●	Song Cinema
18	17	12	25	VARIOUS ARTISTS ● Integrity 1767/Time Life	Songs 4 Worship—Holy Ground
19	18	13	25	POINT OF GRACE Word 6112	Free To Fly
20	19	1	1	VARIOUS ARTISTS Hillsong Australia/Integrity 2070/Word	You Are My World
21	17	12	8	VARIOUS ARTISTS Forefront 4274/Chordant	The Prayer Of Jabez: Music... A Worship Experience
22	20	15	67	THIRD DAY ● Essential 10670/Provident	Offerings: A Worship Album
23	18	14	12	VARIOUS ARTISTS Worship Together/Sparrow 0314/Chordant	I Could Sing Of Your Love Forever 2
24	18	19	31	VARIOUS ARTISTS Integrity/Maranatha/Vineyard 1955/Word	WOW Worship Green: Today's 30 Most Powerful Worship Songs
25	22	17	51	VARIOUS ARTISTS ▲ Sparrow 1779/Chordant	WOW-2001: The Year's 30 Top Christian Artists And Hits
26	16	20	5	JACI VELASQUEZ Word 6128	Christmas
27	21	—	2	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS Spring House 2350/Chordant	Christmas... A Time For Joy
28	23	21	10	MERCYME IND 6133/Word ●	Almost There
29	27	—	2	DELIRIOUS? Furious/Sparrow 1849/Chordant ●	Deeper: The Definitive Worship Experience
30	19	18	22	AVALON Sparrow 1796/Chordant	Oxygen
31	26	23	4	VIRTUE Verity 43170/Provident	Virtuosity!
32	33	27	52	KURT CARR & THE KURT CARR SINGERS Gospo Centric 4267/Provident ●	Awesome Wonder
33	24	16	10	JUMP 5 Sparrow 1763/Chordant ●	Jump 5
34	31	25	6	RICHARD SMALLWOOD WITH VISION Verity 43172/Provident ●	Persuaded—Live In D.C.
35	32	22	74	PLUS ONE ● 143 Atlantic 83329/Chordant	The Promise
36	28	26	45	VARIOUS ARTISTS Maranatha/Corinthian 1226/Pamplin	Top 25 Praise Songs
37	38	36	26	REBECCA ST. JAMES Forefront 5251/Chordant ●	Transform
38	34	29	8	RELIENT K Gotee 2842/Chordant ●	The Anatomy Of The Tongue In Cheek
39	35	—	16	SELAH Curb 78713/Chordant	Press On
40	36	24	21	SOUNDTRACK Gospo Centric 70035/Provident	Kingdom Come
41	39	33	32	PHILLIPS, CRAIG AND DEAN Sparrow 1820/Chordant	Let My Words Be Few
42	29	30	6	TWILA PARIS Sparrow 1825/Chordant	Greatest Hits

NOVEMBER 3 2001 **Billboard** **Top Gospel Albums™**

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST Imprint & Number/Distributing Label	TITLE
1	1	1	62	DONNIE MCCLURKIN ● Verity 43150/Zomba ●	Live In London And More... 31 Weeks At Number 1
2	3	2	18	CECE WINANS Wellspring Gospel 51826/Sparrow	CeCe Winans
3	2	3	77	MARY MARY ● C2/Columbia 83740/CRG	Thankful
4	4	5	4	VIRTUE Verity 43170/Zomba	Virtuosity!
5	6	9	57	KURT CARR & THE KURT CARR SINGERS Gospo Centric 490747/Interscope ●	Awesome Wonder
6	9	7	11	TRAMAINÉ HAWKINS Gospo Centric 70036 ●	Still Tramine
7	5	8	11	RICHARD SMALLWOOD WITH VISION Verity 43172/Zomba ●	Persuaded—Live In D.C.
8	7	6	29	SOUNDTRACK Gospo Centric 70035/Zomba	Kingdom Come
9	8	11	37	VARIOUS ARTISTS ● EMI/World/Verity 43163/Zomba	WOW Gospel 2001: The Year's 30 Top Gospel Artists And Songs
10	12	13	4	CARLTON PEARSON AND THE AZUSA MASS CHOIR Tommy Boy Gospel 1494/Tommy Boy	Live At Azusa 4
11	13	—	2	V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR FEATURING JOHN P. KEE Verity 43168/Zomba	Mighty In The Spirit
12	10	14	31	YOLANDA ADAMS Elektra 62629/EEG	The Experience
13	11	10	5	GREG O'QUIN 'N JOYFUL NOYZE World Wide Gospel 3008 ●	Cliches
14	14	20	32	BISHOP T.D. JAKES & THE POTTER'S HOUSE MASS CHOIR Dexterity Sounds 20303/EMI Gospel	The Storm Is Over
15	20	18	9	SOUNDTRACK New Spirit 3510/Tyscot	Tae-Bo Inspirational: Walk By Faith...Not By Sight
16	16	19	39	MOSES TYSON, JR. World Class Gospel 50007/Alpine	Music
17	27	15	15	DEZ Destiny 7702 ●	Sing For Me
18	26	29	11	PASTOR WOODROW HAYDEN AND SHILOH JDI 1261/Diamante Servant	I Know It Was The Blood
19	15	12	11	BLESSED Ultimate 102	Journey For The Heart
20	18	22	28	REV. CLAY EVANS AND THE AARC MASS CHOIR Meek 4014	Constantly
21	17	16	15	DOUG & MELVIN WILLIAMS Blackberry 1831/Malaco	Duets
22	24	28	19	ELDER JIMMY HICKS AND THE VOICES OF INTEGRITY Amen 1503	Turn It Around
23	NEW		1		HOT SHOT DEBUT
24	28	30	53	ANOINTED Word 85413/Epic	If We Pray
25	31	21	23	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE ● Verity 43139/Zomba ●	Not Guilty... The Experience
26	29	34	3	JAMES HALL & WORSHIP AND PRAISE Destiny 7707 ●	We Are At War
27	21	27	18	FRED HAMMOND Verity 43174/Zomba	Christmas...Just Remember
28	23	26	25	REGINA Real Deal 70627/Orpheus	It Ain't Over
29	22	23	3	ESTHER SMITH DoRohn 73850	You Love Me...Still
30	19	25	27	EASTERN MICHIGAN GOSPEL CHOIR DoRohn 73722	Get To The Concept
31	35	—	2	DR. ED MONTGOMERY PRESENTS ALC Abile 6101	I Still Believe
32	32	38	5	NEW CREATION OF GOD Amen 1502	He's All I Need
33	37	—	25	THE BROOKLYN TABERNACLE CHOIR M2.0 Communications/Word 85911/Epic	Light Of The World
34	34	33	84	THE BLIND BOYS OF ALABAMA Real World 50918 ●	Spirit Of The Century
35	33	32	11	FRED HAMMOND & RADICAL FOR CHRIST ● Verity 43140/Zomba	Purpose By Design
36	38	35	8	LIZ MCCOMB Crystal Rose 20965	Liz McComb
37	30	24	23	JAMES GREAR & COMPANY Born Again 1035/Diamante Servant	What Will Your Life Say
38	36	40	100	GABRIEL HARDEMAN DELEGATION Crystal Rose 20957	To The Chief Musician
39	40	—	30	YOLANDA ADAMS Verity 43144/Zomba	The Best Of Yolanda Adams
40	NEW ENTRY		1	LFT CHURCH CHOIR/HEZEKIAH WALKER Verity 43157/Zomba ●	Love Is Live!
41	40	—	51	LEE WILLIAMS AND THE SPIRITUAL QC'S MCG 7018 ●	Good Time

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

LAST WEEK	2 WKS. AGO	WKS. ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	LAST WEEK	2 WKS. AGO	WKS. ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	
			NUMBER 1/HOT SHOT DEBUT					1 Week At Number 1		
1	NEW	1	FUGAZI Dischord 130* (11.98 CD)	THE ARGUMENT	25	39	24	ROBERT EARL KEEN Lost Highway 170198/Mercury (Nashville) (11.98/17.98)	GRAVITATIONAL FORCES	
2	1	2	NICOLE C. MULLEN Word 85822/Epic (11.98 EQ/17.98)	TALK ABOUT IT	26	25	37	MERCYME IND/Word 85728/Epic (16.98 EQ CD)	ALMOST THERE	
3	2	1	BALDHEAD SLICK & DA CLICK Ill Kid 9205*/Landspeed (11.98/18.98)	BALDHEAD SLICK & DA CLICK	27	34	28	DARUDE Groovlicious 106/Strictly Rhythm (17.98 CD)	BEFORE THE STORM	
4	6	7	PETE YORN Columbia 62718/CRG (12.98 EQ CD)	MUSIC FOR THE MORNING AFTER	28	NEW	1	LOS TEMERARIOS Fonovisa 6129 (10.98/12.98)	BALADAS RANCHERAS	
5	3	3	SONICFLOOD IND/Word 86012/Epic (11.98 EQ/17.98)	RESONATE	29	37	32	JEFF CARSON Curb 77937 (11.98/17.98)	REAL LIFE	
6	13	21	JOHN MAYER Aware/Columbia 85293*/CRG (7.98 EQ/11.98)	ROOM FOR SQUARES	30	21	5	PRESSURE 4-5 DreamWorks 450325/Interscope (12.98 CD)	BURNING THE PROCESS	
7	5	29	JOAN SEBASTIAN Musart 12524/Balboa (7.98/13.98)	EN VIVO: DESDE LA PLAZA EL PROGRESO DE GUADALAJARA	31	38	—	DELIRIOUS? Furious? 51849/Sparrow (19.98 CD)	DEEPER: THE D:FINITIVE WORSHIP EXPERIENCE	
8	10	8	TOYA Ansta 14897 (11.98/17.98)	TOYA	32	30	30	LOS TIGRES DEL NORTE Fonovisa 6145 (8.98/12.98)	UNIENDO FRONTERAS	
9	14	—	STEVE TYRELL Columbia 86008/CRG (12.98 EQ/18.98)	STANDARD TIME	33	18	19	ALEJANDRO FERNANDEZ Sony Discos 89637 (10.98 EQ/16.98)	ORIGENES	
10	8	4	NICKEL CREEK Sugar Hill 3909 (16.98 CD)	NICKEL CREEK	34	27	46	PETER WHITE Columbia 85212/CRG (10.98 EQ CD)	GLOW	
11	NEW	1	MARK SCHULTZ Word 85853/Epic (11.98 EQ/17.98)	SONG CINEMA	35	NEW	1	40 BELOW SUMMER No Name 31171/London-Sire (11.98 CD)	INVITATION TO THE DANCE	
12	11	12	THE CALLING RCA 67585 (13.98 CD)	CAMINO PALMERO	36	23	—	THE HERITAGE CHOIR & ORCHESTRA BCI/Eclipse 443 (4.98 CD)	AMERICAN PRIDE: 16 STIRRING PATRIOTIC THEMES	
13	4	6	GRUPO BRYNDIS Disa 727016 (8.98/13.98)	EN EL IDIOMA DEL AMOR	37	RE-ENTRY	6	TIM JANIS Tim Janis Ensemble 1103 (17.98 CD)	WATER'S EDGE	
14	9	18	DEFAULT TVT 2310 (11.98 CD)	THE FALLOUT	38	45	39	VICENTE FERNANDEZ Δ Sony Discos 84185 (10.98 EQ/16.98)	HISTORIA DE UN IDOLO VOL. 1	
15	17	14	TAMMY COCHRAN Epic (Nashville) 69736/Sony (Nashville) (7.98 EQ/11.98)	TAMMY COCHRAN	39	44	41	NEW FOUND GLORY Drive thru 112338/MCA (8.98/12.98)	NEW FOUND GLORY	
16	16	17	DJ ESCAPE Groovlicious 35104/Strictly Rhythm (19.98 CD)	PARTY TIME 2002	40	29	38	THALIA EMI Latin 34722 (8.98/14.98)	THALIA CON BANDA-GRANDES EXITOS	
17	12	9	GRUPO BRYNDIS Disa 727012 (8.98/13.98)	HISTORIA MUSICAL ROMANTICA	41	33	40	VIRTUE Verry 43170/Zomba (10.98/16.98)	VIRTUOSITY!	
18	22	16	CHRIS CAGLE Capitol (Nashville) 34170 (10.98/17.98)	PLAY IT LOUD	42	32	10	SPIRITUALIZED Arista 14722* (17.98 CD)	LET IT COME DOWN	
19	15	15	LOS ANGELES AZULES Disa 727014 (8.98/13.98)	HISTORIA MUSICAL	43	NEW	40	KURT CARR & THE KURT CARR SINGERS Gospo Centre 49074/Interscope (10.98/15.98)	AWESOME WONDER	
20	19	35	JESSIE MORALES Univision 310024 (9.98/13.98)	EL ORIGINAL DE LA SIERRA-16 SUPER EXITOS	44	NEW	1	STEVE HOLY Curb 77972 (11.98/17.98)	BLUE MOON	
21	35	33	SOIL J 20022 (7.98/11.98)	SCARS	45	40	—	DEATH CAB FOR CUTIE Barsuk 21* (14.98 CD)	THE PHOTO ALBUM	
22	7	11	METHRONE Claytown 2010 (11.98/17.98)	PICTURE ME	46	28	26	JUMP 5 Sparrow 51878 (16.98 CD)	JUMP 5	
23	24	22	RASCAL FLATTS \bullet Lyric Street 165011/Hollywood (11.98/17.98)	RASCAL FLATTS	47	31	13	MODEST MOUSE Epic 62104* (11.98 EQ CD)	EVERYWHERE AND HIS NASTY PARLOUR TRICKS	
24	36	31	JAMIE O'NEAL \bullet Mercury (Nashville) 170132 (11.98/17.98)	SHIVER	48	RE-ENTRY	9	TRAMAIN HAWKINS Gospo Centre 14035 (11.98/17.98)	STILL TRAMAIN	
			GREATEST GAINER					49	RICHARD SMALLWOOD WITH VISION Verry 43172/Zomba (10.98/16.98)	PERSUADED—LIVE IN D.C.
								50	LUPILLO RIVERA \bullet Sony Discos 84276 (8.98 EQ/13.98)	DESPRECIADO

Both charts compiled from a national sample of retail stores, mass merchant and internet sales reports collected, compiled, and provided by SoundScan

LAST WEEK	2 WKS. AGO	WKS. ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	LAST WEEK	2 WKS. AGO	WKS. ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			NUMBER 1/HOT SHOT DEBUT					1 Week At Number 1	
1	NEW	1	LOUIE DEVITO Doe Vee 40001/Musicrama (16.98 CD)	N.Y.C. UNDERGROUND PARTY VOLUME 4	25	20	12	KURUPT Antra 751083/Artemis (12.98/18.98)	SPACE BOOGIE: SMOKE ODESSEY
2	1	—	THE HIT CREW Turn Up The Music 1294 (7.98 CD)	PROUD TO BE AMERICAN	26	28	20	DARUDE Groovlicious 106/Strictly Rhythm (17.98 CD)	BEFORE THE STORM
3	3	1	DREAM STREET \bullet UEG 18304/Edel (11.98/17.98)	DREAM STREET	27	NEW	1	LOS TEMERARIOS Fonovisa 6129 (10.98/12.98)	BALADAS RANCHERAS
4	2	2	COO COO CAL Infinte 1456/Tommy Boy (11.98/17.98)	DISTURBED	28	26	22	LOS TIGRES DEL NORTE Fonovisa 6145 (8.98/12.98)	UNIENDO FRONTERAS
5	6	—	VARIOUS ARTISTS St. Clair 0091 (7.98 CD)	GOD BLESS AMERICA: UNITED WE STAND!	29	25	24	THE HIT CREW Turn Up The Music 1171 (4.98/5.98)	DJ'S CHOICE: CELEBRATE AMERICA
6	NEW	1	FUGAZI Dischord 130* (11.98 CD)	THE ARGUMENT	30	22	16	THA DOGG POUND Death Row 0081/Interscope (12.98/17.98)	DEATH ROW PRESENTS: THA DOGG POUND 2002
7	4	3	SNOOP DOGG PRESENTS THA EASTSIDAZ TVT 2230* (10.98/17.98)	DUCES 'N TRAYZ—THE OLD FASHIONED WAY	31	23	45	THE HERITAGE CHOIR & ORCHESTRA BCI/Eclipse 443 (4.98 CD)	AMERICAN PRIDE: 16 STIRRING PATRIOTIC THEMES
8	5	4	RZA AS BOBBY DIGITAL Wu Tongin The Paint 8182*/Koch (11.98/17.98)	DIGITAL BULLET	32	RE-ENTRY	7	TIM JANIS Tim Janis Ensemble 1103 (17.98 CD)	WATER'S EDGE
9	7	5	BALDHEAD SLICK & DA CLICK Ill Kid 9205*/Landspeed (11.98/18.98)	BALDHEAD SLICK & DA CLICK	33	17	23	VARIOUS ARTISTS Thundershot 1002/Horne Bass (10.98/18.98)	THRILL DA PLAYA PRESENTS—DUNKS N D'S
10	8	6	VARIOUS ARTISTS Lake 9204*/Landspeed (11.98/18.98)	THE 41ST SIDE	34	29	—	DEATH CAB FOR CUTIE Barsuk 21* (14.98 CD)	THE PHOTO ALBUM
11	NEW	1	VARIOUS ARTISTS Alice Radio 9735/Ryodisc (16.98 CD)	ALICE @ 97.3: THIS IS ALICE MUSIC VOLUME 5	35	27	25	VARIOUS ARTISTS NARM 50007 (1.98 CD)	GET THE BLUES!
12	9	7	LIL JON & THE EAST SIDE BOYZ BME 2220*/TVT (10.98/16.98)	PUT YO HOOD UP	36	37	26	CHRISTINA AGUILERA Platinum 2944/JFB (11.98/17.98)	JUST BE FREE
13	NEW	1	MITCHY SLICK Presidential 0001 (10.98/15.98)	TRIGERATION STATION	37	33	29	MARCO ANTONIO SOLIS \bullet Fonovisa 0527 (10.98/16.98)	MAS DE MI ALMA
14	10	21	JOAN SEBASTIAN Musart 12524/Balboa (7.98/13.98)	EN VIVO: DESDE LA PLAZA EL PROGRESO DE GUADALAJARA	38	21	37	DENNIS DA MENACE 1st Avenue 3300 (15.98 CD)	THE WONDERFUL WORLD OF DENNIS
15	19	17	CAROLE KING Rockingae 8346/Koch (18.98 CD)	LOVE MAKES THE WORLD	39	NEW	5	SIGUR ROS Play It Again Sam 1* (16.98 CD)	AGAETIS BYRJUN
16	13	8	JOHN HIATT Vanguard 75693 (16.98 CD)	THE TIKI BAR IS OPEN	40	30	18	JAY FARRAR Artemis 751093 (16.98 CD)	SEBASTOPOLE
17	15	9	NICKEL CREEK Sugar Hill 3909 (16.98 CD)	NICKEL CREEK	41	48	—	BAD BOY JOE What If 78813*/Musicrama (15.98 CD)	THE BEST OF FREESTYLE MEGAMIX VOLUME 2
18	16	14	DEFAULT TVT 2310 (11.98 CD)	THE FALLOUT	42	34	31	VARIOUS ARTISTS Freefalls 7019 (17.98 CD)	POET: A TRIBUTE TO TOWNES VAN ZANDT
19	11	10	ISRAEL KAMAKAWIWO'OLE Big Boy 5907/The Mountain Apple Company (17.98 CD)	ALONE IN IZ WORLD	43	NEW	1	LE TIGRE Mr. Lady 19*/Mordam (12.98 CD)	FEMINIST SWEEPSTAKES
20	18	13	DJ ESCAPE Groovlicious 35104/Strictly Rhythm (19.98 CD)	PARTY TIME 2002	44	RE-ENTRY	9	JACK JOHNSON Envy 001 (15.98 CD)	BRUSHFIRE FAIRYTALES
21	NEW	1	VARIOUS ARTISTS MCMedia 410101 (17.98 CD)	LYRICIST LOUNGE: UNDERGROUND AIRPLAY VERSION 1.0	45	47	42	BAHA MEN Δ S-Curve 751052/Artemis (11.98/17.98)	WHO LET THE DOGS OUT
22	14	11	METHRONE Claytown 2010 (11.98/17.98)	PICTURE ME	46	49	40	CARLTON PEARSON AND THE AZUSA MASS CHOIR Tommy Boy Gospel 1494/Tommy Boy (10.98/16.98)	LIVE AT AZUSA 4
23	24	15	VEGGIE TUNES Big Idea/Word 6164/Lyric Studios (5.98/8.98)	VEGGIE TALES: SILLY SONGS WITH LARRY	47	45	34	VARIOUS ARTISTS Madacy 0023 (3.98/5.98)	MORE SOUNDS OF HALLOWEEN
24	12	—	ALICE COOPER Earle Rock 15000/Suffire (17.98 CD)	DRAGONTOWN	48	NEW	1	THE FACULTY Jantam 1001 (13.98 CD)	GROUP THERAPY
					49	NEW	1	THE BLOCKA BOYZ Malachi Entertainment 1447 (7.98/9.98)	MALACHI ENTERTAINMENT PRESENTS: THE BLOCKA BOYZ VOL. 1
					50	39	30	PAUL OAKENFOLD Perfegio 06/Musicrama (19.98 CD)	IBIZA

