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Billboard

NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

NOVEMBER 10, 2001

AIDS & The Music Industry: Caring At A Crossroads

BY WAYNE HOFFMAN

NEW YORK—When Freddie Mercury, lead singer of British rock group Queen, died of AIDS 10 years ago this month at age 45, it sent a shock wave through the music world. While Mercury was not the first performer to fall victim to the disease, many music insiders remember his death as a wake-up call. One executive notes, "In the music industry, it was the turning point, where people realized [it was] our issue now."

As World AIDS Day—Dec. 1—approaches, the industry looks back on 20 years of an epidemic. And it seems clear that however symbolic a landmark it may have been, Mercury's death marked a transformation in how the music world dealt with AIDS.

During the first decade of the crisis, the industry's response was uneven and sporadic, and music was seen lagging behind other entertainment fields in its support of its own employees with HIV (*Billboard*, Jan. 25, 1992). A few artists dealt with AIDS head-on



BLUE



FIELDS

through their music—for instance, "Let's Talk About Sex" by Salt 'N' Pepa; others, such as Madonna, donated time and money. Such labels as Arista and Chrysalis got behind benefit CDs, while the industry's T.J. Martell Foundation added AIDS research to the list of medical efforts it supported. But the industry had yet to band together in an organized way to fight the epidemic.

Following Mercury's death, the second decade of AIDS saw a better-orchestrated response from the music world. Organizations were launched that did everything from fund research in developing nations to help musicians purchase life-saving medications. Radio stations linked arms with local AIDS groups to promote community events, while

(Continued on page 90)

Wind-Up's Creed Has 'Weathered' Success

BY LARRY FLICK

NEW YORK—At a time when far too much current rock music is steeped in anger and darkness, Creed frontman Scott Stapp thinks that it's time for a little light.

"I don't see the merit in wallowing in misery," Stapp says. "When I'm dealing with a heavy issue or something that stirs my anger, I don't want to stay there. I want to get out. I need to believe that there's eventual relief from the pain."

That philosophy has been the

(Continued on page 92)



CREED

Finding More Latin Music Fans

Retail Reaches Out With New Strategies

BY JILL PESSLNICK

LOS ANGELES—Most major retailers that sell Latin music concur that the genre's sales totals have slipped this year. But rather than shift focus to other burgeoning categories, chains are trying to attract more fans through a variety of product, display, and advertising programs.

The problem this year, according to many retailers, has been the lack of hit albums from such top-sellers as Ricky Martin, Christina Aguilera, Enrique Iglesias, Marc Anthony, and Shakira—

(Continued on page 94)



SHAKIRA

Epic's Shakira 'Serves' A Bilingual Album

BY LEILA COBO

MIAMI—It took Colombian pop/rock star Shakira more than a year to complete her first English-language album, a mega-production in which virtually every resource, producer, writer, and arranger was placed at her disposal.

But in the end, even with the specter of "crossover success" hovering over her head, Shakira—perhaps the most successful female Latin artist of her generation—chose to make her foreign-language debut as intensely personal as her work in

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IN MUSIC NEWS

GEORGE STRAIT

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The Sam Goody locations in the New York area wish to thank our partners – The South Street Seaport, Time Warner Cable, New Line Cinema, Memorex, and citysearch.com – and all of our record label and distribution partners and the artist management teams that supported Sam Goody's third season of Home Before Midnight free concerts on New York City's Pier 17 at the historic South Street Seaport this past summer!

“One of the **great events** taking place in **New York City...**”

– ED CHRISTMAN, *BILLBOARD*



AMERICAN HI-FI performed at Sam Goody's Home Before Midnight Free Concert Series this past summer for close to 5,500 people on July 19. An hour-long set was followed by an hour-long signing.



Sam Goody teamed up with (who else?) WKTU to introduce **BLU CANTRELL** on June 8. Although this was more than six weeks before her debut album, *So Blu*, was released, Sam Goody took close to 100 (paid in full) reservations for the record.



BILAL'S Aug. 2 performance packed the Pier and was reviewed in the *New York Times*.



MYSTIC'S “cool out, mental show” on Aug. 16, also reviewed in the *New York Times* introduced New Yorkers to her tranquil music, boasted a surprise set by Masta Ace, and featured Hot 97's Mister Cee.



The grand finale featured **DREAM STREET** on August 27. Chris, Frankie, Greg, Jesse, and Matt—thanks for ALL of the events you've done with Sam Goody around the country this past year. Congratulations on going Gold!



Sam Goody supports local and independent artists. New York-based Swedish artist **JANITA** brought her critically-lauded sound to the Pier on June 14, a double bill with Reese.

Sam Goody's Home Before Midnight Free Concert Series 2001: Blu Cantrell (June 8), Reese, Janita (June 14), Youngstown (June 28), Gary U.S. Bonds (July 4), Vengaboys (July 12), American Hi-Fi, Smartbomb (July 19), Bilal (Aug. 2), Tegan & Sara (Aug. 9), Mystic, Masta Ace (Aug. 16), Michael Amante (Aug. 23), Trickside, Lava Baby (Aug. 24), Incredible Moses Leroy, Ball In The House, Bree Sharp, Meaningless Tag (Aug. 25), Dream Street (Aug. 27).

SAM GOODY'S HOME BEFORE MIDNIGHT FREE CONCERT SERIES 2002: The suggestion box is wide open! Sales reps, product managers, promotion staffs, publicists, and artist management – Talk amongst yourselves, then contact Chris Nadler, Sam Goody Marketing Manager, at 212-677-1795 x101 (cnadler@musicland.com) and let's talk. We've taken this series to a new level each year. 2002 won't be any different.

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Billboard Music Group

Sting On The Fragile Art Of 'All This Time'

I looked out across the river . . . and saw a city and an old church tower . . . priests came 'round tonight . . . to offer prayers for the dying, to serve the final rite—Sting, "All This Time."

Like echoing fragments of a familiar song, the sights at dusk on a recent September day at the Certosa del Galluzzo priory and church near Tuscany's Arno River seemed stirring and sadly symbolic in their comforting agelessness—as if life's deepest sensations have all been known and felt before. Minutes before sundown, a portly Italian monk of the Cisterian order met Sting; his wife, Trudie Styler; and their few guests at the massive gate of the castle-like monastery overlooking Florence. After bows and cordial hand clasps were exchanged, he led us down into the cloister's cavernous, 14th-century corridors.

It was Sept. 13, the feast of St. Amatus (a cave-dwelling, seventh-century ascetic whose food was filched by crows), and only two tense days since terrorists active in the United States had committed the mass murder of several thousand civilians of numerous nationalities, including an estimated 38 Italians. The visit at twilight to the medieval hilltop retreat was Sting and his spouse's first outing to Florence since Sept. 11. The tragedy in America had coincided with a long-planned live concert taping on the night of Sept. 11 in the courtyard of Sting and Trudie's villa in the Arno Valley—a unique project originally intended to revisit the *Brand New Day* album first developed in 1998 at their Tuscany residence—and Sting's sense of responsibility toward his audience was transformed into something far more reflective. Days later, the pangs of the moment and its still-unfolding aftermath remained potent, and the visit to the Certosa—where prominent Christian painters once sought refuge during the plague of 1522—seemed somehow apt.

"At first I didn't want to sing," Sting recalls of the remarkably intimate document that is . . . *All This Time* (A&M/Universal, due Nov. 20), a 15-track set performed for the 250 invited fans and friends who suddenly found themselves at a program dedicated to those who died. Shivering slightly under the starry autumn canopy, Sting had told the distraught spectators, "This was supposed to be a very joyous occasion tonight. Because of the horrific events of today, it simply can't be a joyous occasion. We have three choices: One is the show must go on, the other is not to do anything at all. The band and I came up with a compromise: We'd like to have one number on the Webcast for the rest of the world to see and then shut it off as a token of respect to those who've lost their lives and those who have lost loved ones from this terrible event. And then it's up to you and how you feel. I'd like a minute's silence after that song. I don't want any applause—I just want us to stand there and think about what's happened today."

Sting and his band began to play "Fragile": "If blood will flow when flesh and steel are one/Drying in the color of the evening sun/Tomorrow's rain will wash the stains away/But something in our minds will always stay." After more than 60 seconds of silence, during which many onlookers wept, the crowd began to stand and applaud. Visibly moved, Sting suggested the band play "A Thousand Years." An impromptu set slowly emerged, Sting asking the crowd to name appropriate songs from his repertoire. He introduced "All This Time" by saying he wrote it about his father's death and that he wanted to play it for him.

"I thought, 'Why am I choosing a set list when this cataclysm has happened?'" Sting now recalls of his poignant dilemma in Italy. "It just seemed crazy. But then as the evening wore on, although we began in a very somber and tentative way, it became sort of defiant, it became a celebration of feeling, which I suppose is anti-terrorist. That's what I feel—that these people want to kill our mode of expression, our joy, and we can't let them do that."

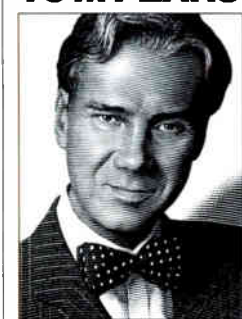
Thus did . . . *All This Time* come to its own pathos-refracted fruition, complete with a sensitive palette of impassioned new arrangements. Offered without interruption, the ultimate song choices (including "Perfect Love . . . Gone Wrong," "The Hounds of Winter," "Don't Stand So Close to Me," "When We Dance," "Dienda"—Sting lending evocative lyrics to the former instrumental dedicated to his late keyboardist, Kenny Kirkland—"Roxanne," "(If You Love Someone) Set Them Free," "Brand New Day," "Fields of Gold," "Moon Over Bourbon Street," "If I Ever Lose My Faith in You," and "Every Breath You Take") build upon the other to create one of the most lean, fervent, and warmly satisfying live albums imaginable.

"The songs all seemed to recalibrate themselves within the brand-new context," Sting says, "and that knocked me sideways a couple of times. 'A Thousand Years,' I just put in because it was the right kind of mood, but some of the lyrics were almost too close to the images we had just seen on CNN and BBC television, [such as] 'towers of souls.' But I think the band [which featured such dramatic new additions as Christian McBride on upright bass and Brazilian cellist Jaques Morelenbaum] played out of their skins that night. Everybody did. I sang in a way I never sang before. I don't normally get involved emotionally in the singing. If you've written the melody and the lyrics, they will transmit the emotions that you mean them to. But that night, it was impossible not to get swept up in this feeling."

Sting says the pilgrimage to the monastery two days later was a personal emotional coda to . . . *All This Time* that "meant a great deal." As he and his fellow guests entered the rough-hewn stone passageways, plainsong chanting could be heard reverberating from a tiny room in the belly of the complex. Guiding us into a faintly lit chamber, the head monk took his place opposite three other members of his order in one of the pews flanking a small altar. Hymns were passed as an African friar beside the altar intoned a verse. Then all present continued with vespers, the solemn Latin evening service celebrated with hymns and canticles, as nightfall enveloped the Certosa del Galluzzo.

"It was strange in that enormous place to have just four ancient monks there," Sting says, "but I'm grateful they carry on the ritual and the liturgy. I actually believe in the power of prayer, and I think that when people are praying it helps the world—not just the individuals who are praying. I think it balances out all the other crap that's going on. I've been looking for symbols of stillness, because of all the turmoil in the world and how everything is moving toward more and more mischief and mayhem. And while I would have preferred not to have had that kind of context [in which] to perform . . . *All This Time*, as it was and is, I'm proud of it as a memento and a memorial of that day."

MUSIC TO MY EARS



BY TIMOTHY WHITE

LETTERS

COVERAGE 'ACCURATE AND FAIR'

In our opinion, *Billboard* Washington Bureau Chief Bill Holland's coverage of government affairs ("Govt., Tech Critics Decry RIAA Tactics," *Letters*, *Billboard*, Nov. 3) has always been accurate and fair. He's been on the beat long enough to know his way around the halls of Congress pretty well.

**Pam Horovitz, president
National Assn. of Recording Merchandisers
Marlton, New Jersey**

LAWYERS, ARTISTS & CONTRACTS

Congratulations to Bill Holland and *Billboard* for having the courage and chutzpah to report the ongoing problems with controlled-composition clauses (*Billboard*, Oct. 6). Having worked as a music publisher in several countries, I can attest that the mere proposal of a reduced mechanical rate in Japan, Australia, the U.K., or any other

European Economic Union nation would immediately bring waves of laughter and ridicule.

**Peter Jansson, president/CEO
Jansongs
Los Angeles**

Bill Holland's article, "Artists & Lawyers Decry Contract Clause" (*Billboard*, Oct. 6), was a good primer on the controlled-composition clause. However, Holland did not reveal three additional insidious ways in which this clause impacts songwriters' royalties. The first is that some record companies structure their clauses so the statutory mechanical rate (or a reduced percentage thereof) is locked in at the time the master is recorded, regardless of whether the master is repackaged in a compilation years later. A second area is if a record company owns a record club; the major clubs insist they have the right to

pay only three-quarters of the statutory mechanical rate. Finally, some record companies apply controlled-composition provisions to other songwriters who write songs with their artists.

**Eric Polin, partner
Wixen Music Publishing
Calabasas, Calif.**

RELEVANT WORDS & WARRIORS

Thanks for Timothy White's highly intelligent, articulate column ("The Songs One's Enemies Sing," *Music to My Ears*, *Billboard*, Oct. 13). I was unaware of this new book [*Warriors of God: Richard the Lionheart and Saladin in the Third Crusade*]. After White's column, however, it seems particularly important and relevant.

**Ronnie Lippin
The Lippin Group
Los Angeles**

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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COMMENTARY

Jesse Stone, 1901-99: A Centennial Tribute

As a centennial birthday tribute to the late Jesse Stone, aka Charles Calhoun—author of such classic songs as "Idaho," "Money Honey," and "Shake, Rattle and Roll"—the following eulogy is offered by famed producer Jerry Wexler, seminal Atlantic Records executive and former *Billboard* editor.

Have Been Me," co-wrote "Soul on Fire" for LaVern Baker, and aided Ertegun and Wexler on such sessions as the Clovers' "Your Cash Ain't Nothin' but Trash" and

Dear Jesse: You are a very special man, and it is fitting indeed that you are being honored. Your career began in the early years of the century when America's popular music, jazz in particular, was in its rudimentary, formative stages, and you, as a contemporary of Jelly Roll Morton, left your indelible mark on this great part of our culture. But Jelly Roll passed more than a half-century ago, and you were just hitting your stride. From your vast experience with jazz, blues, country—in fact, every facet of American root music—you became one of the architects of the new urban music of black folk, the music that came to be known as rhythm and blues. You wrote the tunes and the arrangements, you assembled the players, you ran the rehearsals, and you conducted in the studio.

And it was your own continuing evolution that helped pave the way for the next great cultural wave—rock 'n' roll. Your songs were marked with wisdom and the deep humor of plain folks making their way in a difficult world, the humor of the backwoods, the farm, and the city streets.

From the first day that I came to the studio to be present (I dare not say produce) as part of the team of Ahmet, Tom Dowd, and yourself at LaVern Baker's first session for Atlantic, I watched you. I listened, and, I hope, I learned. It wouldn't be overstating the case to say that you taught me everything I know about our craft; yes, everything I know, and a small fraction of what you have always known.

With deep affection and admiration,

Jerry Wexler



STONE

Chuck Willis' "C.C. Rider." "Jesse is still underappreciated," says Wexler, who here reprises the personal testament originally written for Stone's birthday in 1996.



Chart Beat™ by Fred Bronson

ALL IN THE 'FAMILY': Mary J. Blige holds on to the No. 1 position on The Billboard Hot 100 for a second week with "Family Affair" (MCA), her very first chart-topper. But Blige is not the first artist with a No. 1 hit to use a first name, middle initial, and last name. She's the second.

If your mind is racing to remember who was the first, let me pass along e-mails received in the past few days from two frequent Chart Beat contributors, William Simpson of Los Angeles and Larry Cohen of Trumbull, Conn. Both pointed out that the only other artist with a No. 1 hit on the Hot 100 to use a first name, middle initial, and last name was the woman who sang "Harper Valley P.T.A." That was a chart-topper for Jeannie C. Riley in 1968.

If you're wondering why Ernie K-Doe doesn't count, it's because "K" wasn't used as a middle initial, but as a hyphenated letter to his last name. And Gary U.S. Bonds doesn't qualify either, because those double-letters weren't his middle initials.

There was more e-mail related to the No. 1 status of "Family Affair." Tasos Kakaroukas of Athens, Greece, pointed out that the song, which shares a title with a previous No. 1 hit by Sly & the Family Stone, from almost 30 years ago (December 1971), is the 12th song title shared by more than one No. 1 hit. The others are: "Venus" by Frankie Avalon (1959) and "Venus" by Shocking Blue (1970); "My Love" by Petula Clark (1966) and

"My Love" by Paul McCartney & Wings (1973); "Best of My Love" by the Eagles (1975) and "Best of My Love" by the Emotions (1977); "I'm Sorry" by Brenda Lee (1960) and "I'm Sorry" by John Denver (1975); "One More Try" by George Michael (1988) and "One More Try" by Timmy T. (1991); "Good Vibrations" by the Beach Boys (1966) and "Good Vibrations" by Marky Mark & the Funky Bunch (1991); "Jump" by Van Halen (1984) and "Jump" by Kris Kross (1992); "All 4 Love" by Color Me Badd (1992) and "All for Love" by Bryan Adams/Rod Stewart/Sting (1994); "The Power of Love" by Huey Lewis & the News (1985) and "The Power of Love" by Celine Dion (1994); "Honey" by Bobby Golsboro (1968) and "Honey" by Mariah Carey (1997); "Wild Wild West" by the Escape Club (1988) and "Wild Wild West" by Will Smith Featuring Dru Hill & Kool Mo Dee (1999).

BROADWAY BABY: The opening of *Mamma Mia!* on Broadway helps propel the London cast recording onto The Billboard 200 (at No. 169) for the first time. The Decca Broadway release was recorded two years ago, after the musical based on Abba songs opened in the West End April 6, 1999, 25 years to the day after Abba won the Eurovision Song Contest with "Waterloo."

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

THE QUEEN OF NEO SOUL IS BACK WITH THE POWERFUL FOLLOW-UP
TO HER STUNNING, PLATINUM DEBUT ALBUM **BLACK DIAMOND**

ANGIE STONE

MAHOGANY SOUL

"ALBUM OF THE WEEK.
NO ONE HAS EVER BEEN ABLE
TO SEIZE THE THRONE FROM
ARETHA FRANKLIN, BUT IF
THERE IS AN OPENING FOR
PRINCESS OF SOUL, ANGIE
STONE IS READY. DAZZLING."

PEOPLE MAGAZINE,
NOVEMBER, 2001

"NO SINGLE ALBUM DURING
THE NEO-SOUL REVIVAL
HAS EMBRACED THE SOUL
EXPERIENCE AS FULLY
AS ANGIE STONE'S NEW
MAHOGANY SOUL.
SO COMPELLING."

ROBERT HILBURN,
LOS ANGELES TIMES
SUNDAY CALENDAR
10.28.01

FEATURING THE ELECTRIFYING HIT RECORD AND VIDEO "BROTHA"
ALSO INCLUDES NEW GEMS "THE INGREDIENTS OF LOVE" [WITH MUSIQ SOULCHILD],
"MORE THAN A WOMAN" [WITH CALVIN]
AND THE RED HOT CUT "WISH I DIDN'T MISS YOU"

ALBUM IN STORES TUESDAY NOVEMBER 6TH



Latin Grammys' Sales Boost May Be Diluted By Delays

BY LEILA COBO

MIAMI—Now that the long-delayed Latin Grammy Awards have been handed out, winning artists are celebrating. But retailers and labels believe the postponements have lessened the awards' ability to boost sales.

The biggest winners of the second Latin Grammy Awards, announced Oct. 30, were Spanish singer/songwriter Alejandro Sanz—who took home four awards—and Colombia's Juanes, who followed with three.

"We're going to do as much publicity as possible," says Robbie Lear, marketing director for Latin artists at Universal, which garnered the most awards: 11, including three for Juanes. "But I think all that's happened has diluted the impact. The impact will be made for a long-term career and felt as a personal musical prize rather than a huge immediate sales impact."

Lear is quick to note that Juanes did benefit from his seven nominations,

which translated into quintuple sales of his album in the U.S. from the moment nominees were announced this summer. Sales of Juanes' critically acclaimed solo debut, *Fijate Bien*, had languished for nearly a year.

Sanz, who took home album of the year and male pop album of the year awards for *El Alma al Aire* (WEA), as well as record and song of the year for the album's title track, will likely benefit not only from that album but also from his upcoming *MTV Unplugged*, set for a Nov. 20 release.

"The timing is ideal for us," says Gabby Martinez, marketing VP for Warner Music Latin America. "If you combine the Grammys and *MTV Unplugged*—which are trademarks of the U.S. market where Alejandro is making inroads—it's a huge endorsement for his growth, and it will give [it] credibility."

After receiving his awards, Sanz, who was also nominated for a general market Grammy this year, remained in Los Angeles to do media promotion.

"If you think about it, I shouldn't be the one most likely to win, because



SANZ

I'm not the best-known Latin artist [in the U.S.]," says Sanz, who is a superstar in his native Spain. "But I like that the Academy members voted and that in some way, they heard the album."

The roster of nominees for this year's awards was especially eclectic and tended to shun huge names. The biggest exception was Christina Aguilera's win in the best female pop album category, where she beat out Paulina Rubio's successful *Paulina* (Universal).

Rubio was also nominated for album of the year, alongside Juanes,

Sanz, Gilberto Gil, and flamenco virtuoso Vicente Amigo, whose *Ciudad de las Ideas* (Ariola/BMG) won in the flamenco category.

"That nomination alone means another Grammy to me," Amigo tells *Billboard*, "because I come from flamenco—and that means breaking barriers, both for me and the Academy."

The Latin Grammys gained critical respect this year with a highly regarded list of nominees. But the awards suffered after the ceremony was postponed and then canceled after Sept. 11.

In the nearly two months that followed, Grammy officials reportedly debated announcing the winners during a live televised press conference and even producing some sort of TV special with rehearsal footage. In the end, winners were announced during a sober press conference at a Los Angeles nightclub.

Winners say this hasn't made a difference in the significance of the prize. Juanes quips, "They could have taken place in a castle or under a bridge."

But the feel-good vibe didn't translate to retailers, many of whom have said no marketing or positioning was planned around the Grammy winners, in part because there simply wasn't time to do so between Friday—when the press conference was announced—and Tuesday, when it took place.

"Had it been the general market Grammys, we would have had something set up beforehand," one Latin-music buyer says. "As it is, I'd ordered enough product to cover the nominees, but I'm just discouraged by the fact that the labels want us to bring this large amount of product, and I don't get a single piece of promotion around it."

In The News

• The Senate approved the Patriot Bill Oct. 25 and sent the anti-terrorist legislation to President Bush. Earlier, a range of private-interest groups agreed to language developed by Senate Judiciary Committee staff that will enable the Justice Department to punish terrorist hackers with criminal penalties but retain civil penalty provisions from current law that allow such groups as the Recording Industry Assn. of America (RIAA) and the Motion Picture Assn. of America to pursue legal anti-piracy efforts and avoid lawsuits from peer-to-peer song-swapping infringers. Draft language put forward by the RIAA granting it immunity from consequences of anti-piracy techniques was rejected.

• Two members of Boyz II Men canceled an appearance at a Washington, D.C., school to help launch the Songs of the Century program, an initiative developed by the RIAA and the National Endowment for the Arts to teach American music and its cultural heritage in schools. A spokesperson for the group says Shawn Stockman and Nathan Morris had "travel concerns" after a bomb threat resulted in a flight from New York City to Dallas being diverted to D.C.'s Dulles Airport.

• Charlie Dimont, executive VP of EMI Recorded Music, has added the title of COO of Virgin Records America, reporting to new EMI chairman/CEO Alain Levy (*Billboard Bulletin*, Nov. 1). The appointment follows the exits of Virgin vice chairman Nancy Berry and EMI CEO Ken Berry.

MTV Networks Cuts Staff, Moves MTVi In-House

BY BRIAN GARRITY

NEW YORK—In the wake of Viacom announcing a \$190 million net loss for the third quarter amid a weak advertising environment, MTV Networks (MTVN) is restructuring its operations and laying off 8%-9% of its overall work force—roughly 450 members of a staff of about 5,000.

As part of the move, MTVN is bringing its money-losing online operation, MTVi, back in-house. A company spokesperson declined to comment on the fate of MTVi president/CEO Nicholas Butterworth and his staff.

MTVN has also completed a management restructuring at VH1 that began earlier this year with Fred Graver's shift from senior VP/GM of Web division the VH1 Group to executive VP of production and programming at the VH1 network (*Billboard Bulletin*, May 9).

Other changes include the consolidation of MTV and Nickelodeon's Latin American operations and the hiring of independent outside facilities to support MTV's animation strategy.

MTVN chairman/CEO Tom Freston said in a memo to employees Oct. 29 that the decision was based on "many changes in our company and in our industry and in view of the new economic times." He added, "Although our business has grown and changed

dramatically over the years, we haven't restructured our organization in any way since we decentralized by brands in 1989."

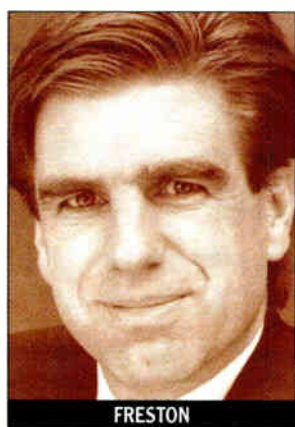
Viacom said back in October that the company would be looking for ways to cut costs in a lean economic climate that only worsened after Sept. 11.

Eight days after the attacks, the company reduced its 2001 cash-flow growth estimates, citing lost ad revenue from canceled and postponed programming.

But on the bottom line, the cable networks division—anchored by MTV—remains one of Viacom's star performers. In the third quarter, MTV and VH1 both posted double-digit ad revenue gains. Overall cable revenue rose to \$1.096 billion from \$1.021 billion.

While cuts are expected across MTVN, some of the biggest changes are likely to come in the online group. MTVi, spun off as a separate company last year with the original intention of going public, will move its operations back to MTVN's headquarters in Times Square, New York City.

Viacom stopped breaking out results for its online properties—MTVi, CBS.com, and iWon.com—at the end of last year. But for the year ended 2000, the collective online businesses' revenue grew to \$113.2 million from \$43.2 million in 1999.



FRESTON

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2000	2001	
Total	620,315,000	590,755,000	(↔4.8%)
Albums	574,156,000	563,019,000	(↔1.9%)
Singles	46,159,000	27,736,000	(↔39.9%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2000	2001	
CD	510,851,000	522,162,000	(↔2.2%)
Cassette	61,956,000	39,762,000	(↔35.8%)
Other	1,349,000	1,095,000	(↔18.8%)

OVERALL UNIT SALES

This Week	13,058,000	This Week 2000	13,069,000
Last Week	12,457,000	Change	↔0.1%
Change	↔4.8%		

ALBUM SALES

This Week	12,666,000	This Week 2000	12,339,000
Last Week	12,028,000	Change	↔2.7%
Change	↔5.3%		

SINGLES SALES

This Week	392,000	This Week 2000	730,000
Last Week	429,000	Change	↔46.3%
Change	↔8.6%		

YEAR-TO-DATE SINGLES SALES BY STORE TYPE

	2000	2001	
Chain	22,634,000	13,588,000	(↔40.0%)
Independent	7,906,000	6,035,000	(↔23.7%)
Mass Merchant	15,432,000	7,922,000	(↔48.7%)
Nontraditional	187,000	191,000	(↔2.1%)

YEAR-TO-DATE SINGLES SALES BY STORE LOCALE

	2000	2001	
City	12,209,000	8,298,000	(↔32.0%)
Suburbs	17,205,000	10,381,000	(↔39.7%)
Rural	16,746,000	9,057,000	(↔45.9%)

ROUNDED FIGURES

FOR WEEK ENDING 10/28/01

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

Barry's Back!

NEW ERA, NEW LABEL, NEW ALBUM...

Barry Manilow is back with the first recording to feature all original Manilow songs in over 15 years! For his debut release on Concord Records, *Here At The Mayflower*, Barry has reunited with the songwriting greats with whom he co-wrote such hits as "Could It Be Magic," "Even Now," "It's A Miracle," "This One's For You," and "Copacabana." With these brand new collaborations **Barry Manilow** has created one of the most exciting projects of his career!



Produced, Composed and Arranged by **Barry Manilow**
Co-produced by David Benson

Appearing on:

The Rosie O'Donnell Show 11.06
Live With Regis and Kelly 11.15
The Today Show 11.21
The View 11.23
E! Entertainment's Exclusive Close-up TBA
A&E's Biography TBA

New concert tour:

12.13-15, Las Vegas; Mandalay Bay
12.20, Vancouver; Queen Elizabeth Theatre
12.21-22, Seattle; Paramount Theatre
12.28-31, Los Angeles; the brand new
Kodak Theatre (New Year's Eve show!)
Twenty-one more cities through April 2002



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Canada, U.S. Differ On Controlled-Composition Clause

BY LARRY LeBLANC

TORONTO—Almost everyone—except major record companies—derides the controlled-composition three-quarter-rate clause in the U.S. But north of the border, the clause has less impact on the Canadian music industry.

The controlled-composition clause permits record companies to lower or put a cap on the number of musical compositions on an album “controlled” by a singer/songwriter for which a label is required to pay a full mechanical royalty. Mechanical royalties are upfront costs that have to be paid to both songwriters and their music publishers for the use of the music on every recording sold. American labels generally offer new artists and outside songwriters only three-quarters of the 7.5 cent mechanical royalty rate, or about 5.5 cents per tune with a 10-song cap (*Billboard*, Oct. 6).

Canadian-based majors continue to try utilizing a similar controlled-composition clause. But the net effect of a lack of compulsory licensing under Canada’s Copyright Act since 1988—coupled with a broad mechanical licensing agreement (MLA) between the Canadian Musical Reproduction Rights Agency (CMRRA) and the Canadian Recording Industry Assn. (CRIA)—is that music publishers do not have to grant the reduced rate.

CMRRA president David Basskin says, “The only part of the world where the controlled-composition clause applies is in the United States and Canada, and we did something about [restricting its] terms.”

Toronto entertainment lawyer Paul Sanderson of Sanderson Taylor agrees: “MLA created an industry standard in Canada which is substantially better than in the United States.”

CMRRA is a mechanical licensing and collection agency that represents more than 23,000 music publishers doing business in Canada. CRIA, a trade group with 28 members, represents labels that collectively own 95% of the sound recordings manufactured and sold in Canada. The majority of CMRRA’s mechanical licenses are issued to CRIA members.

EMI Music Canada president Michael McCarty says, “In the U.S., the three-quarter-rate is considered the norm, but Canadian publishers and lawyers will hold out for a full rate, even with U.S.-based contracts.”

Steven Ehrlick, EMI Music Canada VP of legal and business affairs, says, “There’s more of a hard-nosed approach in the U.S. [American labels] stick to their guns partially because of the negotiating power they have.”

Ian MacKay, VP of legal and business affairs for Sony Music Canada, says, “In

‘In the U.S., the three-quarter rate is considered the norm, but Canadian publishers and lawyers will hold out for a full rate, even with U.S.-based contracts.’

—MICHAEL McCARTY,
EMI MUSIC CANADA

general, record companies are trying to limit what is otherwise an open-ended mechanical royalty obligation.”

Entertainment lawyer Susan Abramovitch of Stohn Abramovitch in Toronto points out, “[U.S.-based contracts] often also have a controlled rate for the U.S. and Canada. I tell them that’s not the norm in Canada and get the full rate on 12 songs for Canadian sales.”

Prior to 1988, Canada’s Copyright Act provided for the granting of a compulsory mechanical license at a 2 cent

rate after the music was published or performed in public. Phase I Revisions of the Copyright Act in 1988 sounded the death knell of mandatory mechanical licensing in Canada. Under its provisions, record companies and publishers here were granted permission to negotiate an MLA.

The first MLA was signed in 1988 for a two-year period. The royalty rate for musical compositions was initially raised to 5.25 cents. An interim MLA in 1990 upped it to 5.90 cents.

In 1992, the CMRRA and CRIA concluded a historical MLA that ran until 1997. That sweeping agreement addressed such issues as returns, budget and midline product, promotional copies, and auditing, as well as how and when licenses are applied.

“Record companies got a rate [in 1992] they could live with by agreeing to limitations on the controlled composition,” Basskin recalls. “We weren’t prepared to close a deal unless they did that.”

In 1998, the CMRRA and CRIA finalized a six-year MLA that expires Dec. 31, 2003. Under the agreement, the standard mechanical royalty rate in Canada is now 7.4 cents and 1.48 cents, for each additional minute or

partial minute of running time. On Jan. 1, 2002, it will be upped to 7.7 cents and 1.54 cents, respectively.

In American-based contracts, the controlled-composition clause generally caps the record company’s liability at 10 songs at three-quarters of the statutory rate. Under Canada’s MLA, if a cap is present, companies cannot set the initial rate at less than three-quarters of the industry standard and must pay no less than 50% of the full rate up to a cap of 12 songs per album. Non-controlled songs and non-controlled portions of songs receive a full royalty rate.

No such agreement in the U.S. provides an absolute minimum. U.S. recording artists bound by the controlled-composition clause could owe their labels for excesses on full mechanical royalties paid to non-controlled songwriters. Such excesses are generally charged against artist royalties.

Another difference is that in the U.S. a mechanical license is set on the release date of the album or delivery of the master. The record company is then entitled to that rate in perpetuity regardless of increases in the statutory rate. Under Canada’s MLA, the rate rises pro rata the applicable rate.

Bankruptcy Hits Sam The Record Man

BY LARRY LeBLANC

TORONTO—Canada’s longtime retail giant Sam the Record Man filed for bankruptcy Oct. 30 with the Ontario Superior Court of Justice.

According to receiver BDO Dunwoody, the Toronto-based privately owned chain had assets of \$10.4 million Canadian (\$6.5 million) and owes \$17.8 million Canadian (\$11.2 million). About \$6.5 million Canadian (\$4.2 million) is owed as unsecured to major record labels, with market leader Universal Music Canada—owed \$2 million Canadian (\$1.3 million)—the hardest hit, as expected.

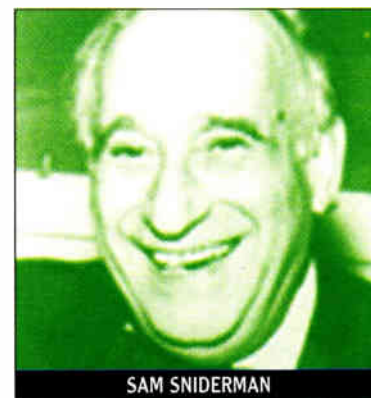
BDO Dunwoody says \$8.1 million Canadian (\$5.1 million) is owed as secured to the Sniderman family, which had operated Sam the Record Man since 1929, originally as Sniderman Radio Sales and Services under brothers Sidney and Sam Sniderman.

“It’s the end of an era,” says Brian Robertson, president of the Canadian Recording Industry Assn. “Sam Sniderman was an icon—the chain was so emblematic of the Canadian music industry. The chain, and Sam’s personality, dominated our industry for decades. With declining sales overall, losing a cornerstone of the business like this, you wonder what the future of retail is in our industry.”

According to BDO Dunwoody, the Sam the Record Man Toronto flagship store on Yonge Street—which opened in 1961—as well as stores in downtown Montreal, Vancouver, and Halifax, Nova Scotia, will remain open for an undetermined time under the wing

of the receiver. Real estate of locations owned by the family was not part of the bankruptcy filing.

But 24 of the Sniderman family’s 30 stores across the country were slated to close within days of the bankruptcy announcement. Eleven independently owned franchise stores across Cana-



SAM SNIDERMAN



da are not directly affected and continue under the Sam’s banner.

“It’s a very sad day,” admits Sam’s son Jason Sniderman who, as VP of Sam the Record Man, ran day-to-day operations. “The family will try to do the right thing by everybody—whether we carry on in stores or not.”

There is talk of the Sam the Record Man chain ultimately surviving in a refocused form and speculation that the HMV Canada and Music World chains will acquire outlets. Randy

Lennox, president/CEO of Universal Music Canada, predicts, “Given the strength of their locations and with reorganization, these outlets will be in business in one form or another.”

The Sniderman brothers started selling records in 1937 as Sniderman’s Music Hall on Toronto’s College Street. Sam the Record Man was owned by a trust headed by Sam’s two sons, Jason and Robert Sniderman, and Sid’s two daughters, Lana Sniderman and Arna Gorander. Sam, 81, and Sidney, 94, retained controlling voting shares in the trust.

At its peak in the mid-’80s, Sam the Record Man was a network of 106 corporate, franchise, and dealership stores, dominating the Canadian music retail marketplace with an estimated 25% of all purchases, according to industry sources. But its prominence diminished in the ’90s with the growth of HMV Canada, in particular, as well as competition from Wal-Mart, Zellers, and Vancouver-based electronic chain Future Shop. Today, Sam the Record Man commands 3% of the retail market.

Rumors of store closings and downsizing have dogged the chain for the past five years. Between 1996 and 1997, the chain sent back \$16 million-\$19 million Canadian (\$10.1 million-\$12 million) in returns, according to industry sources. The returns resulted from overhauling inventory operations, cutting back franchising, and changing shipping policies.

Lennox notes, “In the past few years, the chain had been on watch.”

Executive Turntable



GIMBEL



BABBITT



KOC

RECORD COMPANIES: Steve Cranwell is promoted to senior VP of Universal/Island/Def Jam for Universal Music Canada in Toronto. He was VP of marketing at the division.

Craig Aaronson is named VP of A&R for Warner Bros. Records in Burbank, Calif. He was VP of A&R (West Coast) for Grand Royal Records.

Arista Records promotes Tom Gimbel to senior director of sales and Devin Lasker to Northeast regional marketing director in New York City. They were, respectively, Northeast regional director of sales and director of sales and retail marketing.

Michelle Babbitt is named senior director of adult promotion for Elektra Entertainment in New York City. She was adult

format editor for Network 40.

Gina Orr is named senior director of publicity for Jive Records in Los Angeles. She was senior director of publicity for RCA Records.

Marisa Luther is promoted to director of information processes and standards for BMG in New York City. She was director of new technologies.

PUBLISHERS: Suzan Koc is named VP of songwriter relations for BMG Songs in Los Angeles. She was a manager of songwriters.

RELATED FIELDS: Ray Doudstar is named VP of licensing and business development for the Stronghold Group in Los Angeles. He was director of licensing for Universal Studios.

BMI

CONGRATULATES OUR CMA AWARDS NOMINEES



DIAMOND RIO



RICHIE McDONALD



BROOKS & DUNN



DIXIE CHICKS



JAMES STROUD



Keith urban



THE KINLEYS



LARRY SHELL



LARRY CORDLE



BYRON GALLIMORE



LONESTAR



MARTINA McBRIDE



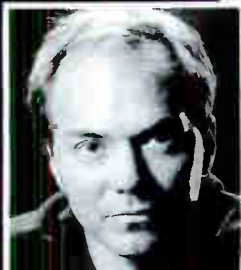
SARA EVANS



TOBY KEITH



THE WARREN BROTHERS



MARCUS HUMMON



JOHN HOBBS



BOBBY TOMBERLIN



ALABAMA



FAITH HILL



TIM McGRAW



MARK WRIGHT



ALISON KRAUSS



PAT ENRIGHT



DAN TYMINSKI



HARLEY ALLEN



KEITH STEGALL



BUCK OWENS



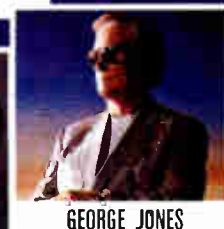
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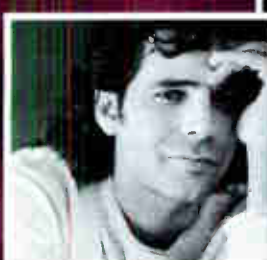
CHELY WRIGHT



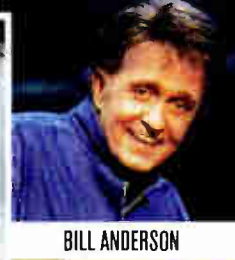
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GEORGE JONES



CHUCK CANNON



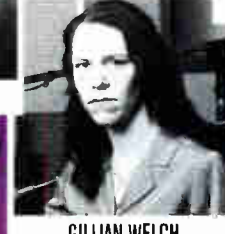
BILL ANDERSON



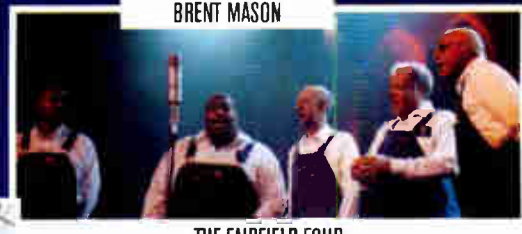
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MONTGOMERY GENTRY



GILLIAN WELCH



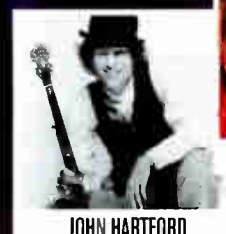
THE FAIRFIELD FOUR



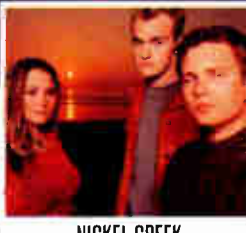
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ARTISTS & MUSIC

Gail Davies And Friends Live On Little Chickadee

BY DEBORAH EVANS PRICE

NASHVILLE—Acclaimed bassist Leland Sklar once commented that when Gail Davies first began producing records, women in Nashville were barefoot, pregnant, and in the vocal booth. “I knew that I was breaking ground, and I knew it was going to cause a lot of static,” Davies recalls, “but it was something that I had to do.”

Never one to take the easy road, Davies paved the way for other female country artists to enjoy artistic freedom and creative control. Now 53—and still as outspoken as ever—Davies continues to make music on her own terms.

Her new album, *Gail Davies and Friends: Live & Unplugged at the Station Inn*, is a lively acoustic outing recorded at Nashville's famed bluegrass night club. The set is being issued Nov. 13 via Valley Entertainment and Davies' own Little Chickadee label. Davies has also produced *Caught in the Webb*, a tribute to Webb Pierce featuring Dwight Yoakam, Emmylou Harris, Pam Tillis, George Jones, Charley Pride, Willie Nelson, Robbie Fulks, Joy Lynn White, Allison Moorer, BR549, and others, due out on Audium Records in January.

Live & Unplugged at the Station Inn has a fresh, no-holds-barred energy that is earning fans. “One listen and you'll know this is a record Gail has always wanted to make,” says Terry Herd, owner of the syndicated Bluegrass Radio Network and host of its weekly *Into the Blue* show, as well as program director for Sirius Satellite Radio's bluegrass channel. “It's straight from the heart—no studio tricks, no smoke and mirrors—just honest, unrehearsed, handmade music captured live at bluegrass ground zero. What a concept.”

Davies says the idea to record a live album at the Station Inn came when her husband, Rob Price, suggested capturing her performances there. “My husband bought a Roland 1680, and the next time we played the Station Inn, he taped [the show],” she recalls. “We listened to it and said, ‘Wow, this could be a live album.’ That's how the album came to be. It's all—except for two songs—one performance.”

The 19-song collection runs the gamut from the Bob Dylan classic “It Ain't Me Babe” to the tongue-in-cheek “Wedding Invitation” to the poignant “I'm Hungry, I'm Tired,” which Davies penned for pal Roger Miller, whom she briefly dated early in her career.

“I went out and toured with him for a couple of months,” Davies recalls of a short stint as Miller's backup vocalist. “It was very enlightening. He was wonderful and a great songwriter. One evening he told me the story [of his life], and I went home and wrote the song. It was a very sad song. He missed out on growing up with his mother. When I played it for him, he cried.”

On *Live From the Station Inn*, Davies also reprises

some of her previous hits: “Grandma's Song,” “Round the Clock Lovin',” and “Bucket to the South.” “A lot of bluegrass bands have cut that song,” Davies says of “Bucket to the South.” However, she admits, most people don't associate her with bluegrass music—even though she had a country hit with the bluegrass num-

ber “Blue Heartache,” penned “Hometown Gossip” for the Whites, and has cut duets with Dolly Parton, Ricky Skaggs, and most recently Ralph Stanley on his *Clinch Mountain Sweethearts* disc.

“I heard someone say the other day, ‘Everybody is jumping on the bluegrass bandwagon,’” Davies says. “I just want to remind everybody that in 1981, I brought Jerry Douglas—who was just a kid—into the studio to play, and the record company freaked out [and said], ‘If we put dobro on this, people will think you are trying to be bluegrass.’ I used Jerry on probably one of his first Nashville sessions.”

Davies had a string of country radio hits in the late '70s and early '80s, including “I'll Be There,” “It's a Lovely, Lovely World,” and “Jagged Edge of a Broken Heart” (recently cut by new Russian country group Bering Strait on MCA Nashville). She became less visible as she devoted time to raising son Christopher, now 18, as a single parent. In the early '90s, she worked with former Capitol Nashville chief Jimmy Bowen as a staff producer before starting her Little Chickadee label in 1994. (She owns a publishing company, also called Little Chickadee, named for a line in the Webb Pierce song “No Love for I.”)

Jeff Skillen, executive VP of Santa Fe, N.M.-based Valley Entertainment, says the label plans to market the album beyond bluegrass circles. “It has a really natural feel to it. It's very accessible and will appeal to a broader demographic than strictly bluegrass,” he says. “I don't want to pigeonhole this record. Obviously, people know Gail from her early country success, and I don't want to do anything to alienate people who still make a distinction between country and bluegrass.”

Davies, who is self-managed and booked by Andrea Comp-ton, debuted her new album at the International World of Bluegrass convention in early October in Louisville, Ky.

Davies will tour Europe and Japan in November and December, but, she admits, she would like more U.S. bookings. “We'd like to do a lot of shows, but I can't get anybody to book me because I'm over 30,” Davies says. “It's such a sexist thing—and nonsense. Somebody said I was too old to be a singer and I needed to quit trying. I looked at them and said, ‘No. 1, I'm not trying to be a singer, I am a singer. You wouldn't tell B.B. King he's too old to play guitar or Willie Nelson he's too old to sing anymore. You only say that to women.’”

Davies does not plan on slowing down. Her next project will be *Gail Davies: The Songwriter Sessions*. “I'm going to do a lot of my songs that people don't remember,” she says of the acoustic album. “It's going to be really broken down—me on acoustic guitar and maybe one other guitar player, upright bass, and mandolin—real stark and real open.”



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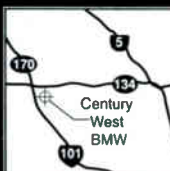
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Jewel Doing Things Her 'Way'

Fourth Atlantic Set Shows 'Sassy,' Personal Side Of Singer/Songwriter

BY CHUCK TAYLOR

NEW YORK—When singer/songwriter Jewel ventured into the studio for the first time in two years, she insists, she wasn't there to make a record. She was there to make music.

"I had quit the business, really. I just wasn't sure I wanted to come back to the machine," Jewel admits. "I took a year off and then two years passed and finally I knew there were things I wanted to say. I had a very clear vision and was not willing to compromise."

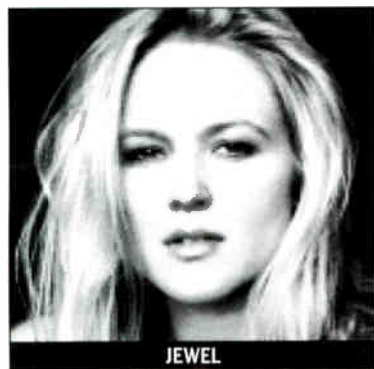
The resulting 14-track *This Way*, which streets Nov. 13, showcases a less self-conscious, less polished Jewel. Most of her vocals were recorded live with musicians she found off the beaten track, giving her fourth Atlantic album a more personal, less trend-conscious bent with a vivid diversity of styles, from the expected pop and rock to country, folk, and some surprisingly strident rock. *This Way* has Jewel sharing production duties for the first time with co-producer Dan Huff.

"My passion is in just *doing* something, not perfecting it when it's done," Jewel explains. "My records have always suffered because I hate singing to a wall, and I don't have patience—or maybe the vanity—to make them absolutely perfect. This time, I sang the vocals live with the band a few times and just picked the best. It allowed me to perform more as an artist than a scientist in the studio."

First single "Standing Still," written by Jewel and Rick Nowles, is disobeying its title with a fast start at adult top 40, where it is No. 13 in its third week. The bright, midtempo pop number addresses simple desires ("Do you want me like I want you?") with an underlying message about taking forward steps in life.

"I wanted the lyric to be smart but colorful and vibrant like a little movie in your head," Jewel says. "I like writing hooky songs that can be hits, but I like them to have a lyric that has another layer."

Ron Shapiro, executive VP/GM of the Atlantic Group, says, "Because of her songwriting genius, Jewel always has a couple of different levels going on in her music. She really had a number of agendas on this record: to represent her diversity, to really have a hand in the whole process, and to mix songs of



JEWEL

the heart with statements about important issues going on in the world. The project represents the difference between the girl of 18 that made *Pieces of You* and the 27-year-old woman that she is today. She has recommitted herself to the music and has written songs that take you on a journey."

Among the standouts are "Love Me Just Leave Me Alone," a classic rock-rooted, no-holds-barred jam that Jewel has performed live; the whimsical, bluesy "Everybody Needs Somebody Sometime"; the biting but luscious ballad "Break Me"; and the intimate, social commentary "Serve the Ego."

The new album follows a non-stop whirlwind ignited when the debut single from *Pieces*, "Who Will Save Your Soul," caught fire in 1995. It was encored by 1998's *Spirit*, which spawned the signature hit "Hands," and the 1999 platinum Christmas collection *Joy*. All the while, Jewel toured exhaustively; wrote two books—the million-selling poetry collection *A Night Without Armor* and short story/essay text *Chasing Down the Dawn*; co-starred in the film *Ride With the Devil*; and backed

various causes and charities, including her own Higher Ground for Humanity. She also was nominated for three Grammy Awards, graced the cover of *Time*, and moved 20 million albums worldwide, according to Atlantic.

"I was really tired," Jewel says. "I just ran out of energy to go around and promote the way you need to. I barely had energy for shows. I was just sort of done." So she moved to a Texas ranch with boyfriend/rodeo champion Ty Murray for a much-needed break.

This time around, Jewel—who is managed by Mani Artists, booked by Creative Artists, and published by WB/Wiggly Tooth, ASCAP—vows to pace herself in a way "that won't use me up again." Atlantic started its marketing campaign with a quick, two-week U.S. promotional tour, with appearances booked on the late-night TV shows, MTV's *TRL*, *My VHI Awards* Dec. 2, and a series of live radio Christmas shows in December.

The international release of *This Way* will be staggered to space out Jewel's schedule. It won't hit racks in Europe and parts of Asia until February 2002. This year, in addition to the U.S., it will be issued in Canada, Australia, New Zealand, Japan, and Latin America.

At retail, the forecast is optimistic, in part because of rekindled airplay of Jewel's sensitive "Hands" in the wake of Sept. 11. "It was unexpected, of course, but that put her back in people's minds," says Eric Keil, a buyer for the South Plainfield, N.J.-based Compact Disc World chain. "I think the public is in the mood for the kind of music that she makes—plus, the first single is getting such a good reception at radio. That bodes well."

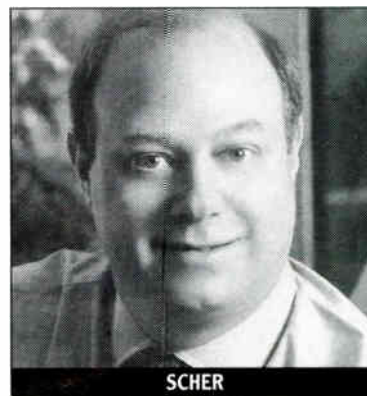
Jewel also gives this work her personal stamp of approval. "It was important that this record feel less premeditated," she says. "I needed to have fun, be sensual, be raucous, and feel sassy. I'm a fairly mercurial person, and I'm glad I got that across on this record."



by Melinda Newman

SCHER RETURNS: Vowing "I'm going to be in my heart and my brain a concert promoter until I die, but at the moment, I can't [promote]," **John Scher** has purchased back the record, management, TV, and theatrical divisions of Metropolitan Entertainment Group (MEG) from Covanta Energy for an undisclosed sum.

Scher, who founded MEG more than 30 years ago, was ousted as president/CEO of MEG in August (*Billboard*, Aug. 25). Covanta, which purchased 50% of MEG in 1995,



SCHER

retains MEG's New Jersey-based concert division. Covanta now owns around 80% of MEG, while Scher retains a minority share.

Under the terms of his departure, Scher cannot promote concerts until August 2004. However, it's clear that promoting is not far from his mind. "A couple of potential buyers [for MEG's concert division] have asked me if I would still consider being involved," he says. "I've indicated that there's always a little piece of me that would be a concert promoter, but they'd inherit the non-competes. The clock starting ticking on that Aug. 11."

In the meantime, Scher is clearly thrilled to have back the other three divisions. "This has been in the works since my departure," says Scher, who remains in his New York City-based office, with a 14-person staff. "I can really get back to what I enjoyed when I started this company, which is working with creative people and working with talent and having input into what is going to be the end product, whether it be a record, play, or movie."

Doug Thaler continues to run the management division, whose clients include **Vertical Horizon**, **Rusted Root**, and **Art Garfunkel**; **Allen Newman** runs the theatrical/TV unit, which has two projects in the works, among them a play based on **the 4 Seasons**; and **Joe Augustine** is charged with the day-to-day operations of Atlantic-distributed Hybrid Recordings, whose releases include the soundtrack to *Hedwig & the Angry Inch*, as well as a rock

compilation put out in conjunction with NASCAR, NBC, and TNT. Scher expects to name a new label head to replace **Michael Leon**, who remains a consultant with the company. **Guster**, who was Hybrid's top artist, remains under contract with Covanta.

Covanta CEO **Scott Mackin** says, "We're still talking to a variety of people [about the concert division], but I wouldn't say we're shopping it. We're prepared to hang in there for the long haul. There's about five people who are asking questions, but no one is making a really serious proposal."

GARTH AND CBS: Although details are still being firmed up, **Garth Brooks** is expected to star in three hourlong concert specials for CBS in November to propel sales of *Scarecrow*, his Nov. 13 Capitol Nashville release. The specials are expected to be live from three different cities. There's also a possibility of a tie-in with Sept. 11 relief efforts.

GOOD WORKS: **Stone Temple Pilots** have recorded the Beatles' "Revolution" as a special CD single to benefit the Twin Towers Fund. The Atlantic Records act, which first performed the song at the Oct. 2 **John Lennon** tribute, will donate its royalties, as will the record label. The enhanced single, recorded Oct. 6, comes out Nov. 27 and is priced at \$3.99.

The American Red Cross will be on the receiving end of profits from a new DVD from Pioneer Entertainment and Classic World Productions called *The Judy Garland Show: Songs for America*. Out Oct. 30, the \$9.98 set is a four-song music video collection, taken from Garland's 1963-1964 TV series.

IN BRIEF: **Michael White**, a 19-year Capitol Records veteran, filed suit Oct. 29 in California Superior Court in Los Angeles against the label, parent company EMI, and **Jay Krugman**, Capitol's senior VP of domestic and international marketing (*Billboard Bulletin*, Oct. 30). White, who was let go earlier this month, alleges wrongful termination, race discrimination, and retaliation. He claims he was fired for corroborating charges alleged in another race discrimination suit against Capitol and Krugman filed by former employee **Brenda Jones** in August.

"EMI Recorded Music finds the lawsuit filed by former Capitol Records employee Michael White to be without merit," says the company in a statement. "Due to the realities of a slowing economy, Mr. White was one of 88 employees throughout EMI who were laid off Oct. 5; all were given financial packages."

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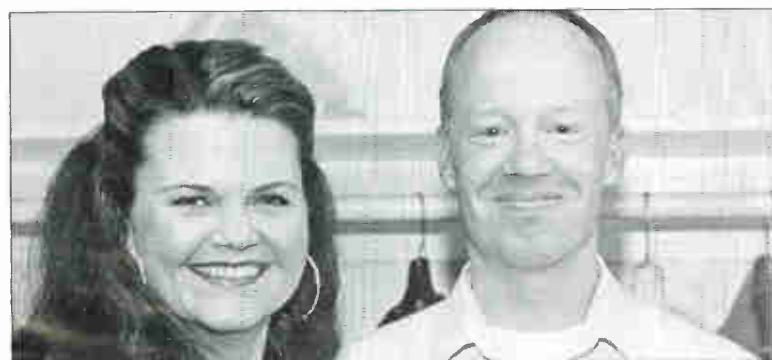
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ARTISTS & MUSIC



Family Vibes. Faith Evans, Deborah Gibson, and Patti LaBelle were among the artists who participated in the all-star recording of "We Are Family," the Nile Rodgers-produced single that will benefit the American Red Cross and various organizations promoting peace. The single, which also features Beyoncé Knowles of Destiny's Child, Eartha Kitt, and Phoebe Snow, among others, is available on Tommy Boy Records.



Jazzy Lady. Rising diva Shane Kelly recently performed material from her self-made, eponymous CD at the Fort Mason Auditorium in San Francisco. The sold-out event showed the artist effectively taking on such pop standards as the torchy Johnny Burke/James Van Heusen ballad, "But Beautiful," as well as Richard Rodgers/Lorenz Hart's "It Never Entered My Mind." Kelly is preparing to do a series of West Coast dates supporting the CD. Pictured with Kelly backstage is her manager, Kurt Burgess.

NOVEMBER 10
2001

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Boxscore Top 10 Concert Grosses

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
NEIL DIAMOND	Xcel Energy Center, St. Paul, Minn. Oct. 26-27	\$2,198,858 \$67.50/\$37.50	33,841 two sellouts	Sal Bonafede, Apregan Entertainment Group
ELTON JOHN	Air Canada Centre, Toronto Oct. 6	\$1,185,709 (\$1,851,832 Canadian) \$83.24/\$57.31/\$44.50	18,347 sellout	House of Blues Canada
NEIL DIAMOND	Van Andel Arena, Grand Rapids, Mich. Oct. 20-21	\$1,057,669 \$56.50/\$37.50	24,272 24,452 two shows one sellout	Sal Bonafede, Apregan Entertainment Group
ELTON JOHN	Corel Centre, Ottawa Oct. 9	\$876,250 (\$1,368,264 Canadian) \$80.05/\$44.51/\$31.70/\$18.89	14,851 sellout	House of Blues Canada
JANE'S ADDICTION, LIVE, FEMI KUTI	Madison Square Garden, New York Oct. 15	\$752,993 \$62.50/\$42.50	13,314 sellout	Metropolitan Entertainment Group
AEROSMITH, CHEAP TRICK	Skyreach Centre, Edmonton, Alberta Oct. 13	\$742,569 (\$1,160,409 Canadian) \$63.35/\$50.55	12,031 16,778	House of Blues Canada
NEIL DIAMOND	The Mark of the Quad Cities, Moline, Ill. Oct. 24	\$593,163 \$59.50/\$37.50	10,751 sellout	Sal Bonafede, Apregan Entertainment Group
FAMILY VALUES TOUR: STONE TEMPLE PILOTS, STATIC-X, LINKIN PARK, STAINED, SPIKE 1000	Palace of Auburn Hills, Auburn Hills, Mich. Oct. 15	\$572,940 \$45	13,680 sellout	Concerts West
ELTON JOHN	Convocation Centre, Cleveland Oct. 5	\$548,785 \$125/\$75/\$59.50	10,226 11,132	House of Blues Concerts
FAMILY VALUES TOUR: STONE TEMPLE PILOTS, STATIC-X, LINKIN PARK, STAINED, SPIKE 1000	Xcel Energy Center, St. Paul, Minn. Oct. 13	\$547,756 \$44	13,064 sellout	Concerts West

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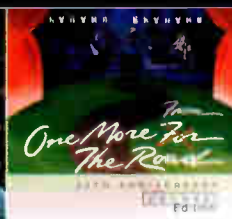
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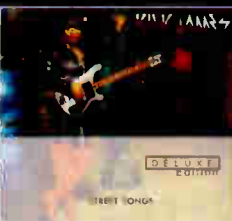


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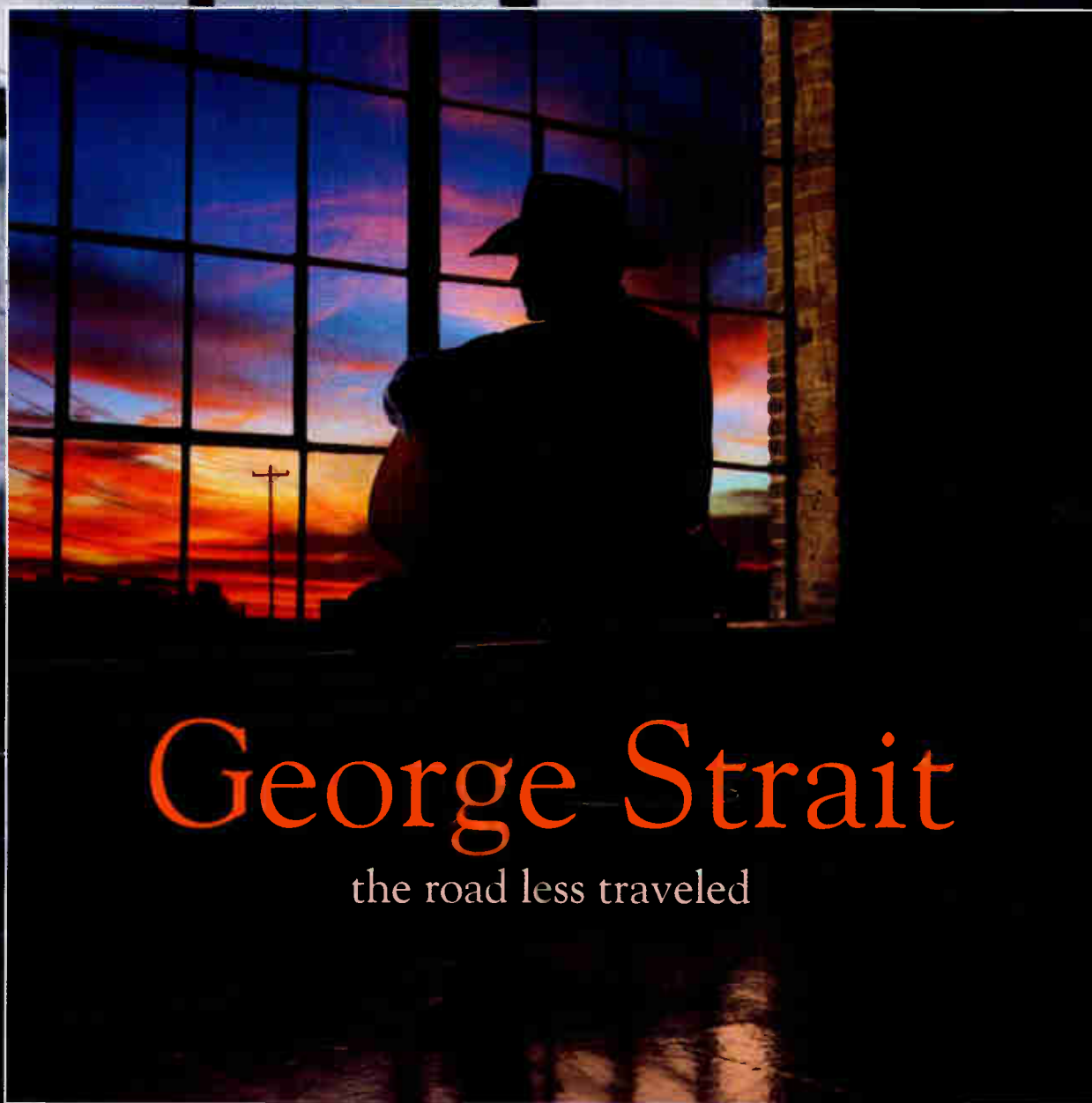
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Auto Interiors Flaunt Indie-Pop 'Halo'

BY ANDREW KATCHEN

BOSTON—Auto Interiors plays breezy indie-pop that feels like a late Friday night car ride with friends. Its interpretations of the traditional rock song reflect an interest in the subduing use of organ play, with smoky and hushed vocals and plenty of swirling guitars that converge to yield enjoyable, driving-appropriate tunes that are never without melody.