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. \bullet Albums with the greatest sales gains this week. Greatest Gainer shows chart's largest unit increase. Δ Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). Δ RIAA certification for net shipment of 1 million units (Platinum). Δ 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: \circ Certification for net shipment of 100,000 units (Dro). Δ Certification of 200,000 units (Platino). Δ Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. $\$$ indicates past or present Heatseeker title. \circ 2001, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	WKS. ON	ARTIST (IMPRINT & NUMBER/DISTRIBUTING LABEL)		TITLE	BILLBOARD 200 RANK
			NUMBER 1 (1 Week At Number 1)			
1	NEW		VARIOUS ARTISTS Columbia 86300/CRG		God Bless America	1
2	1	48	ENYA ▲ Reprise 47426/Warner Bros		A Day Without Rain	2
3	11	2	CHARLOTTE CHURCH Columbia 89710/CRG		Enchantment	17
4	4	6	DIANA KRALL ● Verve 549846/VG		The Look Of Love	23
5	NEW		ANDREA BOCELLI Philips 589341		Cieli Di Toscana	11
6	NEW		JOHN MELLENCAMP Columbia 85098/CRG		Cuttin' Heads	15
7	5	3	ELTON JOHN Rocket 586330/Universal		Songs From The West Coast	33
8	7	3	GARBAGE Almo Sounds 493115/Interscope		Beautifulgarbage	40
9	4	5	SOUNDTRACK ▲ Mercury (Nashville) 170069		D Brother, Where Art Thou?	24
10	2	5	LEE GREENWOOD ● Capitol (Nashville) 98568		American Patriot	-
11	6	7	BOB DYLAN ● Columbia 85975/CRG		Love And Theft	49
12	8	17	ALICIA KEYS ▲ J 20002		Songs In A Minor	10
13	NEW		NEW ORDER Reprise 89621/Warner Bros		Get Ready	41
14	NEW		DAN BERN Messenger 09		New American Language	-
15	NEW		STEVE TYRELL Columbia 86006/CRG ●		Standard Time	-
16	13	2	LEONARD COHEN Columbia 85953/CRG		Ten New Songs	173
17	18	6	NICKELBACK ▲ Roadrunner 618485/IDJMG		Silver Side Up	5
18	NEW		OZZY OSBOURNE Epic 63580		Down To Earth	4
19	14	3	BILLY JOEL Columbia 86005/CRG		The Essential Billy Joel	52
20	15	6	JOHN HIATT Vanguard 79593		The Tiki Bar Is Open	-
21	19	2	THE STROKES RCA 68101		Is This It	84
22	17	5	TORI AMOS Atlantic 83486/AG		Strange Little Girls	62
23	12	3	RICHARD JOO Columbia 85397/Sony Classical		Billy Joel: Fantasies & Delusions	167
24	23	5	MACY GRAY Epic 85200		The Id	34
25	21	10	ALISON KRAUSS + UNION STATION Rounder 610495/IDJMG		New Favorite	117

THIS WEEK	LAST WEEK	WKS. ON	TITLE		IMPRINT & NUMBER/DISTRIBUTING LABEL
			NUMBER 1 (8 Weeks At Number 1)		
1	1	19	O BROTHER, WHERE ART THOU? ▲		Mercury 170069
2	NEW		ON THE LINE		A Happy Place/Miramax/Jive 41762/Zomba
3	3	6	TRAINING DAY		Priority 50213/Capitol
4	2	6	GLITTER (MARIAH CAREY) ▲		Virgin 10797
5	4	2	BONES		Doggystyle/Priority 50227/Capitol
6	5	19	COYOTE UGLY ▲		Curb 78703
7	10	19	SHREK ●		DreamWorks 450305/Interscope
8	8	3	SERENDIPITY		Miramax/Columbia 61583/CRG
9	6	6	HARDBALL		So So Def/Columbia 86025/CRG
10	7	5	WWF: TOUGH ENOUGH		DreamWorks 450336/Interscope
11	11	11	A KNIGHT'S TALE		Columbia 85648/CRG
12	9	4	ZOOLANDER		Hollywood 162324
13	15	19	SAVE THE LAST DANCE ▲		Hollywood 162288
14	14	19	MOULIN ROUGE ▲		Interscope 493035
15	NEW		BANDITS		Columbia 86180/CRG
16	23	5	BRIDGET JONES'S DIARY		Island 548797/IDJMG
17	13	13	THE PRINCESS DIARIES		Walt Disney 860731
18	12	12	AMERICAN PIE 2 ●		Republic 014494/Universal
19	16	19	REMEMBER THE TITANS ●		Walt Disney 860687
20	20	14	JOSIE & THE PUSSYCATS ●		Play-Tone 85683/Epic
21	17	19	THE FAST AND THE FURIOUS ●		Murder Inc./Def Jam 548832/IDJMG
22	19	13	DOWN FROM THE MOUNTAIN		Lost Highway 170221/Mercury (Nashville)
23	18	9	SPONGEBOB SQUAREPANTS ORIGINAL THEME HIGHLIGHTS		Nick/Jive 49500/Zomba
24	NEW		EXIT WOUNDS - THE ALBUM		Blackground 10192
25	21	11	JAY AND SILENT BOB STRIKE BACK		Universal 014713

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △△ Certification of 400,000 units (Multi-Platino). * Asterisk indicates vinyl available. # indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications and SoundScan, Inc.

All 3 charts are compiled from a national sample of retail store, mass merchant and internet sales reports collected, compiled, and provided by **SoundScan**™

THIS WEEK	LAST WEEK	2 WKS. AGO	TOTAL WKS.	ARTIST (IMPRINT & NUMBER/DISTRIBUTING LABEL)		TITLE
				NUMBER 1 (5 Weeks At Number 1)		
1	1	1	6	LEE GREENWOOD ● Capitol (Nashville) 98568 (11.98 CD)		AMERICAN PATRIOT
2	2	2	84	ENYA ▲ ² Reprise 48835/Warner Bros (12.98/18.98)		PAINT THE SKY WITH STARS - THE BEST OF ENYA
3	4	4	108	CREED ◆ Wind-up 13053 (11.98/18.98)		HUMAN CLAY
4	5	5	99	INCUBUS ▲ ² Immortal 63852/Epic (12.98 EQ/18.98)		MAKE YOURSELF
5	6	5	75	AALIYAH ▲ ² Blicq/World Circuit 10753 (12.98/17.98)		ONE IN A MILLION
6	NEW		173	MICHAEL JACKSON ◆ Epic 66073 (12.98 EQ/18.98)		THRILLER
7	3	3	3	LEE GREENWOOD Curb 77862 (14.98/19.98)		BEST OF LEE GREENWOOD: GOD BLESS THE USA
8	5	6	75	DIDO ▲ Arista 19075 (12.98/18.98) ●		NO ANGEL
9	8	10	1281	PINK FLOYD ◆ Capitol 46001 (10.98/17.98)		DARK SIDE OF THE MOON
10	26	24	231	ABBA ▲ Polydor S17007/Universal (12.98/18.98)		GOLD
11	9	12	365	BOB SEGER & THE SILVER BULLET BAND ▲ Capitol 30334 (10.98/15.98)		GREATEST HITS
12	10	11	532	METALLICA ◆ Warner 61113/EEG (11.98/17.98)		METALLICA
13	7	9	254	DEF LEPPARD ▲ Mercury 52878/IDJMG (10.98/17.98)		VAULT - GREATEST HITS 1980-1995
14	13	19	569	JAMES TAYLOR ◆ Warner Bros. 3113 (7.98/11.98)		GREATEST HITS
15	43	-	17	PHILADELPHIA ORCHESTRA (ORMANDY) ● Sony Classical 6369 (5.98 EQ/9.98)		THE GLORIOUS SOUND OF CHRISTMAS
16	15	14	88	U2 ▲ Island 524613/IDJMG (12.98/18.98)		THE BEST OF 1980-1990
17	12	7	457	CAROLE KING ◆ Epic 65850 (17.98 EQ/11.98)		TAPESTRY
18	19	13	48	SYSTEM OF A DOWN ● American/Columbia 68924/CRG (7.98 EQ/11.98) ●		SYSTEM OF A DOWN
19	17	17	195	DIXIE CHICKS ◆ Monument 68195/Sony (Nashville) (10.98 EQ/17.98) ●		WIDE OPEN SPACES
20	20	20	207	SHANIA TWAIN ◆ Mercury (Nashville) 536003 (12.98/18.98)		COME ON OVER
21	18	16	643	BOB MARLEY AND THE WAILERS ◆ Tuff Gong/Island 846210/IDJMG (12.98/18.98)		LEGEND
22	16	15	387	TOM PETTY AND THE HEARTBREAKERS ▲ MCA 110813 (12.98/18.98)		GREATEST HITS
23	24	28	212	CREED ▲ Wind-up 13049 (11.98/18.98) ●		MY OWN PRISON
24	14	18	516	JOURNEY ◆ Columbia 44493/CRG (11.98 EQ/17.98)		JOURNEY'S GREATEST HITS

THIS WEEK	LAST WEEK	2 WKS. AGO	TOTAL WKS.	ARTIST (IMPRINT & NUMBER/DISTRIBUTING LABEL)		TITLE
				NUMBER 1 (184 Weeks At Number 1)		
25	NEW		184	ANDREA BOCELLI ▲ Philips 539207 (12.98/18.98) ●		ROMANZA
26	NEW		107	MICHAEL JACKSON ▲ Epic 66072 (12.98 EQ/18.98)		BAD
27	28	35	122	LIMP BIZKIT ▲ Flip 490335/Interscope (12.98/18.98)		SIGNIFICANT OTHER
28	23	26	147	KID ROCK ◆ Top Dog/Lava/Atlantic 63119/AG (12.98/18.98) ●		DEVIL WITHOUT A CAUSE
29	36	40	103	JOHN MELLENCAMP ▲ Mercury 538738/IDJMG (11.98/17.98)		THE BEST THAT I COULD DO 1978 - 1988
30	22	25	375	AC/DC ◆ EastWest 92418/EG (11.98/17.98)		BACK IN BLACK
31	11	8	12	JOHN LENNON Partophone 21954/Capitol (10.98/16.98)		LENNON LEGEND - THE VERY BEST OF JOHN LENNON
32	25	23	105	WEEZER ▲ DGC 424679/Interscope (10.98/11.98) ●		WEEZER
33	27	27	31	EVA CASSIDY Blix Street 10045 (11.98/16.98)		SONGBIRD
34	33	31	361	AEROSMITH ◆ Columbia 57367/CRG (7.98 EQ/11.98)		AEROSMITH'S GREATEST HITS
35	32	22	130	MILES DAVIS ▲ Legacy/Columbia 64535/CRG (7.98 EQ/11.98)		KIND OF BLUE
36	37	38	116	BON JOVI ▲ Mercury 576013/IDJMG (10.98/17.98)		CROSS ROAD
37	29	29	146	GODSMACK ▲ Republic 153190/Universal (12.98/18.98) ●		GODSMACK
38	31	34	473	ELTON JOHN ◆ Rocket/Island 512532/IDJMG 16.98/11.98		GREATEST HITS
39	34	36	33	TOBY KEITH ▲ Mercury (Nashville) 558962 (11.98/17.98)		GREATEST HITS VOLUME ONE
40	35	37	115	MOBY ▲ V2 27049 (10.98/18.98) ●		PLAY
41	30	39	275	EAGLES ▲ Geffen 424725/Interscope (12.98/18.98)		HELL FREEZES OVER
42	41	50	18	VARIOUS ARTISTS ● Mus c For Little People/Kid Rhino 75262/Rhino (3.98/6.98)		TODDLER FAVORITES
43	44	47	255	SUBLIME ▲ Gasoline Alley 111413/MCA (12.98/18.98)		SUBLIME
44	42	-	139	AL GREEN ▲ Hi/The Right Stuff 30800/Capitol (10.98/17.98)		GREATEST HITS
45	40	41	494	GUNS N' ROSES ◆ Geffen 424148/Interscope (12.98/18.98)		APPETITE FOR DESTRUCTION
46	NEW		188	MICHAEL JACKSON ▲ Epic 66070 (12.98 EQ/18.98)		OFF THE WALL
47	NEW		77	PINK FLOYD ▲ Capitol 29750 (17.98 CD)		WISH YOU WERE HERE
48	NEW		11	VARIOUS ARTISTS Laserlight 55610 (12.98 CD)		THE MOST WONDERFUL TIME OF THE YEAR
49	NEW		189	SADE ▲ Epic 85287 (12.98 EQ/18.98)		THE BEST OF SADE
50	NEW		71	SARAH MCLACHLAN ▲ Arista 15048 (12.98/18.98)		MIRROBALL

● Albums with the greatest sales gain this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △△ Certification of 400,000 units (Multi-Platino). * Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer Shows chart's largest unit increase. # indicates past Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc.

Chart Codes:
—ALBUMS—
The Billboard 200 (B200)
Blues (BL)
Classical (CL)
Classical Crossover (CX)
Contemporary Christian (CC)
Country (CA)
Country Catalog (CCA)
Electronic (EA)
Gospel (GA)
Heatseekers (HS)
Independent (IND)
Internet (INT)
Jazz (JZ)
Contemporary Jazz (CJ)
Latin Albums (LA)
Latin: Latin Pop (LPA)
Latin: Regional Mexican (RMA)
Latin: Tropical/Salsa (TSA)
New Age (NA)
Pop Catalog (PCA)
R&B/Hip-Hop (RBA)
R&B/Hip-Hop Catalog (RBC)
Reggae (RE)
World Music (WM)
—SINGLES—
Hot 100 (H100)
Hot 100 Airplay (HA)
Hot 100 Singles Sales (HSS)
Adult Contemporary (AC)
Adult Top 40 (A40)
Country (CS)
Dance/Club Play (DC)
Dance/Sales (DS)
Hot Latin Tracks (LT)
Latin: Latin Pop (LPS)
Latin: Regional Mexican (RMS)
Latin: Tropical/Salsa (TSS)
R&B Hip-Hop (RBH)
R&B Hip-Hop Airplay (RA)
R&B Hip-Hop Singles Sales (RS)
Rap (RP)
Mainstream Rock (RO)
Modern Rock (MO)
Top 40 Tracks (T40)

Rankings from biweekly charts are listed in italics during a chart's unpublished week.

Avalon: CC 28
 Avant: RA 53; RBH 57; RS 66
 Ramon Ayala: LT 41; RMS 17
 Ramon Ayala Y Sus Bravos Del Norte: LA 46
 Steve Azar: CS 46
 Azul Azul: LA 60; HSS 36

-B-

Baby: RA 72; RBH 77
 Babyface: B200 58; RBA 13; H100 87; HSS 39; RA 33; RBH 33; RS 38
 Baby S: RP 25; RS 40
 Backstreet Boys: AC 12, 24; H100 36; HA 38; T40 24
 Bad Azz: RBH 100
 Bad Boy Joe: IND 41
 Baha Men: IND 45; WM 5
 Baldhead Slick & Da Click: B200 183; HS 3; IND 9; RBA 36
 David Ball: B200 139; CA 17; CS 12; H100 64; HA 59
 Marcia Ball: BL 15
 Banda El Recodo: LA 34; RMA 18; LT 8; RMS 2, 6
 Buju Banton: RE 8
 Cecilia Bartoli: CZ 5
 BBMak: AC 25
 The Beatles: B200 143
 Beenie Man: RE 9, 11
 Joshua Bell: CX 12
 Tony Bennett: CX 8
 Dan Bern: INT 14
 John Berry: CA 65
 Better Than Ezra: A40 22
 Big Jim: HSS 58; RS 61
 Big Kahuna: JZ 17
 Big Lew BKA Popeye Reds: HSS 23; RBH 91; RP 6; RS 11
 Bilal: RBA 55; HSS 63
 Bjork: B200 145; EA 5
 Clint Black: CS 33
 Alfonso Blackwell: CJ 17
 Black Rob: RBH 95
 Blackhawk: CS 53
 Memphis Bleek: RBH 85
 Blessed: GA 19
 Mary J. Blige: B200 19; RBA 6; RBC 17; H100 1; HA 2; HSS 6; RA 5; RBH 1, 96; RS 1; T40 3
 The Blind Boys Of Alabama: GA 33
 Blink-182: B200 110; MO 10, 40
 The Blocka Boyz: IND 49
 Andrea Bocelli: B200 111; CL 3, 4; INT 5; PCA 25; WM 1
 Bon Jovi: PCA 36
 Bond: CX 4
 Krazyzie Bone: RBA 89
 Boobakaw And Tha Wild Younginz: RS 55
 Michelle Branch: B200 64; A40 10; H100 13; HA 13; T40 6
 Michael Brecker: JZ 14
 Brian: RS 46
 Jim Brickman: B200 101; NA 2, 15; AC 15
 Sarah Brightman: CX 6; DSA 23
 Chad Brock: CA 74
 Brooks & Dunn: B200 146; CA 18; CCA 6; CS 2, 55; H100 33; HA 30
 Garth Brooks: CCA 18; CS 18, 26; H100 72; HA 68; HSS 56
 The Brooklyn Tabernacle Choir: GA 32
 Brotha Lynch Hung: RBA 68
 Foxy Brown: RBA 62
 Shannon Brown: CS 43
 B-Tribe: NA 14
 The Bum Rush Brothers: RS 72
 Bush: MO 12; RO 11
 Busta Rhymes: HSS 43; RA 56; RBH 50; RP 20; RS 30
 Tracy Byrd: CA 51; CS 25

-C-

Caedmon's Call: B200 186; CC 10
 Chris Cagle: CA 36; HS 18; CS 34
 Cake: B200 153; MO 35
 Dena Cali: HSS 21; RBH 76; RP 3; RS 7
 Maria Callas: CZ 13
 The Calling: HS 12; A40 13
 Cameo: HSS 19
 Los Caminantes: LA 55
 Blu Cantrell: B200 93; RBA 50; H100 12; HA 12; T40 7
 Mariah Carey: B200 50; RBA 22; STX 4; AC 23; HSS 19; RA 44; RBH 48; RS 37
 Mary Chapin Carpenter: CA 70
 Rodney Carrington: CA 54
 Kurt Carr Singers: CC 30; GA 5; HS 43
 Jeff Carson: CA 47; HS 29; CS 17
 Aaron Carter: B200 60, 163
 Case: H100 9; HA 8; HSS 69; RA 4; RBH 6; RS 48; T40 30
 Johnny Cash: CCA 7
 Eva Cassidy: PCA 33
 Tommy Castro Band: BL 6
 C-Bo: RBA 68
 Ceavo: DC 3
 Manu Chao: LA 31; LPA 14
 Steven Curtis Chapman: B200 70; CC 3
 The Chemical Brothers: DC 1; DSA 17
 Eagle-Eye Cherry: A40 36
 Kenny Chesney: B200 92; CA 8; CS 21
 Chino XL: RBA 99
 Willy Chirino: TSS 29

Chocolate Bandit: RP 16; RS 26
 Charlotte Church: B200 17; CX 1, 7, 8, 10; INT 3
 Circuit Boy: DC 24
 Cirque Du Soleil: WM 7
 City High: B200 111; RBA 72; H100 40; HA 33; RA 15; RBH 16
 Eric Clapton: BL 2
 Jameson Clark: CS 54
 Willie Clayton: BL 13
 The Click: B200 194; RBA 42
 Jimmy Cliff: RE 15
 Linda Clifford: DC 41
 Patsy Cline: CCA 12, 15
 Rosemary Clooney: JZ 17
 Club Drama: HSS 22; RBH 97; RP 7; RS 15
 Tammy Cochran: CA 34; HS 15; CS 16; H100 86
 Leonard Cohen: B200 173; INT 16
 Coldplay: B200 106; A40 32; MO 37
 Collective Soul: B200 119; RO 40
 John Coltrane: JZ 10, 15, 19, 20
 Confederate Railroad: CS 44
 Conjunto Primavera: LA 30, 35, 72; RMA 16, 19; LT 20; RMS 4, 9, 37
 Coo Coo Cal: B200 121; IND 4; RBA 30; HSS 42; RS 42
 Joyce Cooling: CJ 13
 Alice Cooper: IND 24
 Copa Cat Pack: JZ 17
 Phil Coulter: NA 11
 Deborah Cox: DC 38
 El Coyote Y Su Banda Tierra Santa: RMS 39
 Jimmy Cozier: HSS 73; RS 67
 The Cranberries: A40 29
 Robert Cray: BL 11
 Creed: PCA 3, 23; A40 35; H100 47; HA 39; MO 7; RO 2
 Crimewave: HSS 62; RBH 99; RP 10; RS 19
 Cristian: LA 28; LPA 13; LPS 8, 14; LT 16, 18; TSS 35
 Celia Cruz: TSA 15; TSS 40
 The Crystal Method: EA 9; DC 32
 Cuisillos De Arturo Macias: LT 40; RMS 16
 John Culbertson: CJ 12
 Mark Curry: RBH 95

-D-

D12: B200 94; RBA 49; HSS 25; RS 58
 Da Brat: RS 37
 Daft Punk: EA 12
 The Charlie Daniels Band: CA 67; CCA 22
 Darlyn Y Los Herederos: TSS 37
 Darude: EA 11; HS 27; IND 26; DC 9
 Craig David: B200 80; RBA 58; DSA 7; H100 16; HA 20; HSS 33; RS 50; T40 10
 Miles Davis: JZ 25; PCA 35
 Days Of The New: RO 37
 Death Cab For Cutie: HS 45; IND 34
 Default: HS 14; IND 18; MO 18; RO 18
 Def Leppard: PCA 13
 Jack DeJohnette: JZ 9
 Delirious?: CC 27; HS 31
 Dennis Da Menace: IND 38; RBA 56; HSS 32; RBH 82; RP 4; RS 9
 John Denver: CCA 16
 Depeche Mode: DSA 14
 The Derailers: CA 75
 Daisy Dem: CS 52
 Desert: DC 7
 Destiny's Child: B200 38; RBA 40; DSA 5, 20; H100 22; HA 21; HSS 24; RA 35; RBH 34; RS 24; T40 18
 Louie DeVito: B200 63; EA 3; IND 1
 Dez: GA 17; RBA 66
 Diamond Rio: CA 42; AC 8; CS 48
 Neil Diamond: B200 176
 Dido: PCA 8; A40 18; AC 3; DC 26
 Joe Diffie: CS 29
 Dilated Peoples: RS 60
 Celine Dion: AC 14
 Disturbed: B200 45; MO 9; RO 7
 Dixie Chicks: B200 135; CA 16; CCA 3; PCA 19; CS 42
 DJ Romain: DC 41
 DJ Blass: LA 48; TSA 3
 DJ Encore: DC 19
 DJ Escape: EA 8; HS 16; IND 20
 DJ Quik: HSS 18; RA 62; RBH 67, 70; RP 2; RS 6
 DMX: RBA 65; RBC 12; H100 79; HSS 60; RA 24, 69; RBH 22, 68; RP 22; RS 34
 Placido Domingo: CZ 11; CX 8
 The Donz: RS 49
 The Doors: B200 162
 Dope: RO 35
 Dr. Dre: RBC 15; RA 54, 60, 62; RBH 53, 64, 67
 Dream: DSA 6; HSS 13; RS 33
 Dream Street: B200 73; IND 3
 Dreamcatcher: DC 39
 Drowning Pool: B200 91; MO 36; RO 23
 D5GB: RBA 98
 Dub Pistols: DC 17
 Ricardo "RikRok" Ducent: RS 46
 Huey Dunbar: TSA 9; LPS 24; LT 25; TSS 25, 33
 Jermaine Dupri: H100 95; RA 46; RBH 46; RS 69
 Bob Dylan: B200 49; INT 11
 Dynamix: DC 28

-E-

Eagles: PCA 41
 Jane Eagle: CZ 8
 Eastern Michigan Gospel Choir: GA 29

Missy "Misdemeanor" Elliott: B200 95; RBA 54; H100 32; HA 29; RA 34, 59, 75; RBH 35, 61, 84; T40 29
 Richard Elliott: CJ 5
 Empty Mynd: RS 73
 Engelina: DC 19
 Enya: B200 2; INT 2; NA 1; PCA 2; A40 1; AC 2; H100 11; HA 10; T40 9
 Faith Evans: H100 46; HA 40; HSS 70; RA 9; RBH 9; RS 56
 Rev. Clay Evans And The AARC Mass Choir: GA 20
 Sara Evans: B200 179; CA 25; CS 28
 Eve 6: A40 19
 Eve: B200 199; H100 26, 40; HA 23, 33; RA 15; RBH 16; T40 14
 Nina Eve: DC 28
 Evidence: RS 72
 Cesaria Evora: WM 8
 Exhale: HSS 31; RBH 92; RS 12

-F-

Fabulous: B200 26; RBA 9; H100 30; HA 28; RA 13, 67; RBH 14, 73
 The Faculty: IND 48
 Faithless: DC 8
 Jody Farias: LT 41; RMS 17
 Jay Farrar: IND 40
 Fat Joe: H100 66; HA 64; HSS 40; RA 20; RBH 21; RP 13; RS 22
 Freddy Fender: CA 73
 Maynard Ferguson: JZ 8
 Alejandro Fernandez: HS 33; LA 10; LPA 3; LPS 4; LT 3; RMS 19; TSS 39
 Pedro Fernandez: LPS 25; LT 32
 Vicente Fernandez: HS 38; LA 11, 39; RMA 8; LT 15; RMS 5
 FFH: B200 198; CC 12
 La Firma: RMS 32
 First Choice: DC 18
 Five For Fighting: B200 69; A40 6; H100 41; HA 37; T40 21
 Bela Fleck: CX 5
 Flickerstick: MO 39
 Ben Folds: B200 170
 Jessica Folger: DC 25; DSA 10; HSS 74
 Luis Fonsi: LPS 36; TSS 36
 Willa Ford: DSA 8; HSS 55
 Russ Freeman: CJ 18
 Freeway: RS 74
 Bill Frisell: JZ 7
 Fuel: B200 118; A40 23; H100 91
 Fuerza Juvenil: TSS 26
 Fugazi: B200 151; HS 1; IND 6; HSS 17
 Fulanito: TSS 16
 Nelly Furtado: B200 25; A40 15; DC 31; H100 6; HA 7; LPS 35; T40 4; TSS 17

-G-

G Wise: HSS 51; RBH 83; RP 14; RS 23
 Ana Gabriel: LA 33; LPA 15
 Juan Gabriel: LA 22; LPA 10; LPS 20; LT 30; RMS 29
 Gaelic Storm: WM 15
 Bill & Gloria Gaither: B200 103, 104; CC 5, 6, 25
 Gangsta Boo: RBA 83
 Garbage: B200 40; EA 1; INT 8
 Marvin Gaye: HSS 59; RA 63; RBH 54; RP 21; RS 32
 G. Dep: RA 64; RBH 66
 El General: TSA 8
 G'Fellas: RBA 70
 Ghostface Killah: RA 65; RBH 65
 Bebel Gilberto: WM 6, 11
 Billy Gilman: CA 52, 57
 Ginuwine: B200 48; RBA 23; H100 4; HA 4; RA 1, 75; RBH 2, 84; T40 27
 Gipsy Kings: LA 3, 68; LPA 1; WM 2, 13
 Gisselle: LA 24; TSA 1; LPS 40; LT 39; TSS 9
 Godsmack: B200 178; PCA 37; MO 32; RO 17
 Tony Gold: RS 46
 Gorillaz: B200 39; H100 94; MO 19
 John Got'ti: HSS 66; RP 19; RS 29
 El Gran Combo: LT 49; TSS 6
 Grateful Dead: B200 191
 David Gray: B200 102
 Macy Gray: B200 34; INT 24; RBA 20
 James Grear & Company: GA 36
 Al Green: PCA 44; RBC 5
 Green Velvet: DC 14
 Lee Greenwood: CCA 1, 2, 9, 11, 19; INT 10; PCA 1, 7; AC 28; CS 32; H100 37; HSS 2
 Pat Green: B200 86; CA 7; CS 35
 Groove Armada: EA 15; DC 49
 Grupo Bryndis: HS 13, 17; LA 2, 4; RMA 2, 3; LT 43; RMS 21
 Grupo Exterminador: LA 73
 Grupo Niche: TSA 12
 Grupomania: TSS 28
 Guardianes Del Amor: LA 59
 Juan Luis Guerra 440: TSA 10
 Guns N' Roses: PCA 45
 Amaury Gutierrez: LPS 23; LT 47
 Buddy Guy: BL 3
 Alejandra Guzman: LPS 29

-H-

James Hall & Worship And Praise: GA 25
 Fred Hammond: CA 26, 34
 Herbie Hancock: CJ 6
 Gabriel Hardeman Delegation: GA 37

Lisa Hartman Black: CS 33
 Tramae Hawkins: GA 6; HS 48
 Pastor Woodrow Hayden And Shiloh: GA 18
 Heatwave: DC 27
 Michael Hedges: NA 9
 Don Henley: AC 20
 The Heritage Choir & Orchestra: HS 36; IND 31
 Eddy Herrera: TSS 7, 20
 John Hiatt: IND 16; INT 20
 Elder Jimmy Hicks And The Voices Of Integrity: GA 22
 Faith Hill: B200 182; CA 26; CCA 23; AC 4; CS 37, 50
 Hilliard Ensemble: CZ 10
 The Hit Crew: B200 66; IND 2, 29
 Pat Hodges: DC 22
 Billie Holiday: JZ 12, 18
 Jennifer Holliday: DC 13
 Adele Holness: DC 15
 Steve Holy: CA 49; HS 44; CS 24
 Hoobastank: MO 23
 Whitney Houston: H100 18; HSS 1; RBH 41; RS 2
 Rebecca Lynn Howard: AC 15
 Charlie Hunter: CJ 16

-I-

Enrique Iglesias: A40 33; AC 21; DC 21; H100 5; HA 5; LPS 2; LT 2; T40 5; TSS 4
 Iio: DC 4
 Illstreet: RBA 93
 Incubus: PCA 4; A40 8; H100 50, 65; HA 42, 61; MO 2; RO 6
 Intocable: LA 38, 58; RMA 20; LT 17; RMS 8
 Los Invasores De Nuevo Leon: LA 66
 Ronald Isley: B200 53; RBA 21; H100 81; RA 25; RBH 27
 The Isley Brothers: B200 53; RBA 21; H100 81; RA 25; RBH 27

-J-

Alan Jackson: B200 132; CA 15; CCA 14; CS 1; H100 42; HA 32
 Janet Jackson: B200 81; RBA 63; RBC 25; A40 34; H100 52; HA 60; HSS 9; RA 59; RBH 61, 93; RS 14; T40 31
 Michael Jackson: PCA 6, 26, 46; RBC 2, 4, 7; H100 51; HA 46; RA 14, 51; RBH 15, 58
 Jadakiss: B200 82; RBA 26; RA 42, 52; RBH 44, 55
 Jagged Edge: B200 74; RBA 35; DSA 1; H100 10; HA 11; HSS 7; RA 26, 27; RBH 18, 28; RS 4; T40 12
 Mick Jagger: RO 34
 Jaguares: LA 63
 Jaime: B200 107; RBA 27; H100 88; RA 31; RBH 31
 Jailbird: RS 71
 Bishop T.D. Jakes & The Potter's House Mass Choir: GA 14
 Etta James: BL 8; JZ 3
 Rebecca St. James: CC 35
 Jamiroquai: B200 175; EA 6; DC 11
 Tim Janis: HS 37; IND 32; NA 3
 Keith Jarrett: JZ 9
 Jay-Z: B200 8; RBA 2; RBC 3; H100 14, 35; HA 14, 35; HSS 26, 50, 72; RA 8, 18, 66; RBH 8, 19, 72; RP 18; RS 28, 44, 54, 74; T40 19
 Jaz O: RS 59
 Norma Jean: DC 48
 Wyclef Jean: HSS 68
 Jewel: A40 16; T40 39
 Alih Jay: LPS 17; LT 36
 Jose Alfredo Jimenez: LA 29, 47; RMA 15
 Jodeci: RBC 18
 Billy Joel: B200 52; INT 19
 Elton John: B200 33; INT 7; PCA 38; A40 31; AC 7; H100 62; HA 56
 Jack Johnson: IND 44
 George Jones: B200 83; CA 6; CS 26
 Richard Joo: B200 167; CL 1; INT 23
 Ronny Jordan: CJ 25
 Jose Jose: LA 36; LPA 16
 Journey: B200 47; PCA 24
 Juanes: LA 74; LPS 10; LT 21; TSS 31
 The Judds: CCA 20
 Jump 5: CC 31; HS 46
 Juvenile: B200 59; RBA 24; RBC 10; H100 93; RA 36, 50; RBH 36, 52

-K-

Israel Kamakawiwo'ole: IND 19; WM 3
 Karmadelic: DC 50
 Anthony Kearns: WM 9
 John P. Kee: GA 11, 24
 Robert Earl Keen: CA 46; HS 25
 Toby Keith: B200 29; CA 2, 29; CCA 5; PCA 39; CS 8; H100 57; HA 52
 R. Kelly: B200 116; RBA 38; RBC 22; H100 54, 66; HA 48, 64; HSS 26, 40; RA 12, 20; RBH 13, 21; RP 13; RS 22, 44, 64
 Alicia Keys: B200 10; INT 12; RBA 10; A40 21; H100 3, 84; HA 3; LPS 39; RA 21, 30; RBH 23, 30; T40 1; TSS 38
 Kid Rock: PCA 28; RO 38
 Kidz Bop Kids: B200 140
 Carole King: IND 15; PCA 17
 B.B. King: BL 2
 Knoc-Turn'Al: RA 54; RBH 53
 Frankie Knuckles: DC 23

Kokane: RA 58; RBH 60
Kool G Rap: HSS 51; RBH 83; RP 14; RS 23
Kottonmouth Kings: B200 188
 Diana Krall: B200 23; INT 4; JZ 1, 16
 Alison Krauss: B200 117; CA 13; CCA 24; INT 25; CS 57
 Lenny Kravitz: B200 144; A40 25; H100 60; HA 57; MO 16; RO 13
 Kraze: DC 33
 Danny Krivit: DC 41
KRS-One: RS 53
 Kurupt: IND 25; RBA 92
 Femi Kuti: WM 10

-L-

Kenny Lattimore: B200 96; RBA 28; RA 48; RBH 51
Tracy Lawrence: CS 36
 John Lennon: PCA 31
 Melina Leon: TSA 18; LPS 21; LT 38; TSS 21
 Le Tigre: IND 43
 Gerald Levert: B200 42; RBA 12; RA 37; RBH 37
 Glenn Lewis: RA 74; RBH 79
 La Ley: LA 19; LPA 7; LPS 12; LT 28; TSS 11
 LFO: B200 196; H100 73; T40 38
The LFT Church Choir: GA 39
 Libera: C 15
 Liberacion: LA 69; RMS 25
 Ottmar Liebert: NA 8, 10
 Lifehouse: B200 108; A40 3; H100 23; HA 19; T40 11
 Lil Chris: RS 74
Lil Jon & The East Side Boyz: IND 12; RBA 57; RBH 86
 Lil' Kim: H100 96; RA 61; RBH 63
 Lil' Mo: RBA 91
 Lil' Romeo: B200 158; RBA 84
 Lil' Wayne: RBA 100; RA 72; RBH 77
 Limp Bizkit: B200 85; PCA 27
 Linkin Park: B200 7; H100 78, 90; HA 74; MO 5, 20; RO 12, 14
 Lit: B200 36; MO 11; RO 33
 Littles: RS 75
 Live: B200 76; MO 34
 Live Element: DC 43
 LL Cool J: H100 99; HSS 75; RA 47; RBH 47; RP 23; RS 36
Lonestar: B200 109; CA 11; CCA 8; AC 11; CS 13; H100 70; HA 67
Cachaïto Lopez: TSA 14
Jennifer Lopez: B200 22; RBA 32; DSA 13; H100 2; HA 1; LPS 37; RA 11; RBH 12; RS 62; T40 2; TSS 24
Pete Lorimer: DC 27
Love Selective: DC 44
Patty Loveless: CA 55
 Ludacris: B200 184; RBA 76; H100 92, 99; HSS 61, 75; RA 39, 47, 49; RBH 42, 47, 49; RP 23; RS 36, 37, 43

-M-

Mack 10: RA 72; RBH 77
Kelli Mack: RS 47
 Madonna: DC 12; DSA 11, 21, 25
Cheb Mami: DSA 22
Victor Manuelle: TSA 19; TSS 19, 34
Bob Marley: PCA 21; RBC 20; RE 1, 6
Bob Marley And The Wailers: RE 5
 Damian "Jr. Gong" Marley: RE 2
 Ky-Mani Marley: RE 13
 Marsha: DSA 19
Ricky Martin: LA 51
Rogelio Martinez: LT 50; RMS 23
Mary Mary: CC 14; GA 3; RBA 86
matchbox twenty: B200 152; A40 17, 20; AC 1
Keiko Matsui: CJ 11
Dave Matthews Band: B200 99; A40 9; T40 34
Maxwell: B200 28; RBA 8; H100 28; HA 27; HSS 11; RA 6; RBH 5; RS 8
Maxz Volume: DC 48
John Mayer: HS 6
Yo-Yo Ma: B200 192; C 2, 7, 12
Maze Featuring Frankie Beverly: RBC 19
Martina McBride: B200 31; CA 3; CS 9, 56; H100 68; HA 65
Paul McCartney: AC 26
Delbert McClinton: BL 4; CA 71
Nicole McCloud: DSA 24
Donnie McClurkin: B200 147; CC 7; GA 1; RBA 48
Brian McComas: CS 41
Liz McComb: GA 35
Reba McEntire: CS 7; H100 56; HA 51
Tim McGraw: B200 71, 114; CA 4, 12; CS 3, 23; H100 38; HA 31
Mark McGuinn: CS 47
Brian McKnight: B200 44; RBA 17; H100 55; HA 50; RA 10; RBH 11
Sarah McLachlan: PCA 50
John Mellencamp: B200 15; INT 6; PCA 29; A40 24
Roy D. Mercer: CA 62, 68
Natalie Merchant: A40 39
MercyMe: CC 26; HS 26
Mesh: RO 30
Jo Dee Messina: CA 28; CS 23
Metallica: PCA 12
Methrone: HS 22; IND 22; RBA 46
Edgar Meyer: C 7
Mickey: RA 72; RBH 77
Luis Miguel: LPS 13; LT 26

Christina Millan: DC 35; H100 31; HA 70; HSS 3; RBH 69; RS 5; T40 35
Buddy Miller: CA 69
Julie Miller: CA 69
Mimi: RA 62; RBH 67
Kylie Minogue: DC 16
Minott: RS 51
Robert Mirabal: NA 12
Ismael Miranda: TSS 15
Mobb Deep: RBH 90
Moby: PCA 40
Modest Mouse: HS 47
Mojado: RMS 33
Jane Monheit: JZ 4, 21
Ricardo Montaner: LA 43; LPA 20; LPS 7, 22; LT 14, 45; TSS 18
Dr. Ed Montgomery: GA 30
Montgomery Gentry: CA 39; CS 31
Jessie Morales: HS 20; LA 6; RMA 5
Mos Def: HSS 67; RS 70
Brandy Moss-Scott: RBA 96; HSS 29; RBH 89; RS 13
Mpress: HSS 15
Mr. Cheeks: B200 32; RBA 5; H100 82; RA 22; RBH 24; RS 52
Mr. Spitflame: RBA 78
Mr. Vegas: RE 7
Nicole C. Mullen: B200 166; CC 9; HS 2
Samantha Mumba: HSS 48
Ricky Munoz: RMS 32
Anne Murray: CA 59
Keith Murray: H100 99; HSS 75; RA 47; RBH 47; RP 23; RS 36
Musiq Soulchild: RBA 73
Myous: RS 51
Mystikal: RA 44; RBH 48

-N-

Nate Dogg: H100 30, 92, 95; HA 28; RA 13, 39, 45, 46; RBH 14, 42, 45, 46; RS 69
Natural: HSS 30
Natures Problem: RBA 81
Dave Navarro: MO 26; RO 39
Frankie Negron: LA 65; TSA 7; LT 33; TSS 3
Nelly: B200 75; RBA 61; DSA 1; H100 10, 61; HA 11, 53; HSS 7; RA 27, 29; RBH 18, 29; RS 4; T40 12
Willie Nelson: CCA 13
The Neptunes: H100 74; HA 73; HSS 65; RA 28; RBH 26; RP 24; RS 39
New Found Glory: HS 39
New Creation Of God: GA 31
New Life Community Choir: GA 24
New Order: B200 41; EA 2; INT 13; DC 6; DSA 3; HSS 49
Nickel Creek: CA 27; HS 10; IND 17
Nickelback: B200 5; INT 17; A40 27; H100 17; HA 16; MO 1; RO 1; T40 36
Stevie Nicks: AC 27
Nivea: HSS 14
Nonchalant: HSS 23; RBH 91; RP 6; RS 11
Noreaga: RA 70; RBH 74
The Notorious B.I.G.: RBC 14
'N Sync: B200 21; AC 13; H100 27; HA 26; T40 13
Nydia: RMS 29

-O-

Paul Oakenfold: IND 50
Mark O'Connor: C 6, 7
The O'Jays: B200 78; RBA 15; RA 68; RBH 75
Oleander: HSS 27
Jamie O'Neal: CA 45; HS 24; CS 30
Greg O'Quin 'N Joyful Noyze: GA 13
El Original De La Sierra: LA 44
Los Originales De San Juan: LA 27; RMA 14
Original P.: HSS 34; RBH 87; RP 5; RS 10
Eugene Ormandy: PCA 15
Oro Solido: TSS 23
Ozzy Osbourne: B200 4; INT 18; RO 3
O-Town: B200 120; AC 6; DSA 2; HSS 28
Oysterhead: B200 115
Ozomatli: LA 17; LPA 6

-P-

Petey Pablo: H100 29; HA 49; HSS 5; RA 17; RBH 10; RP 1; RS 3
Lindsay Pagano: HSS 10
Palomo: LA 18; RMA 12; LT 4; RMS 1
Twila Paris: CC 40
Brad Paisley: CA 38; CS 19
Pastor Troy: RBA 95
Laura Pausini: LA 23; LPA 11; LPS 16; LT 37
P. Diddy & The Bad Boy Family: B200 90; RBA 44
Gary Peacock: JZ 9
Carlton Pearson And The Azusa Mass Choir: GA 10; IND 46
Phil Perry: CJ 14
Pet Shop Boys: DC 2
Tom Petty And The Heartbreakers: PCA 22
Phatty Banks: HSS 22; RBH 97; RP 7; RS 15
Philadelphia Orchestra: PCA 15
The Philadelphia Experiment: JZ 22
Phillips, Craig And Dean: CC 39
Pink: H100 45; HA 43; T40 20
Pink Floyd: PCA 9, 47
Alexandre Pires: LA 49; LPS 3; LT 9; TSS 13
Planet Asia: RS 72
Play: HSS 46
Plus One: CC 33
El Poder Del Norte: RMS 35