While the title of the group's self-released debut album, *No Frill Halo Flight*, may sound self-effacing, the batch of tracks demonstrates a strong songwriting ability and multi-genre influences. Auto Interiors' gatecrashing, Britpop-inspired opener, "Green Arrow," kicks in strong with Larry Mansdorf's and Eric Waxwood's agitated guitar front and Dan Dooley's piping organ, while Waxwood's breathy harmonies on "Shooting Flares" are a distinct vocal nod to Cat Stevens. "Simply Saucer" skillfully recalls the meandering guitar soundscapes of both Built to Spill and My Bloody Valentine.

Waxwood says, "We were listening to a lot of Kinks, Zombies, and Flaming Lips when we were recording the album." Mansdorf adds, "I think there's definitely a lot of '60s psych influence and some '70s arena rock thrown in, too."

Managed by Todd Demma at Janissary Management in Boston, the then-shoegazing Boston five-piece formed in 1999 as Kilowatt Hours, with the lineup consisting of guitarists Mansdorf and Waxwood, bassist Tom Girard, keyboardist Dooley, and drummer Pat O'Shea. The band members re-christened themselves Auto Interiors while O'Shea was still in the fold, but Dan Crow now acts as the full-time drummer.

The visceral, live sound captured on *No Frill Halo Flight* (released on the band's Warm Design label) may be attributed to its fascination with rough garage recordings. Before entering the newly built Small Church Studios in Boston, the band hammered out four-track versions of the songs in its practice space, and these rough versions nearly became the final product.

"We were almost contemplating releasing the four-track versions. We're not afraid of a lo-fi sound," Mansdorf notes. Girard adds, "The actual studio recording process took a weekend. The vocals were done over a three-month span, and the overdubs were done kind of spontaneously."

According to Demma, the album—which is currently in its second pressing—has been successful largely because of the strict focus on a college niche. "We directed them to focus exclusively on college radio as opposed to doing the common trend of attempting to work both college and commercial radio," he says.

Espo Records label head and music director of local music for WBCN Boston Shred thinks playing live is key for Auto Interiors. "If you put them in front of an audience who hasn't heard them, they are going to sell some discs," he says.

The past few months have been noteworthy for Auto Interiors. Booked by Boston's Planetary Group, the band spent time playing live on WBCN and fellow Boston station WMBR.

While Auto Interiors plans to perform in Massachusetts over the coming months, the band hopes to tour the entire Northeast and possibly the U.K. in the new year.

Sound Tracks™

HOLIDAY 'FAVORITE': While the holiday season brings its usual slew of holiday albums, *Our Favorite Things* (Sony Classical) is aimed at the sophisticated music buyer seeking the traditional mixed with the contemporary.

The "family-oriented" *Our Favorite Things* is a live recording made by **Tony Bennett, Charlotte Church, Plácido Domingo, and Vanessa Williams** in a concert taped last December in Vienna. The concert special will air multiple times on PBS this December as part of the network's fund-raising pledge drive. The album also has a companion home video available on VHS and DVD.

The track listing for the album is as follows: Bennett, "The Christmas Song"; Church and Domingo, "O Holy Night"; Williams, "Do You Hear What I Hear?"; Domingo, "Jesus De Nazareth"; Bennett and Williams, "Winter Wonderland"; Church, "Silent Night"; Williams, Bennett, and Domingo, "My Favorite Things"; Bennett and Williams, "White Christmas"; Domingo, "Hacia Belen Va Un Burro"; Williams, "Through the Eyes of a Child"; Bennett and Domingo, "The First Noel"; Chorus, "Somewhere in My Memory"; Domingo and Williams, "I Saw Three Ships"; Bennett, "Have Yourself a Merry Little Christmas"; Domingo, "Hijo De Dios"; Bennett and Domingo, "I'll Be Home for Christmas"; Domingo and Williams, "Joy to the World"; Bennett, Williams, and Domingo, "Angels We Have Heard on High"; Williams, Domingo, Church, and Bennett, "Silent Night"; and Domingo and Williams, "One More Year."

The combination of solo tunes and collaborations makes this album different from most holiday collections on the market, says Sony Classical president Peter Gelb. "We're hoping that this album is an international success because of its international appeal."

Conductor **Steven Mercurio** says that although he has conducted many holiday concerts, "This one had an ease to it. The artists were very gracious and professional from beginning to end."

Mercurio notes of each singer, "Tony Bennett is one of the last entertainers alive who is from that Frank Sinatra tradition. [Bennett] was never lacking for conversation. Vanessa Williams is the epitome of class and elegance. Plácido Domingo is like the patriarch of Christmas in Vienna, and he welcomed the other singers as if they

were in his own home. And as for Charlotte Church, a lot of people didn't quite know what to expect from her but she was utterly enjoyable to work with."

Gelb says that marketing will feature a direct-response campaign to be launched at the end of November. Commercials will air on such networks as Bravo, A&E, Discovery, and the Food Network. In addition, there will be advertising



on **Oprah Winfrey's** Christmas special, which will air on a date yet to be announced.

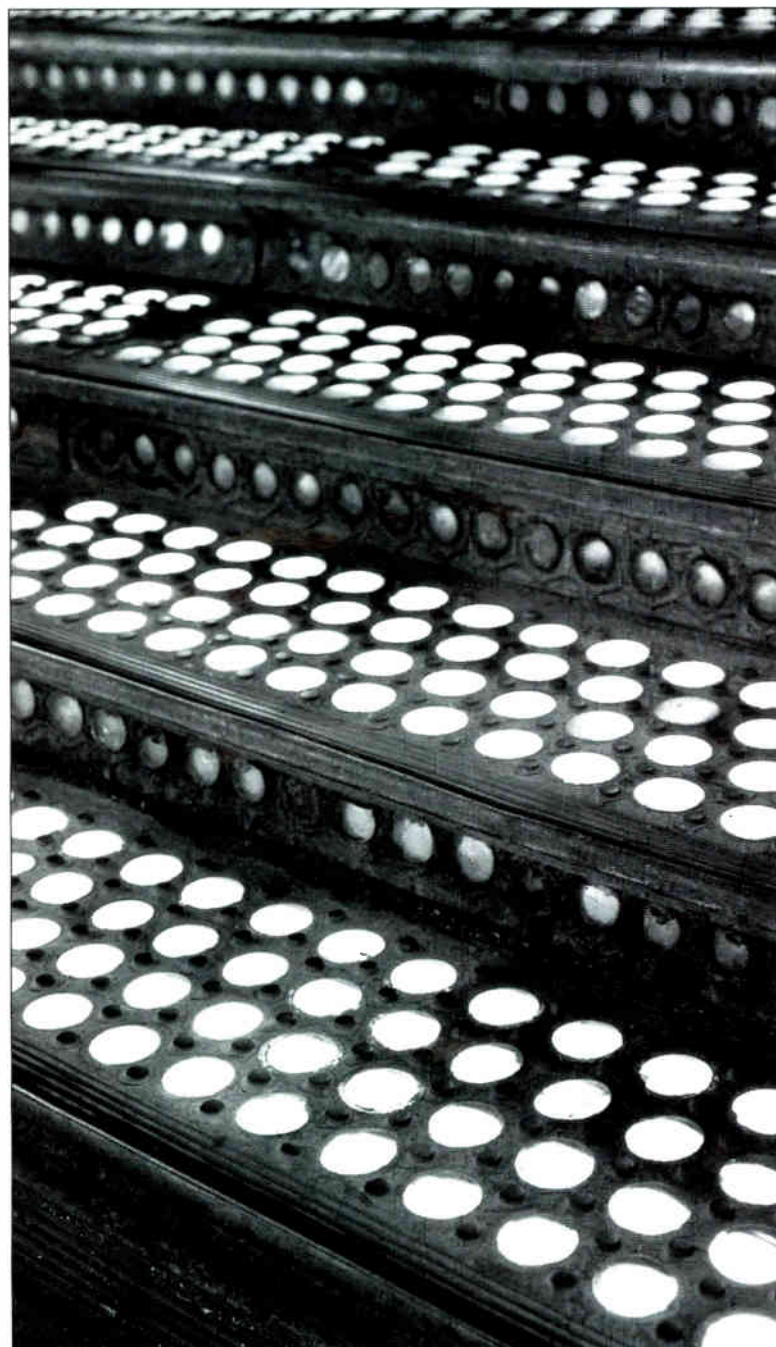
Sony Classical is also anticipating increased sales for the album once the concert special begins airing on PBS. Gelb notes, "PBS will be the cornerstone of our marketing."

Additional TV exposure will come in the form of a performance by Bennett and Williams on NBC's *Lighting of the Christmas Tree* special, set to air Nov. 28.

"*Our Favorite Things* should be a pretty good seller compared to other holiday albums," says Daniel Cossu, classical music specialist for Borders Books & Music's La Cienega Boulevard location in Los Angeles. "Charlotte Church has a new album out now [*Enchantment*], and her Christmas album last year [*Dream a Dream*] was a best seller, so that will only help sales for *Our Favorite Things*."

In addition to point-of-purchase displays and other promotional materials serviced to retail, Sony Classical is releasing the *Our Favorite Things* CD to classical, pop standards, and National Public Radio stations. There will be sampler CDs available to various classical, pop, and AC radio stations. Sony Classical will also have contests with select AC and top 40 stations, for which the prizes will be copies of the CD and video.

Cossu adds, "This is going to be a crossover album. It's for people who might not necessarily be classical music fans because it's not a purely classical album. It will appeal to an older audience and people who like easy-listening music."



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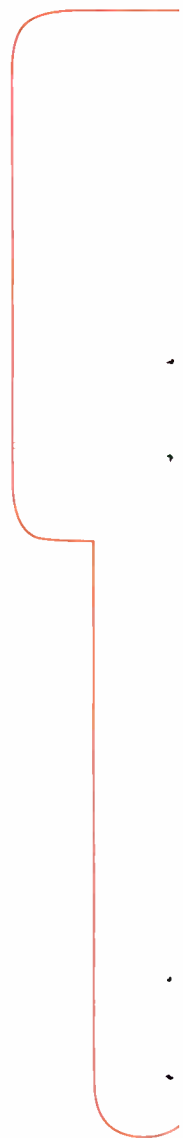
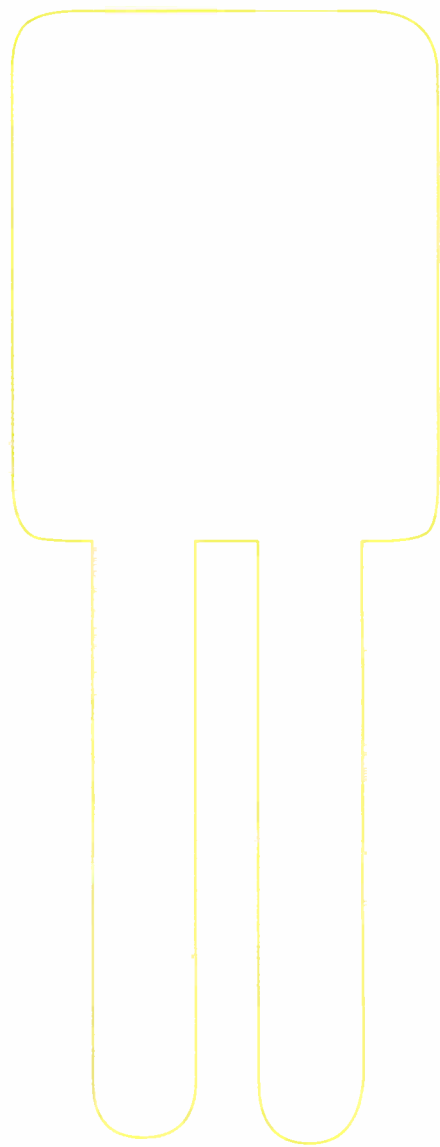
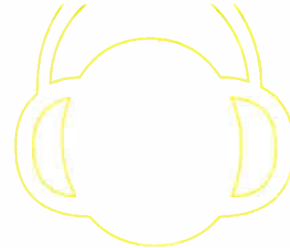
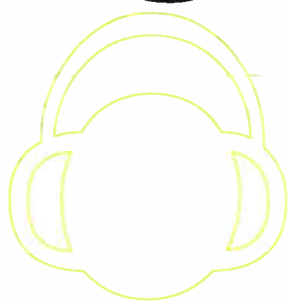
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World Radio History



Rhythm Heaven. Sheila E. is currently promoting *Heaven*, her second album for Concord Vista Records. The set is steeped in jazz, funk, and vintage soul sounds and features guest appearances by such venerable players as Gerald Albright, Paul Jackson Jr., Reggie Hamilton, and George Duke. *Heaven* is also infused with a decidedly spiritual tone. Sheila E. says, "Each song speaks of things that are positive, which can be sung to someone or to God."

In The Works

- On Nov. 27, Columbia will issue the live recording of the Concert for New York City, offering highlights from the recent superstar-packed concert that originated from Madison Square Garden and telecast on VH1. A portion of Sony's proceeds from the set's sale will be donated to the Robin Hood Relief Fund.

- The original members of Concrete Blonde have re-formed and will release an album, *Group Therapy*, on Los Angeles-based indie Manifesto Records Jan. 15, 2002. The band will begin a tour in mid-January, with additional dates to follow.

- Elektra offers *Stiff Upper Lip Live*, a DVD-Video capturing a live date on AC/DC's 2001 tour. Due in stores Dec. 4, the show was filmed in Munich, Germany, and features 21 songs, including "You Shook Me All Night Long," "Hells Bells," and "Back in Black."

- On Nov. 20, Lava/Atlantic's Kid Rock issues *Cocky*, the much-anticipated follow-up to 1998's 10 million-selling *Devil Without a Cause*. Recorded in Detroit at Kid Rock's Clarkston Chophouse studio, the set features guest appearances by Sheryl Crow and Snoop Dogg.

The Classical Score™



by Steve Smith

WHAT'S IN THE BOX?: At a time when the majors are responding to the downturn in the classical market by dropping artists and slashing release schedules, and independent distributors are trimming label rosters, the Sanctuary Music Group has taken the opposite approach. The London-based firm—which already owns respected British classical indie label ASV and boasts an impressive stable of pop music artists and labels, as well as artist management, tour booking, TV, and new media interests—recently announced its acquisition of U.K. independent label Black Box, in an effort to broaden its classical music business.

As part of the deal, Black Box

composers as Elgar, Rachmaninoff, and Frank Bridge. The label's midprice line, iClassics, packaged sturdy performances of standard repertoire with extensive multimedia content. Introduced to the U.S. market last year by Harmonia Mundi, the Black Box catalog now includes 75 titles, growing at a rate of one to two titles per month.

As the label gained momentum, it was able to take on projects that once might have been the sole purview of the majors, such as Manhattan Rave, a recent disc of works by young British composer Dave Heath performed by former BMG artist Evelyn Glennie with the London Philharmonic. Another BMG refugee, composer Steve

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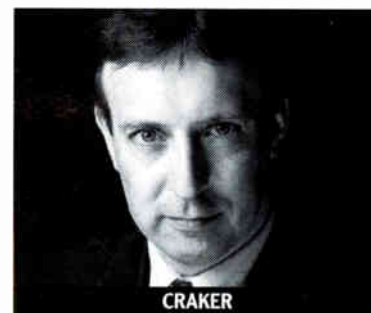
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CRAKER



COKELL

founder Chris Craker signs on as creative director of the Sanctuary Classics and Jazz division, which includes ASV and the classical and jazz holdings of the Castle label, also owned by Sanctuary. Craker remains managing director of Black Box, but will also oversee marketing initiatives for the other labels in the division, working closely with ASV managing director Richard Harrison. Craker will also pursue licensing deals to more fully exploit Sanctuary's holdings outside the classical marketplace.

For Craker, the advantages in joining the Sanctuary Group begin with simply having the manpower to help his label's projects meet their potential. "We achieved an enormous amount with very [few] human resources," he says. "There were only four of us working here at any one time. Now we've got 11 people [providing] a degree of assistance in press and P.R., liaising with the distributors—all the tasks that I had to get involved with on a day-to-day basis. That frees me up for more of a creative role."

That role is the very reason Craker founded Black Box, to release on his own the kinds of projects he once produced for EMI/Virgin, Decca, RCA, and a handful of independents. He combined his production expertise with marketing savvy, employing sleek, unified cover designs, and innovative use of multimedia content.

Black Box carved out a niche for itself by recording leading contemporary composers, including Michael Nyman, James MacMillan, and Kevin Volans, as well as exploring lesser-known repertoire by such established

Martland, leads his own ensemble on *Horses of Instruction*, recently released to tremendous acclaim in the U.K. and due for release in the U.S. this month. In coming months, Black Box will release the premiere recording of Volans' *String Quartet No. 6* by the Duke Quartet, as well as a disc of new works by Harrison Birtwistle composed for the Nash Ensemble.

Very little about Black Box will change under its new owner, according to Craker. The most significant adjustment will see the label focusing exclusively on contemporary music. "Both the Castle and ASV catalogs are very much more mainstream [than Black Box]," he explains. "Sanctuary was looking to acquire a company that had a specialist interest in contemporary classical music and music that couldn't really be defined as classical but did appeal to the younger, contemporary audience." (The latter category includes John Metcalfe's innovative chamber music-cum-electronica release, *The Inner Line*.)

Joe Cokell, CEO of Sanctuary Records, feels that the acquisition of Black Box will solidify his company's growing stature in the classical market. "The label is a perfect fit with the label we already own, ASV," he says. "It's a meeting of the minds between the ASV guys, who do exceptionally good work with the repertoire that they have, and Chris, who comes in with fresh ideas and contemporary repertoire. We believe the relationship [will] take us forward and give us the right sort of profile we're looking to establish in this sector of the market."

ALBUMS

Edited By Michael Paoletta

POP

SIMIAN

Chemistry Is What We Are

PRODUCERS: James Ford, Simon Lord, Jas Shaw, and Alex Macnaghten
Source/Astralwerks 11005

One might expect raw, primal sounds to emerge from an outfit named after apes. But this four-piece band from Manchester draws inspiration from quieter sources: Standout song "Mr. Crow" resonates with the type of vocal harmonies that once brought another Fab Four to prominence. Simian's personal record label and recording studio, both called Trial and Error, neatly reflect a loose production style. And it's the group's quiet subtleties that make the album flow: the chirps of dazed birds that swirl distantly on "Round and Around," the skittering tones that dance behind "How Could I Be Right." Like recent Astralwerks releases from British bands Turin Brakes and Kings of Convenience, Simian employs the use of electronic music as a cloaked sideline within a more traditional folk-rock format for a soothing effort that sounds modern and nostalgic.—**TP**

BERTRAND BURGALAT

The Ssound of Mmusic

PRODUCER: Bertrand Burgalat
Emperor Norton 7046

As a producer/remixer, Bertrand Burgalat has worked with such groups as Depeche Mode and Soul II Soul. On his solo debut, he creates his own songs—and, in the process, his own brand of neo-retro lounge music. Whether singing lazily over strummed acoustic guitars on the folksy "Chaque Jour," handing the microphone to British MTV host Joanne Colan for an English half-rap on the disco-flavored "Sunshine Yellow," or eschewing vocals altogether on the dreamy, synth-heavy opening instrumental "Aux Cyclades Electronique," Burgalat creates ethereal arrangements with an often narcotic, trance-like effect. Still, enough of a beat remains to prevent the disc from feeling drowsy. Musically, it's an apt companion to *Moon*

SPOTLIGHTS



CARLOS VIVES

Déjame Entrar

PRODUCERS: Sebastian Kryz and Emilio Estefan Jr.
EMI Latin 95623

In his follow-up to 1999's successful *El Amor de Mi Tierra*, Vives offers an album that at least equals its predecessor in content and reach, while also sprinkling in a handful of extraneous elements. In the end, the 10-track disc is Vives all over again, but it's simply gorgeous, boosted by fine songs, superlative ensemble work and an irresistible exuberance that results in part from the fact that the musical base of the album—bass, drums, and percussion—was recorded live as a group. As usual, Vives' songs are equal parts joy and melancholia, punctuated by Egidio Cuadrado's minor-key accordion riffs (In "Carito," he quotes the theme of *Il Postino*.) Within this framework, Vives goes from the *vallenato*/pop of the title track to *son corrido* ("Luna Nueva"), to *cumbia* ("Papadió") to the more traditional "Décimas," based on call and response. Multiple textures and sonic layers make this set a worthwhile journey.—**LC**

Safari by fellow French act Air, whom Burgalat has also remixed.—**WH**

★ LOUDON WAINWRIGHT III

Last Man on Earth

PRODUCER: Stewart Lerman
Red House 158

Wainwright, who turned 53 last year (according to the title track), uses this tuneful and artfully arranged album to

BRITNEY SPEARS

Britney

PRODUCERS: various
Jive 50243

Spears bravely steps out on the proverbial high wire for her third album—attempting the unenviable task of pleasing her legion of teen fans, while also making necessary moves toward becoming an artist of adult durability. The result is a nicely varied, wholly satisfying collection wherein she darts from well-crafted, mature fare like the deliciously funky "Boys" (which is rife with loving references to Prince) to



charmingly youthful gems like the smash-in-waiting "Not a Girl, Not Yet a Woman." What's most notable about this collection is that it shows Spears taking solid first steps as a songwriter, as she deftly explores the emotional fallout and eventual empowerment of growing up under a public microscope. In doing this, she renders *Britney* her new statement of purpose. Think of it as her equivalent to Janet Jackson's landmark *Control*.—**LF**

continue working out his troubled family relationships ("Surviving Twin" is a brutal peacemaking gesture to his deceased father), failed love affairs ("Living Alone"), faded friendships ("Out of Reach"), and intimations of his own mortality ("Graveyard"). The candid self-portraits, warts and all, further showcase the artist's ever-brilliant wit and sensitivity within a subtly



ANGIE STONE

Mahogany Soul

PRODUCERS: various
J Records 20013

On her second album—and first for J Records—a more confident Stone polishes the promise delivered on 1999's *Black Diamond* to an eye-squinting gleam. Stronger musically and lyrically, *Mahogany Soul* oozes with heart-warming energy that's simultaneously contemporary and old-school. Stone once again rolls her gospel-honed vocals around real-life issues and emotion-filled lyrics. That combination hits home most notably on lead single "Brotha." Reach deeper into this 17-track set and you'll come out with a winner every time, be it about love ("More Than a Woman"), life dramas ("Mad Issues," "If It Wasn't"), or a warning that the overloaded new-soul boat is going to sink ("Soul Insurance"). In the words of Curtis Mayfield (whose "The Makings of You" gets the Stone treatment), the woman's got soul. And with this album, she deserves to become a household name. Come on, everybody—let's go get stoned!—**GM**

effective production. Also, despite the predominantly dark lyrical turn, the disc is hardly without Wainwright's customary, if caustic, humor: He clearly relishes being the last man on earth, as it gives him a free pass at any woman left listening. So grave-yard be damned, for there's plenty of life and musical relevance in this 53-year-old coot yet.—**JB**

CHAVA ALBERTSTEIN AND THE KLEZMATICS

The Well

PRODUCER: Ben Mink
Rounder 11661

When Israeli singer Chava Albertstein decided to set the words of late Yiddish poets to music, she wisely chose to work with the Klezmatics, an American combo renowned for interpreting the music of the *shtetl* with a modern sensibility. The result is a stunning collaboration that is reverent but not stuck in the past, heartfelt without seeming schmaltzy or weepy. From the playful *freilakh* "Velkhes Meydl S'Nemt a Bokher" (Any Girl Who Takes a Boy-friend) to the mournful memoir "Mayn Shvester Khaye" (My Sister Khaye), the Polish-born Albertstein's clear voice brings the poems' emotions to the fore. The Klezmatics' playing, as always, is lively and true to the lyrics; while the arrangements are contemporary, the melodies reflect the lost world the poets describe. Ben Mink's light-handed production sews the package together, melding past and present in elegant fashion.—**WH**

R&B/RAP

► FAITH EVANS

Faithfully

PRODUCERS: various
Bad Boy/Arista 73041

Flavorful is the word that comes to mind after listening to Faith Evans' third studio album. Missing in solo action since 1998's *Keep the Faith*, she wraps her gospel-trained chops around a mix of R&B-, hip-hop-, and jazz-flavored party jams, midtempo grooves, and ballads, making it a much stronger project than her previous outing. Leading the charge: the sophisticated-yet-street first single "You Gets No Love." Evans pays tribute to late husband Notorious B.I.G. (integrating his "Who Shot Ya" into the moving "Alone in This World"), jumps on the dance-floor (the retro "Back to Love" using Indeeep's "Last Night a DJ Saved My Life"), and dabbles with jazz (calling on Hubert Laws and Michael Franks). But her distinctive vocals shine best on such original tunes as the sparse "Love Can't Hide"—clearly showing she's still only scratched the surface of her potential.—**GM**

(Continued on page 28)

VITAL REISSUES

GRATEFUL DEAD

The Golden Road (1965-1973)

REISSUE PRODUCERS: James Austin, David Lemieux, Dennis McNally, and Lou Tambakos
ORIGINAL PRODUCERS: various
Warner Bros./Rhino R2 74401

Fat with dozens of previously unreleased tracks—live stuff, alternate studio versions, and, believe it or not, Warlocks recordings—*The Golden Road* will no doubt overwhelm many a Deadhead. This lovingly produced, 12-CD collection of the band's Warner Bros. work is less your standard fare boxed retrospective and more a Dead treasure chest. In addition to remastered, repackaged, and expanded versions of such studio classics as *Ameri-*

can Beauty, *Workingman's Dead*, and *Aoxomoxoa*—which contain most of the band's best-known songs, including "Sugar Magnolia," "Truckin'," "St. Stephen," "Uncle John's Band," "Casey Jones," and "China Cat Sunflower"—a two-disc set composed almost entirely of previously unreleased material, *Birth of the Dead*, makes its debut here. *Birth's* first disc begins with six jangly tracks (including Gordon Lightfoot's "Early Morning Rain" and "I Know You Rider") cut in November 1965, when the band was still known as the Warlocks. Its second disc—containing mostly covers, with many featuring late singer/keyboardist Ron "Pigpen" McKernan on lead vocals—is



a series of live tracks recorded the next year. Though certainly rough around the edges, such tracks as "Pain in My Heart" and Dylan's "It's All Over Now, Baby Blue" are surprisingly exciting reminders of the band's passion for blues and soul music. Also documenting the Dead's Bay Area birth and the beginnings of its metamorphosis into one of America's most-loved rock products is an 80-page booklet that collects famed photos (by, among others, Jim Marshall, Herb Greene, and Paul Ryan) and, most notably, a wonderfully insightful essay by longtime Dead spokesman Dennis McNally that, in certain areas, is specially tailored to apply to the

band's Warner era. Full of anecdotes that McNally and very few others could recount, it generates even more anticipation for his forthcoming book, *A Long Strange Trip: The Inside Story of the Grateful Dead*, due to be released in the summer of 2002. Offering just the slightest taste of the band's rich vault, *The Golden Road* does well to keep the Dead torch burning, while setting a standard by which Arista and Grateful Dead Records should meet—and possibly exceed—a few years from now with a companion box that collects such essential, late-era Dead albums as *Blues for Allah*, *In the Dark*, and *Shakedown Street*.—**WO**

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

..Breaking News Daily.....

HMV Revamps In U.S. Under Stuart Fleming

HMV North America has restructured its U.S. arm, **Bulletin has learned.** Stuart Fleming, formerly director of purchasing, has been named director of HMV U.S., overseeing all business in the country. He continues to report to HMV U.S. VP/GM Lesya McQueen, who is based at HMV head office.

Bebel To Join Schuon Atop Duet

Look for Mike Bebel, executive VP of business development at Universal Music Group's eLabs, to be named today as COO of Duet, UMG's joint venture with Sony Music. Bebel will work closely with Andy Schuon, the president/

U.K. Indie Labels Planning 'Radical' New Sales Chart

Britain's independent labels are planning to launch their own chart later this year. The Assn. of Independent Music's (AIM) business development committee is "still very much in the consultation process" about the chart, according to chairman/CEO Alison Wenham, but is likely to launch the sales-based system—complete with sponsor—in September.

Wenham tells **Bulletin** that the "radical" multi-format chart to cover the diversity of "Music comes in various different outlets these days—singles, albums, EPs, vinyl—and diversity and all the different genres and the

Sources: Pressplay, Microsoft In Talks

Pressplay, the subscription service being developed by Universal Music Group and Sony Music Entertainment, is in talks with Microsoft about an alliance to distribute content through Internet service provider MSN, sources say. The deal,

MTV.com Plans Overhaul

MTV.com expects to undergo a massive relaunch this summer, sources say. "The relaunch will be total: not a single page from the old MTV.com will be the same after the new MTV.com is launched," says one source. "The goal is to make MTV.com the most technologically innovative Web site from any major media brand." The relaunch will include advanced technology and added elements for interaction among users, including instant messaging and further development of communities. The relaunch will be part of MTV 360, a cross-promotional initiative that began earlier this year.

Zomba Nixes BMG Distrib Deal In Canada

Zomba has terminated its distribution deal with BMG for Canada, according to a source. Zomba, parent of Jive and other labels, notified the major in March that it would not renew the deal; the move became effective at the end of September. Zomba is said to be in talks with another distributor in the territory.

Andy Gershon Gets V2 President Stripes

Look for Andy Gershon to be named president of New York-based V2 Records on Monday. He will replace Richard Sanders, who is moving to RCA Records as GM. Gershon, who will assume the new post by mid-October, is a co-founder of the defunct Outpost Records.

Black Promoters Retain Top Lawyer

Bulletin has learned that well-known litigator Willie E. Gary has joined the legal team representing black promoters in their \$700 million lawsuit against promoters and booking agencies. A source close to the suit says that Gary—known for winning high damages for small businesses in cases against corporate giants—will suggest raising the demands of the plaintiffs.

Sources: Edel Putting RED On The Block

RED Distribution is being shopped by edel Music, sources say. Hamburg-based edel bought 80% of RED from Sony Music Entertainment in October 1999, paying \$75 million. Edelman/Haerjes says talk that RED is up for sale is "not true. We have said we are going to sell non-core assets, but RED is a core asset." However, executives at two of the major labels **confirm to Bulletin** that edel has approached them to determine if they have any interest in buying

Macy's New Manager

Macy Gray has signed with Michael "Blue" Williams' Family Tree Entertainment for artist management. She was formerly managed by Andy Slater, now president of Capitol. Gray brings with her SCAM, the management firm she runs, which includes Atlantic artist Sunshine Anderson. Williams—whose other clients include OutKast and Donnell Jones—becomes a partner in SCAM, which remains separately owned.