P.O.D.: B200 13; CC 1; H100 76; HA 72; MO 3; RO 8
Point Of Grace: CC 17
Larry Poteat: HSS 45; RP 9; RS 18
Jesse Powell: RBA 69; RBH 94
Po' White Trash And The Trailer Park Symphony: HSS 37; RBH 98; RP 8; RS 16
Elvis Presley: HSS 8
Pressure 4-5: HS 30
Priscila Y Sus Balas De Plata: RMS 34
Prodigy Of Mobb Deep: RS 75
The Product G&B: HSS 68
Project Pat: RBA 75
Prophet Jones: B200 98; RBA 16
Pru: RBA 97
Public Announcement: RBA 79
Puddle Of Mudd: B200 27; H100 75; HA 71; MO 6, 27; RO 4, 31
Puerto Rican Power: LT 46; TSS 5
Puff Daddy: H100 74; HA 73; HSS 65; RA 28, 59; RBH 26, 61, 95; RP 24; RS 39

-Q-

A.B. Quintanilla Y Los Kumbia Kings: LA 7; LPA 2; LT 23; RMS 22; TSS 27

-R-

Radical For Christ: GA 34
Raekwon: RA 65; RBH 65
Rank 1: DC 20
Shabba Ranks: RE 12
Rascal Flatts: CA 41; HS 23; CS 38
Peter Rauhofer: DC 2
Johnny Ray: TSS 14
Ray J: RBA 94; RA 55; RBH 56
Rayvon: RS 46
Regina: GA 27
Relient K: CC 36
Remy Zero: MO 28
Nicki Richards: DC 23
Lionel Richie: AC 18
Los Rieleros Del Norte: LA 32, 56; RMA 17; LT 27; RMS 13
LeAnn Rimes: B200 159; CA 20, 48; CC 8; AC 16, 22; CS 59; HSS 12, 16
The Rippingtons: CJ 18
Rising Son: HSS 44; RP 12; RS 21
Jerry Rivera: TSS 32
Lupillo Rivera: HS 50; LA 13; RMA 10; LT 35; RMS 7, 15
RL: H100 96; RA 61; RBH 63
RMB: DC 29
Robbie Rivera: DC 10
Kenny Rogers: CS 58
Tito Rojas: TSA 11
German Roman Y Su Banda Republica: RMS 36
Rosabel: DC 13
Royce Da 5'9": RBH 78
Paulina Rubio: LA 14; LPA 4; LPS 26, 38
Ruff Endz: RBH 85
Ja Rule: B200 3, 180; RBA 1, 87; DSA 13; H100 2, 9; HA 1, 8; HSS 69; LPS 37; RA 4, 11, 57; RBH 6, 12, 59; RS 48, 62; T40 2, 30; TSS 24
RZA As Bobby Digital: B200 168; IND 8; RBA 43

-S-

Sade: B200 187; PCA 49; RBA 77; RBC 16; DSA 18
Saliva: B200 112; MO 25; RO 28
Adan Chalino Sanchez: RMS 30
Poncho Sanchez: JZ 23
Gilberto Santa Rosa: LA 50; TSA 4; LPS 6; LT 5; TSS 1
Savage Garden: AC 17
Mark Schultz: CC 15; HS 11
Diane Schuur: JZ 8
S Club 7: AC 10; HSS 64
Jill Scott: B200 130; RBA 45; H100 89; RA 32; RBH 32
Joan Sebastian: HS 7; IND 14; LA 1, 45; RMA 1; LPS 31; LT 31, 42; RMS 24, 31
Secret Rapture: NA 13
Bob Seger & The Silver Bullet Band: PCA 11
Selah: CC 37
Selena: LA 54
Erick Sermon: HSS 59; RA 63; RBH 54; RP 21; RS 32
Sevendust: MO 29; RO 21
Shaggy: B200 133; RS 46
Shakira: LA 25; LPA 12; H100 71; HA 69; LPS 1; LT 1; TSS 2
Shanokee: DC 20
Ben Shaw: DC 15
SheDaisy: CA 50
Blake Shelton: B200 177; CA 24; CS 39
Beanie Sigel: RBA 82; RS 74
Sigur Ros: IND 39
Carly Simon: RA 59; RBH 61
Sir Ivan: DC 45
Ricky Skaggs: CA 60
Slayer: B200 190
Mitchy Slick: IND 13
Slipknot: B200 67
Richard Smallwood With Vision: CC 32; GA 7; HS 49
Smash Mouth: A40 11, 30; H100 85
Esther Smith: GA 28
Michael W. Smith: B200 51; CC 2
Snoop Dogg: B200 155; IND 7; RBA 51; RBC 13; H100 96; RA 58, 60, 61; RBH 60, 63, 64, 100
Socios Del Ritmo: RMS 40
Soil: HS 21; RO 22

Marco Antonio Solis: IND 37; LA 15, 41; LPA 5, 18; LPS 9, 19; LT 6, 13; RMS 18, 27
Son By Four: TSA 20
Sonicflood: CC 13; HS 5
Soulja Slim: RBA 80
Soul Logic: DC 40
Bubba Sparxxx: B200 12; RBA 4; H100 15; HA 15; HSS 47; RA 7; RBH 7; RP 11; RS 20
Britney Spears: B200 185; H100 58; HA 55; T40 28
Spiritualized: HS 42
Spyro Gyra: CJ 10
St. Germain: CJ 9
Staind: B200 16; A40 7; H100 7, 69; HA 9, 66; MO 4, 33; RO 5, 10, 25; T40 8
Static-X: RO 36
Jeffrey Steele: CS 40
Gwen Stefani: H100 26; HA 23; T40 14
Stereomud: RO 29
Sting: DSA 22
St. Lunatics: B200 134; RBA 67
Angie Stone: RA 40; RBH 43
George Strait: CA 53; CCA 21; CS 10; H100 63; HA 58
Greg Street: B200 72; RBA 14
The Strokes: B200 84; INT 21
Styles: RA 52; RBH 55
Sublime: PCA 43
Sugar Ray: B200 189; A40 4, 40; AC 29; T40 26
Sum 41: B200 43; H100 100; MO 15, 17
Survivalist: HSS 57; RP 15; RS 25
System Of A Down: B200 14; PCA 18; MO 14; RO 16

-T-

Tamia: DSA 15; HSS 52; RS 63
Tank: RBA 88; RBH 88
Olga Tanon: LA 40; TSA 2; LPS 32; LT 22; TSS 8, 30
Tantric: RO 27, 32
Tata + Brando: HSS 45; RP 9; RS 18
James Taylor: PCA 14
Paul Taylor: CJ 8
Los Temerarios: HS 28; IND 27; LA 8, 75; RMA 6; LT 11; RMS 3
Tenacious D: B200 65
Tha Dogg Pound: IND 30
Tha Eastsidaz: B200 155; IND 7; RBA 51; RA 58; RBH 60
Thalia: HS 40; LA 12, 70; RMA 9; LPS 18; LT 34
Third Day: CC 20
Carl Thomas: RA 65; RBH 65
Cyndi Thomson: B200 157; CA 19; CS 14
Three Mo' Tenors: C 11
Los Tigres Del Norte: HS 32; IND 28; LA 9; RMA 7; LT 29; RMS 14
Los Tigrillos: LA 67; LT 24; RMS 12
Aaron Tippin: CA 63; CS 15; H100 44; HA 62; HSS 4
Wayman Tisdale: CJ 21
T.I.: B200 150; RBA 33
Toot: B200 113; H100 83; MO 13; RO 9
Tommy Torres: LPS 33
Tower Of Power: CJ 20
Toya: HS 8; DSA 16; H100 43; HA 45; HSS 38; RS 41; T40 22
Train: B200 56; A40 2, 26; AC 19; H100 19; HA 18; T40 15
Randy Travis: CA 64; CS 60
Trick Daddy: B200 61; RBA 37; H100 49; HA 44; RA 16; RBH 17
Trick Pony: B200 161; CA 21; CS 4; H100 53; HA 47; HSS 54
Los Tri-o: LA 37; LPA 17; LPS 34
Travis Tritt: B200 165; CA 22; CS 5; H100 48; HA 41
Los Tucanes De Tijuana: LA 52; LT 19; RMS 11, 28
Barbara Tucker: DC 34
Shania Twain: CCA 4; PCA 20
Tweet: RA 75; RBH 84
Ronan Tynan: WM 9
Steve Tyrell: HS 9; INT 15; JZ 2
Tyrese: B200 148; RBA 41; H100 77; HA 75; RA 23; RBH 25
Moses Tyson, Jr.: GA 16

-U-

U2: B200 54; PCA 16; A40 14; H100 59; HA 54; MO 38; T40 33
Uberzone: DC 47
UB40: RE 3
Uncle Kracker: B200 125; A40 12; AC 9
Urban Station: B200 117; CA 13; INT 25; CS 57
Urban Knights: CJ 4
Polo Urias Y Su Maquina Nortena: RMS 38
Usher: B200 9; RBA 3; DC 42; H100 8, 20; HA 6, 22; RA 2, 41; RBH 3, 40; RS 57, 65; T40 17, 32
Utah Saints: DC 36

-V-

Jaci Velasquez: CC 24; LA 20; LPA 8; LPS 5; LT 10
Ian Van Dahl: DSA 19
Luther Vandross: B200 97; RBA 31; H100 98; HSS 35; RA 43; RBH 39, 80; RS 35
Phil Vassar: CA 56; CS 51
Jimmie Vaughan: BL 5
Stevie Ray Vaughan And Double Trouble: BL 14
Tony Vega: TSS 10
Veggie Tunes: IND 23
The Verve Pipe: A40 28
Alicia Villarreal: LA 16; RMA 11
V.I.P. Music & Arts Seminar Mass Choir: GA 11
Virtue: CC 29; GA 4; HS 41

Vita: RS 55
Carlos Vives: LPS 11; LT 12; TSS 12

-W-

The Wailers: PCA 21; RBC 20
Mel Waiters: BL 9
Clay Walker: CA 72; CS 27
Hezekiah Walker: GA 39
Crystal Waters: DC 46
Russell Watson: C 3
Weezer: B200 88; PCA 32; A40 38; MO 30
Westbound Soljaz: HSS 34; RBH 87; RP 5; RS 10
Kirk Whalum: CJ 23
Whatever, Girl: DC 30
Peter White: CJ 2; HS 34
Wild Horses: CS 49
Hank Williams Jr.: CCA 10
Doug Williams: GA 21
Lee Williams And The Spiritual QCs: GA 40
Melvin Williams: GA 21
Willie K.: WM 14
Mark Wills: CA 40
Vanessa Williams: C 8
CeCe Winans: B200 197; CC 11; GA 2; RBA 85
The Wiseguys: EA 10; A40 37
Lee Ann Womack: B200 131; CA 14; AC 5
Won-G: HSS 18; RBH 70; RP 2; RS 6
The Word: BL 12
Darryl Worley: CS 45
Chely Wright: CA 30
Finbar Wright: WM 9
Keke Wyatt: HSS 41; RA 53; RBH 57; RS 31

-Y-

Yanni: NA 5, 6, 7
Trisha Yearwood: CA 32; CCA 25; CS 20; H100 80
Dwight Yoakam: CA 66
Pete Yorn: B200 193; HS 4; MO 31
The Young Millionaires: RP 17; RS 27
Young Phantom: RS 45

-Z-

Rob Zombie: MO 24; RO 15

-SOUNDTRACKS-

American Pie 2: B200 181; STX 18
Bandits: B200 164; STX 15
Bones: B200 55; RBA 18; STX 5
Bridget Jones's Diary: B200 171; STX 16
Captain Corelli's Mandolin: C 14
Coyote Ugly: B200 79; CA 5; STX 6
Crouching Tiger, Hidden Dragon: C 9
Down From The Mountain: CA 31; STX 22
Driven: CA 61
Exit Wounds - The Album: STX 24
The Fast And The Furious: STX 21
Finding Forrester: JZ 24
Hannibal: C 13
Hardball: B200 126; RBA 71; STX 9
Josie & The Pussycats: STX 20
Kingdom Come: CC 38; GA 8
A Knight's Tale: B200 137; STX 11
Moulin Rouge: B200 160; STX 14
O Brother, Where Art Thou?: B200 24; CA 1; INT 9; STX 1
On The Line: B200 35; STX 2
The Princess Diaries: B200 174; STX 17
Remember The Titans: STX 19
Save The Last Dance: B200 156; STX 13
Serendipity: B200 124; STX 8
Shrek: B200 122; STX 7
Spongebob Squarepants Original Theme Highlights: STX 23
Tae-Bo Inspirational: Walk By Faith...Not By Sight: GA 15
Training Day: B200 37; RBA 19; STX 3
WWF: Tough Enough: B200 128; STX 10
Zoolander: B200 154; STX 12

-VARIOUS ARTISTS-
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Now 6: 123
Now 7: 18
Pulse: 68
Red Star Sounds - Volume One: Soul Searchings: 129
Songs 4 Worship - Shout To The Lord: 77
The 41st Side: 195
The Source Hip-Hop Music Awards 2001: 136
Totally Hits 2001: 6

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
			NUMBER 1	7 Weeks At Number 1
1	1	14	HOW YOU REMIND ME Roadrunner	Nickelback
2	2	11	I WISH YOU WERE HERE Immortal	Incubus
3	4	9	ALIVE Atlantic	P.O.D.
4	6	10	FADE Rap/Electra/EEG	Staind
5	7	11	IN THE END Warner Bros.	Linkin Park
6	3	18	CONTROL Island/IDJMG	Puddle Of Mudd
7	20	2	MY SACRIFICE Wind-up	Creed
8	5	22	SMOOTH CRIMINAL Rock-A-rama/Universal	Alien Ant Farm
9	8	20	DOWN WITH THE SICKNESS Giant/Reprise	Disturbed
10	12	7	STAY TOGETHER FOR THE KIDS MCA	Blink-182
11	10	9	LIPSTICK AND BRUISES Dirty Martin/RCA	Lit
12	1	8	THE PEOPLE THAT WE LOVE Atlantic	Bush
13	9	25	SCHISM Top/Dixie/Atlantic	Tool
14	14	14	CHOP SUEY Atlantic/IDJMG	System Of A Down
15	17	4	IN TOO DEEP Island/IDJMG	Sum 41
16	13	7	DIG IN Virgin	Lenny Kravitz
17	15	28	FAT LIP Island/IDJMG	Sum 41
18	21	6	WASTING MY TIME TVT	Default
19	16	18	CLINT EASTWOOD Virgin	Gorillaz
20	18	32	CRAWLING Warner Bros.	Linkin Park
21	19	17	GIVING IN Arista	Adema
22	22	5	I'LL BE HERE AWHILE Reprise	311
23	27	2	CRAWLING IN THE DARK Island/IDJMG	Hoobastank
24	26	3	FEEL SO NUMB Geffen/Interscope	Rob Zombie
25	25	10	CLICK CLICK BOOM Island/IDJMG	Saliva
26	24	6	HUNGRY Capitol	Dave Navarro
27	NEW		BLURRY Republic/Universal	Puddle Of Mudd
28	29	3	SAVE ME Island/EEG	Remy Zero
29	36	2	PRAISE TVT	Sevendust
30	23	16	ISLAND IN THE SUN Geffen/Interscope	Weezer
31	33	2	FOR NANCY ('COS IT ALREADY IS) Columbia	Peter Dinklage
32	6	26	BAD MAGICK Republic/Universal	Godsmack
33	34	26	OUTSIDE Rap/Electra/EEG	Staind
34	30	4	OVERCOME Republic/Universal	Live
35	31	19	SHORT SKIRT / LONG JACKET Columbia	Cake
36	37	13	BODIES Wind-up	Drowning Pool
37	40	2	TROUBLE Capitol	Coldplay
38	38	8	STUCK IN A MOMENT YOU CAN'T GET OUT OF Interscope	U2
39	NEW		BEAUTIFUL Z19/Epic	Flickerstick
40	35	25	THE ROCK SHOW MCA	Blink-182

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
			NUMBER 1	8 Weeks At Number 1
1	1	15	HOW YOU REMIND ME Rock-A-rama	Nickelback
2	7	2	MY SACRIFICE Wind-up	Creed
3	2	8	GETS ME THROUGH Epic	Ozzy Osbourne
4	3	18	CONTROL Flawless/Geffen/Interscope	Puddle Of Mudd
5	4	11	FADE Rap/Electra/EEG	Staind
6	5	10	I WISH YOU WERE HERE Immortal	Incubus
7	6	21	DOWN WITH THE SICKNESS Giant/Reprise	Disturbed
8	11	11	ALIVE Atlantic	P.O.D.
9	8	25	SCHISM Top/Dixie/Atlantic	Tool
10	9	31	IT'S BEEN AWHILE Rap/Electra/EEG	Staind
11	10	8	THE PEOPLE THAT WE LOVE Atlantic	Bush
12	12	29	CRAWLING Warner Bros.	Linkin Park
13	13	6	DIG IN Virgin	Lenny Kravitz
14	16	7	IN THE END Warner Bros.	Linkin Park
15	17	4	FEEL SO NUMB Geffen/Interscope	Rob Zombie
16	15	14	CHOP SUEY Atlantic/IDJMG	System Of A Down
17	14	8	BAD MAGICK Republic/Universal	Godsmack
18	21	7	WASTING MY TIME TVT	Default
19	19	17	GIVING IN Arista	Adema
20	20	12	SMOOTH CRIMINAL Rock-A-rama/Universal	Alien Ant Farm
21	24	3	PRAISE TVT	Sevendust
22	23	14	HALO MCA	Soil
23	25	24	BODIES Wind-up	Drowning Pool
24	31	2	SUNSHINE Columbia	Aerosmith
25	27	25	OUTSIDE Rap/Electra/EEG	Staind
26	28	21	BE LIKE THAT Republic/Universal	3 Doors Down
27	22	20	ASTONISHED MCA	Tantric
28	26	12	CLICK CLICK BOOM Island/IDJMG	Saliva
29	30	4	STEPPIN' AWAY Loud/Columbia	Stereomud
30	32	6	MAYBE TOMORROW Rap/Loud/Columbia	Mesh
31	NEW		BLURRY Republic/Universal	Puddle Of Mudd
32	39	2	MOURNING MCA	Tantric
33	33	8	LIPSTICK AND BRUISES Dirty Martin/RCA	Lit
34	36	2	GOD GAVE ME EVERYTHING Virgin	Mick Jagger
35	40	2	NOW OR NEVER Rap/Epic	Dope
36	35	3	BLACK & WHITE Warner Bros.	Static-X
37	29	11	HANG ON TO THIS Geffen/Interscope	Days Of The New
38	NEW		FOREVER Lava/Atlantic	Kid Rock
39	38	3	HUNGRY Capitol	Dave Navarro
40	NEW		NEXT HOMECOMING Atlantic	Collective Soul

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
			NUMBER 1	7 Weeks At Number 1
1	1	14	FALLIN' Arista	Alicia Keys
2	2	17	I'M REAL Epic	Jennifer Lopez Featuring Ja Rule
3	4	8	FAMILY AFFAIR MCA	Mary J. Blige
4	5	13	TURN OFF THE LIGHT DreamWorks	Nelly Furtado
5	9	6	HERO Interscope	Enrique Iglesias
6	7	12	EVERYWHERE Maverick	Michelle Branch
7	3	18	HIT 'EM UP STYLE (OOPS!) RedZone/Arista	Bitu Cantrell
8	6	19	IT'S BEEN AWHILE Rap/Electra/EEG	Staind
9	12	12	ONLY TIME Reprise	Enya
10	11	17	FILL ME IN Atlantic	Craig David
11	10	35	HANGING BY A MOMENT DreamWorks	Lifehouse
12	14	16	WHERE THE PARTY AT So So Def/Columbia	Jagged Edge With Nelly
13	18	9	GONE Jive	'N Sync
14	8	25	LET ME BLOW YA MIND Epic	Evo Featuring Gwen Stefani
15	15	33	DROPS OF JUPITER (TELL ME) Train	Train
16	16	11	BE LIKE THAT Republic/Universal	3 Doors Down
17	13	18	U REMIND ME Arista	Usher
18	22	6	EMOTION Columbia	Destiny's Child
19	17	9	IZZO (H.O.V.A.) Jay-Z	Roc-A-Fella/Del Jam/IDJMG
20	34	2	GET THE PARTY STARTED Arista	Pink
21	21	12	SUPERMAN (IT'S NOT EASY) Aware/Columbia	Five For Fighting
22	23	14	I DO!! Arista	Toya
23	19	5	WHAT'S GOING ON All Star Tribute	Columbia
24	25	4	DROWNING Backstreet Boys	Backstreet Boys
25	24	6	SMOOTH CRIMINAL New Noise/DreamWorks	Alien Ant Farm
26	20	23	WHEN IT'S OVER Lava/Atlantic	Sugar Ray
27	29	3	DIFFERENCES Epic	Ginuwine
28	30	4	I'M A SLAVE 4 U Jive	Britney Spears
29	27	10	ONE MINUTE MAN The Gold Mind/Electra/EEG	Missy "Misdemeanor" Elliott
30	36	2	LIVIN' IT UP Murder Inc./Del Jam/IDJMG	Ja Rule Featuring Case
31	28	20	SOMEONE TO CALL MY LOVER Janel	Janet
32	NEW		U GOT IT BAD Arista	Usher
33	33	6	STUCK IN A MOMENT YOU CAN'T GET OUT OF Interscope	U2
34	31	21	THE SPACE BETWEEN RCA	Dave Matthews Band
35	37	8	AM TO PM Del Soul/IDJMG	Christina Milian
36	NEW		HOW YOU REMIND ME Roadrunner/IDJMG	Nickelback
37	32	24	PEACHES & CREAM 112	Bad Boy/Arista
38	35	14	EVERY OTHER TIME LFO	J
39	NEW		STANDING STILL Atlantic	Jewel
40	NEW		DANCE WITH ME 112	Bad Boy/Arista

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
			NUMBER 1	2 Weeks At Number 1
1	2	46	IF YOU'RE GONE Lava/Atlantic	matchbox twenty
2	1	38	ONLY TIME Reprise	Enya
3	4	34	THANK YOU Arista	Dido
4	3	23	THERE YOU'LL BE Hollywood/Warner Bros.	Faith Hill
5	5	50	I HOPE YOU DANCE MCA Nashville/Universal	Lee Ann Womack
6	9	17	ALL OR NOTHING J	O-Town
7	6	9	I WANT LOVE Rocket/Universal	Elton John
8	7	27	ONE MORE DAY Arista Nashville	Diamond Rio
9	11	24	FOLLOW ME Top Dog/Lava/Atlantic	Uncle Kracker
10	8	21	NEVER HAD A DREAM COME TRUE A&M/Interscope	S Club 7
11	10	9	I'M ALREADY THERE BNA	Lonestar
12	12	25	MORE THAN THAT Jive	Backstreet Boys
13	13	57	THIS I PROMISE YOU Jive	'N Sync
14	17	4	GOD BLESS AMERICA Columbia/Epic	Celine Dion
15	14	12	SIMPLE THINGS Windham Hill	Jim Brickman Featuring Rebecca Lynn Howard
16	16	83	I NEED YOU Sparrow/Capitol/Curb	LeAnn Rimes
17	15	108	I KNEW I LOVED YOU Columbia	Savage Garden
18	18	36	ANGEL Island/IDJMG	Lionel Richie
19	21	15	DROPS OF JUPITER (TELL ME) Columbia	Train
20	19	78	TAKING YOU HOME Warner Bros.	Don Henley
21	23	4	HERO Interscope	Enrique Iglesias
22	22	8	SOON Curb	LeAnn Rimes
23	20	11	NEVER TOO FAR Virgin	Mariah Carey
24	24	3	DROWNING Jive	Backstreet Boys
25	26	26	GHOST OF YOU AND ME Hollywood	BBMak
26	30	2	FROM A LOVER TO A FRIEND MPU/Capitol	Paul McCartney
27	27	2	SORCERER Reprise	Stevie Nicks
28	26	15	GOD BLESS THE USA MCA Nashville/Capitol/Nashville/Curb	Lee Greenwood
29	NEW		WHEN IT'S OVER Lava/Atlantic	Sugar Ray
30	28	13	WHO I AM DreamWorks	Jessica Andrews

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
			NUMBER 1	1 Week At Number 1
1	4	14	ONLY TIME Reprise	Enya
2	1	37	DROPS OF JUPITER (TELL ME) Columbia	Train
3	2	37	HANGING BY A MOMENT DreamWorks	Lifehouse
4	3	23	WHEN IT'S OVER Lava/Atlantic	Sugar Ray
5	6	20	BE LIKE THAT Republic/Universal	3 Doors Down
6	5	24	SUPERMAN (IT'S NOT EASY) Aware/Columbia	Five For Fighting
7	8	20	IT'S BEEN AWHILE Rap/Electra/EEG	Staind
8	9	35	DRIVE Immortal/Epic	Incubus
9	7	28	THE SPACE BETWEEN RCA	Dave Matthews Band
10	10	19	EVERYWHERE MCA	Michelle Branch
11	11	18	I'M A BELIEVER DreamWorks/Interscope	Smash Mouth
12	12	40	FOLLOW ME Top Dog/Lava/Atlantic	Uncle Kracker
13	14	8	WHEREVER YOU WILL GO RCA	The Calling
14	13	11	STUCK IN A MOMENT YOU CAN'T GET OUT OF Interscope	U2
15	15	14	TURN OFF THE LIGHT DreamWorks	Nelly Furtado
16	20	3	STANDING STILL Atlantic	Jewel
17	16	57	IF YOU'RE GONE Lava/Atlantic	matchbox twenty
18	17	50	THANK YOU Arista	Dido
19	19	31	HERE'S TO THE NIGHT RCA	Eve 6
20	21	7	LAST BEAUTIFUL GIRL Lava/Atlantic	matchbox twenty
21	22	4	FALLIN' J	Alicia Keys
22	18	17	EXTRA ORDINARY Ears Dry Goods/Beyond	Better Than Ezra
23	23	19	BAD DAY Epic	Fuel
24	25	8	PEACEFUL WORLD Columbia	John Mellencamp Featuring India Arie
25	26	4	DIG IN Virgin	Lenny Kravitz
26	27	5	SOMETHING MORE Columbia	Train
27	33	2	HOW YOU REMIND ME Roadrunner/IDJMG	Nickelback
28	24	16	NEVER LET YOU DOWN RCA	The Verve Pipe
29	28	8	ANALYSE MCA	The Cranberries
30	36	2	PACIFIC COAST PARTY Interscope	Smash Mouth
31	31	3	I WANT LOVE Rocket/Universal	Elton John
32	34	11	TROUBLE Capitol	Coldplay
33	38	2	HERO Interscope	Enrique Iglesias
34	29	14	SOMEONE TO CALL MY LOVER Virgin	Janet
35	NEW		MY SACRIFICE Wind-up	Creed
36	39	2	FEELS SO RIGHT MCA	Eagle-Eye Cherry
37	30	16	START THE COMMOTION Ideal/Mammoth/Hollywood	The Wiseguys
38	35	6	ISLAND IN THE SUN Geffen/Interscope	Weezer
39	NEW		JUST CAN'T LAST Elektra/EEG	Natalie Merchant
40	NEW		ANSWER THE PHONE Lava/Atlantic	Sugar Ray

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 98 mainstream rock stations, 77 modern rock stations, 80 adult contemporary stations and 82 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations. The 254 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). © 2001, Billboard/BPI Communications.

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The TouchTunes® TOP 10

Digital Jukebox Most Played

1.5 Million Americans Interact Weekly.
Over 2 Million Plays a Week and Climbing...

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
Rock						
COWBOY	ATLANTIC	KID ROCK	1	1	1	107
ONLY GOD KNOWS WHY	ATLANTIC	KID ROCK	2	2	2	79
WITH ARMS WIDE OPEN	WIND-UP	CREED	3	3	3	100
KRYPTONITE	REPUBLIC UNIVERSAL	3 DOORS DOWN	4	4	4	67
SMOOTH (FEAT. ROB THOMAS)	ARISTA	SANTANA	5	5	5	106
HOTEL CALIFORNIA (LIVE)	GEFFEN RECORDS	EAGLES	6	6	6	10
HIGHER WIND-UP	CREED	CREED	7	8	7	83
YOU SHOOK ME ALL NIGHT LONG	ATCO	AC/DC	8	7	8	24
MY OWN PRISON	WIND-UP	CREED	9	10	10	167
SWEET HOME ALABAMA	MCA	LYNYRD SKYNYRD	10	9	9	22

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
POP						
BELIEVE	WARNER BROS	CHER	1	1	1	157
MUSIC	MAVERICK	MADONNA	2	2	2	48
LANDSLIDE	REPRISE	FLEETWOOD MAC	3	4	4	97
DON'T SPEAK	TRAUMA	NO DOUBT	4	3	3	79
DANCING QUEEN	POLYDOR	ABBA	5	5	5	153
MAMBO NO. 5 (A LITTLE BIT OF...)	BMG RECORDS	LOU BEGA	6	6	6	133
WILD WORLD	A&M	CAT STEVENS	7	8	*	10
IF I HAD \$1000000	REPRISE	BARENAKED LADIES	8	7	10	13
ONE WEEK	REPRISE	BARENAKED LADIES	9	NEW		1
TUBTHUMPING	REPUBLIC UNIVERSAL	CHUMBAWAMBA	10	9	*	24

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
R&B/RAP						
IT WASN'T ME (FEAT. RICARDO DUCENT)	MCA	SHAGGY	1	1	1	19
LET'S GET IT ON	MOTOWN	MARVIN GAYE	2	2	2	181
ANGEL (FEAT. RAYVON)	MCA	SHAGGY	3	NEW		1
RIDE WIT ME (FEAT. CITY SPUD)	UNIVERSAL RECORDS	NELLY	4	3	3	22
THE DOCK OF THE BAY	ATLANTIC	OTIS REDDING	5	4	4	96
WHAT'S GOING ON	MOTOWN	MARVIN GAYE	6	5	5	169
E.I.	UNIVERSAL RECORDS	NELLY	7	6	6	43
MS JACKSON	ARISTA	OUTKAST	8	7	*	3
MERCY MERCY ME	MOTOWN	MARVIN GAYE	9	8	7	161
CAN'T GET ENOUGH OF YOUR LOVE, BABE	MERCURY	BARRY WHITE	10	9	9	51

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
COUNTRY						
COPPERHEAD ROAD	MCA	STEVE EARLE	1	1	1	181
GOD BLESS THE U.S.A.	MCA	LEE GREENWOOD	2	2	2	3
MY MARIA	ARISTA	BROOKS & DUNN	3	3	3	181
POP A TOP	ARISTA	ALAN JACKSON	4	6	6	77
NEON MOON	ARISTA	BROOKS & DUNN	5	4	4	143
THIS KISS	WARNER BROS	FAITH HILL	6	5	5	119
CRAZY	MCA	PATSY CLINE	7	8	7	189
FRIENDS IN LOW PLACES	CAPITOL NASHVILLE	GARTH BROOKS	8	7	8	8
AMIE	MERCURY	PURE PRAIRIE LEAGUE	9	10	10	39
LUCKENBACH, TEXAS	BMG RECORDS	WAYLON JENNINGS	10	9	9	60

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
LATIN						
BAILAMOS	INTERSCOPE	ENRIQUE IGLESIAS	1	1	1	135
LA BAMBAMBA	WARNER BROS	LOS LOBOS	2	2	2	157
CORAZON ESPINADO (FEAT. MANA)	ARISTA	SANTANA	3	3	3	74
BIDI BIDI BOM BOM	EMI LATIN	SELENA	4	4	4	121
QUIZAS SI, QUIZAS NO	POLYGRAM	LOS TOROS BAND	5	5	8	59
CLAVADO EN UN BAR	WEA LATINA	MANA	6	7	5	77
COMO LA FLOR	EMI LATIN	SELENA	7	6	6	93
ME CAI DE LA NUBE	BMG RECORDS	CORNELIO REYNA	8	8	7	25
LA CUMBIA DEL GARROTE	UNIVERSAL RECORDS	LOS DEL GARROTE	9	9	9	59
SE ME OLVIDO OTRA VEZ	WEA LATINA	MANA	10	*	10	82

SONG NAME	LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
INDIE						
THE DEVIL WENT DOWN TO GEORGIA	BLUE HAT	CHARLIE DANIELS BAND	1	1	1	4
BAD MOON RISING	FANTASY	CREEDENCE CLEARWATER REVIVAL	2	2	3	25
FOLSOM PRISON BLUES	SUN ENTERTAINMENT	JOHNNY CASH	3	3	2	87
LEADER OF MEN	ROADRUNNER	NICKELBACK	4	4	4	4
HAVE YOU EVER SEEN THE RAIN?	FANTASY	CREEDENCE CLEARWATER REVIVAL	5	5	5	30
DOWN ON THE CORNER	FANTASY	CREEDENCE CLEARWATER REVIVAL	6	6	6	32
WAIT AND BLEED	ROADRUNNER	SLIPKNOT	7	8	8	56
BREATHE	ROADRUNNER	NICKELBACK	8	10	11	4
BORN ON THE BAYOU	FANTASY	CREEDENCE CLEARWATER REVIVAL	9	7	7	27
FORTUNATE SON	FANTASY	CREEDENCE CLEARWATER REVIVAL	10	9	9	38

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NOVEMBER 3 2001 **Billboard®** **HOT 100 Airplay™**

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	18	I'm Real	Jhene A Lopez Feat. Ja Rule (Epic)	26	33	7	Gone	N Sinc (Jive)
2	3	15	Family Affair	Mary J. Blige (MCA)	27	31	9	Lifetime	Mazzy Star (Columbia)
3	2	18	Fallin'	Allie Payne (J)	28	28	12	Can't Deny It	Fabulous Feat. Nate Dogg (Desert Storm/Elektra/EEG)
4	4	15	Differences	Ginuwine (Epic)	29	26	17	One Minute Man	Melvin M. Misdomenico Feat. Elton (The Gold Mind/Elektra/EEG)
5	6	6	Hero	Enrique Iglesias (Interscope)	30	29	16	Only In America	Brandy & Monica (A&M)
6	13	5	U Got It Bad	Usher (Arista)	31	36	12	Angry All The Time	Tim McGraw (Epic)
7	11	12	Turn Off The Light	Nelly Furtado (DreamWorks)	32	34	11	Where I Come From	Alan Jackson (Arista Nashville)
8	9	10	Livin' It Up	Ja Rule Feat. Cassi (Murder Inc./Def Jam/IDJMG)	33	46	4	Caramel	City High Feat. Eve (Roc-A-Fella/Interscope)
9	5	30	It's Been Awhile	Stevie Nicks (Geffen/Elektra/EEG)	34	35	8	Dance With Me	112 (Bad Boy/Arista)
10	12	17	Only Time	Enrique Iglesias (Interscope)	35	44	4	Girls, Girls, Girls	Jay-Z (Roc-A-Fella/Def Jam/IDJMG)
11	8	23	Where The Party At	Jagged Edge Feat. Wyclef Jean (So So Def/Columbia)	36	32	5	What's Going On	All Star Tribute (Columbia)
12	10	26	Hit 'Em Up Style (Oops!)	Blizz (Columbia)	37	39	10	Superman (It's Not Easy)	Five For Fighting (Arista/Columbia)
13	19	10	Everywhere	Mixxter Boyz (Maverick)	38	43	3	Drowning	Backstreet Boys (Jive)
14	7	15	Izzo (H.O.V.A.)	Jay-Z (Roc-A-Fella/Def Jam/IDJMG)	39	42	2	My Sacrifice	Creed (Wind-up)
15	16	8	Ugly	Brandy (Arista)	40	48	5	You Gets No Love	Faith Evans (A&M)
16	24	9	How You Remind Me	Nickelback (Roadrunner/IDJMG)	41	49	8	Love Of A Woman	Travis (Columbia/Nashville)
17	20	9	Rock The Boat	Insidious (Bluebird)	42	37	38	Drive	Insidious (Bluebird)
18	18	34	Drops Of Jupiter (Tell Me)	Train (Columbia)	43	67	2	Get The Party Started	Pink (Arista)
19	17	39	Hanging By A Moment	Lil' Mo (DreamWorks)	44	30	14	I'm A Thug	Trick Daddy (Slip N Slide/Atlantic)
20	21	18	Fill Me In	Craig David (Worldstar/Atlantic)	45	45	12	I Do!!	Toya (Arista)
21	22	6	Emotion	Dixie Chicks (Columbia)	46	27	9	You Rock My World	Michael Jackson (Epic)
22	15	21	U Remind Me	Usher (Arista)	47	50	6	On A Night Like This	Trick Pony (Warner Bros./MCA)
23	14	28	Let Me Blow Ya Mind	Eve Feat. Gwen Stefani (Ruff Ryders/Interscope)	48	40	11	Feelin' On Yo Booty	R Kelly (Jive)
24	23	11	Smooth Criminal	Alien Ant Farm (New Noise/DreamWorks)	49	51	4	Raise Up	Peteey Pablo (Jive)
25	25	14	Be Like That	3 Doors Down (Republic/Universal)	50	47	8	Love Of My Life	Brook McKnight (Arista)

Records with the greatest increase in airplay. © 2001, Billboard/BPI Communications and SoundScan, Inc. Compiled from a national sample of airplay monitored by Broadcast Data Systems' Radio Trak service. 882 stations in Top 40, Pop, R&B Hip Hop, Country, Latin, Rock and other popular formats are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot 100.

NOVEMBER 3 2001 **Billboard®** **HOT 100 Singles Sales™**

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	15	The Star Spangled Banner	Whitney Houston (Arista)	26	21	32	Fiesta	R Kelly Feat. Jay Z (Jive)
2	16	2	God Bless The USA	Lee Greenwood (Curb)	27	1	31	Champion	Daanor (Republic/Universal)
3	2	6	AM To PM	Christina Milian (Def Soul/IDJMG)	28	19	16	All Or Nothing	D-Town (J)
4	3	3	Where The Stars And Stripes And The Eagle Fly	Austin Tamm (Lyric Street)	29	15	8	Bye-Bye Baby	Brandy Scott (Heavenly/Tone/DNA)
5	4	13	Raise Up	Peteey Pablo (Jive)	30	28	5	Put Your Arms Around Me	Raymond (Arista)
6	66	12	Family Affair	Mary J. Blige (MCA)	31	20	8	Chillin' In Your Benz	Enrique Iglesias (Interscope)
7	5	11	Where The Party At	Jagged Edge Feat. Wyclef Jean (So So Def/Columbia)	32	17	6	Buster	Dennis Da Menace (1st Avenue)
8	—	1	America The Beautiful	Evli Presley (RCA)	33	25	22	Fill Me In	Craig David (Worldstar/Atlantic)
9	6	10	Someone To Call My Lover	Jay-Z (Roc-A-Fella/Def Jam/IDJMG)	34	52	6	Jump Up In The Air	James P. (Worldstar)
10	8	8	Everything U R	Luther Van Dross (J)	35	33	16	Take You Out	Timbaland (Arista)
11	—	1	Lifetime	Aziz Ansari (Sirey/Decca)	36	34	26	La Bomba	Maxwell (Columbia)
12	—	1	God Bless America	LeAnn Rimes (Curb)	37	26	10	Po' Punch	Philly Druce (Arista)
13	7	16	This Is Me	Dream (Bad Boy/Arista)	38	37	23	I Do!!	Toya (Arista)
14	10	16	Don't Mess With The Radio	Timbaland (Arista)	39	30	18	There She Goes	Basement Jaxx (Arista)
15	24	5	Maybe	Mya (Arista)	40	42	2	We Thuggin'	Faith Evans (A&M)
16	18	61	Can't Fight The Moonlight	LeAnn Rimes (Curb)	41	43	14	Used To Love	Kiki Wyatt (MCA)
17	—	1	Furniture	Fugee (Interscope)	42	27	18	My Projects	Cao Cao (Arista)
18	9	3	Nothing's Wrong	Won G Feat. DJ Quik (TND/EMG)	43	39	3	Break Ya Neck	Busta Rhymes (J)
19	11	15	Loverboy	Marshall Cymali (Arista)	44	60	16	Make It Vibrate	Rhymecard (Arista)
20	12	12	Enjoy Yourself	Alamo (MCA)	45	31	13	Let's Be Friends	TaTo + Brandee (Heartbeat)
21	22	4	I'm Your Girl	Dave Navarro (1st Avenue)	46	40	6	Us Against The World	Jay-Z (Roc-A-Fella/Def Jam/IDJMG)
22	—	1	The Bedrock	White Snake (Polygram)	47	45	7	Ugly	Brandy (Arista)
23	14	6	How We Do	Big Low BKA Popover Rides (Col Beast)	48	35	6	Don't Need You To (Tell Me I'm Pretty)	Samantha Mumba (World Circuit/A&M/Interscope)
24	23	16	Bootylicious	Diddy's Circle (Columbia)	49	46	10	Crystal	Missy Elliott (Roc-A-Fella)
25	13	18	Purple Hills	DJ J (Worldstar/Atlantic)	50	38	3	Girls, Girls, Girls	Jay-Z (Roc-A-Fella/Def Jam/IDJMG)

Records with the greatest sales gains. © 2001, Billboard/BPI Communications and SoundScan, Inc. The top-selling singles compiled from a national sample of retail stores, weekly chart and internet sales reports collected, compiled, and provided by SoundScan. This data is used to compile the Hot 100.

Main chart table with columns for 'THIS WEEK', 'LAST WEEK', '2 WKS. AGO', 'WEEKS ON', 'TITLE', 'ARTIST', 'PEAK POSITION', and 'HOT SHOT DEBUT'.

SONGS WITH THE GREATEST AIRPLAY AND/OR SALES GAINS RECORDED THIS WEEK. GREATEST GAINER/SALES AND GREATEST GAINER/AIRPLAY ARE AWARDED, RESPECTIVELY, FOR THE LARGEST SALES AND AIRPLAY INCREASES ON THE CHART. VIDEOCLIP AVAILABILITY... INDICATES RETAIL SINGLE AVAILABLE AND...