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World Radio History

(Continued from page 26)

► ERICK SERMON

Music
PRODUCERS: Erick Sermon
 and Rockwilder
J Records 20023

You might call it a comeback: Building upon the success of his chart-topping single, "Music," Erick Sermon makes his triumphant return to the game with his J Records debut of the same name. Sermon, one-half of the seminal rap duo EPMD, has spent recent years behind the boards for the likes of Redman and Dave Hollister, among others. The Long Island, N.Y., native hasn't lost a step with tracks like "Come Thru" and "Ain't No Future . . . 2001" showcasing his range. The former, employing a sample of Curtis Mayfield's "Freddie's Dead," is a funk-filled affair. Meanwhile, the latter—a loose cover of MC Breed's "Ain't No Future in Yo Frontin'"—is equal parts West Coast vibe and typical Sermon swagger. The artist helmed the boards on 15 of the album's 16 tracks, which feature appearances from Olivia, LL Cool J, Scarface, and Def Squad cohorts Redman and Keith Murray.—**RH**

COUNTRY

CHAD BROCK

III
PRODUCERS: Norro Wilson
 and Buddy Cannon
Warner Bros. 248008

Last time out, Chad Brock struck gold with a likeable delivery and a big hook on his hit "Yes!" On his third effort for Warner Bros., Brock immediately heads for the same formula on the perky midtempo "The Thought of Bein' in Love." An occasional steel guitar lick doesn't change what this is: frothy, if well-played, mid-'70s-styled radio pop. More country is the "go for it" treatise "Park the Pickup (Kiss the Girl)," which sounds like a hit. "The Lie," meanwhile, is interesting melodically and less safe lyrically. With its spoken-word verse (an alarming trend) and banjo funk, "Population Minus One" is a sonically ambitious attempt that is salvaged by a relatable lyric and inspired musicianship. Elsewhere, "Tell Me How" and "Right Now" are requisite, well-performed, piano-based ballads. Brock offers up "Yes!" and his "Lightning Does the Work" as bonus tracks, the kind of perceived value that should help move some product heading into the holidays.—**RW**

LATIN

★ CELIA CRUZ

La Negra Tiene Tumbao
PRODUCERS: Sergio Geroge, Johnny Pacheco, and Isidro Infante
Sony Discos 841519

The veteran diva's latest opus can be described as a contemporary classic, a disc that blends Cruz's trademark *son* with distinctive dance riffs and an urban edge. The standout here is the opening title track, which kicks off with a recurring string loop and then plays over a dance beat punctuated by occasional rapping (courtesy of guest artist Mikey Perfecto). The effect is delightful and a breakthrough for Cruz, who nevertheless goes into

familiar territory with tracks like Johnny Pacheco's "Tararea Kumbayea" and Mario Díaz's "Corazón de Rumba" and then veers into timba with "Taita Bilongo." There are some dips in momentum, including the repetitive "Déjenme Vivir." But overall, Cruz's magnificent voice and overflowing emotion are unabated. She takes this straight-ahead salsa album from A to Z without resorting to ballads—or other commercial ploys—for success.—**LC**

WORLD BEAT

VARIOUS ARTISTS

Music From the Coffee Lands II
PRODUCER: Dan Storper
Putumayo 194

The debate over who grows the best coffee has no end, but the musicians featured on *Music From the Coffee Lands II* will provoke nothing but accord among world music fans. Highlighting artists from Ethiopia to Mexico, Angola to Martinique, the music on this CD is as invigorating as a double espresso. Ethiopian native Gigi's "Guramayle" has the lush feel of a pop hit, while Sabah Habas Mustapha & the Jugala All Stars' "Di Nagara Duenguen" delivers an Indonesian groove reminiscent of the uncanny lilt of South African township jive and mbaqanga. Brazilian Geraldo Azevedo's "Quem é Multo Querido a Mim" is a riveting, rootsy tune, while the Mexican group Correo Aereo performs "Fiesta Llanera," a lyrical Venezuelan instrumental. The compelling new voice belongs to Haiti's Emeline Michel, simmering in the tropical buzz of "Moso Manman."—**PVV**

CHRISTIAN

★ CINDY MORGAN

Elementary
PRODUCERS: Brent Bourgeois
 and Cindy Morgan
Word 1927

Regarded as one of Christian music's most versatile singer/songwriters, Dove Award winner Cindy Morgan once again delivers an album that combines lyrical depth with musical accessibility. Many cuts, including the heartwarming "Sunshine," find Morgan pairing bright melodies with introspective lyrics about balancing spiritual pursuits with the simple enjoyment of earthly pleasures. "In These Rooms" finds Morgan at her most vulnerable, singing, "Chubby fat and insecure/Two crooked teeth/And clothes from a thrift store/Well I never quite fit in/I guess that's why I'm singing." Her evocative voice shines equally on cuts as diverse as the edgy pop of "Walk in the Rain," the Latin-flavored "New World," and the breezy title cut.—**DEP**

BLUES

JANIVA MAGNESS

Blues Ain't Pretty
PRODUCERS: Ben Elliott
 and Janiva Magness
Blues Leaf 9816

Unlike the multitude of blues sets that seem geared toward young guitar fanatics, singer Magness carves out a niche by singing the blues with maturity and sophistication, aiming for an audience disenfran-

chised by pop radio, but not too old for rock'n'roll. Magness did not compose any of this disc's tracks, but she creates an identity for herself by assembling simmering, mid-tempo songs by such writers as Marcia Ball, Ray Charles, and James Brown. She also adds a few tunes from the popular blues lexicon, such as the oft-covered "It's Your Voodoo Working," and sings with an expressive but never overbearing vocal style that draws the listener in without resorting to shouting or over-emoting. Plus, Fabulous Thunderbirds guitarist Kid Ramos guests on several tracks, so if you want guitar firepower, Magness has got that, too. Contact: bluesleaf@aol.com.—**SG**

CLASSICAL

★ **GLUCK:** Orfeo ed Euridice
Bernarda Fink, mezzo-soprano;
Veronica Cangemi, soprano; Maria
Cristina Kiehr, soprano; RIAS Chamber
Choir; Freiburg Baroque Orches-
tra/René Jacobs

PRODUCER: Eberhard Geiger
Harmonia Mundi 901742
 Christoph Willibald Gluck (1714-1787) is enjoying something of a 21st-century renaissance. Two fine recordings of his opera *Iphigenie en Tauride* (on Telarc and Archiv) have come out recently, and superstar mezzo Cecilia Bartoli has a new hit recital disc devoted to the German operatic genius. Going from strength to strength over the past decade, Belgian conductor René Jacobs has been giving new luster to rarely heard Baroque operas and oratorios for Harmonia Mundi, as well as directing a wonderfully fresh reading of Mozart's *Così Fan Tutte*. These triumphs have set the stage for his exciting revitalization of Gluck's *Orfeo ed Euridice*, the composer's best-known work and one abounding in melodious arias, dynamic choruses, and orchestral tone-painting. A former countertenor, Jacobs is a consummate singer's conductor, but his fine way with a period-instrument orchestra and peerless sense of dramatic gestalt also help make this disc the year's most compelling opera recording.—**BB**

CHRISTMAS

BARBRA STREISAND

Christmas Memories
PRODUCERS: various
Columbia 85920

CANDI STATON

Christmas in My Heart
PRODUCERS: Marcus Williams, Richard Hartley, and Miguel Bramwell
Beracah/Lightyear 54471

CHANTICLEER

Christmas With Chanticleer
PRODUCER: Steve Barnett
Teldec 85555

VARIOUS ARTISTS

Season's Greetings: 20th Century Mas-
ters—The Millennium Collection
PRODUCER: Andy McKaie
Hip-O/Universal 314-556-728

VARIOUS ARTISTS

Justin Time for Christmas 3
PRODUCERS: various
Justin Time 148

O N S T A G E

MAMMA MIA!

Music and lyrics by Benny Andersson
and Björn Ulvaeus
Book by Catherine Johnson
Directed by Phyllida Lloyd
Choreographed by Nichola Treherne
Sets by Jonathan Allen, Nancy Thun
Lights by David Homes, Ed McCarthy
Costumes by Lucy Gaiger, Scott Traugott
Winter Garden Theatre, New York City

Mother knows best. At least that was the consensus at the Oct. 18 Broadway opening of *Mamma Mia!*, a light, glossy, guilty pleasure that not only brought a weary-but-willing New York City crowd to its feet but made them dance and sing.

Wrapped around a non-stop hit parade of 22 songs from '70s Swedish supergroup Abba, the show, staged at the Winter Garden Theatre (home to *Cats* for 18 years), uses a featherweight plot to string together—and tease with—one familiar chorus after another, whether it be the jubilant strains of "Dancing Queen," "Take a Chance on Me," or "I Have a Dream."

But that's hardly news. *Mamma Mia!*, produced by Abba founding members Benny Andersson and Björn Ulvaeus (with Judy Craymer and Richard East) and written by Catherine Johnson, opened in London's West End

two years ago to near-maniac crowd-pleasing acclaim. Audiences there are still screaming "I Do, I Do, I Do" while the musical has conquered two more continents, with successful runs in Melbourne and Toronto and Stateside warm-ups in San Francisco and Los Angeles.

Andersson and Ulvaeus were reluctant to bring the show to Broadway after their theatrical entrée, 1985's *Chess*, was massacred by U.S. critics and closed after just eight weeks. There's little to fear this time around, though, with advance sales clambering toward the \$30 million mark—and that with ticket prices rivaling those of Tony Award darling *The Producers* at \$100 a pop.

And pop this production does. The breezy story is set on an intimate Greek isle taverna, run by liberated single mom Donna. Daughter Sophie is to marry the next day—and unbeknownst to Mamma, she has invited three former flames of Donna's in hopes that one might be the father she never knew. Meanwhile, Donna reunites with two girlfriends with whom she once sang in a disco group—providing a platform for some of the show's campiest choreographed moments.

Lead Louise Pitre, who plays Donna (brought to Broadway from the Toronto cast), is a pistol-packing

presence whose silver hair adds a sexy luster to her post-hippie persona, nailing the character's schizophrenic turns from wistful mom and scorned lover to stalwart feminist and resuscitated disco queen. Pitre delivers some of the show's finest musical moments, including a penetrating reading of "The Winner Takes It All" in the play's most conflicted moment and a sentimental performance of the lesser-known "Slipping Through My Fingers."

Equally compelling is David W. Keeley as Sam (also a Canadian import), one of the dad candidates, who accomplishes the near-impossible: His crisp, forthright solo of "Knowing Me, Knowing You" gives the song a newfound depth and, of all things, originality. His voice is gorgeous.

Of course, a show can't associate itself with Abba—whose kitschy, shiny '70s garb was as much a hit

as its melodies—without costuming that tugs at the era's textile histrionics. Here's where Donna and the Dynamos' reunion comes in handy—not to mention a post-curtain call full-cast medley reprise that turns the evening's experience interactive. It also gives Donna's sidekicks Rosie (Judy Kaye) and Tanya

(Karen Mason) a chance to flex their ample comedic muscle.

Elsewhere, the 11-piece orchestra, conducted by David Holcenberg, stays pretty true to the original pop arrangements, to good effect—there will certainly be no confusion with the cavalier heft of a Stephen Sondheim production. (The cast album is available on Decca Broadway, but beware—it's the London cast. Where is the Broadway version?)

No doubt, thin-lipped critics are bound to sniff at *Mamma Mia!* as slight and vacant. But tell that to the consistently jubilant audiences or to Andersson and Ulvaeus, who certainly have the last laugh this time around. (More evidence: *ABBA Gold* leapt into the top 10 on the Top Pop Catalog chart in the Nov. 3 issue)

With *Rent*, *Les Misérables*, and *Phantom of the Opera* all gasping for breath—and the newly developed Andrew Lloyd Webber entry *By Jeeves* a wincing horror show—*Mamma Mia!* is sending its flocks home with a resonating musical cupcake: It's not necessarily substantial, but it's tasty and sweet all the same. In these tentative times where joyful abandon is in such short supply, that's a recipe for success. As such, *Mamma Mia!* is destined to go "On and On and On." **CHUCK TAYLOR**



From left, Karen Mason, Louise Pitre, and Judy Kaye in *Mamma Mia!*

SINGLES

Edited by Chuck Taylor

POP

ALL STAR TRIBUTE *What's Going On*
PRODUCERS: Various
WRITERS: R. Benson, A. Cleveland, and M. Gaye
PUBLISHERS: Jobete Music/MGIII Music/
 NMG Music/FCG Music, ASCAP; EMI
 Blackwood/Stone Agate, BMI
Columbia 86199 (CD single)
 Talk about covering all the bases . . . ex-
 haustively. "What's Going On," the All
 Star Tribute version of the 1971 Marvin
 Gaye classic, hit retail Oct. 30 with nine
 mixes of the song by the likes of Jer-
 maine Dupri, Brian Eno, Moby, Fred
 Durst, the Neptunes, Junior Vasquez,
 Mike Mangini, and Mick Guzauski. The
 various versions—which include such
 artists as Bono, Christina Aguilera, Eve,
 Ja Rule, Gwen Stefani, 'N Sync, Back-
 street Boys, and Alicia Keys—cover, in
 various shades, R&B, hip-hop, rock, and
 dance, with wildly varying degrees of
 success. But there's bound to be some-
 thing that will fit the musical palette of
 the masses, splinter by splinter. Airplay
 of Dupri's original mix of the song has
 been spotty at top 40 and, frankly, it
 tries to be so many things to so many
 people—and includes so many disparate
 rappers—that while its intentions are
 good, its cut-and-paste feel is a bit
 rough around the edges. Proceeds from
 the CD will be evenly shared between
 the September 11 Fund and Artists
 Against AIDS Worldwide. Look for hefty
 sales based upon its MTV exposure.—**CT**

LFO *Life Is Good* (3:38)
PRODUCERS: Sheppard and Kenny Gioia
WRITERS: R. Cronin, Sheppard, and K. Gioia
PUBLISHERS: Prospect Entertainment/
 Martybags Music, ASCAP; Noise Dog
 Productions, BMI
J Records 21122 (CD promo)
 LFO is beginning to sound like a broken
 record—and that's a shame, because its
 members never looked better, and its
 members wisely capitalized on pop radio's
 current lean toward all things rock. But
 "Life Is Good," once again, sounds like a
 retreat of the trio's yesteryear hit "Sum-
 mer Girls." The song's sing-songy verses
 and uninspiring chorus do nothing to
 help, and the group members' rap in the
 midsection is downright embarrassing. It
 doesn't help that LFO employed rap
 group M.O.P. in a second mix, which
 sounds out of place. C'mon, guys, we
 know you are talented would-be survivors,
 but this mediocre track isn't instilling
 much confidence in the future.—**CT**

R&B

THE PRODUCT G&B FEATURING
CARLOS SANTANA *Dirty Dancin'* (3:49)
PRODUCERS: Wyckle Jean and Jerry
 "Wonder" Duplessis
WRITERS: D. McRae, M. Moore-Hough,
 W. Jean, J. Duplessis, and C. Santana
PUBLISHERS: Ghetto & Blues/EMI April
 Music/Hempstead Live/Huss-Zwingli Pub-
 lishing/Sony ATV Tunes LLC, ASCAP; Te-
 Bass Music/EMI Blackwood Music/
 Stellabella Music, BMI
Yclef/J 211009 (CD promo)
 One good turn—or in this case, sin-
 gle—deserves another. That's the hope

S P O T L I G H T S



INDIA.ARIE *Strength, Courage, & Wisdom* (4:00)
PRODUCERS: Mark Batson and
 India.Arie
WRITER: I. Arie
PUBLISHERS: Gold and Iron/Warner
 Tamerlane (ASCAP)
Motown 20617 (CD promo)
 Motown has selected yet another
 gem as the third single from urban
 soulstress India.Arie's stellar debut,
Acoustic Soul. The title of "Strength,
 Courage, & Wisdom" speaks for
 itself. As with the breakthrough
 track, "Video," Arie spins a tale that
 showcases a woman's reflection,
 faith, and self-esteem. The Atlanta-
 based singer, who recently appeared
 in an ad for The Gap, has a way of
 turning her personal thoughts into
 universal themes that are tangible,
 while intelligent and artful. Teaming
 with producer Mark Batson, the duo
 has crafted a spicy midtempo ditty
 that is a balanced combination of
 guitar strumming and R&B-inflected
 hand snaps. Arie's past successes at
 urban radio should translate into
 steady spins for this single. With two
 hits already comfortably in the can,
 the third is indeed another
 charmer.—**RH**

CRAIG DAVID *7 Days* (3:55)
PRODUCER: Mark Hill
WRITERS: C. David and M. Hill
PUBLISHERS: Windswept Music London/
 Warner-Chappell/Copyright Control
 Atlantic 30069 (CD promo)
 "Fill Me In" effectively served to break
 newcomer Craig David at both top 40
 and R&B radio, with its top 15 show-
 ing on *The Billboard* Hot 100. But that
 was just the opening handshake for
 the U.K.'s most-heralded 2001 export.
 Second single "7 Days" repeats the
 singer/songwriter's signature lyrical
 tag of squeezing about 40 words into
 eight measures, but otherwise, this is



simply a superior song. David relieves
 us of all the dirty dawg thematics that
 so many American artists seem to be
 amused by, instead devoting his imme-
 diate attention to a special lady he has
 just come face to face with: "I met this
 girl on Monday/Took her for a drink on
 Tuesday/We were making love by
 Wednesday/And on Thursday and Fri-
 day and Saturday/We chilled on Sun-
 day." Pretty full week, and a sure shot
 to take this promising artist to greater
 heights stateside. From the gold-certifi-
 ed *Born to Do It*.—**CT**



MARTINA McBRIDE *Blessed* (3:42)
PRODUCERS: Martina McBride and
 Paul Worley
WRITERS: H. Lindsey, T. Verges, and
 B. James
PUBLISHERS: Famous Music Corp/ATV
 Tunes ASCAP; Songs of Universal, BMI
RCA 69112 (CD promo)
 With a vocal power and range that her
 contemporaries can only admire from
 afar, Martina McBride is the shining
 star of female contemporary country
 vocalists. She's also very savvy at
 choosing accessible, radio-ready mate-
 rial, and her timing on "Blessed" is
 impeccable at a juncture in American
 culture where we all look to appreci-
 ate what's really important in life.
 That's what this insistent, thumping
 midtempo track addresses, with a cho-
 rus that rings, "I have been blessed
 with so much more than I deserve/To
 be here with the ones that love me, to
 love them so much it hurts." Vocally,
 McBride moves from a breathy, pas-
 sion-filled verse to a soaring, an-
 themic chorus that still manages to
 keep from hurtling over the top, and a
 gorgeously subtle bridge. A beautiful
 sentiment, dead-on production, and
 an awesome vocal. Plucked from her
 satisfying *Greatest Hits*.—**RW**

behind the second single from the
 Product G&B's as-yet-unreleased set.
 The Long Island, N.Y., duo made its
 mark with Carlos Santana and Wyckle
 Jean on the mega-popular "Maria,
 Maria." Santana returns the favor on
 this spicy uptempo track, which seems
 to pick up where that previous chart-
 topper left off, combining elements of
 R&B with Latin music. Money Harm
 and Sincere have proved they have the
 pipes to hang with the big boys, but the
 Latin explosion angle is well-worn and
 doesn't really lend much of a hand to
 "Dirty Dancin'." This one may be a hard
 sell at radio.—**RH**

COUNTRY

TAMMY COCHRAN *I Cry* (3:34)
PRODUCER: Blake Chancey
WRITERS: M. Selby and T. Sillers
PUBLISHERS: Bro 'N Sis Music/Estes Park
 Music/Choice Is Tragic/Ensin Music, BMI
Epic 24028 (CD promo)
 With a flock of promising female vocal-
 ists trying to break through, it's tough
 for any to stand out, but Tammy Coch-
 ran's big, booming, stone-country deli-
 very sets her apart. This is country
 funky midtempo, with some nice slide
 guitar work and a relaxed, confident
 vocal from Cochran. The lyric is famil-

iar—basically a lover has bailed and
 the jilted party is bruised and unbowed
 but will shed a few tears in the mean-
 time. Cochran makes it work, along
 with some nifty instrumentation and a
 nice hook in the chorus. While unremar-
 kable when broken down into its
 components, "I Cry" is greater than the
 sum of its parts, thanks mostly to
 Cochran's killer vocal. This girl is very
 good. You hear that, radio?—**RW**

LYLE LOVETT *San Antonio Girl* (3:36)
PRODUCERS: Tony Brown and Lyle Lovett
WRITER: L. Lovett
PUBLISHERS: Universal-PolyGram Interna-
 tional/Lylesongs, ASCAP
MCA 02217 (CD promo)
 With his distinctive voice, wry sense of
 humor, and versatile musicality, Lyle
 Lovett has always been something of a
 man for all seasons—an artist claimed
 by an eclectic array of music lovers.
 And while he has roots in the country
 genre, he has never been a constant
 presence on country radio airwaves.
 But this jaunty swing number could
 reacquaint Lovett with mainstream
 country audiences. A lively ode to a
 Lonestar lady, the tasty track is satu-
 rated with fiddle and steel guitar.
 Lovett's engaging performance demon-
 strates his ability to lift any lyric
 to a higher plane. Culled from his

newly released *Cowboy Man: Anthology*
Volume 1, this wonderful single
 should remind country programmers
 that the talented Texan really is a
 country boy at heart.—**DEP**

CHARLIE DANIELS *This Ain't No Rag,*
It's a Flag (3:30)
PRODUCERS: Charlie Daniels and Patrick
 Writter
WRITER: C. Daniels
PUBLISHER: CDB Music, BMI
Blue Hat Records/Audium 8133 (CD promo)
 A notorious flag-waver and unabashed
 patriot, it would have indeed been a
 shocker if veteran country rocker
 Charlie Daniels had not weighed in on
 the events of Sept. 11. But weigh in he
 does with this pounding anthem that
 became controversial when CMT asked
 him *not* to perform it on the Oct. 21
 Country Freedom Concert, and Daniels
 did not back down. Far more rousing
 than racist, this well-performed rocker
 is all about nationalism and our inten-
 tion to kick some serious terrorist
 butt: "This ain't no rag it's a flag and
 we don't wear it on our heads/It's a
 symbol of the land where the good
 guys live, are you listening to what I
 said?" and later "You can crawl back in
 your hole like a dirty little mole, but
 now it's time to pay the price." No
 doubt the more dovish among us will
 take offense, but when juxtaposed

against rescue efforts that have evolved
 into recovery, who cares?—**RW**

AC

HUEY LEWIS & THE NEWS WITH
WYNONNA *I'm Not in Love Yet* (4:27)
PRODUCER: not listed
WRITER: H. Lewis
PUBLISHER: not listed
Silvertone 42983 (CD promo)
 Huey Lewis has garnered some good
 press for his current *Plan B*, an album
 that showcases his trusted brand of
 solid hooks and friendly vocals. On the
 second single from the set, he teams
 with another familiar voice to adult lis-
 teners, Wynonna. Their easygoing "I'm
 Not in Love Yet" serves up a clever if
 simple lyric about making plans for the
 future: "I'm not in love yet, but I'm
 working on it/It ain't easy to do, if it's
 gonna be true." The two spar comfort-
 ably in the relaxed performance, as the
 News provides a gentle palette of gui-
 tars, organ, and a random horn or two.
 AC outlets have been good to Lewis in
 the past couple years. This one sounds
 like another natural fit.—**CT**

ROCK

COLD *Thirteen* (3:54)
PRODUCER: Adam Kasper
WRITERS: Cold
PUBLISHER: not listed
Flip/A&M Records 10509 (CD promo)
 In today's harder-edged rock radio
 environment, "Thirteen" seems a curi-
 ous choice as the fourth single from
 Cold's *13 Ways to Bleed on Stage*. The
 simple but powerful ode to expressing
 one's inner pain offers a haunting
 melody carried by acoustic guitar, a
 dash of strings, and vocalist Scooter's
 voice, which is warmly embraced by
 that of Staind's Aaron Lewis, who pro-
 vides back-up. "I need music to set me
 free," Scooter sings at the song's end.
 There's plenty of room at radio for a
 melancholy moment to continue the
 momentum of this fine outfit.—**CLT**

RAP

8BALL FEATURING P. DIDDY *Stop*
Playin' Games (4:26)
PRODUCER: Nitti
WRITERS: P. Smith and S. Combs
PUBLISHERS: All My Publishing, BMI;
 Justin Combs Publishing/EMI-April/
 Regina's Son Music, ASCAP
JCOR 10560 (CD promo)
 8ball is apparently tired of playing
 games. The Memphis-based rapper,
 who made his name alongside partner
 MJG, is ready to be taken seriously, and
 with the aptly titled lead single from
 his forthcoming *Almost Famous*, he is
 well on his way. 8ball has always been a
 rapper's rapper, but his sound has yet
 to really catch on in the mainstream;
 this single is a great first step in that
 direction. Featuring a simple, catchy
 bounce track, the highlight of "Stop
 Playin' Games" is 8ball's witty lyric,
 while his no-nonsense flow is almost as
 intimidating as his massive frame. The
 ever-prolific Sean "P. Diddy" Combs
 makes a brief appearance, lending his
 trademark ad libs, but truly, he's a for-
 gettable element of this track. The sin-
 gle is already bubbling at radio across
 the country. Game over.—**RH**

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

Timbaland Makes A 'Proposal'

Rapper Says Duo's Second Project On Blackground Is His Last As An Artist

BY RASHAUN HALL

NEW YORK—Timing is everything when it comes to releasing a record. Just ask Timbaland & Magoo, whose Blackground/Virgin sophomore project, *Indecent Proposal*, is now set for a Nov. 20 release after a long delay.

"I turned [the album] in a year-and-a-half ago, and it's just [now] coming out," a frustrated Timbaland says. "And now we're in a recession—it doesn't make sense."

The delay was partially due to Blackground changing parent labels, Magoo adds. "It wasn't a matter of us not wanting to go back into the studio," he says. "Our label was leaving Atlantic at the time, and it took a while for them to do that."

The hiatus proved to be a positive period for both MCs. Timbaland expanded his résumé, producing hits for Aaliyah, Missy "Misdemeanor" Elliott, Bubba Sparxxx, and Petey Pablo, among others. He also established Interscope imprint Beat Club, home to Sparxxx.

Discouraged by *Indecent's* delay,

Timbaland says the CD will be his last as an artist.

For Magoo, who found himself grappling with newfound fame after



TIMBALAND & MAGOO

the duo's first disc, *Welcome to Our World*, the time off provided clarity. "When you get a little bit of success, it's overwhelming in the beginning," Magoo explains. "For me, [the time off] was therapeutic. I had to get used to the business,

understanding how it works and how the money is made."

Working with renewed focus, the duo crafted *Indecent Proposal*, a 15-track set featuring guest appearances by Aaliyah, Ludacris, Jay-Z, and Tweet, among others. Magoo credits Timbaland with matching artists to its tracks.

"He has an idea of what direction each song should go in," Magoo says. "It has a lot to do with the concept and who can come up with a good flow for that particular track—it has to be complementary."

Prior to interviewing Timbaland, *Billboard* asked Magoo whether a solo project is in his future. "I've never seriously thought about doing a solo album," he replied. "I've thought about it in passing—like if Tim decided he wanted to stop rapping. It would be really difficult for me to think about doing a record without him. We've been together since 1990, so [being solo] would be weird. Tim and Magoo is more a friendship than it is a group."

Although the two have been together for 11 years, that hypothetical solo project may become a reality for Magoo. "My first love is producing," Timbaland explains. "I just didn't have the control that I wanted [with this album]. I wasn't able to oversee things the way I would have liked to in terms of release dates, etc."

Also prior to the interview with Timbaland, *Billboard* spoke with Blackground president Jomo Hankerson about the delayed project.

"Tim is usually two years ahead of the curve," Hankerson says. "So even if you have some tracks that were done a year ago, this album is still really hot. He really took his time with it."

"We've been doing marketing on this project already," Hankerson continues. "We did the 'Drop' video as a video-only type of record to re-introduce them to the marketplace and set the groundwork. We've been doing some grass-roots things on this project for quite a while. It's not like we're taking the music a year later and just now putting it out there. It's going to be reminiscent of the sound [Tim] is known for. When you're lining up artists like Petey Pablo and Jay-Z, it takes time to do that kind of album. Once you get that album in the can, you want to roll it out and take the best care of it that you can as a label."

When asked to respond to Timbaland's disdain regarding *Indecent Proposal's* delay, Hankerson says, "We've gone through our ups and downs, but we're plodding ahead full-steam with this project. I'm confident that he's given me an album that I can go five or six singles deep with, and this is what we do in the music business."

Rhythm, Rap, and The Blues™

by Gail Mitchell



SNOOP'S NEW HOME: Snoop Dogg is setting up shop at MCA Records. But the former No Limit/Priority rapper still has one more studio album under that contract before he can exit. The MCA deal also includes Snoop Dogg's Doggy Style Records, formerly distributed byTVT, and the production of direct-to-video films starring Doggy Style artists. Priority retains ownership of the catalog recorded during the rapper's tenure with the label.

Rapper **Juvenile** has established Uptown Project Records, distributed by Orpheus/EMI. Brother **Corey Gray** serves as CEO. The label's first project is the Oct. 23 release *Live From Holly Grove* by newcomer **Skip**. The label's other acts include **Wack-O**, **Corey C**, and **Young Buck**. Juvenile remains on the Cash Money roster.

MC Hammer is back with World-Hit Music Group. The label has inked an exclusive pact with Red Distribution and will release Hammer's new album, *Active Duty*, Nov. 20.

Sources say **Kenneth "Babyface" Edmonds'** Nu America imprint is leaving the Arista fold and looking for a new joint-venture partner. Word has it that Edmonds will continue as an Arista artist and produce Arista acts. Arista did not have any comment at press time.

READY TO POUNCE: Singer **Jaguar Wright** recently treated Atlantans to a sampling of songs from her long-anticipated debut, *Denials, Delusions & Decisions*, due Jan. 22, 2002, on the **Roots'** Motive Records imprint through MCA. The Philadelphia artist's electrifying stage show at Club Kaya drew a gathering of the city's music industry professionals and recording artists. Wright, who some have dubbed "the **Millie Jackson** for Generation X," combines theatrics and storytelling with a soulful vocal performance. Word is finally beginning to spread: The talented singer/songwriter also wowed an industry crowd Oct. 29 at L.A.'s Knitting Factory.



WRIGHT

Backstage after the Atlanta show, Wright commented on her desire for onstage spontaneity. "I'm just being me," she says. "It's easy. I wrote a bunch of songs that I really like, and I have some very capable musicians and vocalists helping me create the colors and the pictures that I want onstage. From that point on, whatever comes out, just comes out. I don't believe in packaging things. It's all about the heart. If putting it together is being refined, I don't want to ever be refined. Wild rice is a beautiful thing."

ON THE RECORD: The second installment in **De La Soul's** *Art Official Intelligence* series via Tommy Boy bows Dec. 4. **AOI: Bionix** features collaborations with **Slick Rick**, **Cypress Hill's B-Real**, **Goodie Mob's Cee-Lo**, and Cuban artist **Pariquo Fernandez**. First single is "Baby Phat" . . . L.A.-based **K'otic Records**, headed by president **Don Miles** and distributed through Bungalo/Universal, has released its first project. *Ya' Nev'a Seen It Com-N* marks the debut of 22-year-old Chicago-born rapper **Big Cizzle** . . . **The Temptations'** new Motown album, *Awe-some*, arrives in stores Nov. 20; the first single is called "4 Days."