Chart Codes: Hot 100 Singles (H100); Hot R&B Hip/Hop Singles (RBH); Hot Country Singles (CS) and Hot Latin Tracks (LT).
TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

#1 (Jackie Frost, ASCAP/BMG Songs, ASCAP/Wally's Basement, ASCAP/Fo Reel, ASCAP) H100 61; RBH 29

-A-

ALIVE (Soujiah, ASCAP/Famous, ASCAP), HL, H100 76
ALL OVER ME (Sony/ATV Tree, BMI/Gosnell, BMI/Harris Gordon, ASCAP/Music Sales, ASCAP/Pyle Of Hits, ASCAP), HL, CS 39
ALWAYS ON TIME (Slavery, ASCAP/Aurelius, ASCAP/DJ Inv, BMI) RBH 59
AMERICA WILL ALWAYS STAND (Sometimes You Win, ASCAP/Major Bob, ASCAP/Three Story, ASCAP) CS 60
AMOR, AMOR, AMOR (Pham, BMI) LT 26
AMORCITO MIO (Vander, ASCAP) LT 42
AM TO PM (Songs Of Universal, BMI/Havana Brown, BMI/Murlyn, ASCAP/Universal-PolyGram International, ASCAP), WBM, H100 31; RBH 69
ANGELS IN WAITING (WB, ASCAP/Cal IV, ASCAP/O'Shaughnessy Avenue, ASCAP/Peermusic III, BMI/Wide Ocean, BMI), HL/WBM, CS 16; H100 86
ANGRY ALL THE TIME (Tittwahrih, BMI/Bruce Robison, BMI), HL, CS 3; H100 38
AQUI ESTOY YO (Arpa, BMI) LT 50
AREA CODES (Ludacris, ASCAP/Bubba Gee, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI/Nate Dogg, BMI/LehsemSongs, BMI/Music In Three, BMI/Billee, BMI/M&C Media International, BMI/EMI April, ASCAP), HL/WBM, H100 92; RBH 42
EL AYUDANTE (Promociones Musicales HR, S.A., BMI/Peermusic III, BMI) LT 15
AZUL (F.I.P.P., BMI/Clear Mind, ASCAP), WBM, LT 18

-B-

BABY I LIED (Unichappell, BMI/Mike Curb, BMI/Diamond Storm, BMI/Posey, BMI/Chappell & Co., ASCAP), HL/WBM, CS 43
BAD BOY FOR LIFE (Dors'D, BMI/Me Again, BMI/Dee Mac, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Diamond Rob, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Bristeas, BMI/Dors-D, ASCAP/DKG, BMI), HL, RBH 95
BAD DAY (Universal-Songs Of PolyGram International, BMI/Pender Pig, BMI), WBM, H100 91
BAD INTENTIONS (Mahogany Got Music, ASCAP) RBH 53
BALLIN' OUT OF CONTROL (So So Def, ASCAP/EMI April, ASCAP/Nate Dogg, BMI/Babyboy's Little, SESAC/Noontime South, SESAC/WBM, SESAC/Rahman Griffin, BMI/NW, BMI/JNB, BMI), HL/WBM, H100 95; RBH 46
THE BEDROCK (Drama, BMI) RBH 97
BEER RUN (Romeo Cowboy, ASCAP/I Want To Hold Your Songs, BMI/Ducas, ASCAP/Holtahart, ASCAP/Sony/ATV Cross Keys, ASCAP), HL, CS 26
BE LIKE THAT (Escatawpa, BMI/Songs Of Universal, BMI), WBM, H100 25
BESAME (Hecho A Mano, ASCAP/EMI April, ASCAP/Peermusic III, BMI) LT 45
BLESSED (Famous, ASCAP/Songs Of Universal, BMI/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL, CS 56
BREAK YA NECK (T'Ziah's, BMI/Ain't Nuthin' Goin' On But Funkin, ASCAP/WB, ASCAP/Elvis Mambro, ASCAP/Blotter, ASCAP/Music Of Windswept, ASCAP/Scott Storch, ASCAP/TVT, ASCAP/Moebetoblame, BMI), WBM, RBH 50
BRING ON THE RAIN (Bro 'N Sis, BMI/Estes Park, BMI/Moraine, BMI/Little Chatterbox, BMI), HL, CS 23
BROTHA (Ugmo, ASCAP/Universal, ASCAP/Alegna, BMI/J, BMI/Uncle Bobby, BMI/EMI Blackwood, BMI/Jake & The Phatman, ASCAP), HL, RBH 43
BURN (Not Listed) RBH 90
BUSTER (Gable, BMI) RBH 82
BUTTERFLIES (Universal, ASCAP/Jatcat, ASCAP/Dirty Dre, ASCAP/Perfect Song, PRS/SPZ, BMI), RBH 58
BYE-BYE BABY (Heavenly Tunes, BMI) RBH 89

-C-

CADA VEZ TE EXTRANO MAS (LGA, BMI) LT 8
CAN HEAVEN WAIT (Full Of Soul, BMI/EMI Blackwood, BMI/Soulvang, BMI/Tallest Tree, ASCAP/Dream-Works Songs, ASCAP/Q-Zik, ASCAP/Music Pieces, ASCAP/563, ASCAP/Zomba, BMI/D. Mercado, ASCAP/Plaything, ASCAP), HL/WBM, RBH 80
CAN'T DENY IT (J. Brasco, ASCAP/Desert Storm, BMI/Cypherleff, ASCAP/EMI April, ASCAP/Songs Of Universal, BMI/Joshua's Dream, BMI/WB, ASCAP/Suge, ASCAP), HL/WBM, H100 30; RBH 14
CARAMEL (Pladis, ASCAP/EMI April, ASCAP/Hot-ish, ASCAP/Te-Bass, BMI/Stitchman's, ASCAP/Universal, ASCAP/Blondie Rockwell, ASCAP/EMI Blackwood, BMI/Grand Negaz, BMI/Careers-BMG, BMI), HL/WBM, H100 40; RBH 16
CARRY ON (Greenhorse, BMI/Curb Congregation, SESAC), WBM, CS 35
CARTAS MARCADAS (Pham, BMI/Peer Int'l., BMI) LT 40
CASH, MONEY, CARS, CLOTHES (Dave And Brown, ASCAP/Vai's Child, ASCAP) RBH 85
CHILLIN' IN YOUR BENZ (Dirty Dre, ASCAP/Jatcat, ASCAP/Tre Angeli, ASCAP/Universal, ASCAP) RBH 92
CLINT EASTWOOD (EMI Blackwood, BMI/Gorillaz, BMI), HL, H100 94
COLD ONE COMIN' ON (Sixteen Stars, BMI/Dixie Stars, ASCAP), HL, CS 31
COMERTE A BESOS (Sir George, ASCAP/Lanfranco, ASCAP) LT 33
COMO OLVIDAR (Lanfranco, ASCAP/Arena Fina, ASCAP/Songs Of Peer, ASCAP) LT 22
COMO SE CURA UNA HERIDA (Rubet, ASCAP/Universal Musica, ASCAP/Adam Rhodes, ASCAP/Lanfranco, ASCAP) LT 10
COMO TE EXTRANO (Rightsong, BMI) LT 32
COMPLICATED (EMI Full Keel, ASCAP/April Blue, ASCAP/EMI Blackwood, BMI/Zomba, BMI/Blakemore Avenue, ASCAP), HL, CS 6; H100 62
CON CADA BESOS (WB, ASCAP/Osorio, ASCAP/Elephant Stat, BMI/Careers-BMG, BMI) LT 25
CONTAGIOUS (R. Kelly, BMI/Zomba, BMI), WBM, H100 81; RBH 27
CONTROL (Lithium Glass, ASCAP/Puddle Of Music, ASCAP/WB, ASCAP), WBM, H100 75
CORAZON DE MUJER (Not Listed) LT 38
CRAWLING (Zomba, BMI/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI), WBM, H100 90

-D-

DANCE WITH ME (Da Twelve, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/C.Sills, ASCAP), HL, H100 39; RBH 20
DAYS OF AMERICA (Henry Paul, BMI/Dave Robbins, ASCAP/Hamstern Cumberland, BMI) CS 53
DEJAME ENTRAR (Not Listed) LT 12
DERECHO A LA VIDA (Peer Int'l., BMI) LT 20
DIDDY (Donceno, ASCAP/The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/BDP, ASCAP/Zomba, ASCAP/Robert Hill, BMI/Universal-Songs Of PolyGram, BMI), HL/WBM, H100 74; RBH 26
DIFFERENCES (Milk Chocolate Factory, ASCAP/Hand In My Pocket, ASCAP/Sony/ATV Tunes, ASCAP/Music Of Windswept, ASCAP), HL, H100 4; RBH 2
DIG IN (Miss Bessie, ASCAP) H100 60
DIME CORAZON (Warner/Chappell) LT 47
DON'T PLAY ANY LOVE SONGS (BMG Songs, ASCAP/Liolamb, ASCAP/March, ASCAP), HL, CS 54
DON'T STOP (FUNKIN' A JAMAICA) (Sony/ATV Songs, BMI/Rye Songs, BMI/Mr. Manhattan, BMI/Duro, BMI/EMI Blackwood, BMI/Ensign, BMI/Thomas Brown, BMI/The Braids, ASCAP/Zomba, ASCAP), HL/WBM, RBH 48
DON'T YOU FORGET IT (The Ox And The Fish, SOCAN/Warner Chappell, SOCAN/Dirty Dre, ASCAP/Jatcat, ASCAP/Universal, ASCAP), WBM, RBH 79
DO U WANNA ROLL (DOLITTLE THEME) (Show You How Daddy Ball, ASCAP/Uh Oh, ASCAP/Ensign, BMI/My Own Chit, BMI/EMI Blackwood, BMI/Notorious K.I.M., BMI/Warner-Tamerlane, BMI/Saja, BMI/Songs Of Lastrada, BMI/Sony/ATV Songs, BMI/TCE, ASCAP/Fox Film, BMI/Black Fountain, ASCAP/EMI April, ASCAP), HL/WBM, H100 96; RBH 63
DRIVE (EMI April, ASCAP/Hunglikeyora, ASCAP), HL, H100 50
DROPS OF JUPITER (TELL ME) (EMI April, ASCAP/EMI Blackwood, BMI/Blue Lamp, ASCAP/Wunderwood, BMI), HL, H100 49
DROWNING (Zomba, ASCAP/Brandon Brody, BMI/Warner-Tamerlane, BMI), WBM, H100 36

-E-

EASY FOR ME TO SAY (Blackened, BMI), WBM, CS 33
EMOTION (Gibb Brothers, BMI), HL, H100 22; RBH 34
ENJOY YOURSELF (Proceed, BMI/Divine Mill, ASCAP/WB, ASCAP/Tonya Von, BMI/Beat Wise, BMI/Warner-Tamerlane, BMI), WBM, RBH 62
ESTAS QUE TE PELAS (Ser-Ca, BMI) LT 17
EVERY OTHER TIME (Prospect, ASCAP/Martybags, ASCAP/Noise Dog, BMI) H100 73
EVERYWHERE (I'm With The Band, ASCAP/WB, ASCAP/Line One, ASCAP/EMI Virgin, ASCAP), HL/WBM, H100 13
FADE (Greenfund, ASCAP/i.m.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP/WB, ASCAP), WBM, H100 69
FALLIN' (Lellow, ASCAP/EMI April, ASCAP), HL, H100 3; RBH 23
FAMILY AFFAIR (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/Fame, BMI/Music Of Windswept, ASCAP/Five Card, ASCAP/Elvis Mambro, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funkin, ASCAP/Copyright Control/Asiah Lewis, BMI/AsiahTown, BMI/Luchi Lou, BMI), WBM, H100 1; RBH 1
FAT LIP (EMI April Canada, SOCAN/Rectum Renovator, SOCAN/EMI April, ASCAP/Bunk Rock, SOCAN/Boner City, SOCAN/She Goes Brown, SOCAN), HL, H100 100
FATTY GIRL (Sony/ATV Tunes, ASCAP/LL Cool J, ASCAP/Illiotic, ASCAP/Ludacris, ASCAP/EMI April, ASCAP/ENOT, ASCAP/EKOP, BMI/Sony/ATV Songs, BMI/The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Justin Combs, ASCAP/Jae'wons, ASCAP), HL, H100 99; RBH 47
FEELIN' ON YO BOOTY (Zomba, BMI/R.Kelly, BMI), WBM, H100 54; RBH 13
FILL ME IN (Songs Of Windswept Pacific, BMI/Warner Chappell, PRS/WB, ASCAP), WBM, H100 16
FLAVOR OF THE WEAK (Disciples Of Judra, ASCAP/BMG Songs, ASCAP), HL, H100 97
FORMAL INVITE (Stop Trying To Copy My Music, BMI/The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, RBH 56
FROM HER MAMA (MAMA GOT A)** (Money Mack, BMI) RBH 52

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GET THE PARTY STARTED (Stuck In The Throat, ASCAP/Famous, ASCAP), HL, H100 45
GETTIN' BACK TO YOU (Little Tornadoes, BMI/Little Poncho's, BMI/Brad Davis, BMI) CS 52
GIRLS, GIRLS, GIRLS (Lil Lu Lu, BMI/EMI Blackwood, BMI/F.O.B., ASCAP/Unichappell, BMI/Savette, BMI/Super Songs Unlimited, BMI), HL, H100 35; RBH 8
GOD BLESS AMERICA (Ivring Berlin, ASCAP/Williamson, ASCAP), HL, CS 59
GOD BLESS THE USA (Songs Of Universal, BMI/Universal-Songs Of PolyGram International, BMI/Music Corporation Of America, BMI/Sycamore Valley, BMI), WBM, CS 32; H100 37
GONE (Tennman Tunes, ASCAP/Zomba, ASCAP/WajeRo, BMI/South Hudson, BMI), WBM, H100 27
GOODBYE (EMI April, ASCAP/Air Control, ASCAP/Them Damn Twins, ASCAP/So So Def, ASCAP/Babyboy's Little, SESAC/WBM, SESAC), HL, RBH 28
GOOD MORNING BEAUTIFUL (Life Of The Record, ASCAP/Sevens International, ASCAP/Mighty Moe, ASCAP) CS 24
GRIMEY (Off Da Yelzabul, BMI/EMI Blackwood, BMI/The Waters Of Nazereth, BMI/EMI April, ASCAP/Chase Chad, ASCAP), HL, RBH 74

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HANGING BY A MOMENT (G-Chills, BMI/Songs Of DreamWorks, BMI), CLM, H100 23
HERO (Enrique Iglesias, ASCAP/EMI April, ASCAP/Rive Droite, ASCAP/Metropolitan, ASCAP), HL, H100 5
HEROE (Enrique Iglesias, ASCAP/EMI April, ASCAP/Rive Droite, ASCAP/Metropolitan, ASCAP) LT 2
HIT 'EM UP STYLE (DOOPS) (Cyprton, BMI/EMI Blackwood, BMI), HL, H100 12
HOMELAND (Curb Magnasong, SESAC/Red Quill,

BMI/Moraine, ASCAP/House Of Trout, ASCAP) CS 58
HOW WE DO (Col-Beast, ASCAP) RBH 91
HOW YOU REMIND ME (Warner-Tamerlane, BMI/Nick-elback, SOCAN), WBM, H100 17

-I-

I BREATHE IN, I BREATHE OUT (Sony/ATV Cross Keys, ASCAP/Ten Ten, ASCAP), HL, CS 34
I DO!! (Stixx & Tones, ASCAP/Toy-Toy, ASCAP) H100 43
I DON'T HAVE TO BE ME (TIL MONDAY) (MAS Venture, BMI/Mistissippi, BMI/Careers-BMG, BMI), HL, CS 46
IF YOU EVER FEEL LIKE LOVIN' ME AGAIN (Warner-Tamerlane, BMI/Ensign, BMI), HL/WBM, CS 27
I GOT LOVE (One Shot Deal, SESAC/Nate Dogg, BMI) RBH 45
ILLUVIT (My Own Chit, BMI/EMI Blackwood, BMI/Tray Tray's, ASCAP/Lil Gangsta, ASCAP/Koke Is It, ASCAP/Perk's, BMI/Universal-Duchess, BMI/Bridgeport, BMI/Rubber Band, BMI/Universal-Songs Of PolyGram International, BMI/Show You How Daddy Ball, ASCAP/EMI April, ASCAP/Black Founta), HL, RBH 60
I'M A BELIEVER (Stonebridge, SESAC/Foray, SESAC), HL, H100 85
I'M A SLAVE 4 U (EMI Blackwood, BMI/The Waters Of Nazereth, BMI/EMI April, ASCAP/Chase Chad, ASCAP), HL, H100 58
I'M A SURVIVOR (Porch Pickin', ASCAP/Murrah, BMI), WBM, CS 7; H100 56
I'M A THUG (First N' Gold, BMI/Sony/ATV Songs, BMI), HL, H100 49; RBH 17
I'M HOT (Erick Sermon, ASCAP/Zomba, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI), HL/WBM, RBH 54
I'M MOVIN' (On Murrah, BMI/WB, ASCAP/Richard And Castle, ASCAP), WBM, CS 38
I'M REAL (Nuyorican, BMI/Sony/ATV Songs, BMI/Cori Tiffani, BMI/Sony/ATV Tunes, ASCAP/Milk Chocolate Factory, ASCAP/Mawkeens, ASCAP/Slavery, BMI/DJ Inv, BMI/Stone City, ASCAP/National League, ASCAP/Exotica, ASCAP/Songwriters Guild Of America, ASCAP/Songs Of Universal, BMI/White), HL, H100 2; RBH 12
I'M TRYIN' (Pacific Wind, SESAC/44, SESAC/Songs Of Windswept Pacific, BMI/Gottahaveabe, BMI/Almo, ASCAP), HL/WBM, CS 11; H100 67
I'M YOUR GIRL (Kire-3, ASCAP/Universal, ASCAP/Dena Cali 3, ASCAP/Syc 3, ASCAP/Money Madness, ASCAP) RBH 76
I'M ANOTHER WORLD (Sony/ATV Tree, BMI/Wenonga, BMI/Songs Of Nashville DreamWorks, BMI/Uno Mas, BMI/Cherry River, BMI/Hookline East, ASCAP/Madeleine Grace, ASCAP), CLM/HL, CS 29
INOCENTE POBRE AMIGO (BMG Songs, ASCAP) LT 30
IN THE END (Zomba, BMI/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Zomba, ASCAP/Chesterchaz, ASCAP), WBM, H100 78
IT'S BEEN AWHILE (Greenfund, ASCAP/i.m.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP/WB, ASCAP), WBM, H100 7
IT'S OK (Universal Musica, ASCAP) LT 36
I WANNA TALK ABOUT ME (Sony/ATV Tree, BMI), HL, CS 8; H100 57
I WILL SURVIVE (Universal-Songs Of PolyGram International, BMI/HopeChest, BMI/Careers-BMG, BMI/Hugh Prestwood, BMI/Zomba, BMI/Teren It Up, BMI), HL/WBM, CS 49
I WISH YOU WERE HERE (EMI April, ASCAP/Hunglikeyora, ASCAP), HL, H100 65
I WOULD'VE LOVED YOU ANYWAY (Dannasongs, BMI/Ensign, BMI/Songs Of Universal, BMI), HL/WBM, CS 20; H100 80
IZZO (H.O.V.A.) (Lil Lu Lu, BMI/EMI Blackwood, BMI/Ye World, ASCAP/Jobete, ASCAP), HL, H100 14; RBH 19

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JIGGA THAT N*A** (Lil Lu Lu, BMI/EMI Blackwood, BMI/EKOP, BMI/Sony/ATV Songs, BMI/ENOT, ASCAP/Sony/ATV Tunes, ASCAP), HL, RBH 72
JUMP UP IN THE AIR (Bridgeport, BMI) RBH 87
JUST IN CASE (Divine Mill, ASCAP/WB, ASCAP/Fingaz Goal, ASCAP/Uh Oh, ASCAP/Famous, ASCAP/Ensign, BMI/EMI April, ASCAP), HL/WBM, H100 88; RBH 31
JUST LET ME BE IN LOVE (Hamstern Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI/Wenonga, BMI), HL/WBM, CS 25
KNOCK YOURSELF OUT (Jae'wons, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, RBH 44
LA CALANDRIA (Vander, ASCAP) LT 41
LET ME BLOW YA MIND (Scott Storch, ASCAP/Blondie Rockwell, ASCAP/Universal, ASCAP/Dead Game, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funkin, ASCAP/Music Of Windswept, ASCAP/Five Card, ASCAP/Elvis Mambro, ASCAP/TVT, ASCAP/Blackjack, ASCAP), WBM, H100 26
LET'S RIDE (Zomba, BMI/Tuff Huff, BMI) RBH 75
LIFE DON'T HAVE TO BE SO HARD (Acuff-Rose, BMI/Milene, ASCAP), HL, CS 36
LIFETIME (Sony/ATV Tunes, ASCAP/Muszewell, ASCAP/Gan Zmira, ASCAP/Famous, ASCAP), HL, H100 28; RBH 5
LIGHTS, CAMERA, ACTION! (Mr. Cheeks, ASCAP/One Shot Deal, SESAC/Stone Diamond, BMI), HL, H100 82; RBH 24
LIVIN' IT UP (Slavery, ASCAP/White Rhino, BMI/Lil Rob, BMI/DJ Inv, BMI/Black Bull, ASCAP/Jobete, ASCAP/Songs Of Universal, BMI/Ensign, BMI), HL/WBM, H100 9; RBH 6
THE LONG GOODBYE (WB, ASCAP/Universal-Island, PRS), WBM, CS 55
LOVE OF A WOMAN (Songs Of Lastrada, BMI), WBM, CS 5; H100 48
LOVE OF MY LIFE (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP), WBM, H100 55; RBH 11
THE LUCKY ONE (Live Slow, BMI) CS 57

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LA CALANDRIA (Vander, ASCAP) LT 41
LET ME BLOW YA MIND (Scott Storch, ASCAP/Blondie Rockwell, ASCAP/Universal, ASCAP/Dead Game, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funkin, ASCAP/Music Of Windswept, ASCAP/Five Card, ASCAP/Elvis Mambro, ASCAP/TVT, ASCAP/Blackjack, ASCAP), WBM, H100 26
LET'S RIDE (Zomba, BMI/Tuff Huff, BMI) RBH 75
LIFE DON'T HAVE TO BE SO HARD (Acuff-Rose, BMI/Milene, ASCAP), HL, CS 36
LIFETIME (Sony/ATV Tunes, ASCAP/Muszewell, ASCAP/Gan Zmira, ASCAP/Famous, ASCAP), HL, H100 28; RBH 5
LIGHTS, CAMERA, ACTION! (Mr. Cheeks, ASCAP/One Shot Deal, SESAC/Stone Diamond, BMI), HL, H100 82; RBH 24
LIVIN' IT UP (Slavery, ASCAP/White Rhino, BMI/Lil Rob, BMI/DJ Inv, BMI/Black Bull, ASCAP/Jobete, ASCAP/Songs Of Universal, BMI/Ensign, BMI), HL/WBM, H100 9; RBH 6
THE LONG GOODBYE (WB, ASCAP/Universal-Island, PRS), WBM, CS 55
LOVE OF A WOMAN (Songs Of Lastrada, BMI), WBM, CS 5; H100 48
LOVE OF MY LIFE (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP), WBM, H100 55; RBH 11
THE LUCKY ONE (Live Slow, BMI) CS 57

-L-

MADE TO LOVE YA (Uncle Bobby, BMI/EMI Blackwood, BMI/Fingaz Goal, ASCAP/EMI April, ASCAP), HL, RBH 37
MAN OF ME (Universal-MCA, ASCAP/Zomba, ASCAP/Teren It Up, BMI), WBM, CS 22

ME LIBERE (Cartagena, ASCAP) LT 49
MENTIRA (I'll Be Right Back, ASCAP) LT 28
ME VAS A EXTRANAR (Vander, ASCAP) LT 7
MI FANTASIA (TN Ediciones, BMI) LT 29
MORE THAN A WOMAN (Virginia Beach, ASCAP/WB, ASCAP/Herbilicious, ASCAP/Black Fountain, ASCAP), WBM, RBH 71
MY LIFE (Illville, ASCAP/Universal-MCA, ASCAP) RBH 83
MY SACRIFICE (Tremonti, BMI/Stapp, BMI/Dwight Frye, BMI) H100 47

-N-

NADA (Peer Int'l., BMI) LT 21
NEVER BE THE SAME AGAIN (Starks, ASCAP/WB, ASCAP/Carpa Noche, ASCAP/Davel McKenzie, ASCAP/In The Blood, ASCAP/Careers-BMG, BMI/Wu-Tang, BMI), WBM, RBH 65
NIGHT DISAPPEAR WITH YOU (Universal-Songs Of PolyGram International, BMI/McComas, BMI), WBM, CS 41
NO ME CONOCES AJUN (Edimonsa, ASCAP) LT 4
NO MORE DRAMA (EMI April, ASCAP/Flyte Tyme, ASCAP/Screen Gems-EMI, BMI), HL, RBH 96
NOTHING IN THIS WORLD (Not Listed) RBH 57
NOTHING'S WRONG (D Baby, ASCAP/WB, ASCAP/Nichgroupe, BMI/EMI Blackwood, BMI), WBM, RBH 70

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O ME VOY O TE VAS (Crisma, SESAC) LT 6
ON A NIGHT LIKE THIS (Warner-Tamerlane, BMI/Instinct, ASCAP), WBM, CS 4; H100 53
ONE MINUTE MAN (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/Ludacris, ASCAP/EMI April, ASCAP), HL/WBM, H100 32; RBH 35
ONLY IN AMERICA (Sony/ATV Tree, BMI/Bufallo Prairie, BMI/Don Cook, BMI/Route Six, BMI), HL, CS 2; H100 33
ONLY TIME (EMI Songs, BMI/EMI Blackwood, BMI), HL, H100 11

-P-

PEACHES & CREAM (Marsky, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Da Twelve, ASCAP/C.Sills, ASCAP/Tragasm, ASCAP/EMI Blackwood, BMI/Janice Combs, BMI), HL, RBH 38
PENA DE AMOR (R&B, ASCAP) LT 46
PO' PUNCH (Swole, ASCAP/Trashy Boy, ASCAP/Only Pocket Change, ASCAP) RBH 98
EL PRIMER TONTO (Edimusa, ASCAP) LT 31
PROMESAS (Flamingo, BMI) LT 19
PUEDEN DECIR (EMOA, ASCAP) LT 5
PUT IT ON ME (Ain't Nuthin' Goin' On But Funkin, ASCAP/WB, ASCAP/Way 2 Quik, ASCAP/Knoc-Turn'Al, ASCAP/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mambro, ASCAP/TVT, ASCAP/Scott Storch, ASCAP), WBM, RBH 67
PUT YO HOOD UP (Swole, ASCAP/STD, ASCAP/EMI Blackwood, BMI/Ground Control, BMI), HL, RBH 86

-R-

RAISE UP (Zomba, ASCAP/Kumbaya, ASCAP/Virginia Beach, ASCAP), WBM, H100 29; RBH 10
REAL LIFE (I NEVER WAS THE SAME AGAIN) (Major Bob, ASCAP/Castri, BMI/Whiskey Gap, BMI), WBM, CS 17
REENCARNACION (F.I.P.P., BMI/Warner-Tamerlane, BMI) LT 34
RESUMIENDO (Hecho A Mano, ASCAP/EMI April, ASCAP/Songs Of Castillo, BMI/Universal-Musica Unica, BMI) LT 14
RIDING WITH PRIVATE MALONE (Twang Thang, ASCAP/Wood & I, BMI/IG Wells, BMI) CS 12; H100 64
ROCK THE BOAT (Herbilicious, ASCAP/Rap Tracks, ASCAP/E Beats, ASCAP/WB, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP), HL/WBM, H100 21; RBH 4
ROLL OUT (MY BUSINESS) (Ludacris, ASCAP/EMI April, ASCAP/Virginia Beach, ASCAP), HL, RBH 49
RUN (Famous, ASCAP/Almo, ASCAP), HL, CS 10; H100 63

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SAINTS & ANGELS (House Of Fame, ASCAP) CS 28
SALADO (BMG Edim, ASCAP) LT 48
SCHISM (Tooledsh, ASCAP/EMI Virgin, ASCAP), HL, H100 83
SE QUE ME VAS A DEJAR (Crisma, SESAC) LT 13
SERA PORQUE TE AMO (Not Listed) LT 24
SET IT OFF (Money Mack, BMI) H100 93; RBH 36
SHHH (Iron Tigga, BMI/C.K. Jointz, BMI/DHG, BMI) LT 23
SHINE (Money Mack, BMI) RBH 77
SHIVER (EMI April, ASCAP/Pang Toon, BMI/Jersey Girl, ASCAP/EMI Blackwood, BMI/Zomba, BMI), HL, CS 30
SIDEWAYS (EMI Blackwood, BMI/EMI Tower Street, BMI/Hatley Creek, BMI/Vip Vipperman, ASCAP), HL, CS 45
SITU QUISIERAS (Not Listed) LT 11
SLOWLY (Tank 1176, ASCAP/Dub's World, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP), HL, RBH 88
SMOOTH CRIMINAL (Mijac, BMI/Warner-Tamerlane, BMI), WBM, H100 24
SOME DAYS YOU GOTTA DANCE (Sony/ATV Cross Keys, ASCAP/Beavers Brand, ASCAP/Copyright Management, ASCAP/Song Auction, ASCAP/MRBI, ASCAP), HL, CS 42
SOMEONE TO CALL MY LOVER (Black Ice, ASCAP/EMI April, ASCAP/Flyte Tyme, ASCAP/WB, ASCAP/D. Bunnell, ASCAP), HL/WBM, H100 52; RBH 93
SOMETHING IN THE PAST (Universal-Duchess, BMI/Perk's, BMI) RBH 94
SOMETHIN' IN THE WATER (Al Andersongs, BMI/Songs Of Windswept Pacific, BMI/My Life's Work, BMI/Yellow Desert, BMI/Mighty Nice, BMI/Sony/ATV Tree, BMI/Love Monkey, BMI), HL, CS 40
SON OF A GUN (I BETCHA THINK THIS SONG IS ABOUT YOU) (Black Ice, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP/Quackinbush, ASCAP/Universal-PolyGram International, ASCAP), HL, RBH 61
SPECIAL DELIVERY (Scamon, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Herve Pierre, BMI/EZ Elpee, ASCAP), HL, RBH 66
THE STAR SPANGLED BANNER (Public Domain), WBM, CS 50; H100 18; RBH 41
STUCK IN A MOMENT YOU CAN'T GET OUT OF (U2, ASCAP/Universal-PolyGram International, ASCAP), WBM, H100 59
SUERTE (F.I.P.P., BMI/Aniwi, BMI/Sony/ATV Latin, BMI) LT 1
SUERTE HE TENIDO (Universal Musica, ASCAP) LT 44
SUPERMAN (IT'S NOT EASY) (EMI Blackwood,

-T-

TAKE AWAY (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, RBH 84
TAKE YOU OUT (Nyrraw, ASCAP/EMI April, ASCAP/Uncle Bobby, BMI/EMI Blackwood, BMI/Dango, BMI), HL, H100 98; RBH 30
TANTITA PENA (Not Listed) LT 3
THAT'S A PLAN (Warner-Tamerlane, BMI/Zantanon, BMI/Harris Gordon, ASCAP/Ticonderoga, ASCAP/Music Sales, ASCAP), WBM, CS 47
THAT'S JUST THAT (Sony/ATV Cross Keys, ASCAP/Grinnin' Garrett, ASCAP/EMI Blackwood, BMI/Songs Of Sea Gayle, BMI), HL, CS 48
THAT'S WHAT BROTHERS DO (Almo, ASCAP/Pacific Wind, SESAC/44, SESAC), HL, CS 44
THAT'S WHEN I LOVE YOU (EMI April, ASCAP/Phil Vassar, ASCAP), HL, CS 51
THERE WILL COME A DAY (Careers-BMG, BMI/Sil-verkiss, BMI/Songs Of DreamWorks, BMI), CLM/HL, CS 37
THINK BIG (Mr. Goss, ASCAP/EK Raw, ASCAP/Undaboss Furcious, ASCAP/YesYesYall, BMI) RBH 99
THE TIN MAN (Acuff-Rose, BMI/Songwriters Ink, BMI/EMI Longitude, BMI/EMI Full Keel, ASCAP), CLM/HL/WBM, CS 21
TU RECUERDO YO YO (Peer Int'l., BMI) LT 35
TURN OFF THE LIGHT (Nelstar, SOCAN), WBM, H100 6

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UGLY (Virginia Beach, ASCAP/WB, ASCAP/Two Hundred Miles From Civilization, BMI/EMI Blackwood, BMI), HL/WBM, H100 15; RBH 7
U GOT IT BAD (U.R. IV, ASCAP/EMI April, ASCAP/So So Def, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC), HL, H100 8; RBH 3
UNA MUJER COMO TU (Copyright Control) LT 27
U REMIND ME (Smooth C, BMI/Songs Of Windswept Pacific, BMI/Butterman Land, BMI/Gucizim, ASCAP/Universal, ASCAP/Songs Of Universal, BMI), WBM, H100 20; RBH 40
USTED SE ME LLEVO LA VIDA (World Deep Music, BMI/Sony/ATV Latin, BMI/PSO Ltd., ASCAP) LT 9

-V-

VAS A SUFRIR (Edimonsa, ASCAP) LT 43
VOLVERE JUNTO A TI (WB, ASCAP) LT 37
VOY A QUITARME EL ANILLO (2000 Amor, ASCAP/Rafa, ASCAP) LT 39

-W-

THE WASH (WB, ASCAP/Ain't Nuthin' Goin' On But Funkin, ASCAP/My Own Chit, BMI/EMI Blackwood, BMI/Mahogany Got Music, ASCAP/Knoc-Tum'Al, ASCAP/Million Dollar, BMI), HL/WBM, RBH 64
THE WAY (Blue's Baby, ASCAP/Jatcat, ASCAP/Dirty Dre, ASCAP/Universal, ASCAP), WBM, H100 89; RBH 32
WEEKEND (Kharatroy, ASCAP

Garth Brooks



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ters, Taylor, 9, August, 7, and Allie, 5. He definitively stated that he would no longer tour, but vowed to try to deliver "one more album" to his label.

Scarecrow, named after the Ray Bolger character in *The Wizard of Oz* who led with his heart, displays Brooks' wide musical range, from the honky-tonkin' "Big Money" to the jangly bluegrass of "Don't Cross the River," the Beatles-esque "Wrapped Up in You," and the sweeping, orchestrated grandeur of "When You Come Back to Me Again."

With a new project he's clearly excited about, Brooks is loathe to place his role in country music in any kind of historical context. Instead, in this exclusive interview, which took place Oct. 19 in a lounge above the famed Studio A in the Capitol Records Tower in Hollywood, Brooks wanted to talk about *Scarecrow*, his future, and the future of country music.

What was your frame of mind when you started making this album?

I was lost as hell on the record until a piece called "If You Ever Wonder." In February I finally sat down and coughed this thing out in about five minutes. I found out it would have to stay a poem instead of a song, but after that it became easy. All I had to do was take a deep breath, focus in on what I wanted to do and wherever my heart felt happy. That's where I went, even if my head was going. "Oh no, no, no."

You previewed "If You Ever Wonder"

at the Country Radio Seminar in March. It had very dark lyrics about a defeated man who has lost his spirit and is struggling to decide whether to stay married for the sake of his children.

Very. (Quotes the lyrics: "There's still only two choices/but which one is right/Stay for the children or show them the light.") I did not want to sing that. I knew that wasn't me, so I posted it up on (a wall in) my house and every time I passed it—every time, still today—every time I pass it, I force myself to stop and read it. And I go, "That's not me," and it's not. No offense to who it is, because it's going to describe pretty much all of us and that's cool, it's just not who I am and it wasn't what was making me happy.

You almost quit making the album three times. Why?

That's three times I'll confess to (laughs). Everything I was hearing that was being pitched to me sounded like it was for somebody else. (I didn't find my first song until) I was 850 songs in. (So if you know you're) 850 songs in and you just found your first one, you multiply it by 10 and you (imagine) that's how far you're going to have to go. So that's probably why the quitting came, because I just kept thinking it was a sign if you're not hearing anything for you.

Were you trying to write at the same time?

No, I decided to go ahead and just look. I just kept getting dead ends. There was this thing called "Going Rounds With José Cuervo" that I heard, loved, called the publisher up. I thought, "Man, I'm going to make their day. I'm going to call them up and put it on hold." Then they tell you, "That was recorded by Tracy Byrd last week." Uh oh, damn! Every time you thought you had something, a big bat came and hit you in the face. So, again, when you talk to

God the whole decade and say, "Please, let me recognize the signs . . ." Yeah, I wanted to quit, and Allen (Reynolds, Brooks' longtime producer) just kept saying, "Music is always a result of a labor of love. Just keep going, and I promise you as a friend, a producer, I'll tell you if I think you should quit, but I don't think you should."

Is this the last studio album?

(Long pause) We all learn from the people who came before us, and to hear Elton John (earlier in his career) say, "I'm not going to be some 40-year-old rocker out there doing that thing," and then (for it to be played back to) him in an interview when he's 40 years old and rocking, it's an embarrassing thing. So we're staying quiet. We announced our retirement, and we'll stick to that. If for some reason we do explore the music again, I can only hope we're welcomed back like Michael Jordan or Mario Lemieux. I just . . . I can be very honest with you right now and tell you, I just don't see (myself) making another album.

Billboard ran an interview with James Taylor recently, and he mentioned that he knew some people who were able to walk away, but that he couldn't give up playing live. Have you gotten what you needed out of it?

No. Music is such a wonderful partner and mate. It's like every time you go there, the love that you make is better than the first time, but it feels like the first time and that's just how it is. But there are things in your life that you place ahead of that. So, for me, speaking on behalf of Garth Brooks, because of what my life has become, because of choices that I've made, I am now a father that sings, whereas I used to be a singer that was a father—and that will now be what makes my decisions for me.

Speaking of family, there are more songs on here about you and your parents than you've ever had before: "Thicker Than Blood," "Pushing Up Daisies," and "When You Come Back to Me Again" are all intensely personal.

Definitely. It's the most intense time I've ever been through, with my mother dying (in 1999).

You address that very poignantly on "Pushing Up Daisies," one of the album's strongest tracks. The song is a combination of two different Kevin Welch songs with some lyrics added by you. With unflinching honesty, you sing, "My mother died, but somehow she keeps living/She'll never cease to amaze me/My dad turns his back on each day that he's given/Because he'd rather be pushing up daisies." Did you have any hesitation about putting out something that blunt?

No, no, no, no, no. Never with music do you shy away from honesty. So you just have to say what you feel. I guess I cut that whole song knowing that there was going to be a man in Oklahoma who puts it on the stereo system and hears it for the first time and, uh, (tears up) . . . When he hears "Pushing Up Daisies," it's going to break his heart. I really don't want to push bad things on him, but my father will be the one to tell you before me that he wishes he were gone, and I understand that; it's just tough.

There's another one on here that's incredibly personal, called "The Storm."

That's a song about a woman trying to piece her life back together. Are you worried about listeners thinking it's about your former wife, Sandy?

It's like a song called "She's Gonna Make It." It could have been male or female. "The Storm" is male or female. Unfortunately, in songwriting, I'm just not talented enough to do them both. What I love about

"The Storm" is it's very much personal in the line "sits upon the pieces of broken glass and photographs." But I also love (when it goes) "some days roll on by without a gray cloud in the sky," and you feel like, "Oh, God, I'm above the water," but what you don't know is you're going to go under further than you ever have and you just end up washed up after it . . . It was a pretty impactful piece, and I like that. And if it's something that somebody who's going through a divorce sits and plays over and over all night, if it gives them any kind of soothing healing or just a place to escape to for that moment, then the music has done its job.

You're saying it could be about you.

It's about anybody who goes through relationships that have dissolved. It's just when I talk about personal, it's something that I sing about now that I know about from my experience.

Given that the world knows that you and Sandy have split up, you could have made a break-up album, like Fleetwood Mac's *Rumours* or Bruce Springsteen's *Tunnel of Love*. Did you make a conscious decision not to make an overly confessional album that way?

No. I don't know how to tell people this, but I've made the happiest album of my life because I'm happier than I've ever been, minus that my mother (has died). When I look in the mirror, I see a guy who's being honest personally with all parties. I think nobody can challenge that I've been overly—if not hurting myself—honest with the press and the people with stuff, but just being honest with all parties, especially the babies, it's nice.

"When You Come Back to Me" (Continued on next page)

Massive 'Scarecrow' Marketing Campaign Ignoring Farewell Angle

BY MELINDA NEWMAN

LOS ANGELES—Vowing "there won't be a person in America who doesn't know there's a Garth Brooks record out," Capitol Nashville president/CEO Mike Dungan says the label has prepared a massive launch for the Nov. 13 release of *Scarecrow*.

"The amount of money we're spending on this campaign is staggering. It keeps me awake at night," Dungan says with a nervous laugh.

The album is Brooks' first new country studio album since 1997's *Sevens*, his first under Dungan, and, most likely, his last studio album. (In the interim, he released a pop-oriented album under the name Chris Gaines, as well as a live set, a boxed set, and a 1999 Christmas set, reissued this year with three new songs. Brooks, 39, announced his retirement last October in order to spend more time with his children (*Billboard*, Oct. 14, 2000).

However, Dungan, who became president of the label in 2000, says there are not any plans to promote *Scarecrow* as a farewell project. "Garth

doesn't want us to, and we have no interest in using that as a focus," Dungan says, "even though the world pretty much knows it's his last record."

The world is already responding to the music. First single "Wrapped Up in You" debuted at No. 22 on the Oct. 27 *Billboard* Country Singles & Tracks chart. It is the format's second-highest debut since the introduction of Broadcast Data Systems in 1990, bested only by Brooks' 1991 hit "The Thunder Rolls," which debuted at No. 19. "Wrapped Up in You" jumps to No. 18 this issue.

"Wrapped Up in You" is competing for airplay with "Beer Run," a duet with George Jones that appears on both artists' new albums. "Beer Run" was originally slated as the first single, but Brooks changed his mind following the Sept. 11 terrorist attacks. However, the RCA Label Group, which distributes Jones' Bandit Records, began promoting the single, which is bulleted at No. 26 this issue. "I think audiences have been craving Garth since his last album," says Bobby Knight, assistant PD/music director



DUNGAN

at WCTO Allentown, Pa. "They've been craving him for several years."

In lieu of a tour, the label has found several ways to increase Brooks' exposure, including an endorsement deal with Dr Pepper. Brooks will appear in two different commercials being shot for the soft drink, "of which many will be tagged with *Scarecrow* spots," says Fletcher Foster, Capitol Nashville senior VP of marketing. Dr Pepper and Kmart will offer a \$2 rebate for the CD when consumers purchase two Dr Pepper 12-packs at the retailer between Nov. 11 and Nov. 21.

In addition to the Dr Pepper

spots, 15-second and 30-second TV ads pushing the album will begin airing around the release date. The album will also be sold through direct-response TV ads.