BOOK BEAT: Industry entrepreneur **Russell Simmons** sat still long enough with author and former *Billboard* columnist **Nelson George** to pen his adventures in hip-hop: *Life and Def: Sex, Drugs, Money, and God*. It is published by Crown Publishers . . . Singer and former **Erykah Badu** backup vocalist **N'Dambi** graces the front and back cover and a two-page inside spread of New York City-based photographer **Marc Baptiste's** first book, *Beautiful: Nudes*. Available Nov. 7, the Universe-published book also includes singer **N'dea Davenport** and models **Naomi Campbell** and **Alek Wek** . . . Yet another book about the history-making Motown era is hitting stores. *Motown: The Golden Years* by Chicago-based blues and soul writer **Bill Dahl** is issued through Krause Publications . . . On the educational tip, there's *Take Care of Your Music Business* by attorney **John P. Kellogg**, who knows both sides of the story—he's a former member of **Cameo** and counts **Gerald Levert**, the **O'Jays**, and **G-Dep** among his clients. The book is issued by Bushkill, Penn.-based PJ's Publishing.

Additional reporting by Rashaun Hall in New York City and Rhonda Baraka in Atlanta.

NOVEMBER 10 2001		Billboard		Hot Rap Singles™	
THIS WEEK	LAST WEEK	WKS. ON	TITLE Imprint & Number/Distributing Label	ARTIST	
1	1	14	RAISE UP Jive 42932*/Zomba	NUMBER 1 (9 Weeks At Number 1) Petey Pablo	
2	3	5	I'M YOUR GIRL E53 0119/Treydan	Dena Cali	
3	2	4	NOTHING'S WRONG TMO 7002/DNA	Won-G Featuring DJ Quik	
4	RE-ENTRY		GET MO Dean's List 001	Sherm Featuring Bigga Figgas	
5	4	7	BUSTER 1st Avenue 0001	Dennis Da Menace	
6	5	7	JUMP UP IN THE AIR Westbound 555	Original P Introducing Hyped Up Westbound Soljaz	
7	6	7	HOW WE DO Col-Beats 2217	Big Law BKA Papeye Reds Featuring Nonchalant	
8	14	4	MY LIFE Rexxus 351	Kool G Rap Featuring G Wise	
9	8	11	PO' PUNCH Pocket Change 2121	Po' White Trarb And The Trailer Park Symphony	
10	16	5	GOTTA HAVE IT Countryboy 303/Warlock	Chocolate Bandit	
11	9	14	LET'S BE FRIENDS Heartless 12726	TaTa + Brando Featuring Larry Poteat Of The Donz	
12	10	4	THINK BIG Crimewave 72002	Crimewave	
13	12	16	MAKE IT VIBRATE Darkside 003	Rising Son	
14	13	3	WE THUGGIN' Terror Squad/Atlantic 95174*/AG	Fat Joe Featuring R. Kelly	
15	20	3	BREAK YA NECK J 21081	Busta Rhymes	
16	18	4	GIRLS, GIRLS, GIRLS Roc-A-Fella/Def Jam 588793*/IDJMG	Jay-Z	
17	11	9	UGLY Beat Club 487602*/Interscope	Bubba Sparxxx	
18	22	5	WHO WE BE Ruff Ryders/Def Jam 572720*/IDJMG	DMX	
19	15	8	BOUNCE Fo' Life 3967/Treydan	Survivalist	
20	RE-ENTRY		LIGHTS, CAMERA, ACTION! Universal 015135	Mr. Cheeks	
21	23	4	FATTY GIRL FR 915283*/Universal	Ludacris, LL Cool J & Keith Murray	
22	7	2	THE BEDROCK Divided We Fall/Superright	Phatty Banks Presents Club Drama	
23	24	3	DIDDY Bad Boy 79408*/Arista	P. Diddy Featuring The Neptunes	
24	NEW		ROCK EM Whitstone 1277	Boobakaw And Tha Wild Younginz Featuring Vita	
25	NEW		2-WAY Big Yard 15281/MCA	Rayvon Featuring Shaggy, Ricardo "Rik Rok" DeCast, Brian & Tony Gold	

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 10
2001

Billboard

Top R&B/Hip-Hop Albums

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

LAST WEEK	2 WKS AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION	THIS WEEK			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION
						LAST WEEK	2 WKS AGO	WEEKS ON			
NUMBER 1 1 Week At Number 1											
1	65	2	DMX Ruff Ryders/Def Jam 586450*/DJMG (12.98/19.98)	The Great Depression	1	51	39	33	VARIOUS ARTISTS Lake 9204*/Landspeed (11.98/18.98)	The 41st Side	18
2	1	4	JA RULE Murder Inc./Def Jam 586437*/DJMG (12.98/19.98)	Pain Is Love	1	52	45	41	JILL SCOTT Hidden Beach 62137*/Epic (11.98 EQ/17.98)	Who Is Jill Scott? Words And Sounds Vol. 1	2
3	2	8	JAY-Z Roc-A-Fella/Def Jam 586396*/DJMG (12.98/19.98)	The Blueprint	1	53	NEW	1	JAYO FELONY AMC 71237 (17.98 CD)	Crip Hop	53
4	3	12	USHER Arista 14715* (12.98/18.98)	8701	3	54	41	43	TYRESE RCA 67984* (11.98/17.98)	2000 Watts	4
5	5	2	MR. CHEEKS Universal 014929 (12.98/18.98)	John P. Kelly	5	55	42	38	THE CLICK Sick Wid It/Jive 41716/Zomba (11.98/17.98)	Money & Muscle	23
6	6	9	MARY J. BLIGE MCA 112616* (12.98/18.98)	No More Drama	1	56	50	49	BLU CANTRELL RedZone 14703*/Arista (11.98/17.98)	So Blu	5
7	4	3	BUBBA SPARXXX Beat Club 493127*/Interscope (12.98/18.98)	The Dark Days, Bright Nights Of Bubba Sparxxx	3	57	47	46	VARIOUS ARTISTS Hidden Beach 85633*/Epic (17.98 EQ CD)	Hidden Beach Recordings Presents: Unwrapped Vol. 1	33
HOT SHOT DEBUT											
8	NEW	1	DILATED PEOPLES ABB 31477*/Capitol (6.98/10.98)	Expansion Team	8	58	57	54	LIL JON & THE EAST SIDE BOYZ BME 2220*/TVT (10.98/16.98)	Put Yo Hood Up	6
9	7	15	AALIYAH Blackground 10082* (12.98/18.98)	Aaliyah	2	59	53	44	VARIOUS ARTISTS Thundershot 1002/Home Bass (10.98/18.98)	Thrill Da Playa Presents -- Dunks N D's	44
10	NEW	1	C-MURDER TRU/Priority 50178/Capitol (11.98/17.98)	C-P-3.com	10	60	58	52	CRAIG DAVID Wildstar/Atlantic 89081*/JAG (11.98/17.98)	Born To Do It	12
11	8	11	MAXWELL Columbia 67136*/CRG (12.98 EQ/18.98)	Now	1	61	54	56	MISSY "MISDEMEANOR" ELLIOTT The Gold Mind/Elektra 62639*/EEG (12.98/18.98)	Miss E...So Addictive	1
12	10	18	ALICIA KEYS J 20002 (11.98/17.98)	Songs In A Minor	1	62	56	51	DENNIS DA MENACE 1st Avenue 3300 (15.98 CD)	The Wonderful World Of Dennis	49
13	9	7	FABOLOUS Desert Storm/Elektra 62679*/EEG (12.98/18.98)	Ghetto Fabulous	2	63	49	47	D12 Shady 490897*/Interscope (12.98/18.98)	Devil's Night	1
14	12	6	GERALD LEVERT Elektra 62655*/EEG (12.98/18.98)	Gerald's World	2	64	NEW	1	THRILL DA PLAYA Thundershot 1028/Home Bass (11.98/18.98)	The Return Of The Big Bronco	64
15	11	9	VARIOUS ARTISTS FB 014859/Universal (12.98/18.98)	FB Entertainment Presents: The Goodlife Album	9	65	52	58	INDIA.ARIE Motown 013770/Universal (12.98/18.98)	Acoustic Soul	3
16	NEW	1	LA' CHAT Hypnotize Minds/In The Paint 8239/KDCH (12.98/18.98)	Murder She Spoke	16	66	48	45	DONNIE MCCLURKIN Verity 43150/Zomba (10.98/16.98)	Live In London And More...	22
17	16	6	PROPHET JONES University/Motown 014551/Universal (12.98/18.98)	Prophet Jones	16	67	43	36	RZA AS BOBBY DIGITAL Wu-Tang/In The Paint 8182*/KDCH (11.98/17.98)	Digital Bullet	9
18	NEW	1	SNOOP DOGGY DOGG Death Row/Doggystyle/Priority 50030/Capitol (12.98/18.98)	Death Row's Snoop Doggy Dogg Greatest Hits	18	68	55	50	BILAL Moyo 493009/Interscope (12.98/18.98)	1st Born Second	10
19	13	7	BABYFACE Arista 14667* (12.98/16.98)	Face2Face	8	69	59	53	VARIOUS ARTISTS EMU/Universal/Sony/Zomba 10749/Virgin (12.98/18.98)	Now 7	3
20	17	9	BRIAN MCKNIGHT Motown 014743/Universal (12.98/18.98)	Superhero	4	70	63	62	JANET Virgin 10144* (12.98/18.98)	All For You	1
21	15	3	THE O'JAYS MCA 112715 (12.98/18.98)	For The Love...	11	71	51	48	SNOOP DOGG PRESENTS THA EASTSIDAZ TVT 2230* (10.98/17.98)	Duces 'N Trayz—The Old Fashioned Way	2
22	19	20	SOUNDTRACK Priority 50213*/Capitol (12.98/18.98)	Training Day	19	72	60	61	112 Bad Boy 73039*/Arista (12.98/18.98)	Part III	1
23	18	3	SOUNDTRACK Doggystyle/Priority 50227/Capitol (12.98/18.98)	Bones	14	73	61	59	NELLY Fo' Real 157743*/Universal (12.98/18.98)	Country Grammar	1
24	NEW	1	LIL TROY Short Stop 8231/KELA (12.98/18.98)	Back To Ballin	24	74	69	80	JESSE POWELL Silas 112401/MCA (12.98/18.98)	JP	18
25	21	12	THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS DreamWorks 450291/Interscope (12.98/18.98)	Eternal	1	75	62	55	FOXY BROWN Def Jam 548834*/DJMG (12.98/18.98)	Broken Silence	3
26	14	2	GREG STREET Slip-N-Slide/Atlantic 83348/AG (11.98/17.98)	Six O'Clock, Vol 001	17	PACESETTER					
27	NEW	1	BONEY JAMES Warner Bros. 48004 (17.98 CD)	Ride	24	76	82	65	BEANIE SIGEL Roc-A-Fella/Def Jam 548838*/DJMG (12.98/18.98)	The Reason	2
28	24	10	JUVENILE Cash Money 860913/Universal (12.98/18.98)	Project English	2	77	73	81	MUSIQ SOULCHILD Def Soul 548289*/DJMG (11.98/17.98)	Aijuswanaseing (I Just Want To Sing)	4
29	23	30	GINUWINE Epic 69622* (12.98 EQ/18.98)	The Life	2	78	66	95	DEZ Destiny 7702 (10.98/16.98)	Sing For Me	57
30	25	5	VARIOUS ARTISTS Warner Bros./Elektra/Atlantic 14684/Arista (12.98/18.98)	Totally Hits 2001	19	79	NEW	1	TONI BRAXTON Arista 14723 (12.98/18.98)	Snowflakes	79
31	20	6	MACY GRAY Epic 85200* (12.98 EQ/18.98)	The Id	9	80	NEW	1	KELLI MACK Rising H 70024/DNA (16.98 CD)	Kelli Mack	80
32	27	33	JAHEIM Divine Mtl 47452*/Warner Bros. (11.98/17.98)	[Ghetto Love]	2	81	78	66	MR. SPITFLAME Spitflame 70810/Stoney Burke (11.98/17.98)	Tangle Wit Me Vol. 1	62
33	30	6	COO COO CAL Infinite 1466/Tommy Boy (11.98/17.98)	Disturbed	15	82	67	63	ST. LUNATICS Fo' Real 014119/Universal (12.98/18.98)	Free City	1
34	26	13	JADAKISS Ruff Ryders 493011*/Interscope (12.98/18.98)	Kiss Tha Game Goodbye	2	83	72	70	CITY HIGH Booga Basement 490890/Interscope (11.98/17.98)	City High	23
35	29	3	VARIOUS ARTISTS Red Star 85953*/Epic (18.98 EQ CD)	Red Star Sounds—Volume One: Soul Searching	29	84	74	73	2PAC Amaru/Death Row 490840*/Interscope (19.98/24.98)	Until The End Of Time	1
36	28	3	KENNY LATTIMORE Arista 14668 (11.98/17.98)	Weekend	24	85	81	69	NATURES PROBLEM Low Key 1121 (11.98/14.98)	The Future	69
37	22	7	MARIAH CAREY Virgin 10797* (12.98/18.98)	Glitter (Soundtrack)	6	86	NEW	1	MICHAEL JACKSON Epic 69400* (12.98 EQ/18.98)	Invincible	86
38	NEW	1	SKIP UTP 90100/Orpheus (17.98 CD)	Live From Hollygrove	38	87	68	64	BROTHA LYNCH HUNG & C-BO JCDR 860950/Interscope (11.98/17.98)	Blocc Movement	20
39	NEW	1	VARIOUS ARTISTS Eastern Conference 906*/Landspeed (18.98 CD)	The High & Mighty Presents: Eastern Conference All Stars II	39	88	76	76	LUDACRIS Disturbing Tha Peace/Def Jam South 548138*/DJMG (12.98/18.98)	Back For The First Time	2
40	31	19	LUTHER VANDROSS J 20007 (12.98/18.98)	Luther Vandross	2	89	86	84	MARY MARY C2/Columbia 63740/CRG (10.98 EQ/16.98)	Thankful	22
41	36	5	BALDHEAD SLICK & DA CLICK Ill Kid 9205*/Landspeed (11.98/18.98)	Baldhead Slick & Da Click	22	90	75	72	PROJECT PAT Hypnotize Minds/Loud 1950/CRG (12.98 EQ/17.98)	Mista Don't Play Everythings Workin	2
42	35	18	JAGGED EDGE So So Def/Columbia 85646*/CRG (12.98 EQ/18.98)	Jagged Little Thrill	2	91	88	77	TANK Blackground 50404* (12.98/16.98)	Force Of Nature	1
43	34	9	AFROMAN Universal 014979 (12.98/18.98)	The Good Times	9	92	64	—	VARIOUS ARTISTS MCMedia 470101 (17.98 CD)	Lyricist Lounge: Underground Airplay Version 1.0	64
44	32	40	JENNIFER LOPEZ Epic 85965 (12.98 EQ/18.98)	J.Lo	1	93	77	68	SADE Epic 85185 (12.98 EQ/18.98)	Lovers Rock	2
45	46	11	METHRONE Claytown 2010 (11.98/17.98)	Picture Me	39	94	94	—	RAY J Atlantic 83439*/JAG (11.98/17.98)	This Ain't A Game	9
46	38	51	R. KELLY Jive 41705*/Zomba (12.98/18.98)	tp-2.com	1	95	NEW	92	DR. DRE Aftermath 490486*/Interscope (12.98/18.98)	Dr. Dre—2001	1
47	40	26	DESTINY'S CHILD Columbia 61063*/CRG (12.98 EQ/18.98)	Survivor	1	96	84	83	LIL' ROMEO Soulja/Priority 50198*/Capitol (11.98/17.98)	Lil' Romeo	5
48	33	3	T.I. Ghet-O-Vision 14681/Arista (11.98/17.98)	I'm Serious	27	97	NEW	1	BUSTA RHYMES Elektra 74362/EEG (11.98 CD)	The Best Of Busta Rhymes	97
49	37	32	TRICK DADDY Slip N Slide/Atlantic 83432*/AG (11.98/17.98)	Thugs Are Us	2	98	71	60	SOUNDTRACK So So Def/Columbia 86025/CRG (13.98 EQ CD)	Hardball	34
50	44	17	P. DIDDY & THE BAD BOY FAMILY Bad Boy 73045*/Arista (12.98/18.98)	The Saga Continues...	2	99	80	75	SOULJA SLIM No Limit South 2001 (11.98/17.98)	The Streets Made Me	42
						100	NEW	1	THUG LAW Rideonum 33559 D3 (17.98 CD)	Thug Life + Outlawz Chapter 1	100

NOVEMBER 10
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	JAY-Z • Freeze/Roc-A-Fella/Priority 50592*/Capitol (10.98/16.98)	Reasonable Doubt	203	13	JUVENILE • Cash Money 153162/Universal (11.98/17.98)	400 Degreez	155
2	MICHAEL JACKSON • Epic 66073 (12.98 EQ/18.98)	Thriller	226	14	MARY J. BLIGE • Uptown 110681/MCA (6.98/11.98)	What's The 411	92
3	AALIYAH • Blackground 10753 (12.98/17.98)	One In A Million	80	15	THE NOTORIOUS B.I.G. • Bad Boy 73000*/Arista (9.98/16.98)	Ready To Die	322
4	AL GREEN • Hi/The Right Stuff 30800/Capitol (10.98/17.98)	Greatest Hits	348	13	SNOOP DOGGY DOGG • Death Row 63002* (11.98/17.98)	Doggy Style	255
5	MICHAEL JACKSON • Epic 66072 (12.98 EQ/18.98)	Bad	156	17	2PAC • Amaru/Jive 41636/Zomba (11.98/17.98)	Me Against The World	275
6	2PAC • Death Row 63008* (18.98/24.98)	All Eyez On Me	291	16	SADE • Epic 85287 (12.98 EQ/18.98)	The Best Of Sade	360
7	MAKAVELI • Death Row 63012* (11.98/17.98)	The Don Killuminati: The 7 Day Theory	179	18	JODECI • Uptown 110198/MCA (6.98/11.98)	Forever My Lady	116
8	DMX • Ruff Ryders/Def Jam 55822*/DJMG (12.98/18.98)	It's Dark And Hell Is Hot	175	20	DR. DRE • Death Row 63000* (11.98/17.98)	The Chronic	265
9	2PAC • Amaru/Death Row 490301*/Interscope (19.98/24.98)	Greatest Hits	149	21	THE NOTORIOUS B.I.G. • Bad Boy 73011*/Arista (19.98/24.98)	Life After Death	213
10	AALIYAH • Blackground/Jive 41533*/Zomba (10.98/16.98)	Age Ain't Nothing But A Number	50	22	DMX • Ruff Ryders/Def Jam 538640*/DJMG (12.98/18.98)	Flesh Of My Flesh Blood Of My Blood	95
11	BOB MARLEY AND THE WAILERS • Tuff Gong/Island 846210*/DJMG (12.98/18.98)	Legend	267	23	R. KELLY • Jive 41527/Zomba (11.98/17.98)	12 Play	172
12	MICHAEL JACKSON • Epic 66070 (12.98 EQ/18.98)	Off The Wall	155	24	MAZE FEATURING FRANKIE BEVERLY • The Right Stuff 35885*/Capitol (11.98/17.98)	Anthology	30
				25	TWISTA • Creator's Way/Atlantic 82757*/AG (11.98/17.98)	Adrenaline Rush	103

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

Main chart table with columns for Rank, Weeks on Chart, Title, Artist, Peak Position, and Imprint. Includes sections for 'NUMBER 1 / GREATEST GAINER / SALES' and 'GREATEST GAINER / AIRPLAY'.

SONGS WITH THE GREATEST AIRPLAY AND/OR SALES GAINS RECORDED THIS WEEK... BILLBOARD/BPI COMMUNICATIONS AND SOUNDSCAN, INC.

Words & Deeds



by Rashaun Hall

DENA'S DEBUT: The success of artists like Eve, Lil' Kim, and Foxy Brown has paved the way for a new generation of female MCs. Newcomer Dena Cali (aka Amie Peterson) wants to be added to that list. According to the Pasadena, Calif., native, who recently made her eponymous debut for ES3/Treydan Entertainment, she's loved rap music since a young age.



CALI

"Around the age of 13, I would hang around my cousin Syc, who was then a rapper in the group Quo," Cali says. "We would freestyle together. I would even steal my older cousin's Public Enemy tapes and play 'Ring Around the Rosie' to it."

It wasn't until she was 18 that Cali believed she could make a career out of music. "Syc introduced me to his manager/mentor, Erik 'E-Smooth' Hicks," she says. "They would always freestyle in the car, and I would just sit there and nod my head. Then one day I busted out with something, and E-Smooth was impressed. From there, he arranged for me to be the first artist on his new label, ES3."

Cali lists Salt 'N Pepa, MC Lyte, Monie Love, and Queen Latifah among her influences. So it was a dream come true for the young artist when she learned that Spinderella would also be her DJ. "E-Smooth hooked it up with her manager," says the 22-year-old rapper, who is also managed by Hicks. "We took it from there. It's a big honor because I'm such a big fan of hers. She is a hip-hop icon."

Cali's 16-track set features guest appearances from Silkk the Shocker, Kurupt, MC Lyte, and Battlecat, among others. The album's single, "I'm Your Girl," debuted on the Top Rap Singles Chart at No. 5.

"Every artist wants their music to do well because you put so much of yourself into it," Cali says of the single, which is No. 2 this issue. "I'm just happy that it is [doing well], and I definitely see it as a blessing.

I try to never put expectations on things. If it's meant to be, it will come into fruition."

Cali, who made her acting debut alongside Master P and Eddie Griffin in 1999's *Foolish*, is looking forward to doing more films and an album with her ESD clique (comprising E-Smooth, Syc, and Cali). Cali is also being courted as a possible new MTV VJ. For more information, log on to denacali3.com.

KOCH RAPS: Koch Records, a long-time heavyweight in the indie music world, is slowly growing its stable of rap acts. With recent releases from Rza, Fredro Starr, and Afu-Ra making impressions on the charts earlier this year, the New York City-based label shows no sign of slowing down. Recent releases from La' Chat (*Murder She Spoke*) and Lil' Troy (*Back to Ballin'*) are only two in a list of upcoming titles for the label. Others include Grand Puba's *Understand This* (Nov. 6), Outlawz's *Novakane* (Nov. 20), and Lil' Keke's *Platinum in the Ghetto* (Jan. 22, 2002).

XZIBIT GETS XPOSED: Last issue, *Words & Deeds* previewed Tha Liks' forthcoming DVD-Video release. Not to be outdone, fellow Loud recording artist Xzibit has his own DVD/VHS project, *Restless Xposed*, on the way. Due Dec. 11, the package was shot during an eight-month period and features scenes from last year's Anger Management and Up in Smoke tours. Bonus features on the DVD include exclusive audio commentary from the man himself, interactive menus, and the video for "Alkaholik," which features Tha Liks.

In related Xzibit news, the rapper is currently working with Ras Kass and Saafir on their *Golden State Project*. The untitled album will be the first release from Xzibit's new Loud-distributed imprint, Open Bar Records.

CASH MONEY MOVIES: Cash Money Records is ready for its close-up. The New Orleans-based label has just opened Cash Money Pictures. The division plans to release three to five films a year, with actor/director Charles S. Dutton serving as the company consultant. The first film from Cash Money Pictures is *True to the Game*. Based on Terri Wood's best-selling novel, the film will be produced by Native Productions. Cash Money CEOs Ronald and Bryan Williams will serve as executive producers.

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

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	10	U Got It Bad	Usher (Arista)	26	29	9	#1	Nelly (Priority/Capitol)
2	1	20	Differences	Ginuwine (Epic)	27	27	26	Where The Party At	Jagged Edge With Nelly (So So Def/Columbia)
3	3	14	Rock The Boat	Aaliyah (Blackground)	28	33	12	What If	Babyface (Arista)
4	4	14	Livin' It Up	Ja Rule Feat. Case (Murder Inc./Def Jam/IDJMG)	29	21	28	Fallin'	Alicia Keys (J)
5	6	17	Lifetime	Maxwell (Columbia)	30	51	2	Butterflies	Michael Jackson (Epic)
6	5	17	Family Affair	Mary J. Blige (MCA)	31	31	27	Just In Case	Jaheim (Divine MW/Warner Bros.)
7	7	12	Ugly	Bubba Sparox (Beat Club/Interscope)	32	18	17	Izzo (H.O.V.A.)	Jay-Z (Roc-A-Fella/Def Jam/IDJMG)
8	8	7	Girls, Girls, Girls	Jay-Z (Roc-A-Fella/Def Jam/IDJMG)	33	35	7	Emotion	Destiny's Child (Columbia)
9	10	16	Love Of My Life	Brian McKnight (Motown)	34	32	27	The Way	Jill Scott (Hidden Beach/Epic)
10	9	10	You Gets No Love	Faith Evans (Bad Boy/Arista)	35	40	7	Brotha	Angie Stone (J)
11	15	8	Caramel	City High Feat. Eve (Boogie Basement/Interscope)	36	25	21	Contagious	The Isley Brothers (DreamWorks)
12	13	21	Can't Deny It	Fabulous Feat. Nate Dogg (Desert Storm/Elektra/EEG)	37	57	2	Always On Time	Ja Rule Feat. Ashanti (Murder Inc./Def Jam/IDJMG)
13	17	17	Raise Up	Peteey Pablo (Jive)	38	34	23	One Minute Man	Missy 'Misdemeanor' Elliott (The Gold Mind/Elektra/EEG)
14	11	21	I'm Real	Jennifer Lopez Feat. Ja Rule (Epic)	39	54	4	Bad Intentions	Dr. Dre Feat. Koolhaunt (A&M/Aftermath/Doggystyle/Interscope)
15	12	35	Feelin' On Yo Booty	R. Kelly (Jive)	40	37	14	Made To Love Ya	Gerald Levert (Elektra/EEG)
16	14	10	You Rock My World	Michael Jackson (Epic)	41	36	22	Set It Off	Juvenile (Cash Money/Universal)
17	24	9	Who We Be	DMX (Ruff Ryders/Def Jam/IDJMG)	42	56	5	Break Ya Neck	Busta Rhymes (J)
18	20	8	We Thuggin'	Fat Joe Feat. R. Kelly (Terror Squad/Atlantic)	43	49	3	Roll Out (My Business)	Ludacris (Disturbing The Peace/Def Jam South/IDJMG)
19	30	5	A Woman's Worth	Alicia Keys (J)	44	47	5	Fatty Girl	Ludacris, LL Cool J & Keith Murray (FB/Universal)
20	22	11	Lights, Camera, Action!	Mr. Cheeks (Universal)	45	43	27	Take You Out	Luther Vandross (J)
21	23	13	What Am I Gonna Do	Tyrese (RCA)	46	42	15	Knock Yourself Out	Jadaiss (Ruff Ryders/Interscope)
22	16	19	I'm A Thug	Trick Daddy (Slip-N-Slide/Atlantic)	47	41	25	U Remind Me	Usher (Arista)
23	28	7	Diddy	P. Diddy Feat. The Neptunes (Bad Boy/Arista)	48	59	2	Son Of A Gun	Janet Feat. Missy Elliott, P. Diddy & Carly Simon (Virgin)
24	26	7	Goodbye	Jagged Edge (So So Def/Columbia)	49	50	3	From Her Mama (Mama Got A**)	Juvenile (Cash Money/Universal)
25	19	19	Oance With Me	112 (Bad Boy/Arista)	50	60	2	The Wash	Dr. Dre & Snoop Dogg (Aftermath/Doggystyle/Interscope)

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.

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	14	Family Affair	Mary J. Blige (MCA)	26	31	15	Used To Love	Keke Wyatt (MCA)
2	2	5	The Star Spangled Banner	Whitney Houston (Arista)	27	28	5	Girls, Girls, Girls	Jay-Z (Roc-A-Fella/Def Jam/IDJMG)
3	3	14	Raise Up	Peteey Pablo (Jive)	28	20	10	Ugly	Bubba Sparox (Beat Club/Interscope)
4	5	7	AM To PM	Christine Milian (Def Soul/IDJMG)	29	34	6	Who We Be	DMX (Ruff Ryders/Def Jam/IDJMG)
5	4	18	Where The Party At	Jagged Edge With Nelly (So So Def/Columbia)	30	25	9	Bounce	Sunvalist (Fo' Life/Treydian)
6	7	5	I'm Your Girl	Dena Cali (ES3/Treydan)	31	52	10	Lights, Camera, Action!	Mr. Cheeks (Universal)
7	6	4	Nothing's Wrong	Won-G Feat. DJ Quik (TND/DNA)	32	36	7	Fatty Girl	Ludacris, LL Cool J & Keith Murray (FB/Universal)
8	—	2	Got Me	Sharm Feat. Biggie Figgas (Dean's List)	33	56	3	You Gets No Love	Faith Evans (Bad Boy/Arista)
9	8	2	Lifetime	Maxwell (Columbia)	34	—	1	Dansin Wit Wolvez (Where My Tribe At?)	Strk Shae (Feds/ECMD)
10	13	9	Bye-Bye Baby	Brandy Moss-Scott (Heavenly Turna/DNA)	35	15	2	The Bedrock	Philly Banks Presents Club Drama (Divided We Fall/Superlights)
11	9	7	Buster	Dennis Da Menace (1st Avenue)	36	39	4	Diddy	P. Diddy Feat. The Neptunes (Bad Boy/Arista)
12	14	12	Someone To Call My Lover	Janet (Virgin)	37	57	5	U Got It Bad	Usher (Arista)
13	10	7	Jump Up In The Air	Dignel P. (Westbound)	38	44	34	Fiesta	R. Kelly Feat. Jay-Z (Jive)
14	12	9	Chillin' In Your Benz	Eshele (Real Deal/Orpheus)	39	35	17	Take You Out	Luther Vandross (J)
15	11	7	How We Do	Big Low BKA Popeye Reds (Col-Beast)	40	55	2	Rock Em	Boobakaw & The Wild Youngz Feat. Vito (Whitestone)
16	23	4	My Life	Koolhaunt Feat. G Wise (Rawkuz)	41	37	16	Loverboy	Mariah Carey Feat. De Brat & Ludacris (Virgin)
17	16	11	Po' Punch	Po' White Trash And The Trailer Park Symphony (Pocket Change)	42	46	2	2-Way	Rayvon (Big Yard/MCA)
18	26	5	Gotta Have It	Chocolate Benfit (Countryboy/Werlock)	43	—	1	Do U Wanna Roll (Do Ittle Theme)	R.L. Snoop Dogg & Lil' Kim (J)
19	18	14	Let's Be Friends	TaTe + Brando (Heartless)	44	38	26	There She Goes	Babyface (Arista)
20	19	5	Think Big	Crimewave (Crimewave)	45	51	3	Playa Playa (Playing The Game Right)	Minotti Feat. Myous (World Beat)
21	24	17	Bootylicious	Destiny's Child (Columbia)	46	33	17	This Is Me	Dream (Bad Boy/Arista)
22	17	12	Enjoy Yourself	Allure (MCA)	47	42	22	My Projects	Coo Coo Cal (Infinite/Tommy Boy)
23	21	18	Make It Vibrate	Rising Son (Darkside)	48	—	1	Always On Time	Ja Rule Feat. Ashanti (Murder Inc./Def Jam/IDJMG)
24	22	4	We Thuggin'	Fat Joe Feat. R. Kelly (Terror Squad/Atlantic)	49	65	20	U Remind Me	Usher (Arista)
25	30	4	Break Ya Neck	Busta Rhymes (J)	50	50	23	Fill Me In	Crain David (Wildstar/Atlantic)

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.

Chez Founder Neil Aline Offers Sampling Of Label's Catalog

BY MAGGIE STEIN

NEW YORK—A surprising fact about Chez Music's founder Neil Aline: The Frenchman is named after rocker Neil Young. His Tahitian father and French mother met while in college in Eugene, Ore., and showed their hippie tendencies when naming their son. This is a funny tidbit for those aware of Aline's revered underground house label, Chez Music.

Launched two years ago, Chez Music has delivered 20 funky, deep house singles. On Nov. 27, Chez releases its first full-length, *On the Rocks*, a sampling of the label's ever-growing catalog, beat-mixed by Aline himself.

"I wanted to create an atmosphere that wasn't too deep or too hard, because I want people to be able to listen to it at home," Aline says.

One track—"It's Yours" by Brooklyn's Jon Cutler featuring E-man—has already attracted a great deal of attention. Since debuting in March, the single has been embraced by an international roster of DJs, including the U.K.'s Pete Tong.

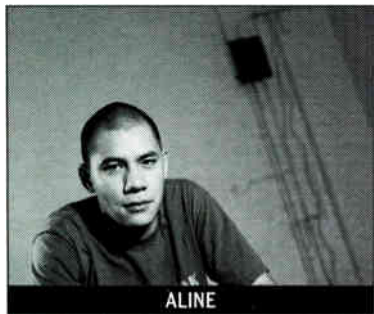
"It's turned out to be a real crossover hit for us," Aline explains. "We've licensed the track to labels in Germany, Switzerland, and Spain. Thus far, it's sold 14,000 copies. Such exposure helps the artist and the label a great deal."

Aline left his hometown of Paris and came to New York City in 1996 to attend New York University's film school. Almost immediately, Aline says he was given a spot on the university's radio station, WNYU.

"I started doing a dance-oriented mix show called *BPM*," he recalls. "It was the first time the station had

a show featuring all different kinds of dance music—drum'n'bass one week, techno the next, and of course, all kinds of house."

Aline was motivated from the start to make his show representative of all the genres of dance music. "Every time an artist came through town to play—or even on vacation—I invited them to come on the show," he notes. The



ALINE

impressive roster of guests included Sasha, Afrika Bambaataa, DB, Kool Herc, Carl Craig, and Daft Punk.

For four years, Aline was the show's host/producer, which provided him with numerous contacts in the music industry. Through these new connections, and with the help of his radio show, Aline began doing independent U.S. promotion for several European labels. Additionally, he began producing and promoting parties, even bringing the revered Parisian soiree *Respect Is Burning* to clubs like Twilo in New York City.

By the mid-'90s, Aline was employed in the promotion department at Giant Step Marketing in New York City. One year later, Chez Music was born in his East Village apartment.

Since its recent beginnings, the

label's singles have found the support of a wide array of club DJs, including Chicago's Derrick Carter, Los Angeles' Marques Wyatt, and San Francisco's Miguel Migs.

Ben Watt of British duo Everything but the Girl—and one-half of DJ outfit Lazy Dog—is a big fan of Chez, noting that tracks like Cutler's "Don't Move" and "It's Yours," along with Bibi's "Summer," are popular with the Lazy Dog crew. "The production and mastering values are high on Chez records," Watt explains. "They have well-defined muscle tone on a big sound system."

Over the past two years, retail has responded well to Chez's releases, which are distributed through DJ/producer François K.'s New York City-based Wave Music.

Adam Scott, a buyer for New York City specialty retailer Satellite Records, says the store stocks Chez Music catalog extensively. "Their records sell great," Scott says. "[Chez] has definitely established itself as a true New York home-grown label."

In support of *On the Rocks*, Aline is putting together a U.S. and European tour. Looking further into the future, Aline says he wants to eventually release proper full-length artist albums on Chez. He also looks forward to the day when he has the time to create and produce his own music.

"I don't have the money or infrastructure yet to sign artists to full-on album projects," Aline says. "As for producing, that also takes money, especially when you're doing it on your own, which is how I tend to prefer doing things. I guess I'm a control freak that way."

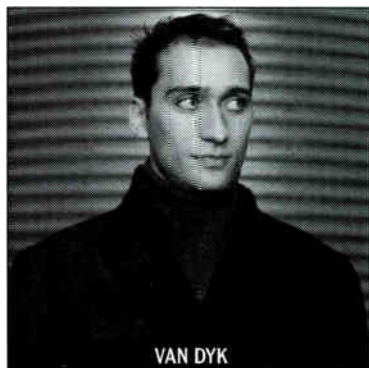
Beat Box™



by Michael Paoletta

INTO THE NIGHT: Wide-awake members of the dance/electronic community know that German DJ/remixer/producer **Paul Van Dyk** has never attached his name to a DJ-mixed compilation. He may have mixed a soundtrack in the early '90s for the "Video Mix" series (which later made its way to disc via Berlin-based independent MFS), but Van Dyk says the thought of actually compiling a mixed disc that represents one of his live DJ sets has never appealed to him—until now.

"I've never cared for DJ-mixed CDs, because for me it's about the



VAN DYK

interaction with the crowd," Van Dyk explains. "But I thought if I could create some kind of advanced DJ-mixed CD, then it would be closer to one of my own artist recordings."

Welcome to Van Dyk's *The Politics of Dancing*, which Ministry of Sound North America issues Tuesday (6). The two-disc collection, which captures the intense energy of Van Dyk's live sets, features 33 progressive tracks—including **Iio's** "Rapture (Tastes So Sweet)," **U2's** "Elevation," **4 Strings'** "Into the Night," and the artist's own "Vega"—all re-tweaked by Van Dyk.

"I analyzed each track to figure out what I could do to it and where it would best fit in the mix," Van Dyk says. "While I wanted to keep the original vibe of each track, I also wanted to create something new and special. Basically, I didn't want these mixes anywhere else but on this compilation."

As for the album's title, Van Dyk says it refers to the current state of clubland, specifically the closings of clubs like Twilo in New York City and Home in London. "With such closings, the authorities are taking away the possibility for many to be part of a youth culture. This scene unites more people than the authorities may realize. And after the Sept. 11 tragedy, such unity is more necessary than ever."

WORKING OVERTIME: In the past, **Brian Bristol** was the producer behind **Angela Lewis'** "Dream Come True," as well as a remixer for the likes of **Moloko** and **Martha Wash**. These days, he's launching his own label—Brooklyn, N.Y.-based Bristol Music (distributed by Strictly Rhythm)—with the release of **Brabby Jones'** "Feel the Music."

Penned and produced by keyboardist/programmer Bristol himself, the soulful house jam features vocals by R&B/pop chanteuse **Jill Jones**, who's been missing in action for way too long. "Feel the Music" also prominently spotlights the talented **Nikki Harding** and **Ian Ginsberg** on, respectively, violin and guitar.

According to Bristol, Jones' follow-up, "Me and You," should arrive in early February. This will be preceded, within the next few weeks, by **Beatminer's**—another one of Bristol's aliases, which focuses on underground, loop-style tracks—"Black Magic"/"Ow!" In January, Bristol Music will issue club veteran **Lydia Rhodes'** sublime cover of **Fleetwood Mac's** "Dreams." Rhodes is also hard at work on an album for the imprint.

At the same time, Bristol is shopping a demo by **Manalili** (aka singer/songwriter/bassist **Sonia Manalili** and Bristol). Unlike Bristol's straight-up house productions, Manalili's emotional and atmospheric downtempo soundscapes have more in common with the post-club, chill-out terrains of artists like **Vanessa Daou** and **Dido**. Tracks like "Blue Dreams," "Patience," "Wondering," and "Deep" linger in the mind long after the demo has finished. Interested labels should contact Bristol at 718-755-3424 or bristolnyc@yahoo.com.

LOOKING BACK: Fans of **Armand Van Helden** who aren't too pleased with his latest album (*Gandhi Khan*)—and I count myself in this group—are advised to direct their attention to *Repro*. Arriving Tuesday (6) from Armed Records, *Repro* brings together many of Van Helden's best remixes from the past six years, including **Sneaker Pimps'** "Spin Spin Sugar," **CJ Bolland's** "Sugar Is Sweeter," **Daft Punk's** "Da Funk," **Faithless'** "Insomnia," and **Nuyorican Soul's** "Runaway."

The Beat Box Hot Plate

• **Suzanne Palmer**, "Hide U" (Star 69 single). Palmer's now-classic "Hide U" is finally ready for its long-overdue commercial release. The original **Peter Rauhofer** production is accompanied by new restructurings, courtesy of **Junior Vasquez**, **Thunderpuss**, **Johnny Vicious**, **Friburn & Urik**, **Mike Macaluso**, **Tony van Kamono** (aka **Magic Cucumbers**), and **Red Square** (aka **Roman Shelepanov**). In stores Nov. 20.

• **The Idjut Boys**, *Compendium Volume One* (Disfunction Recordings U.K. album). Sultry, late-night house tracks form the foundation of this set, seamlessly mixed by the Idjut Boys. Highlights include **Rhythm Doctor's** "Esoteric Chakra," **Addvibe's** "Feel So Good To

night," and **Akwaaba's** "Spandex."

• **ILLA Productions**, *Dance Rhythm Experience Volume 1* (Nardi Enterprises album). Written/produced by **Colonel Abrams** and **Marston Freeman**, this collection of eight tracks is steeped in the kinds of soulful rhythms that bring smiles to the faces of DJs like **Tony Humphries**, "**Little**" **Louie Vega**, and **Tedd Patterson**. The standout tracks, hands down, are "Mr. Please" (the vocal and dub) and the **George Benson**-inflected "The Glen Groove Gibson Journey." Contact 727-515-5140.

• **Orienta-Rhythm Featuring Lonnie Gordon**, "Falling In & Out of Love" (King Street Sounds single). Veteran club singer **Lonnie Gordon** effortlessly wraps her soul-drenched chops around this classic-sounding house jam. Remixer **Todd Gardner** supplies re-tweakings that are more rugged and contemporary.

• **Morel**, "Funny Car" (Yoshitoshi Recordings single). The first single culled from **Morel's** full-length debut, the winning *Queen of the Highway*, is a mighty slab of U2-inflected progressive house. **Morel's** timeless tale of love-gone-wrong is darkly seductive. Flip the record over for the haunting "Dreaming of LA."

MICHAEL PAOLETTA

Club Play

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE Imprint & Number/Promotion Label	ARTIST
NUMBER 1 1 Week At Number 1					
1	2	3	8	BREAK 4 LOVE Star 69 1217	Peter Rauhofer + Pet Shop Boys=The Collaboration
2	4	8	7	RAPTURE (TASTES SO SWEET) Made 002/Ministry Of Sound	lio
3	1	2	8	IT BEGAN IN AFRIKA Freestyle Dust/Astrakwerks 38798/Virgin	The Chemical Brothers
4	12	25	3	IMPRESSIVE INSTANT Maverick PROMO/Warner Bros	Madonna
5	3	6	8	IMAGINATION Star 69 1230	Ceevox
6	7	16	5	LETTIN' YA MIND GO Future Groove 9169/Mute	Desert
7	8	15	7	MUHAMMAD ALI Cheeky PROMO/Arista	Faithless
8	9	17	19	SANDSTORM (THE REMIXES) Groovicious 263/Strictly Rhythm	Darude
9	13	18	5	AND I AM TELLING YOU I'M NOT GOING Tommy Boy Silver Label 2304/Tommy Boy	Rosabel With Jennifer Holiday
10	15	22	4	SO STRONG Groovicious 262/Strictly Rhythm	Ben Shaw Featuring Adele Holness
11	6	4	11	CRYSTAL Reprise 42397	New Order
12	14	12	9	LA LA LAND Relief 2004/Cajual	Green Velvet
13	5	1	10	YES Tommy Boy 2286	Amber
14	11	5	12	LITTLE L Epic 79638	Jamiroquai
15	21	30	5	HERO Interscope PROMO	Enrique Iglesias
16	19	23	6	I SEE RIGHT THROUGH TO YOU MCA 015120	DJ Encore Featuring Engelina
17	24	35	4	JONESING Groovicious 260/Strictly Rhythm	Circuit Boy Feat. Alan T.
18	20	21	7	SUCH IS LIFE Tommy Boy Silver Label 2270/Tommy Boy	Rank 1 Featuring Shanokee
19	17	10	11	OFFICIAL CHEMICAL Geffen PROMO/Interscope	Dub Pistols
20	26	40	4	HUNTER Arista PROMO	Dido
21	25	31	6	TO BE ABLE TO LOVE Nervous 20501	Jessica Folker
22	18	7	10	THE PLAYER (REMIXES) Philly Groove PROMO/The Right Stuff	First Choice
POWER PICK					
23	32	42	3	YOU KNOW IT'S HARD Outpost/Geffen PROMO/Interscope	The Crystal Method
24	16	14	9	BUTTERFLY Blue2 001/Blueplate	Kylie Minogue
25	31	43	3	TURN OFF THE LIGHT DreamWorks PROMO	Nelly Furtado
26	23	11	11	KEEP ON MOVIN' Definity 012	Frankie Knuckles Featuring Nicki Richards
27	33	47	3	THE PARTY 2001 Groovicious 259/Strictly Rhythm	Kraze
28	29	38	5	DEEP DOWN BELOW Radical 99095	RMB
29	22	20	8	YOU MAKE ME FEEL GOOD Centaur 825	Pat Hodges
30	46	—	2	COME ON DOWN Strictly Rhythm 12589	Crystal Waters
31	43	—	2	BE FREE Strictly Rhythm 12614	Live Element
32	10	9	12	FEEL THIS 2001 Strictly Rhythm 12611	Robbie Rivera
33	27	24	8	GROOVELINE Leftwing 005	Pete Lorimer Vs. Heatwave
34	28	27	10	NEVER GET ME Kult 103	Dynamix Presents Nina Eve
35	45	48	3	IMAGINE Tommy Boy Silver Label 2278/Tommy Boy	Sir Ivan
HOT SHOT DEBUT					
36	—	—	1	CAN HEAVEN WAIT J PROMO	Luther Vandross
37	50	—	2	WHO'S CRYING NOW Jellybean 2633	Karmadelic
38	36	29	8	LOST VAGUENESS Network 33131	Utah Saints
39	39	36	6	I DON'T WANNA LOSE MY WAY Groovicious 256/Strictly Rhythm	Dreamcatcher
40	44	39	7	EL BIMBO LATINO Tommy Boy Silver Label 2271/Tommy Boy	Love Selective
41	49	—	2	SUPERSTYLIN' Jive Electro 42965/Jive	Groove Armada
42	41	37	8	PHILLY GROOVE Jellybean 2630	Romain & Danny Krivit Featuring Linda Clifford
43	48	45	6	GET UP Strictly Rhythm 12612	Maxz Volume Featuring Norma Jean
44	—	—	1	REACH OUT Definity 013	Bobby D'Ambrosio With CJ
45	47	46	3	BOUNCE Astrakwerks 38792/Virgin	Uberzone
46	—	—	1	THIS ISN'T MAYBE E-magine 61070	Waldeck
47	42	41	4	U REMIND ME Arista 15024	Usher
48	—	—	1	WAKING UP Beverage/Stockholm IMPORT/Universal	Naid
49	30	19	12	KNOW YOU CAN Strictly Rhythm 12607	Whatever, Girl
50	40	32	11	LET'S GET TOGETHER Big Beat 85148/A&M	Soul Logic

Maxi-Singles Sales

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON	TITLE Imprint & Number/Distributing Label	ARTIST
NUMBER 1 1 Week At Number 1					
1	1	1	1	LIFETIME Columbia 79640/CRG	Maxwell
2	1	1	20	WHERE THE PARTY AT So So Def/Columbia 79605/CRG	Jagged Edge With Nelly
3	4	8	3	YES Tommy Boy 2286	Amber
4	2	2	17	ALL OR NOTHING J 21056	O-Town
5	3	3	11	CRYSTAL Reprise 42397/Warner Bros	New Order
6	5	5	18	BOOTYLICIOUS Columbia 79622/CRG	Destiny's Child
7	11	11	27	WHAT IT FEELS LIKE FOR A GIRL Maverick 42372/Warner Bros	Madonna
8	6	7	18	THIS IS ME Bad Boy 79403/Arista	Dream
9	—	—	2	TO THE MUSIC/BOUNCING OFF THE CEILING Stockholm 015367/MCA	A*Teens
10	7	4	24	FILL ME IN Wildstar/Arista 88098/AG	Craig David
11	8	6	11	I WANNA BE BAD Lava/Arista 85146/AG	Willa Ford
12	10	9	6	TO BE ABLE TO LOVE Jive 42972/Zomba	Jessica Folker
13	15	18	37	STRANGER IN MY HOUSE Elektra 67173/EEG	Tamia
14	12	10	6	BROWN SKIN (MEGAMIX) Motown 015315/Universal	India.Arie
15	19	17	42	CASTLES IN THE SKY Robbins 72046	Ian Van Dahl Featuring Marsha
16	13	12	9	I'M REAL Epic 79639	Jennifer Lopez Featuring Ja Rule
17	18	15	36	BY YOUR SIDE Epic 79544	Sade
18	17	13	7	IT BEGAN IN AFRIKA Freestyle Dust/Astrakwerks 38798/Virgin	The Chemical Brothers
19	14	14	13	I FEEL LOVED Mute/Reprise 42398/Warner Bros	Depeche Mode
20	20	20	26	SURVIVOR Columbia 79566/CRG	Destiny's Child
21	16	16	23	I DO!! Arista 13973	Toya
22	—	—	1	I'M A SLAVE 4 U Jive 42980/Zomba	Britney Spears
23	24	24	3	ONE GOOD REASON 247/7242/Artemis	Nicole McCloud
24	21	23	63	MUSIC Maverick 44909/Warner Bros	Madonna
25	22	22	79	DESERT ROSE A&M 49732/Interscope	Sting Featuring Cheb Mami

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

THIS WEEK	LAST WEEK	WEEKS ON	ARTIST Imprint & Number/Distributing Label	TITLE
NUMBER 1 4 Weeks At Number 1				
1	1	4	GARBAGE Almo Sounds 4931157/Interscope	Beautifulgarbage
2	4	5	VARIOUS ARTISTS Razor & Tie 89041	Pulse
3	3	2	LOUIE DEVITO Dee Dee 40001/Millicrama	N.Y.C. Underground Party Volume 4
4	2	2	NEW ORDER Reprise 89671/Warner Bros	Get Ready
5	5	9	BJORK Elektra 62653/EEG	Vespertine
6	NEW	—	APHEX TWIN Warp 31174/London Sire	Drukqs
7	6	7	JAMIROQUAI Epic 85954	A Funk Odyssey
8	7	18	VARIOUS ARTISTS Warner Bros. Elektra Atlantic 14720/Arista	Totally Dance
9	9	13	THE CRYSTAL METHOD Outpost/Geffen 493063/Interscope	Tweekend
10	NEW	—	BT Network 30223	R&R (Rare & Remixed)
11	8	6	DJ ESCAPE Groovicious 35104/Strictly Rhythm	Party Time 2002
12	10	18	THE WISEGUYS Ideal/Mammoth 810015/Hollywood	The Antidote
13	13	20	VARIOUS ARTISTS Robbins 75022	Trance Party (Volume One)
14	12	20	DAFT PUNK Virgin 48906	Discovery
15	11	14	DARUDE Groovicious 106/Strictly Rhythm	Before The Storm

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint & Number/Promotion Label	ARTIST
Club Play				
1	—	—	RUNNIN' Basstoy Featuring Dana Groovicious	
2	—	—	GUITARRA G G Club Presents Banda Sonora Tommy Boy Silver Label	
3	—	—	HARDER, BETTER, FASTER, STRONGER Daft Punk Virgin	
4	—	—	IN STEREO Flip Flop Featuring Faith Trent Nervous	
5	—	—	BRING IT TO ME Soluna DreamWorks	
Maxi-Singles Sales				
1	—	—	AND I AM TELLING YOU I'M NOT GOING Rosabel With Jennifer Holiday Tommy Boy Silver Label	
2	—	—	TAKING OVER SPACE George Acosta Ultra	
3	—	—	KNOW YOU CAN Whatever, Girl Strictly Rhythm	
4	—	—	DO YOU KNOW WHERE YOUR CHILDREN ARE? Infrared Flash Traxx	
5	—	—	PROPA CLASSICS VOL. 1 DJ Rae Inuit Solarz	

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

Fox Brothers Named Entertainer Of The Year At CCMA Awards

BY PHYLLIS STARK

NASHVILLE—The Fox Brothers dominated the Christian Country Music Assn. (CCMA) Awards, taking home trophies for both entertainer and vocal group of the year at a ceremony held Nov. 1 at the Ryman Auditorium here.

John Berry, who co-hosted the show with Crystal Gayle, was named mainstream country artist of the year, beating out Brad Paisley and Randy Travis, among others.

Another mainstream success story, the Soggy Bottom Boys' "I Am a Man of Constant Sorrow," won the CCMA Award for song of the year. The song, arranged by Carter Stanley, is from the Mercury/Lost Highway soundtrack to the film *O Brother, Where Art Thou?*



In other major categories, John Steed was named male vocalist of the year, while Kim Ford won that award in the corresponding female category. Samson was awarded the vocal duo of the year honor, while the Babcocks nabbed the trio of the year award.

Jack Greene was the recipient of the Pioneer Award, winning over fellow nominees Bill Anderson, Charlie Daniels, Sonny Simmons, and Chester Smith.

Margo Smith received the CCMA's Living Legend Award. That award is

given to an artist who has had years of success in gospel music and who has helped pave the way for Christian country music.

Clifton Jansky was named new artist of the year. Dennis Agajanian won the trophy for musician of the year.

KAYD Beaumont, Texas, swept the radio categories, winning both station of the year and personality of the year (Robby Lynn Steptoe).

The video of the year award went to Epic artist Tammy Cochran for her "Angels in Waiting" clip. That video, directed by Cochran and Deb Haus, features touching video footage of Cochran's two brothers, who died of cystic fibrosis.

Performers on the show included Berry, Gayle, Larry Gatlin, Jeff Carson, Cochran, Bryan White, Marty Raybon, Stella Parton, and newcomer Kelli Liddell. In addition, Merle Haggard performed a duet with Chester Smith. Presenters included Tennessee Titans football player Chris Sanders and actor Scott Reeves of CBS-TV's *The Young and the Restless*.

The two-hour awards show was telecast on numerous satellite network affiliates, including Dominion Sky Angel, Family Net, Daystar Inspirational Network, and Gospel Music Television. PAX-TV will air the show Thanksgiving weekend. The show was also broadcast on shortwave band radio via World Harvester Radio.

The two-hour awards show was telecast on numerous satellite network affiliates, including Dominion Sky Angel, Family Net, Daystar Inspirational Network, and Gospel Music Television. PAX-TV will air the show Thanksgiving weekend. The show was also broadcast on shortwave band radio via World Harvester Radio.



Let Freedom Ring. The top names in country music took to the stage Oct. 21 at Nashville's Gaylord Entertainment Center for the Country Freedom Concert, which benefited the victims of the Sept. 11 terrorist attacks. Tim McGraw, George Strait, Alan Jackson, Brooks & Dunn, Martina McBride, Vince Gill, Lonestar, Lee Ann Womack, Clint Black, Trisha Yearwood, Hank Williams Jr., Keith Urban, and Sara Evans were among the acts that performed at the event sponsored by Country Music Television (CMT) and Clear Channel Entertainment. The show was telecast live on CMT and raised \$5.1 million for the Salvation Army Disaster Relief Fund. Pictured, from left, are McBride, CMT senior VP/GM Brian Philips, and McGraw.

In The News

- Sarah Brosmer has been promoted to VP of video/international liaison at MCA Nashville, while Leslie Kellner is upped to publicity director. Brosmer, a 14-year veteran of the label, previously was senior director of video/international liaison. Kellner was the label's publicity manager.

- Former Warner/Reprise Nashville senior VP/GM Bill Mayne has formed Nashville-based Mayne Entertainment, an artist management, marketing, and consulting company. Prior to his 14 years at Warner/Reprise, Mayne spent more than 16 years in radio.

- Nashville-based Radio Records has signed singer/songwriter Daron Norwood to its artist roster. Norwood previously recorded two albums for Giant Records. His first Radio album is due next year.

- Cable channel TBS is developing a TV movie inspired by Brad Paisley's "He Didn't Have to Be," which was co-written by Kelley Lovelace. Paisley will serve as one of the show's executive producers, appear in a supporting role, and compose all of the music featured in the movie.

- Garth Brooks and actor Anthony Zerbe will bring a production of *Lime Creek Christmas* Dec. 9 to the Acuff Theater in Nashville. The story—about ranching families on Christmas Eve—will be performed by Zerbe, while Brooks adds acoustic performances of Christmas songs. The duo previously performed *Lime Creek Christmas* together in 1991 in Sheridan, Wyo.

- Alan Jackson was inducted into the Georgia Music Hall of Fame Oct. 22 in Atlanta.

- Reba McEntire's new WB sitcom, *Reba*, has been picked up for a full 22-episode season by the network. The show airs Friday nights.

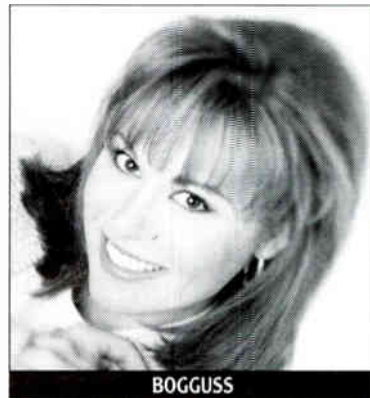
- Delbert McClinton has announced the lineup for his annual Sandy Beaches Cruise to the Bahamas and other destinations. The weeklong cruise—which doubles as an American roots music festival—sets sail Jan. 12, 2002, from Tampa, Fla. Among those set to perform are Jeffrey Steele, Al Anderson, Bonnie and Bekka Bramlett, the Derailers, and the Del McCoury Band.

Nashville Scene™



by Phyllis Stark

HAVING A MERRY CHRISTMAS: Suzy Bogguss has finally realized her longtime dream of giving her fans a holiday album with the Nov. 1 release of *Have Yourself a Merry Little Christmas* on her own Loyal Duchess Records label. Making guest appearances on the album are Delbert McClinton, Ricky Skaggs, and the late Chet Atkins.



BOGGUSS

Bogguss recorded for Capitol and sister label Liberty from 1989 to 1998, and her credits there include four gold albums and six top 10 singles. After a brief stint at Platinum Records, she is now close to finalizing a deal with another Nashville indie label and plans to eventually license the new Christmas album to that label for rerelease next year.

Meanwhile, she's going it solo. Bogguss says starting Loyal Duchess Records has been "quite an education." The label previously released a Bogguss live album last summer so that she would have something new to sell at her shows and on her Web site.

"The Internet has been such a tool for us," she says, "such a great vehicle—especially for those of us who have had some notoriety around the country."

While she was recording for Capitol, Bogguss says she never had time to focus on such extra-curricular projects as a holiday album. She did, however, record five Christmas songs over the years that were sent to radio as holiday singles. For the new album, Bogguss licensed three of those tracks back from Capitol. The rest of the songs are newly recorded.

The licensed songs include "Two-Step Around the Christmas Tree," which Bogguss wrote with her husband, Doug Crider. The album's other Bogguss/Crider composition is the beautiful lullaby "Christmas Through Your Eyes," written for their son, Ben. Taking their writing

partnership one step further, Bogguss and Crider co-produced *Have Yourself a Merry Little Christmas*. It is available at Bogguss' Web site, at Amazon.com and other online retailers, and at selected bricks-and-mortar retail stores.

"The one thing that I always wanted to do was get the vibe I feel when it's Christmastime on the record, and I finally had the opportunity to do that," Bogguss says. "I was trying to get the warmth of the old-timey records and keep a really small, acoustic-band feel to it. It's kind of reminiscent of the '40s. In my mind I pulled off what I was trying to do."

Among the album's highlights is a duet with McClinton on "Baby It's Cold Outside." Bogguss says, "I just knew Delbert would play it like that. That was all [the show] needed—just that spice from him. He has that sexy, naughty-boy thing about him."

Bogguss will make a series of live appearances during the Christmas season to support the record. Meanwhile, she is set to collaborate with Asleep at the Wheel for several songs for her next studio project, a Western swing album due next spring.

ON THE ROW: Gaylord Entertainment has reorganized, eliminating the company divisions referred to as Music, Media, and Entertainment and Opryland Hospitality Group, resulting in a loss of 39 employees. Jay Sevigny joins the Nashville-based company in the newly created position of senior VP of marketing and attractions. He previously was president of Rio Suites and Hotel.

Sony/ATV Music Publishing has made several staff changes at its Nashville office. Phil May has been promoted from VP of U.S. publishing administration to VP of global administration. Shane Knotts, formerly director of U.S. publishing administration, is upped to director of the company's global royalty center. Amy Cranford, who had been director of finance for the U.S., is now director of U.S. publishing administration. Ed Carnes joins the staff as director of global information technology from Dell Technology Consulting in Dayton, Ohio. Scott Sosna is upped from accounting manager to senior financial analyst. Michael Riggs, who continues his role as manager of U.S. licensing, also assumes responsibility for worldwide income tracking. Dennis Cavney is promoted from manager of special projects to manager of the global royalty center.

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON	ARTIST	TITLE	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON	ARTIST	TITLE	PEAK POSITION
				NUMBER 1 / HOT SHOT DEBUT							GREATEST GAINER		
1	NEW	1	1	REBA MCENTIRE	Greatest Hits Volume III - I'm A Survivor	1	39	32	26	21	TRISHA YEARWOOD	Inside Out	1
2	1	1	47	SOUNDTRACK	O Brother, Where Art Thou?	1	40	30	25	5	CHELY WRIGHT	Never Love You Enough	4
3	2	2	9	TOBY KEITH	Pull My Chain	1	41	39	36	26	MONTGOMERY GENTRY	Carrying On	6
4	3	3	6	MARTINA MCBRIDE	Greatest Hits	1	42	42	41	38	DIAMOND RIO	One More Day	5
5	4	6	27	TIM MCGRAW	Set This Circus Down	1	43	NEW	1	1	EILLEN SHANIA TWAIN	The Complete Limelight Sessions	43
6	5	7	65	SOUNDTRACK	Coyote Ugly	1	44	35	29	5	VARIOUS ARTISTS	Hank Williams: Timeless	22
7	8	9	57	KENNY CHESNEY	Greatest Hits	1	45	41	39	73	RASCAL FLATTS	Rascal Flatts	14
8	6	5	4	GEORGE JONES	The Rock: Stone Cold Country 2001	5	46	45	44	52	JAMIE O'NEAL	Shiver	14
9	11	10	18	LONESTAR	I'm Already There	1	47	47	45	8	JEFF CARSON	Real Life	38
10	12	12	49	TIM MCGRAW	Greatest Hits	1	48	40	38	10	MARK WILLIS	Loving Every Minute	10
11	17	13	4	DAVID BALL	Amigo	11	49	49	56	8	STEVE HOLY	Blue Moon	49
12	13	11	11	ALISON KRAUSS + UNION STATION	New Favorite	3	50	44	40	5	VARIOUS ARTISTS	Dancin' With Thunder: The Official Music Of The PBR	32
13	NEW	1	1	TRACY LAWRENCE	Tracy Lawrence	13	51	59	—	2	ANNE MURRAY	What A Wonderful Christmas	51
14	15	16	51	ALAN JACKSON	When Somebody Loves You	1	52	48	46	39	LEANN RIMES	I Need You	1
15	10	8	4	GARY ALLAN	Alright Guy	4	53	46	47	7	ROBERT EARL KEEN	Gravitational Forces	10
16	16	15	113	DIXIE CHICKS	Fly	1	54	51	49	14	TRACY BYRD	Ten Rounds	12
17	14	14	75	LEE ANN WOMACK	I Hope You Dance	1	55	52	48	25	BILLY GILMAN	Dare To Dream	6
18	9	4	3	TRACE ADKINS	Chrome	4	56	53	52	86	GEORGE STRAIT	Latest Greatest Straitest Hits	1
19	18	17	28	BROOKS & DUNN	Steers & Stripes	1	57	50	43	5	SHEDAISY	The Whole Shebang - All Mixed Up	30
20	7	—	2	PAT GREEN	Three Days	7	58	57	57	71	BILLY GILMAN	One Voice	2
21	21	22	33	TRICK PONY	Trick Pony	12	59	55	53	18	PATTY LOVELESS	Mountain Soul	19
22	22	19	56	TRAVIS TRITT	Down The Road I Go	8	60	58	61	9	EARL SCRUGGS AND FRIENDS	Earl Scruggs And Friends	41
23	20	—	2	LEANN RIMES	God Bless America	20	61	54	54	63	RODNEY CARRINGTON	Morning Wood	18
24	25	23	55	SARA EVANS	Born To Fly	6	62	NEW	1	1	VARIOUS ARTISTS	Country Christmas 2001	62
25	19	18	13	CYNDI THOMSON	My World	7	63	56	55	88	PHIL VASSAR	Phil Vassar	23
26	23	21	12	CAROLYN DAWN JOHNSON	Room With A View	8	64	64	62	52	RANDY TRAVIS	Inspirational Journey	34
27	NEW	1	1	LYLE LOVETT	Anthology Volume One: Cowboy Man	27	65	60	60	7	RICKY SKAGGS	History Of The Future	35
28	26	24	103	FAITH HILL	Breathe	1	66	62	64	79	ROY D. MERCER	Greatest Fits: The Best Of How Big'a Boy Are Ya?	26
29	24	20	13	BLAKE SHELTON	Blake Shelton	3	67	RE-ENTRY	23	1	HAYSEED DIXIE	A Hillbilly Tribute To AC/DC	47
30	28	33	65	JO DEE MESSINA	Burn	1	68	71	75	33	DELBERT MCCLINTON	Nothing Personal	20
31	27	28	47	NICKEL CREEK	Nickel Creek	17	69	NEW	1	1	TIM WILSON	Should've Married My Father-In-Law	69
32	29	31	104	TOBY KEITH	How Do You Like Me Now?!	9	70	63	63	66	AARON TIPPIN	People Like Us	5
33	34	34	26	TAMMY COCHRAN	Tammy Cochran	27	71	67	—	2	THE CHARLIE DANIELS BAND	Live!: The Live Record	67
34	31	30	14	SOUNDTRACK	Down From The Mountain	10	72	61	58	15	SOUNDTRACK	Driven	16
35	37	27	4	VARIOUS ARTISTS	This Is Your Country	27	73	68	68	23	ROY D. MERCER	Roy D. Mercer Vs. Yankees	24
36	38	35	22	BRAD PAISLEY	Part II	3	74	72	74	23	CLAY WALKER	Say No More	14
37	33	32	35	JESSICA ANDREWS	Who I Am	2	75	70	71	22	MARY CHAPIN CARPENTER	Time* Sex* Love*	6
38	36	37	48	CHRIS CAGLE	Play It Loud	20							

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...