Brooks is currently in negotiations for a series of live concert specials with a major network, but the deal had not been closed by press time. He also has a slate of national TV appearances planned, including a Nov. 12 performance on *The Tonight Show With Jay Leno*.

On the day of the album's release, Brooks will blanket the radio airwaves. The morning of Nov. 13, Brooks and *Access Hollywood* co-host Nancy O'Dell will hold three separate, hourlong, syndicated album premieres. Eastern, Central, and Pacific time zones will each get their own show so fans in each area can phone in.

That evening, Brooks and comedienne Caroline Rhea will do three hourlong afternoon drive shows that will also be live for the three time zones. "We're encouraging stations to get all six hours of programming and

re-purpose them," Foster says.

Brooks will end the day with a live AOL chat, which is just one facet of a long-term deal the artist has made with the Internet carrier.

As Brooks did with *Sevens*, *Scarecrow* will have a limited-edition version—capped at 1 million units—that features an alternate cover, as well as a foil stamp. Suggested list price for the CD is \$18.98 and \$10.98 for the cassette. According to sources, the initial shipment exceeded 2 million, but has now grown closer to 3 million because of the two songs' radio success.

"It's about time [for the album]," says Robert Taylor, music buyer for the Amarillo, Texas-based Hastings chain. "The duet with Trisha Yearwood ["Squeeze Me In"] is incredible. 'When You Come Back to Me Again,' the song from the *Frequency* movie, is on there as well, which people have been asking about. I think it will easily be the biggest seller that week. This genre needs a big boost. This might be the one that gives it a kick in the butt."

Garth Brooks



Continued from preceding page

Again," which you wrote for the movie *Frequency*, is available for the first time here, and it closes the album. It was written about your mom's death, but it also seems like it would be the message you would want to leave your fans with.

We're not leaving. This isn't the last cut you'll hear from us because you know any record label's going to do lost tapes, anthologies, and things like that. But the song is about lighthouses in my life. That lighthouse is my mother, that lighthouse is also those people you played live to, that lighthouse is also the music because the music is like the air or the water, it simply is. If everyone thinks you're an asshole or a loser, the music will not stray away from you, the music still surrounds you and wraps you like it always did. When things are good or bad, when I look over in the corner, the guitar is there, and if I want to play it, the music never says, "No." Think of a lover that you only make love to when you want to or when you can't help yourself, and that's what music is. Very cool.

"Beer Run" is a duet with your hero, George Jones. Is it true you conceived the duet as a way to get George Jones back on the radio?

If people look at him and think, "Well, George Jones is 70, he can't be cool," well, I'm telling you, you're fucking wrong. He lapped my ass 100 times while he was singing. We recorded it at different places because we couldn't sing in front of each other. I thought, "Since I'll get it last, I'll put some licks on the old man and I'll try to sing him under the table. And when I heard (his part), I thought, "Shit, I can't compete with this." So (I) just did the best you can as a duet partner, but just understand that George Jones stole it.

Five of these songs have appeared on other artists' albums in some fashion before. Was that of concern to you?

That was a tough one, very tough. It bothered me because (the music was) less original. But the (songs we) picked up weren't covers per se, like in the past with "Dixie Chicken" or "Walking After Midnight." These were (lesser-known). The format's going someplace that just fits somebody better than it does me, you know, so... instead of looking like we couldn't find new original material, I'm hoping that the sentiment is how hard we looked in all places for music that affected us.

You've been living in Oklahoma for more than a year and a half. How has that changed your perspective on Nashville, where you made this album?

I have a new love for Nashville. Where I live in Oklahoma, the creative energy has a lot to do with agriculture, with just blue-collar muscle. In Nashville, the energy pool has a lot to

do with dreaming, a lot to do with expressing yourself in an artistic way. When I would come into town, the first thing I would notice was this massive ball suddenly churning inside of me again, and it made me feel like I wanted to record. In Oklahoma, the energy makes you feel very American: You get up and take your kids to school and it's a wonderful rush and joy and it's solid as a rock. So what's weird with Oklahoma and Nashville is it's like my life has been with my mom and my dad: one is a very realistic, grounded foundation and the other is, "Let's see how high we can fly and see how dangerous we can get up there." And they are both what I need, which I found out.

What are you going to do with the material you have left in the vault?

I don't know. At this point, we're just trying to take a look at *Scarecrow*, and then I will sit down with Capitol Nashville. I haven't seen them in the trenches yet (so) we'll see. The heads of Capitol Records have my home number, my mobile number. Anything they bring to me, if it's an entertaining thought—not dollar-wise, but if it's an entertaining thought toward the quality of the music and if I think this is something (where my fans) would go, "Oh cool! Great price. I feel like I got away with something here"—then you know it's going to be hard for me not to do it.

Are you leaving because you're tired of the business?

No. The music could always bring more good than the business could bring bad. The first reason that I have to say goodbye is my conscience is really starting to weigh hard on me and kill me. I used to say, "Well, I got a lot of people out there that I'm supporting, and I'm trying to do this for their families and stuff." But we got to a point—thanks to God and the people—that those families were taken care of. Other than the children, I think the other big reason is because I can no longer do it 43 hours a day, I just can't. It just got to a point (where) unless I could spend every second with the sword in my hand, get blood everywhere and just go have a blast, fight and tear things up, then it wasn't going to be what it has been for me.

What signs from the industry told you it was the right time?

The format is definitely heading somewhere (that) I don't feel I still fit in. There is a mentality that I'm seeing where the producer really, really wants the artist to hurry up and get done (and) get the hell out so the producer can make the record. And, to me, that's totally backward. When people are being signed and someone says, "But they can't sing," and someone says, "Don't worry, we'll fix that. Look at this," then it's going someplace that I can't go. It's weird how quick you can feel old-fashioned. But my statement is this: I am not being bitter. I'm taking my place as an older artist that has to know that the dance has a beginning and the dance has an end, and I'm very proud of the mark that I have been fortunate enough to

make. I will now go to whatever God has planned for me next.

You've always talked about wanting to go out on top, before the career bell curve started down. Do you feel you did that?

I don't know. Twenty years is going to tell us what the hump was and what it wasn't. It's not really getting out at the right time—it's hopefully doing what I said all decade. You look for signs that hopefully (tell you) when it is time to move—not to get out or anything, but just time to move on. And I think I'm seeing the signs. If you see me disappear, it will be because what I'm now doing is not drawing anything. But, hopefully, you're going to see me in this business in ways that will allow me to do it and not miss any time with my children.

Like what?

Like screenplay writing. Like screenplay writing, and like screenplay writing.

What about screenwriting appeals to you so much?

It's creating like songwriting is. But it's creating on a (level) that's (so much easier) on my schedule with my girls. It's also talking about visuals, things that get to be picked up and put on. So, of course, the next thing is, "Am I going to be happy with someone else directing my vision?" I have to be until the time is mine. And if I have a partner at that time who says, "OK," because directing, my God, takes more time probably than being an artist.

You're clearly thinking ahead. When *Billboard* interviewed you last year, you said, "As far as my [next] career, I want to do something that makes our career in the '90s look small."

Whatever the next page of my life is, (whatever) the next career is that I go to, I would love for someone to go, "Hey, you know he played music before this, right?" That's the goal. Whether it's matched or not, please don't condemn me for letting that be the goal.

You just executive-produced your first TV project, *Call Me Claus*, a made-for-TV movie starring Whoopi Goldberg through your production company, Red Strokes Entertainment. What was that like?

It's more of a credit than anything else, because I didn't do anything. I played the music, which is something that is so fun for me and so natural. But you take the credit simply for the control it gives you over how your end product looks. So if executive producer means work your dog ass off, I'm not (one). But if executive producer means finding the idea, babysitting that baby while other people do their thing and while you do your thing and it all comes together in the end, that's what I did.

You signed your first-ever endorsement deal with Dr Pepper to promote this album. How else do you make up for the exposure you lose by not touring?

You're not going to make up for touring for a lot of reasons, because nothing gets you the feeling that you

get by (performing) in front of those people. You go into a town and three weeks beforehand, put tickets on sale. So for three weeks that town talks about what's coming. The show hits and, hopefully, for two or three days later they talk—so that gets you a lot of time in that town. So I don't know if anything can return that, but the thing that sells albums though is the next-door neighbor who says, "I just got the new Garth Brooks album and, man, it's all we listen to right now." It's just word-of-mouth, that's it.

You never charged more than \$20 for a concert ticket. This year, tickets topped the \$250 mark. Does that make sense to you?

We made a great living on the road at \$20 a pop. I can tell you this: If there is a huge decline (in ticket sales), that artist has to take it upon him or herself that he or she is to blame. Just look in the mirror and say, "Why aren't people coming out to see this thing?" I can't justify a \$250 ticket for me, but I'm Garth Brooks, I live with me, I sleep with me. My God, if it's Garth Brooks charging \$250, then I'm expecting him to rotate my tires and change the oil

too. I don't want to say anything about other artists' choices. I would just ask that they remember that all we are is a product of the people. They're our family. And if you'd do that to your own family, I guess that's just how you are, nothing bad or good to say about it.

You used to talk about lying in bed at night as the faces of the people you'd played to in concert and the fans you'd met ran through your head. What do you see in your head when you lie in bed now?

All the people that you used to see at concerts. You just can't let it go. It's never in a way like, "Man, I wish it were that way again." Never. It's just in a way that I find myself going, "Thank you." With music, I understand fully that it (is) very rare to see what I got to see. And so I see that a lot, and I feel very thankful that I got to be part of it. But what I see today is what I saw 10 years ago: I see my future and I see me pushing myself to be the best I can. To entertain people, I think that's where my thing lies, and to take them on journeys and trips, just like I've always wanted to. ■



Track Listing

Garth Brooks' *Scarecrow*, out Nov. 13 on Capitol Nashville, features some of the artist's lightest tunes, as well as some of the most intensely personal of his career. Following is a track listing:

- **"Why Ain't I Running"** Redolent of "That Summer," a strumming, Bob Seger-like tune about a loner who settles down after finding the right one.
- **"Beer Run"** High-octane, twangy duet with George Jones about crossing the county line in search of a little liquid refreshment.
- **"Wrapped Up in You"** Originally featured on songwriter Wayne Kirkpatrick's *The Maple Room*, the infectious ditty, complete with an irresistible sing-a-long chorus, combines the harmonies of the Beatles with stripped-down instrumentation.
- **"The Storm"** A turbulent, sweeping, personal song co-written by Brooks about the emotional upheavals that splitting with your partner can bring.
- **"Thicker Than Blood"** Co-written by Brooks and Jenny Yates over the course of eight years, the gentle story unfolds from a deeply autobiographical tale of Brooks' parents and his upbringing to a broader plea about the family of man, all wrapped around a James Taylor-like melody.
- **"Big Money"** Goofy, offbeat tune about striking it rich in very unconventional ways. First appeared on a Mark Chesnutt record. A throwback to Brooks' earlier, honky-tonk days.
- **"Squeeze Me In"** A sassy, guitar-squealing, piano-pounding blast of a duet with Trisha Yearwood penned by Delbert McClinton and Gary Nicholson. The song appears on both McClinton's current album and a 1995 Lee Roy Parnell project. Brooks and Yearwood had originally recorded a ballad, but replaced it with this song.
- **"Mr. Midnight"** Piano ballad about a late-night DJ who is just as lonely as his dejected callers.
- **"Pushing Up Daisies"** A combination of two Kevin Welch songs with Brooks' input, the midtempo, minor-key, fiddle-laden song features brutally honest lyrics about how Brooks' family has changed since his mother's death.
- **"Rodeo or Mexico"** Lighthearted, handclapping, foot-stomping romp co-written by Brooks about a cowboy who wakes up in the wrong bed south of the border.
- **"Don't Cross the River"** A bluegrass remake of the song that originally appeared on America's 1972 album, *Homecoming*, inspired by the bluegrass version Brooks heard as a teenager by Doyle Lawson & Quicksilver. Nashville session player Jerry Douglas is on dobro; Douglas's first recording was Lawson's version of the song. Another highlight is Béla Fleck's spellbinding banjo work.
- **"When You Come Back to Me Again"** Originally written for the 2000 movie *Frequency* and nominated for a Golden Globe, the loving ballad penned, in part, about Brooks' mother closes the album. As any Brooks fan knows, that means it is his favorite song on the project.

MELINDA NEWMAN



'N Sync, Tim McGraw, Shaggy to Perform at Billboard Music Awards

The first of many top acts have signed on to perform at The 2001 Billboard Music Awards. This year's extravaganza will be held Dec. 4 at the MGM Grand Garden Arena in Las Vegas.

Acts already scheduled to perform at this year's event include perennial pop sensation 'N Sync, multi-platinum country superstar Tim McGraw, and Grammy-winning reggae/hip-hop hitmaker Shaggy. Hosts, presenters, additional performers, and award finalists will be announced soon.

For the sixth year in a row, the star-studded event will be broadcast live on the Fox TV network from 8 to 10 p.m. EST. Bob Bain of Bob Bain Productions returns as producer.

Now in its 12th year, the Billboard Music Awards will bring together today's hottest stars, top figures from the music industry, and dedicated fans to honor the year's top artists and songs. Winners are determined on the basis of *Billboard's* year-end charts of sales and radio airplay data.

For more information on the 2001 Billboard Music Awards, call 646-654-4600, or send an email to billboardawards@vnuinc.com. Tickets are available for purchase by calling the MGM Grand at 800-929-1111.

u p c o m i n g e v e n t s

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Billboard Latin Music Conference & Awards

Miami • May 2002

for more info: [Michele Jacangelo 646.654.4660](mailto:Michele.Jacangelo@vnuinc.com)
bbevents@billboard.com

THIS WEEK@



COMING MONDAY: **The Strokes** are the most hotly tipped rock band to come out of New York City in years, thanks to their impressive RCA debut, *Is This It*, and their energetic live shows around the globe. Drummer Fabrizio Moretti talks about the album and its corresponding mania in an interview that will appear exclusively on billboard.com.



Also featured online this week are live reviews of **Luther Vandross** and the **Cali Comm 2001** hip-hop tour, plus album reviews of indie rock outfit **the Dismemberment Plan's** *Change* (Desoto); and self-titled debuts from hard rock supergroup **Tomahawk** (Ipecac) and rapper **Dena Cali** (ES3/Treydan Entertainment).

News contact: Jonathan Cohen • jacohen@billboard.com



Billboard's 'Year In Music' Issue Coming December 29

Billboard's annual "Year in Music" spotlight returns in December to recap the best music and top news of 2001.

Scheduled for the magazine's Dec. 29 edition (on sale Dec. 22), this special issue will feature year-end charts in every genre, plus expanded coverage of the year's most notable artists, events, and industry developments.

On newsstands for two weeks, this exciting collector's volume also creates an invaluable promotional opportunity for any company looking to get its message in front of *Billboard's* trade and consumer readership of more than 150,000 worldwide.

For information on advertising in this special issue, call 646-654-4696. The deadline for reserving ad space is Dec. 3. For *Billboard* subscription information, call 800-745-8922, or 740-382-3322.



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Bang The Bongo If You Love Lucy



Latin artist Jorge Moreno, center, performs "Babalu" with Desi Arnaz Jr. and Lucie Arnaz as part of *I Love Lucy's 50th Anniversary Special*, which will be broadcast on CBS Sunday, Nov. 11. Arturo Sandoval also participates in the special performance, which takes place on the re-created set of the Tropicana, the club in which Ricky Ricardo performed on the original *I Love Lucy* series, which premiered a half-century ago on CBS.



MAMMA MIA: SCORE Thank You For The Music

Life after ABBA is . . . ABBA for group founding members Benny Andersson and Björn Ulvaeus, whose *Mamma Mia!* opened triumphantly Oct. 11 on Broadway in New York City, after SRO runs in London, Toronto, San Francisco, Los Angeles, and Melbourne. The show weaves 22 hits from ABBA—which has sold more than 300 million albums worldwide since the 1970s—into the lighthearted tale of a girl searching for the identity of her father among three men her mother knew 20 years before. The show is being staged at the Winter Garden Theater, which previously hosted the long-lived run of *Cats*, and underwent a massive renovation before the curtain rose on *Mamma Mia!* Below, Andersson and Ulvaeus join the cast following the opening-night performance.



The Billboard BackBeat

EDITED BY CHUCK TAYLOR

Off Track: David Bendeth



While it's not unusual for entertainment executives to amuse themselves with a collection of rare automobiles, few can claim as many as David Bendeth.

"I'd say there are about 300 to 400 of them," says the senior VP of A&R for RCA America—and that's secondary to the 500 or so locomotives and train cars he owns. Of course, it helps that they're all less than 4 inches long, displayed in cases, closets, and shelves all over his basement in Montclair, N.J.

Bendeth's massive trove comprises one of the largest one-stop collections of antique Hornby-Dublo (as in "double-O") electric trains and accompanying Dublo Dinky cars in the U.S. The die-cast toy vehicles were manufactured from 1938 to 1964 in the U.K. by Meccano Ltd. Some are valued in the thousands of dollars.

"All my friends have golf or skiing—I love collecting," Bendeth reasons. "It's something for me when I get home where I don't have to think about my job or people hitting me up on the street corner."

The hobby took root in Bendeth's childhood in London's East End, where he developed a fascination with the British train sets and cars. When his family migrated to Canada when he was 10, his precious trains were stolen in transit. "That really hurt," he recalls, "but I put it behind me and went to the other kids' homes and played with their trains."

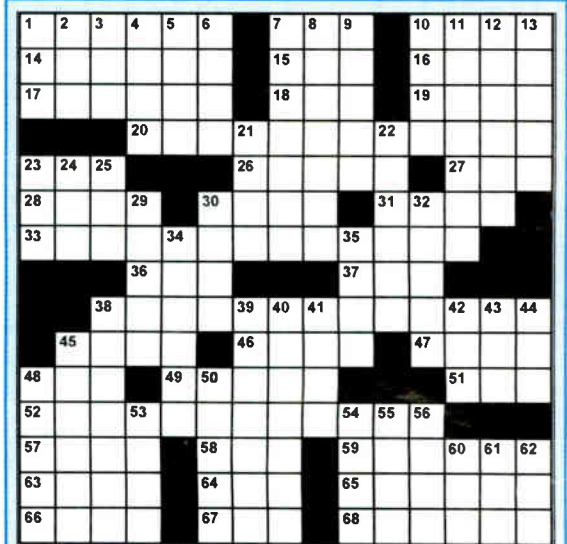
Fast forward to about 1990, when a friend persuaded Bendeth to go to a train show in Toronto, where, "sure enough, the first thing I saw was one of these trains I had as a kid," he says. "I bought it for \$100, put it on the shelf, and looked at it every day as I left the house."

"You can imagine what happened next," Bendeth says. "I looked at this poor lonely train and figured, 'Let's get some track and see if it runs.'" The resulting layout is a scaled 1950s-style English village (inset photo).

Over the years, Bendeth's showcase has drawn the admiration of not only the 3,000 members of an international Yahoo! Meccano club, but auction house Christy's—though Bendeth has no plans to sell.

"This is therapeutic," he says. "People look at me like I'm from outer space and ask what the hell my collecting has to do with music. I say, 'Exactly.'"

CHUCK TAYLOR



'OH, WHAT A FRIGHT' by Matt Gaffney

- Across**
- 1 With 28-across, Poco's comeback hit of 1989
 - 7 Some rappers' old band Take ____
 - 14 Police title word
 - 15 Part of a circle
 - 16 Move like slime
 - 17 Neneh Cherry hit "Buffalo ____"
 - 18 India's prime minister, 1991-96
 - 19 Glenn Miller song "____ Old Dutch Garden"
 - 20 Ray Parker, Jr. tune about battling the supernatural
 - 23 Need to pay back
 - 26 Word with band
 - 27 You, to Nena
 - 28 See 1-across
 - 30 "Who ____ Tum To?"
 - 31 "Quien es ____ nina..." (Madonna lyric)
 - 33 Dingo Boingo song about a creepy soiree
 - 36 Duke Ellington's "____ from Joe's"
 - 37 One of the Gershwins
 - 38 Foreboding CCR tune
 - 45 Almond or Anthony
 - 46 Whip severely
 - 47 Gospel standard "____ Got Over"
 - 48 To be, to Julio Iglesias
 - 49 "Come ____!" ("Gimme a break!")
 - 51 Photographer
- Down**
- 13 Like some negotiations
 - 21 Tchaikovsky's "____ Lake"
 - 22 Pop singer Jackson or jazz vocalist Roberts
 - 23 "School" of rap
 - 24 Subject of some tales
 - 25 Little ____
 - 29 Winter who did "Jasmine Nightdreams"
 - 30 Unlike people in a mosh pit
 - 32 1996 Phish album released only in Europe
 - 34 Disease that's turning on some Brits to emu meat
 - 35 Light and fluffy
 - 38 Place for a jukebox
 - 39 Unpack the truck
 - 40 First word of an Elvis Costello title
 - 41 Dogg in rap
 - 42 Particle that's got a charge
 - 43 D.J. Yella's old group
 - 44 ____ Blossoms
 - 45 The Osmonds' "____ in Montana"
 - 48 Perfect shot, in B-ball
 - 50 1980s hip-hop act ____ M.D.'s
 - 53 Therefore
 - 54 How a prima donna likes to sing
 - 55 ____ about (approximately)
 - 56 ____ off (resist successfully)
 - 60 Suffix for chemists
 - 61 A-ha's land: abbr.
 - 62 Part of Q & A

The solution to this week's puzzle can be found on page 66.

RIM SHOTS by Mark Parisi



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