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 98556 (11 98 CD)	American Patriot	9	13	13	WILLIE NELSON	Legacy/Columbia 69322/Sony (7 98 EQ/11 98)	16 Biggest Hits	164
2	2	LEE GREENWOOD	Curb 77862 (4 98/5 98)	Best Of Lee Greenwood: God Bless The USA	5	14	14	JOHN DENVER	Madacy 4750 (5 98/9 98)	The Best Of John Denver	175
3	3	DIXIE CHICKS	Monument 68195/Sony (10 98 EQ/17 98)	Wide Open Spaces	196	15	15	GARTH BROOKS	Capitol 97424 (19 98/26 98)	Double Live	154
4	4	SHANIA TWAIN	Mercury 536003 (12 98/18 98)	Come On Over	208	16	16	VARIOUS ARTISTS	Madacy 1326 (15 98 CD)	The Best Of Country	49
5	5	TOBY KEITH	Mercury 558962 (11 98/17 98)	Greatest Hits Volume One	152	17	17	RODNEY CARRINGTON	Capitol 35680 (19 98 CD)	Live! C'mon Laugh You Bastards	1
6	6	BROOKS & DUNN	Arista Nashville 18852/RLG (12 98/18 98)	The Greatest Hits Collection	215	18	18	PATSY CLINE	MCA Nashville 32002 (16 98/11 98)	12 Greatest Hits	755
7	7	HANK WILLIAMS JR.	Curb 77638 (5 98/9 98)	Greatest Hits, Vol. 1	386	19	19	THE JUDDS	Curb 77965 (7 98/11 98)	Number One Hits	76
8	8	JOHNNY CASH	Legacy/Columbia 69739/Sony (7 98 EQ/11 98)	16 Biggest Hits	134	20	20	LEE GREENWOOD	Universal Special Products 420605/Universal (6 98 CD)	God Bless The USA	5
9	9	GARY ALLAN	MCA Nashville 17010 (11 98/17 98)	Smoke Rings In The Dark	105	21	21	THE CHARLIE DANIELS BAND	Epic 65694/Sony (7 98 EQ/11 98)	A Decade Of Hits	585
10	10	ALAN JACKSON	Arista Nashville 18801/RLG (10 98/16 98)	The Greatest Hits Collection	314	22	22	FAITH HILL	Warner Bros 46790/WRN (11 98/17 98)	Faith	184
11	11	LONESTAR	BNA 6762/RLG (10 98/17 98)	Lonely Grill	126	23	23	ALISON KRAUSS	Rounder 610325/IDJMG (11 98/17 98)	Now That I've Found You: A Collection	249
12	12	PATSY CLINE	MCA Special Products 42065/MCA (3 98/6 98)	Heartaches	150	24	24	CHARLIE DANIELS	Epic 64182/Sony (5 98 I Q/9 98)	Super Hits	341
						25	25	GEORGE STRAIT	MCA Nashville 110651 (10 98/17 98)	Pure Country (Soundtrack)	405

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 titles have appeared on Top Country Albums and Top Country Catalog...

NOVEMBER 10 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 IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
1	3	3	16	ANGRY ALL THE TIME B. Gallimore, J. Stroud, T. McGraw (B. Robison)	Tim McGraw Curb ALBUM CUT	1	31	32	28	24	GOD BLESS THE USA J. Crutchfield, L. Greenwood (L. Greenwood)	Lee Greenwood MCA Nashville/Capitol/Curb 73128	7
2	2	1	21	ONLY IN AMERICA K. Brooks, R. Dunn, M. Wright (K. Brooks, D. Cook, R. Rogers)	Brooks & Dunn Arista Nashville ALBUM CUT	1	32	34	38	8	I BREATHE IN, I BREATHE OUT C. Lindsey (C. Cagle, J. Robbins)	Chris Cagle Capitol ALBUM CUT	32
3	1	2	20	WHERE I COME FROM K. Stegall (A. Jackson)	Alan Jackson Arista Nashville 69102	1	33	38	45	5	SOME DAYS YOU GOTTA DANCE P. Worley, B. Chancey (T. Johnson, M. Morgan)	Dixie Chicks Monument ALBUM CUT	33
4	4	4	28	ON A NIGHT LIKE THIS C. Howard (K. Staley, D. Kahan)	Trick Pony Warner Bros. 16751/WARN	4	34	39	48	4	I'M MOVIN' ON M. Bright, M. Williams (P. White, D. V. Williams)	Rascal Flatts Lyric Street ALBUM CUT	34
5	5	6	22	LOVE OF A WOMAN B. J. Walker, Jr., T. Trent (K. Brandt)	Travis Tritt Columbia ALBUM CUT	5	35	35	36	9	ALL OVER ME B. Braddock (B. Shelton, E. T. Conley, M. Pyle)	Blake Shelton Warner Bros. ALBUM CUT/WARN	35
6	8	12	12	I WANNA TALK ABOUT ME J. Stroud, T. Keith (B. Braddock)	Toby Keith DreamWorks 450874	6	36	40	41	11	CARRY ON L. Maines (P. Green, W. Wilkins)	Pat Green Republic ALBUM CUT/Universal	35
7	7	7	16	I'M A SURVIVOR T. Brown, R. McEntire (S. Kennedy, P. White)	Reba MCA Nashville 172212	7	37	40	41	11	SOMETHIN' IN THE WATER J. Steele, S. Baggett (J. Steele, A. Anderson, B. DiPiero)	Jeffrey Steele Monument 79625	37
8	12	18	10	RIDING WITH PRIVATE MALONE W. Newton (T. Shepherd, W. Newton)	David Ball Dualtone 01120	8	38	36	40	11	LIFE DON'T HAVE TO BE SO HARD T. Lawrence, F. Anderson (C. Beathard, K. D. West)	Tracy Lawrence Atlantic ALBUM CUT/WARN	36
9	10	15	5	RUN T. Brown, G. Strait (T. Lane, A. Smith)	George Strait MCA Nashville 172221	9	39	55	53	3	THE LONG GOODBYE K. Brooks, R. Dunn, M. Wright (P. Brady, R. Keating)	Brooks & Dunn Arista Nashville ALBUM CUT	39
10	6	5	30	COMPLICATED P. Worley, C. D. Johnson (C. D. Johnson, S. Smith)	Carolyn Dawn Johnson Arista Nashville 69050	5	40	43	43	9	BABY I LIED B. Gallimore (R. Van Hoy, R. M. Bourke, D. Allen)	Shannon Brown BNA 69104	40
11	11	13	19	I'M TRYIN' D. Huff (C. Wallin, J. Steele, A. Smith)	Trace Adkins Capitol 77667	11	41	45	49	4	SIDEWAYS J. Stroud, F. Rogers (D. Worley, J. B. Rudd, V. Viperman)	Darryl Worley DreamWorks ALBUM CUT	41
12	18	22	3	WRAPPED UP IN YOU A. Reynolds (W. Kirkpatrick)	Garth Brooks Capitol ALBUM CUT	12	42	44	39	10	THAT'S WHAT BROTHERS DO B. Beckett, D. Shirley (A. Smith, C. Wallin)	Confederate Railroad Audium ALBUM CUT	39
13	15	19	6	WHERE THE STARS AND STRIPES AND THE EAGLE FLY A. Tippin, M. Bradley, B. Watson (K. Beard, C. Beathard, A. Tippin)	Aaron Tippin Lyric Street 164059	13	43	41	42	12	NIGHT DISAPPEAR WITH YOU L. Medina (B. McComas)	Brian McComas Lyric Street ALBUM CUT	41
14	13	14	13	WITH ME D. Huff (B. James, T. Verges)	Lonestar BNA 69105	13	44	46	47	5	I DON'T HAVE TO BE ME ('TIL MONDAY) R. Van Hoy (S. Azar, J. Young, R. C. Bannon)	Steve Azar Mercury ALBUM CUT	44
15	9	8	20	WHEN GOD-FEARIN' WOMEN GET THE BLUES M. McBride, P. Worley (L. Satcher)	Martina McBride RCA ALBUM CUT	8	45	56	—	2	BLESSED M. McBride, P. Worley (H. Lindsey, T. Verges, B. James)	Martina McBride RCA ALBUM CUT	45
16	17	17	25	REAL LIFE (I NEVER WAS THE SAME AGAIN) J. McElhiney (N. Thrasher, J. Janosky)	Jeff Carson Curb ALBUM CUT	16	46	48	—	3	THAT'S JUST THAT M. D. Clute, Diamond Rio (K. Garrett, T. Owens)	Diamond Rio Arista Nashville ALBUM CUT	46
17	19	20	11	WRAPPED AROUND F. Rogers (B. Paisley, C. DuBois, K. Lovelace)	Brad Paisley Arista Nashville 69103	17	47	51	—	2	THAT'S WHEN I LOVE YOU B. Gallimore, P. Vassar (P. Vassar, J. Wood)	Phil Vassar Arista Nashville ALBUM CUT	47
18	14	11	33	WHAT I REALLY MEANT TO SAY P. Worley, T. L. James (C. Thomson, C. Waters, T. L. James)	Cyndi Thomson Capitol 58987	1	48	NEW	1	1	I ALWAYS LIKED THAT BEST P. Worley, T. L. James (C. Thomson, T. L. James, J. Kimball)	Cyndi Thomson Capitol ALBUM CUT	48
19	24	25	15	GOOD MORNING BEAUTIFUL W. C. Rimes (Z. Lyle, T. Carney)	Steve Holy Curb ALBUM & SOUNDTRACK CUT	19	49	49	50	4	I WILL SURVIVE J. Scaife, A. S. Martin (S. Bentley, N. L. Baxter, G. Teren)	Wild Horses Epic ALBUM CUT	49
20	23	24	9	BRING ON THE RAIN B. Gallimore, T. McGraw (B. Montana, H. Dering)	Jo Dee Messina With Tim McGraw Curb ALBUM CUT	20	50	37	37	16	THERE WILL COME A DAY B. Gallimore, Hill (B. Luther, A. Mayo, C. Linsey)	Faith Hill Warner Bros. ALBUM CUT/WARN	36
21	22	23	19	MAN OF ME T. Brown, M. Wright (R. Rutherford, G. Teren)	Gary Allan MCA Nashville 172213	21	51	NEW	1	1	THIS AIN'T NO RAG, IT'S A FLAG C. Daniels, P. Kelly (C. Daniels)	The Charlie Daniels Band Blue Hat PROMO SINGLE/Audium	51
22	21	21	16	THE TIN MAN B. Cannon, N. Wilson, K. Chesney (K. Chesney, D. Lowe, S. Slate)	Kenny Chesney BNA ALBUM CUT	19	52	RE-ENTRY	2	2	TO QUOTE SHAKESPEARE B. Gallimore, T. McGraw (H. Lamar, G. Barnhill)	The Clark Family Experience Curb ALBUM CUT	52
23	25	27	12	JUST LET ME BE IN LOVE B. J. Walker, Jr. (T. Martin, M. Nesler, T. Shapiro)	Tracy Byrd RCA 69106	23	53	57	55	4	THE LUCKY ONE A. Krauss + Union Station (R. L. Castleman)	Alison Krauss + Union Station Rounder ALBUM CUT/Mercury	53
24	26	26	5	BEER RUN A. Reynolds (K. Anderson, K. Blazy, G. Ducas, A. Williams, K. Williams)	George Jones Duet With Garth Brooks Bandit ALBUM CUT/BNA	24	54	52	—	2	GETTIN' BACK TO YOU D. Gibson (D. Dern, D. Gibson, B. Davis)	Daisy Dern Mercury ALBUM CUT	52
25	28	34	9	SAINTS & ANGELS S. Evans, P. Worley (V. Banks)	Sara Evans RCA 69107	25	55	NEW	1	1	AMERICA WILL SURVIVE H. Williams Jr. (H. Williams Jr.)	Hank Williams Jr. Curb DOWNLOAD TRACK	55
26	30	31	10	SHIVER K. Stegall (J. D. Neal, L. Drew, S. Smith)	Jamie O'Neal Mercury 172216	26	56	50	46	7	THE STAR SPANGLED BANNER D. Foster (F. S. Key)	Faith Hill Warner Bros. PROMO SINGLE/WARN	35
27	29	30	16	IN ANOTHER WORLD D. Cook, L. Wilson (T. Shapiro, W. Wilson, J. Yeary)	Joe Diffie Monument ALBUM CUT	27	57	NEW	1	1	I SHOULD BE SLEEPING J. King, J. Stroud (L. Drew, S. Smith)	Emerson Drive DreamWorks ALBUM CUT	57
28	27	29	18	IF YOU EVER FEEL LIKE LOVIN' ME AGAIN B. Gallimore, C. Walker (J. Stevens, S. Bogard, J. Kilgore)	Clay Walker Warner Bros. 16738/WARN	27	58	NEW	1	1	DOES MY RING BURN YOUR FINGER F. Liddell (B. Miller, J. Miller)	Lee Ann Womack MCA Nashville ALBUM CUT	58
29	31	32	12	COLD ONE COMIN' ON J. Scaife (M. Geiger, W. Mullis, M. Huffman)	Montgomery Gentry Columbia ALBUM CUT	29	59	58	—	2	HOMELAND K. Rogers, B. Maher, J. McKel (K. Miles, J. Sundrud)	Kenny Rogers Dreamcatcher ALBUM CUT	58
30	33	35	8	EASY FOR ME TO SAY C. Black (C. Black, H. Nicholas)	Clint Black With Lisa Hartman Black RCA ALBUM CUT	30	60	53	—	2	DAYS OF AMERICA M. D. Clute, H. Paul, D. Robbins (H. Paul, D. Robbins, L. T. Miller)	Blackhawk Columbia ALBUM CUT	53

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. Video clip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. CD Single available. 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 10 2001

Billboard

Top Country Singles Sales

THIS WEEK	LAST WEEK	WKS. ON	TITLE Imprint & Number/Distributing Label	ARTIST	THIS WEEK	LAST WEEK	WKS. ON	TITLE Imprint & Number/Distributing Label	ARTIST
1	1	3	GOD BLESS THE USA Curb 73128	Lee Greenwood	13	47	POUR ME Warner Bros. 16816/WARN	Trick Pony	
2	2	5	WHERE THE STARS AND STRIPES AND THE EAGLE FLY Lyric Street 164059/Hollywood	Aaron Tippin	11	25	WHAT I REALLY MEANT TO SAY Capitol 58987	Cyndi Thomson	
3	4	63	BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT Curb 73116	LeAnn Rimes	14	19	DIDN'T WE LOVE Curb 73126	Tamara Walker	
4	3	3	GOD BLESS AMERICA Curb 73127	LeAnn Rimes	16	16	UNBROKEN BY YOU Lyric Street 164048/Hollywood	Kortney Kayle	
5	6	3	CALL ME CLAUD Capitol 77669	Garth Brooks	15	30	COME A LITTLE CLOSER Warner Bros. 16762/WARN	Lila McCann	
6	5	24	ON A NIGHT LIKE THIS Warner Bros. 16751/WARN	Trick Pony	17	19	LOVE IS ENOUGH RCA 69034/RLG	3 Of Hearts	
7	7	26	AUSTIN Giant 16767/WARN	Blake Shelton	18	21	IT DON'T MATTER TO THE SUN/LOST IN YOU Capitol 58788	Garth Brooks as Chris Gaines	
8	8	13	SOMETHIN' IN THE WATER Monument 79625/Sony	Jeffrey Steele	17	9	A ROSE IS A ROSE Mercury 172193	Meredith Edwards	
9	10	85	ROCKY TOP '96 Decca 155274/MCA Nashville	The Osborne Brothers	20	17	MRS. STEVEN RUDY/THAT'S A PLAN VFR 734758	Mark McGuinn	
10	—	1	AMERICA WILL ALWAYS STAND Relentless Nashville 5137/Madacy	Randy Travis	20	30	MATTHEW, MARK, LUKE & EARNHARDT DreamWorks 450327/Interscope	Shane Sellers	
11	9	58	THE WAY YOU LOVE ME Warner Bros. 16818/WARN	Faith Hill	23	24	I WANT YOU BAD Lucky Dog/Columbia 79542/Sony	Charlie Robison	
12	12	229	HOW DO I LIVE Curb 73022	LeAnn Rimes	24	22	I KNOW HOW THE RIVER FEELS MCA Nashville 172186	Mcalyster	
					25	22	HOW DO YOU LIKE ME NOW? DreamWorks 450327/Interscope	Toby Keith	

Records with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum), with multi-platinum. Top selling albums compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan. ©2001, Billboard/BPI Communications, and SoundScan, Inc.

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Vives Back To Life With EMI Disc

BY LEILA COBO

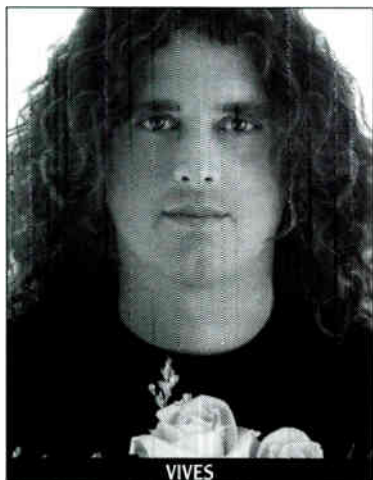
MIAMI—Two years ago, Carlos Vives seemed to have passed his prime. After his spectacular success with *Clásicos de la Provincia* and its follow-up—albums that introduced *vallenato*, the traditional accordion-based rhythm of Colombia's Atlantic coast, to the mainstream market—Vives floundered, trapped in his own formula.

Then came *El Amor de Mi Tierra* in 1999, an album that was a musical and commercial triumph.

For an encore, it might have been assumed that Vives would be facing an uphill battle to better himself. But once again, he has outsmarted the skeptics with *Déjame Entrar* (EMI Latin), an album whose unpretentiousness and sheer musicality are matched by its beauty, lyricism, and hit potential.

The disc is set for a Nov. 6 release on EMI Latin. Thanks to its new structure—where U.S. operations function under the regional umbrella—the label plans to afford the singer an unprecedented marketing push.

Already, pop, tropical, and dance versions of the title track and single are on the air, emphasizing that Vives is an artist whose localized



VIVES

music has broader, international reach and appeal.

"The sound on this album is more defined and certain," Vives says, explaining his use of traditional Colombian rhythms that, this time, have a more defined stroke of electric guitar and even such outside elements as Cuban *son*. "All the ideas that perhaps hadn't reached fruition before did so here, without hesitation." Referring to Colombia's Atlantic coast, he adds, "We're a contemporary band from that province. We're a contem-

porary expression of that music."

Although Vives plays *vallenato* and *cumbia* (a genre, he says, that has parallels with Mississippi blues), he has long asserted that he's not a folk artist. Instead, he has crafted a sound that's uniquely his. It has evolved organically through the sustained work of his steady core of musicians—the band known as La Provincia, which includes accordionist Egidio Cuadrado.

"This is a life project," Vives says, explaining that composing and arranging was largely a group endeavor. "Most of my musicians feel they have something to contribute, and we have a common objective. I'm the main arranger, and many of my thoughts are there. But many things changed because the interest of one of my musicians was greater than what I wrote."

Sebastian Kryss, who produced the album with Emilio Estefan, says, "The whole basis of the album was not to be afraid to try new things. And it was one of the most natural albums I've ever been involved in. Nothing felt forced."

Aside from the title track, a song Vives describes as "vallenato pop," the standouts in an album of standouts include the melancholic "Santa Elegía" (a slow *cumbia*), "María Teresa" (which blends a *danzón* rhythm with *vallenato*), and "Carito," a tale of a young boy in Colombia (Vives, presumably), who is in love with his English teacher.

"When people ask us if we'll sing in English, we've assumed a *vallenato* position, which deals with the subject through song," Vives says. "The song tells of the links with [English] culture and is still a *vallenato*." New EMI Latin USA president/chairman Jorge Pino, who came up with the three-version-single idea, has high hopes for Vives, especially after the success of his previous album.

"If the year-end market responds, it will be one of the great releases," Pino says. "It's an album that can be worked at all levels. Already, in the U.S. and Puerto Rico, we're working it in all formats." Jesús Salas, programming VP for SBS and programming director for WXDJ (95.7 El Zol) Miami, says the dance version of "Déjame Entrar" is picking up in the clubs.

"And for on-air listening it's a huge hit," Salas says. "Carlos Vives is definitely international. Everyone—from Cubans to Dominicans to Puerto Ricans—wants him."

As for Vives, even though *Déjame Entrar* was recorded in Miami, his dreams, he says, remain in Colombia.

"My causes are there, my offices are there, I shoot my videos there," Vives says. "Also, La Provincia is like a school. And actually, one of our projects is to make our own music school. We are all people who have dedicated our lives to local music."



by Leila Cobo

EMI PRESENTS NEW ALTERNATIVE:

Jorge Pino, new president/CEO of EMI Latin USA, has announced a new initiative designed to develop EMI's alternative acts and actively work them through aggressive and focused marketing strategies.

Dubbed the New Alternative, it is described by Pino as "an initiative that the market is demanding. We see the census numbers, the new demographics, and the need for change."

A vast array of acts currently falls under EMI's "alternative" umbrella, from A.B. Quintanilla y los Kumbia Kings to Jarabe de Palo, El Gran Silencio, and La Mosca Tse Tse. But few of these have been worked to their full potential, Pino says, because EMI has tended to concentrate more on regional Mexican and Tejano music.

A large part of the New Alternative's work will be done in conjunction with Kike Posada, editor of longstanding alternative magazine *Boom!*, who also produces a daily alternative radio show from Miami. He has been hired as a consultant through his company, Boom! Promotions.

"There [have] been initiatives like this before, but they've concentrated on the American market," Posada says. "We need to identify the places, schools, and clubs where you find the profile of the alternative music consumer."

Among other things, Posada proposes closing the gap between releases in other markets—such as Spain and Argentina—and the U.S. Several compilations are also planned, as well as a visual campaign, TV campaign, fliers, and a possible tour. EMI has also hired staffers in various offices, including Laffit Benítez in Los Angeles, who specialize in alternative product.

Ten artists, including those mentioned above, are earmarked for the first initiative, and a second batch will be worked next quarter.

As for when Pino expects to see results, he is keeping an open mind. He says, "I don't think it's a question of time but a question of care."

SOLÍS GOES POP: Marco Antonio Solís has successfully navigated an unusual crossover—from regional Mexican to pop—thanks to the stunning success of his latest releases, *Trozos de Mi Alma* and *Más Trozos de Mi Alma* (Fonovisa), which have sold 1.5 million and significantly more than a half-million copies, respectively, in the U.S. alone.

On Oct. 27, backed by a band and string orchestra (plus a mariachi who came onstage for a couple of songs), Solís played a truly impressive show, performing a string of hits at Miami's

James L. Knight Center for a sellout audience of nearly 5,000 that included all nationalities and all ages. "Let's try and balance tragedy with music," said the ever-soulful Solís. "I hope one of the songs you hear tonight will take you to a different state of mind."

"He's truly become a pop artist," says East Coast manager of Fonovisa Raúl Ortal, noting that Solís' audience has now expanded well beyond the traditional regional Mexican fan base.

Solís, who for the past several years has been producing such established pop acts as Laura Flores and Olga Tañón, says his next production project will be with Tañón, who is planning to record a third pop album, possibly next year. "I've already written five



SOLÍS

tracks for her, but she hasn't heard them yet," an obviously excited Solís says. "She can sing anything. These are perfect for her."

CHART HERO: Enrique Iglesias' single "Héro" (Hero) hits the No. 1 spot on the *Billboard* Hot Latin Tracks chart this week, narrowly edging out Shakira's "Suerte."

"In Mexico, that song has revived me," says Iglesias, who spent a few days in Miami after a whirlwind European promotional tour that resumed this week. "I hadn't had a No. 1 song in Mexico in years, and I hadn't done television there in three years. So I'm happy, because Mexico for me is very important."

His current album, *Escape*, features three Spanish-language tracks. All three will be worked, his handlers say.

IN BRIEF: KC Porter, who won a Latin Grammy for producer of the year, has also been tapped to produce "Todo Para Ti," the Spanish-language version of Michael Jackson's "What More Can I Give," written to raise funds for victims of the Sept. 11 terrorist attacks. Porter is also co-producing the English version with Jackson and Mark Schaffel.

New Release From
EMI LATIN

CARLOS VIVES *déjame entrar*

Carlos Vives
Déjame Entrar

EMI
Catalog # 535956

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WEEKS ON	LAST WEEK	2 WKS. AGO	ARTIST	TITLE	PEAK POSITION	WEEKS ON	LAST WEEK	2 WKS. AGO	ARTIST	TITLE	PEAK POSITION
NUMBER 1 2 Weeks At Number 1											
1	1	2	JOAN SEBASTIAN Musart 12524/Balboa (7 98/13 98) *	En Vivo Desde La Plaza El Progreso De Guadalajara	1	44	36	19	EL ORIGINAL DE LA SIERRA Univision 976001 (7 98/13 98) *	Homenaje A Chalino Sanchez	1
2	2	1	GRUPO BRYNDIS Disa 727016 (8 98/13 98) *	En El Idioma Del Amor	1	51	42	7	VARIOUS ARTISTS Grammy/Columbia 86139/Sony Discos (11 98 EQ/17 98)	2001 Latin Grammy Nominees	24
3	3	4	GIPSY KINGS Nonesuch 79642/AG (17 98 CD)	Somos Gitanos	3	52	53	103	MARC ANTHONY ● RMM 83580/Sony Discos (9 98 EQ/16 98)	Desde Un Principio -- From The Beginning	1
4	5	5	LOS ANGELES AZULES Disa 727014 (8 98/13 98) *	Historia Musical	2	53	48	4	DJ BLASS Pina 1252 (8 98/13 98)	Sandunguero	19
5	4	3	GRUPO BRYNDIS Disa 727012 (8 98/13 98) *	Historia Musical Romantica	1	54	45	71	JOAN SEBASTIAN △ Musart 2280/Balboa (10 98/16 98) *	Secreto De Amor	5
6	10	6	ALEJANDRO FERNANDEZ Sony Discos 84637 (10 98 EQ/16 98) *	Origenes	5	55	58	49	INTOCABLE △ EMI Latin 23730 (8 98/12 98) *	Es Para Ti	3
7	6	7	JESSIE MORALES Univision 310024 (9 98/13 98) *	El Original De La Sierra-16 Super Exitos	6	56	55	15	LOS CAMINANTES Sony Discos 84274 (9 98 EQ/13 98)	20 Exitazos-Nuestras Canciones	46
8	9	9	LOS TIGRES DEL NORTE Fonovisa 6145 (8 98/12 98) *	Uniendo Fronteras	1	57	43	27	RICARDO MONTANER ○ WEA Latina 86821 (10 98/15 98)	Sueno Repetido	16
9	14	15	PAULINA RUBIO ● Universal Latino 543319 (10 98/16 98) *	Paulina	1	58	52	28	LOS TUCANES DE TIJUANA ○ Universal Latino 95082/Lideres (14 98/21 98)	32 Corridos Lideres-Solamente Exitos	12
10	8	—	LOS TEMERARIOS Fonovisa 6129 (10 98/12 98) *	Baladas Rancheras	8	59	62	1	INDUSTRIA DEL AMOR Fonovisa 6152 (8 98/12 98)	Tu Amante Escondido	59
11	7	11	A.B. QUINTANILLA Y LOS KUMBIA KINGS △ EMI Latin 29745 (9 98/14 98)	Shhh!	1	60	62	64	CHRISTINA AGUILERA ● RCA 69323/BMG Latin (10 98/16 98)	Mi Reflejo	1
12	11	10	VICENTE FERNANDEZ △ Sony Discos 84185 (10 98 EQ/16 98) *	Historia De Un Idolito Vol. 1	1	61	60	57	AZUL AZUL △ Sony Discos 84180 (10 98 EQ/16 98) *	El Sapo	3
GREATEST GAINER \$											
13	19	19	LA LEY WEA Rock 40249/WEA Latina (10 98/16 98) *	MTV Unplugged	13	62	61	59	VARIOUS ARTISTS Sony Discos 84457 (9 98 EQ/15 98)	20 Exitazos Con La Dinastia	43
14	15	12	MARCO ANTONIO SOLIS ● Fonovisa 0527 (10 98/16 98) *	Mas De Mi Alma	1	63	59	54	GUARDIANES DEL AMOR Ariola 83144/BMG Latin (7 98/11 98)	Lo Mejor De Guardianes Del Amor	30
15	13	13	LUPILLO RIVERA ● Sony Discos 84276 (8 98 EQ/13 98) *	Despreciado	1	64	63	50	JAGUALES RCA 86742/BMG Latin (10 98/14 98) *	Cuando La Sangre Galopa	1
16	12	8	THALIA ○ EMI Latin 34722 (8 98/14 98) *	Thalia Con Banda-Grandes Exitos	2	65	51	67	RICKY MARTIN △ Sony Discos 84300 (11 98 EQ/18 98)	La Historia	1
HOT SHOT DEBUT											
17	NEW	1	EL CHICHICUILOTE Lideres 950220 (7 98/13 98)	Moviendo Las Plumas	17	66	49	53	ALEXANDRE PIRES Ariola 87863/BMG Latin (14 98 CD)	Alexandre Pires	49
PACESETTER											
18	23	—	LAURA PAUSINI WEA Latina 41070 (10 98/16 98)	Lo Mejor De Laura Pausini-Volvere Junto A Ti	18	67	65	55	FRANKIE NEGRON WEA Caribe 89617/WEA Latina (10 98/15 98)	Por Tu Placer	33
19	16	16	ALICIA VILLARREAL Universal Latino 014824 (8 98/13 98)	Soy Lo Prohibido	16	68	57	43	VARIOUS ARTISTS Lideres 950114 (8 98/14 98)	Todo Exitos De Hip Hop	28
20	17	14	OZOMATI Interscope 493116 (12 98/18 98) *	Embrace The Chaos	1	69	64	60	VARIOUS ARTISTS △ J&N 82754/Sony Discos (9 98 EQ/13 98)	Bachatahits 2001	7
21	18	17	PALOMO Disa 720032 (6 98/10 98)	Fuerza Musical	9	70	69	68	LIBERACION Disa 728999 (12 98/17 98)	25 Aniv. Vol. I Y II	30
22	NEW	1	LOS ACOSTA Fonovisa 6159 (8 98/12 98)	Enfermos De Amor	22	71	70	65	THALIA △ EMI Latin 26232 (10 98/15 98) *	Arrasando	4
23	NEW	1	LOS RAZOS Ariola 89296/BMG Latin (9 98/12 98)	Con El Polvo Hasta La Muerte	23	72	NEW	1	PANCHO BARRAZA Musart 20468/Balboa (7 98/13 98)	En Vivo: Desde La Plaza El Progreso De Guadalajara	72
24	20	18	JACI VELASQUEZ ○ Sony Discos 84289 (10 98 EQ/16 98)	Mi Corazon	7	73	67	70	LOS TIGRILLOS ○ WEA Mex 87412/WEA Latina (8 98/12 98)	Que Lo Baile Bien	23
25	21	20	RICARDO ARJONA △ Sony Discos 84503 (10 98 EQ/17 98) *	Galeria Caribe	1	74	56	46	LOS RIELEROS DEL NORTE Univision 310030 (8 98/11 98)	Estampida Nortena	46
26	33	30	ANA GABRIEL Sony Discos 84636 (9 98 EQ/16 98)	Huelo A Soledad	26	75	50	61	GILBERTO SANTA ROSA ○ Sony Discos 84291 (10 98 EQ/17 98) *	Intenso	13
27	26	24	PEPE AGUILAR ○ Musart 2503/Balboa (8 98/12 98)	Lo Mejor De Nosotros	10						
28	22	21	JUAN GABRIEL Ariola 88777/BMG Latin (11 98/16 98)	Por Los Siglos	21						
29	25	37	SHAKIRA ● Sony Discos 83775 (10 98 EQ/16 98) *	MTV Unplugged	1						
30	29	27	JOSE ALFREDO JIMENEZ Ariola 79005/BMG Latin (18 98 CD)	Las 100 Clasicas Vol. 1	27						
31	27	22	LOS ORIGINALES DE SAN JUAN ○ EMI Latin 33330 (8 98/12 98)	Recado De Mi Madre	9						
32	NEW	1	ALEJANDRA GUZMAN RCA 89173/BMG Latin (10 98/15 98)	Soy	32						
33	34	33	BANDA EL RECODO Fonovisa 6102 (8 98/12 98) *	Contigo Por Siempre...	4						
34	35	32	CONJUNTO PRIMAVERA Fonovisa 80797 (13 98/17 98)	El Recado Vol. 2	32						
35	37	29	LOS TRI-O Prisma/Ariola 78910/BMG Latin (15 98 CD)	Siempre En Mi Mente	7						
36	41	42	MARCO ANTONIO SOLIS Fonovisa 528 (10 98/16 98)	En Concierto Vol. 2	36						
37	28	26	CRISTIAN △ Ariola 86124/BMG Latin (10 98/15 98) *	Azul	2						
38	38	40	INTOCABLE EMI Latin 31412 (8 98/12 98)	14 Grandes Exitos	15						
39	24	48	GISELLE Ariola 86762/BMG Latin (8 98/13 98)	8	24						
40	31	31	MANU CHAO Virgin 10321 (17 98 CD) *	Proxima Estacion...Esperanza	8						
41	30	25	CONJUNTO PRIMAVERA Disa 6104 (8 98/12 98) *	Ansia De Amar	1						
42	32	23	LOS RIELEROS DEL NORTE Fonovisa 6150 (8 98/12 98)	Entrega De Amor	23						
43	46	41	RAMON AYALA Y SUS BRAVOS DEL NORTE Freddie 71815 (8 98/14 98)	En Vivo..El Hombre Y Su Musica	13						
44	36	71	JOSE JOSE Ariola 87728/BMG Latin (10 98/14 98)	Tenampa	36						
45	54	47	SELENA ○ EMI Latin 32119 (10 98/17 98)	Live, The Last Concert—Houston, Texas February 26, 1995	2						
46	47	39	JOSE ALFREDO JIMENEZ Ariola 79006/BMG Latin (18 98 CD)	Las 100 Clasicas Vol. 2	39						
47	39	34	VICENTE FERNANDEZ △ Sony Discos 84445 (10 98 EQ/15 98) *	Mas Con El Numero Uno	3						
48	NEW	1	VARIOUS ARTISTS Disa 729007 (8 98 CD)	Siempre Romanticos	48						
49	40	38	OLGA TANON ○ WEA Latina 89180 (10 98/16 98) *	Yo Por Ti	4						

Latin Pop Albums	Tropical/Salsa Albums	Regional Mexican Albums
Gipsy Kings SOMOS GITANOS Nonesuch/AG	Gisselle 8 Ariola/BMG Latin	Joan Sebastian EN VIVO: DESDE LA PLAZA EL PROGRESO DE GUADALAJARA Musart/Balboa
Alejandro Fernandez ORIGENES Sony Discos	Olga Tanon YO POR TI WEA Latina	Grupo Bryndis EN EL IDIOMA DEL AMOR Disa
Paulina Rubio Universal Latino	Marc Anthony DESDE UN PRINCIPIO—FROM THE BEGINNING RMM/Sony Discos	Los Angeles Azules HISTORIA MUSICAL Disa
A.B. Quintanilla Y Los Kumbia Kings SHHH! EMI Latin	DJ Blass SANDUNGUERO Pina	Grupo Bryndis HISTORIA MUSICAL ROMANTICA Disa
La Ley MTV UNPLUGGED WEA Rock/WEA Latina	Frankie Negron POR TU PLACER WEA Caribe/WEA Latina	Jessie Morales EL ORIGINAL DE LA SIERRA 16 SUPER EXITOS Univision
Marco Antonio Solis MAS DE MI ALMA Fonovisa	Various Artists BACHATAHITS 2001 J&N/Sony Discos	Los Tigres Del Norte UNIENDO FRONTERAS Fonovisa
Laura Pausini LO MEJOR DE LAURA PAUSINI VOLVERE JUNTO A TI WEA Latina	Gilberto Santa Rosa INTENSO Sony Discos	Los Temerarios BALADAS RANCHERAS Fonovisa
Ozomati EMBRACE THE CHAOS Interscope	El General EL GENERAL IS BACK Mock & Roll/Lideres	Vicente Fernandez HISTORIA DE UN IDOLITO VOL. 1 Sony Discos
Jaci Velasquez MI CORAZON Sony Discos	Huey Dobar YO SI ME ENAMORE Sony Discos	Lupillo Rivera DESPRECIADO Sony Discos
Ricardo Arjona GALERIA CARIBE Sony Discos	Juan Luis Guerra 440 COLECCION ROMANTICA Karen/Universal Latino	Thalia THALIA CON BANDA GRANDES EXITOS EMI Latin
Ana Gabriel HUELLO A SOLEDAD Sony Discos	Tito Rojas AUTENTICAMENTE EN VIVO M.P./Sony Discos	El Chichicuilote MOVRIENDO LAS PLUMAS Lideres
Juan Gabriel POR LOS SIGLOS Ariola/BMG Latin	Cachaito Lopez CACHAITO Nonesuch/AG	Alicia Villarreal SOY LO PROHIBIDO Universal Latino
Shakira MTV UNPLUGGED Sony Discos	Grupo Niche & Joe Arroyo LOS GIGANTES DE LA SALSA Lideres	Palomo FUERZA MUSICAL Disa
Alejandra Guzman SOY RCA/BMG Latin	Various Artists LATIN ESSENTIAL ALBUM Mantea	Los Acosta ENFERMOS DE AMOR Fonovisa
Los Tri-O SIEMPRE EN MI MENTE Prisma/Ariola/BMG Latin	Various Artists MERENHITS 2001 J&N/Sony Discos	Los Razos CON EL POLVO HASTA LA MUERTE Ariola/BMG Latin
Marco Antonio Solis EN CONCIERTO VOL. 2 Fonovisa	Various Artists SALSABITS 2001 J&N/Sony Discos	Pepe Aguilar LO MEJOR DE NOSOTROS Musart/Balboa
Cristian AZUL Ariola/BMG Latin	Celia Cruz CELIA CRUZ & FRIENDS: A NIGHT OF SALSA RMM	Jose Alfredo Jimenez LAS 100 CLASICAS VOL. 1 Ariola/BMG Latin
Manu Chao PROXIMA ESTACION: ESPERANZA Virgin	Puerto Rican Power WILD WILD SALSA J&N/Sony Discos	Los Originales De San Juan RECAIDO DE MI MADRE EMI Latin
Jose Jose TENAMPA Ariola/BMG Latin	Melina Leon CORDAZON DE MUJER Sony Discos	Banda El Recodo CONTIGO POR SIEMPRE Fonovisa
Selena LIVE, THE LAST CONCERT HOUSTON, TEXAS FEBRUARY 26, 1995 EMI Latin	Victor Manuelle INSTINTO Y DESEO Sony Discos	Conjunto Primavera EL RECAIDO VOL. 2 Fonovisa

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

Hot Latin Tracks

WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	TITLE	ARTIST	PEAK POSITION
				PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL	
NUMBER 1/GREATEST GAINER 1 Week At Number 1						
1	2	2	8	HEROE M. Taylor, E. Iglesias, C. Paucar (E. Iglesias, P. Barry, M. Taylor, C. Garcia, Alonso)	Enrique Iglesias Interscope/Universal Latino	1
2	1	1	8	SUERTE S. Miliutek, P. T. Mitchell (S. Mebarak R., T. Mitchell)	Shakira Epic/Sony Discos	1
3	3	3	7	TANTITA PENA K. Campos (K. Campos, F. Riba)	Alejandro Fernandez Sony Discos	3
4	4	23	3	NO ME CONOCES AUN Palomo (F.Y. Quezada A. Trigo)	Palomo Disa	3
5	9	7	8	USTED SE ME LLEVO LA VIDA Rey-Nerio (Estefan D. Poveda)	Alexandre Pires Ariola/BMG Latin	5
6	12	—	2	DEJAME ENTRAR E. Estefan Jr., S. Keys (C. Vives, M. Madera, A. Castro)	Carlos Vives EMI Latin	6
7	5	6	19	PUEDEN DECIR A. Jaen (D. Alfanno)	Gilberto Santa Rosa Sony Discos	3
8	6	5	25	O ME VOY O TE VAS B. Silvestri (M. A. Solis)	Marco Antonio Solis Fonovisa	1
9	7	9	19	ME VAS A EXTRANAR P. Aguilar (Fato)	Pepe Aguilar Musart/Balboa	2
10	8	8	15	CADA VEZ TE EXTRANO MAS G. Izarraga, A. Valenzuela, D. Valenzuela (M. Luna)	Banda El Recodo Fonovisa	7
11	10	10	24	COMO SE CURA UNA HERIDA R. Perez (R. Perez, J. L. Plioto)	Jaci Velasquez Sony Discos	1
12	13	22	6	SE QUE ME VAS A DEJAR B. Silvestri (M. A. Solis)	Marco Antonio Solis Fonovisa	12
13	17	20	6	ESTAS QUE TE PELAS R. Martinez, R. Munoz (M. A. Perez, C. Reyna, J.)	Intocable EMI Latin	13
14	14	11	7	RESUMIENDO B. Silvestri (R. Montaner, Y. Marrullo)	Ricardo Montaner WEA Latina	11
15	16	14	7	YO QUERIA K. Santander, D. Betancourt (C. Castro, T. Cotugno, S. Giacobbe)	Cristian Ariola/BMG Latin	14
16	30	37	3	INOCENTE POBRE AMIGO J. Tarodo, J. Alvarez (J. Gabriel)	Juan Gabriel Ariola/BMG Latin	16
17	18	13	25	AZUL K. Santander, A. Munera, F. Iobon (K. Santander, G. Santander)	Cristian Ariola/BMG Latin	1
18	15	17	17	EL AYUDANTE P. Ramirez (M. E. Toscano)	Vicente Fernandez Sony Discos	9
19	26	17	4	AMOR, AMOR, AMOR L. Miguel (R. Lopez Mendez, G. Ruiz Galindo)	Luis Miguel WEA Latina	13
20	25	12	22	CON CADA BESO S. George (F. Osorio, A. Thomas)	Huey Dunbar Sony Discos	5
21	24	34	11	SERA PORQUE TE AMO R. Saenz Quiroz (F. Da Silva, L. D. Forte)	Los Tigritillos WEA Mex/WEA Latina	21
22	19	—	2	PROMESAS M. Quintero Lara (M. Quintero Lara)	Los Tucanes De Tijuana Universal Latino	19
23	29	19	13	MI FANTASIA Los Tigres Del Norte (E. Negrete)	Los Tigres Del Norte Fonovisa	14
24	23	5	23	SHHH A. B. Quintanilla III, C. "Chk" Martinez (A. B. Quintanilla III, C. Martinez, L. Giraldo)	A. B. Quintanilla Y Los Kumbia Kings EMI Latin	23
25	31	25	3	EL PRIMER TONTO J. Sebastian (J. Sebastian)	Joan Sebastian Musart/Balboa	25
26	39	47	4	VOY A QUITARME EL ANILLO R. Livi (R. Livi, R. Ferro Garcia)	Gisselle Ariola/BMG Latin	26
27	20	24	12	DERECHO A LA VIDA J. Guillen (C. Sanchez)	Conjunto Primavera Fonovisa	13
28	21	18	5	NADA Juanes (G. Santaolalla) (Juanes)	Juanes Surco/Universal Latino	18
29	22	16	18	COMO OLVIDAR H. Gatica, M. Tejada (J. L. Plioto, G. Arenas)	Olga Tanon WEA Latina	1
30	27	21	6	UNA MUJER COMO TU M. Morales (G. Morales)	Los Rieleros Del Norte Fonovisa	21
31	32	28	5	COMO TE EXTRANO Not Listed (A. Cruz)	Pedro Fernandez Mercury/Universal Latino	28
32	28	31	7	MENTIRA H. Gatica (B. Cuevas)	La Ley WEA Rock/WEA Latina	28
33	34	33	5	REENCARNACION E. Estefan Jr., L. Diermer (T. Sodi, L. P. Dermer, R. Rosa)	Thalia EMI Latin	30
34	33	26	13	COMERTE A BESOS S. George (S. George, J. L. Plioto)	Frankie Negron WEA Mex/WEA Latina	25
35	37	49	3	VOLVERE JUNTO A TI L. Pausini (A. Cerruto, D. Parisini) (Checco, L. Pausini)	Laura Pausini WEA Latina	35
36	35	32	7	TU RECUERDO Y YO P. Rivera (J. A. Jimenez)	Lupillo Rivera Sony Discos	21
37	48	—	2	SALADO P. Aguilar (J. Sebastian)	Pepe Aguilar Musart/Balboa	37
HOT SHOT DEBUT						
38	—	—	1	EN LA MISMA CAMA Not Listed (Not Listed)	Liberacion Disa	38
39	11	43	4	SI TU SUPERAS A. A. Alba (A. A. Alba)	Los Temerarios Fonovisa	11
40	41	27	12	LA CALANDRIA R. Ayala (M. Hernandez)	Ramon Ayala Y Jody Farias Freddie	19
41	46	41	11	PENA DE AMOR I. Villarroya (J. Cabrera)	Puerto Rican Power J&N/Sony Discos	28
42	44	30	13	SUERTE HE TENIDO Not Listed (F. Meza)	Alegres De La Sierra Infinity	26
43	—	—	1	DE VERDAD D. Child, R. Cantor (S. Mandile, J. Sierra, J. Marris)	Alejandra Guzman RCA/BMG Latin	43
44	—	—	19	TE HE PROMETIDO G. Prajin (L. Dan)	El Original De La Sierra Z	28
45	43	—	4	VAS A SUFRIR Grupo Bryndis (M. Posadas)	Grupo Bryndis Disa	43
46	45	36	24	BESAME B. Silvestri (R. Montaner, J. L. Chacón)	Ricardo Montaner WEA Latina	4
47	—	—	1	TU ERES MEJOR W. Chirino (W. Chirino)	Willy Chirino Latinum	47
48	36	35	6	IT'S OK A. Jey (A. Jey)	Alih Jey Universal Latino	31
49	50	48	3	AQUI ESTOY YO D. Valenzuela, A. Valenzuela (L. Enrique)	Rogelio Martinez Discos Cisne	48
50	—	—	26	YO NO SOY ESA MUJER M. Azavedo (C. De Walden, C. Toro Montoro, M. Shepitone, R. Stenmann)	Paulina Rubio Universal Latino	7

Compiled from a national sample of airplay supported 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 clip availability. ©2001, Billboard/BPI Communications and SoundScan, Inc.

Latin Pop Airplay

LAST WEEK	TITLE	ARTIST	LAST WEEK	TITLE	ARTIST
		Imprint/Promotion Label			Imprint/Promotion Label
1	SUERTE	SHAKIRA Epic/Sony Discos	21	DE VERDAD	ALEJANDRA GUZMAN RCA/BMG Latin
2	HEROE	ENRIQUE IGLESIAS Interscope/Universal Latino	22	COMO TE EXTRANO	PEDRO FERNANDEZ Mercury/Universal Latino
3	USTED SE ME LLEVO LA VIDA	ALEXANDRE PIRES Ariola/BMG Latin	22	BESAME	RICARDO MONTANER WEA Latina
4	TANTITA PENA	ALEJANDRO FERNANDEZ Sony Discos	17	IT'S OK	ALIH JEY Universal Latino
5	COMO SE CURA UNA HERIDA	JACI VELASQUEZ Sony Discos	23	DIME CORAZON	AMAURY GUTIERREZ Universal Latino
6	YO QUERIA	CRISTIAN Ariola/BMG Latin	27	TU CONVENCELA	LEY ALJANDRO Meck & Roll Records
7	RESUMIENDO	RICARDO MONTANER WEA Latina	27	VOY A QUITARME EL ANILLO	GISSELLE Ariola/BMG Latin
8	DEJAME ENTRAR	CARLOS VIVES EMI Latin	28	MESIAS	RICARDO ARJONA Sony Discos
9	O ME VOY O TE VAS	MARCO ANTONIO SOLIS Fonovisa	29	EL PRIMER TONTO	JOAN SEBASTIAN Musart/Balboa
10	PUEDEN DECIR	GILBERTO SANTA ROSA Sony Discos	30	I'M REAL	JENNIFER LOPEZ FEATURING JA RULE Epic
11	AMOR, AMOR, AMOR	LUIS MIGUEL WEA Latina	31	HOY TE VAS	TOMMY TORRES Sony Discos
12	NADA	JUANES Surco/Universal Latino	32	SI QUIERES	LOS TIGRILLOS Prisma/Ariola/BMG Latin
13	AZUL	CRISTIAN Ariola/BMG Latin	35	TURN OFF THE LIGHT	NELLY FURTADO DreamWorks
14	ME VAS A EXTRANAR	PEPE AGUILAR Musart/Balboa	30	EL ULTIMO ADIOS	VARIOUS ARTISTS Epic/Sony Discos
15	INOCENTE POBRE AMIGO	JUAN GABRIEL Ariola/BMG Latin	32	COMO OLVIDAR	OLGA TANON WEA Latina
16	MENTIRA	LA LEY WEA Rock/WEA Latina	38	SEXI DANCE	PAULINA RUBIO Universal Latino
17	SE DUE ME VAS A DEJAR	MARCO ANTONIO SOLIS Fonovisa	21	CORAZON DE MUJER	MELINA LEON Sony Discos
18	VOLVERE JUNTO A TI	LAURA PAUSINI WEA Latina	38	DEJAME QUERERTE PARA SIEMPRE	JACI VELASQUEZ Sony Discos
19	REENCARNACION	THALIA EMI Latin	39	EVERYWHERE	MICHELLE BRANCH Maverick
20	CON CADA BESO	HUEY DUNBAR Sony Discos	—	FALLIN'	ALICIA KEYS J

Tropical/Salsa Airplay

LAST WEEK	TITLE	ARTIST	LAST WEEK	TITLE	ARTIST
		Imprint/Promotion Label			Imprint/Promotion Label
1	PUEDEN DECIR	GILBERTO SANTA ROSA Sony Discos	21	I'M REAL	JENNIFER LOPEZ FEATURING JA RULE Epic
2	HEROE	ENRIQUE IGLESIAS Interscope/Universal Latino	25	CON CADA BESO	HUEY DUNBAR Sony Discos
3	SUERTE	SHAKIRA Epic/Sony Discos	23	LA AGARRO BAJANDO	GILBERTO SANTA ROSA Sony Discos
4	COMERTE A BESOS	FRANKIE NEGRON WEA Mex/WEA Latina	24	MIENTEME	OLGA TANON WEA Latina
5	DEJAME ENTRAR	CARLOS VIVES EMI Latin	17	TURN OFF THE LIGHT	NELLY FURTADO DreamWorks
6	VOY A QUITARME EL ANILLO	GISSELLE Ariola/BMG Latin	22	MESIAS	RICARDO ARJONA Sony Discos
7	PENA DE AMOR	PUERTO RICAN POWER J&N/Sony Discos	27	LLORA ALMA MIA	YOSKAR SARANTE J&N/Sony Discos
8	TU ERES AJENA	EDDY HERRERA J&N/Sony Discos	28	TAN ENAMORADOS	FUERZA JUVE NIL Mis
9	USTED SE ME LLEVO LA VIDA	ALEXANDRE PIRES Ariola/BMG Latin	29	EL HUMANUADUENO	KING AFRICA Meady/Fonovisa
10	ME LIBERE	EL GRAN COMBO Combo	30	TANTITA PENA	ALEJANDRO FERNANDEZ Sony Discos
11	TU ERES MEJOR	WILLY CHIRINO Latinum	31	EVERYWHERE	MICHELLE BRANCH Maverick
12	CELOS	MARC ANTHONY Sony Discos	32	INOCENTE POBRE AMIGO	JUAN GABRIEL Ariola/BMG Latin
13	COMO OLVIDAR	OLGA TANON WEA Latina	16	CALLATE	FULANITO Curtino
14	SAL DE AGUI	TONY VEGA Universal Latino	31	NADA	JUANES Surco/Universal Latino
15	COMO SE LO EXPLICO AL CORAZON	VICTOR MANUELLE Sony Discos	20	DEMASIADO ROMANTICA	EDDY HERRERA J&N/Sony Discos
16	MENTIRA	LA LEY WEA Rock/WEA Latina	37	SIN TI	DARLYN Y LOS HEREDEROS Platano
17	MI TRAYECTORIA	ISMAEL MIRANDA Universal Latino	37	HOY TE VAS	TOMMY TORRES Sony Discos
18	QUISIERA INVENTAR	VICTOR MANUELLE Sony Discos	32	MUERO	JERRY RIVERA Ariola/BMG Latin
19	RESUMIENDO	RICARDO MONTANER WEA Latina	39	TRAGEDIA	MARC ANTHONY Columbia/Sony Discos
20	DEJARIA TODO	JOHNNY RAY MCA	40	GET UR FREAK ON	MISSY MISDEMEANOR ELLIOTT The Gold Mind/Electra/EEG

Regional Mexican Airplay

LAST WEEK	TITLE	ARTIST	LAST WEEK	TITLE	ARTIST
		Imprint/Promotion Label			Imprint/Promotion Label
1	NO ME CONOCES AUN	PALOMO Disa	22	SHHH	A. B. QUINTANILLA Y LOS KUMBIA KINGS EMI Latin
2	CADA VEZ TE EXTRANO MAS	BANDA EL RECODO Fonovisa	23	AQUI ESTOY YO	ROGELIO MARTINEZ Discos Cisne
3	Y LLEGASTE TU	BANDA EL RECODO Fonovisa	23	SE DUE ME VAS A DEJAR	MARCO ANTONIO SOLIS Fonovisa
4	ESTAS QUE TE PELAS	INTOCABLE EMI Latin	21	VAS A SUFRIR	GRUPO BRYNDIS Disa
5	NO TE PODIAS QUEGAR	CONJUNTO PRIMAVERA Sony Discos	18	O ME VOY O TE VAS	MARCO ANTONIO SOLIS Fonovisa
6	DESPRECIADO	LUPILLO RIVERA Sony Discos	16	CARTAS MARCADAS	CUISILLOS DE ARTURO MACIAS Musart/Balboa
7	EL AYUDANTE	VICENTE FERNANDEZ Sony Discos	24	AMORCITO MIO	JOAN SEBASTIAN Musart/Balboa
8	MI FANTASIA	LOS TIGRES DEL NORTE Fonovisa	28	LA GRAN NOCHE	LOS TUCANES DE TIJUANA Universal Latino
9	SERA PORQUE TE AMO	LOS TIGRILLOS WEA Mex/WEA Latina	29	BESAME MORENITA	ADAN CHALINO SANCHEZ CostaRola/Sony Discos
10	PROMESAS	LOS TUCANES DE TIJUANA Universal Latino	30	PERDAMONDS	PRISCILA Y SUS BALAS DE PLATA Andrea/Platino/Fonovisa
11	DERECHO A LA VIDA	CONJUNTO PRIMAVERA Fonovisa	31	EL PRIMER TONTO	JOAN SEBASTIAN Musart/Balboa
12	TANTITA PENA	ALEJANDRO FERNANDEZ Sony Discos	29	NO VALE LA PENA	NYDIA CON JUAN GABRIEL Hollywood
13	UNA MUJER COMO TU	LOS RIELEROS DEL NORTE Fonovisa	33	TE QUIERO MUCHO	EL COYOTE Y SU BANDA TIERRA SANTA EMI Latin
14	ME VAS A EXTRANAR	PEPE AGUILAR Musart/Balboa	32	POR EL AMOR DE UNA MUJER	LA FIRMA CON RICKY MUNOZ Sony Discos
15	EN LA MISMA CAMA	LIBERACION Disa	35	MUJER PROHIBIDA	LOS ACOSTA Fonovisa
16	TU RECUERDO Y YO	LUPILLO RIVERA Sony Discos	36	MENSAJE DE ORO	LOS HURACANES DEL NORTE Fonovisa
17	SALADO	PEPE AGUILAR Musart/Balboa	37	DOLOR CON DOLOR SE PAGA	BANDA LOS LAZOS Sony Discos
18	LA CALANDRIA	RAMON AYALA Y JODY FARIAS Freddie	40	A PUNTO DE CAMELO	SOCIOS DEL RITMO IM
19	SUERTE HE TENIDO	ALEGRES DE LA SIERRA Infinity	39	QUE VOY A HACER	PESADO WEA Mex/WEA Latina
20	SITU SUPERAS	LOS TEMERARIOS Fonovisa	35	POR QUE TUVO QUE SER	EL PODER DEL NORTE Disa

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



/enrique/escape/

HEROE #1

CONGRATULATIONS ENRIQUE

ON YOUR 13th #1 HOT LATIN TRACK

Another amazing accomplishment to your impressive career!

NUMBER 1 SONGS -----	13
TOP 10 SONGS -----	16
WEEKS ON HOT LATIN CHART -----	274 (OVER 5 YRS)
WEEKS TOTAL AS No 1 -----	62
SONGWRITER OF CHARTED HOT LATIN TRACKS-----	10

NO. 1 TRACKS CHARTED:

"Si Tú Te Vas" "Experiencia Religiosa" "Por Amarte"
"No Llores Por Mí" "Trapecista" "Enamorado Por Primera Vez"
"Sólo En Ti" "Miente" "Esperanza" "Nunca Te Olvidaré"
"Bailamos" "Ritmo Total" (Rhythm Divine) "Heroe" (Hero)

OTHER TOP TEN TRACKS

"Revolución" "Lluvia Cae" "Sólo Me Importas Tú (Be With You)"

/enrique/escape/ in stores now/

World Radio History

Musimex To Boost Regional Mexican

BY LEILA COBO

MIAMI—After a 20-year tenure at Fonovisa, the largest Latin indie label in the country, GM Gilberto Moreno left Nov. 1 to launch a new regional Mexican label, Musimex (*Billboard Bulletin*, Oct. 25).

Moreno, who will be the label's president, has partnered with veteran entertainment attorney José Zorrilla, who will be executive VP. Musimex will be based in Los Angeles and funded by Sony Discos, which will distribute releases within the U.S. (Product will be licensed for distribution outside the U.S.) In the past year, Sony has been actively seeking to expand its regional Mexican presence in the market.

"We will be developing a roster of regional Mexican artists," Moreno says, noting that his operation will not conflict with Sony Discos' current regional Mexican division. "Sony will distribute the product, and we'll do the promotion and artistic development."

According to Zorrilla, Musimex's distinguishing feature will be its sole dedication to what he calls "popular Mexican music," the leading Spanish-language format in the U.S. He

'For a company that's starting, like ours, there's dozens of artists to choose from. You just have to seek them out.'

—GILBERTO MORENO,
MUSIMEX

says, "It's a very viable project, and there are many opportunities."

Moreno adds, "Big labels simply can't sign more artists, because there's too many of them. For a company that's starting, like ours, there's dozens of artists to choose from. You just have to seek them out."

Moreno, who says he won't be hampered by the huge sales expectations that beleaguer major labels, plans to launch the first releases in February. Already, three artists have been targeted, although names have not yet been announced.

Sony Discos chairman Oscar Llورد says, "We are very enthusiastic about

working with two executives who are as successful and experienced in popular Mexican music. Their team, together with Sony's resources at a national and international level, will make Musimex a formidable presence in the industry."

Although Moreno leaves behind a company that has arguably the strongest regional Mexican roster, he says he won't be taking any Fonovisa artists with him.

"I have a lot of respect for Fonovisa," Moreno says. "It's a great label with a great artistic roster and staff. That ensures that they'll continue to be successful."

Indeed, Fonovisa's biggest sellers, including Los Tigres del Norte, Banda el Recodo, Los Temerarios, and Marco Antonio Solís, all have longstanding relationships with the label and president Guillermo Santiso, who has yet to announce a replacement for Moreno.

In the meantime, Fonovisa is also in the midst of expansion. It recently launched a new Miami-based pop imprint, Melody, headed by Carlos Maharbiz. Its acts include Twister, King Africa, Dyango, and Jordi.

Jazz Notes™



by Steve Graybow

JAZZY CHRISTMAS? As we gear up for the fourth-quarter holiday season, there is certainly no shortage of jazz for consumers to choose from, ranging from recently-released boxed sets of music from **Billie Holiday** (*Billboard*, Oct. 13) and **Miles Davis** (*Billboard*, May 26) to new music from **Diana Krall**, **Boney James**, and a host of other artists.

The question, though, is whether consumers in the post-Sept. 11 world will be looking to spend precious dollars on jazz and, for that matter, on music in general. With the economy in a downturn and with jazz posting less-than-spectacular sales numbers throughout the year, will jazz fans' love of the music be enough to prompt them to purchase it for themselves and as holiday gifts? The answer, say several retailers, is yes.

In fact, jazz being a "lifestyle" music could contribute to an upturn in sales, particularly for small specialty shops, according to **Gene Burger**, president of Greenville, S.C., retail outlet Horizon Records. Burger feels that consumers might find solace in

the music, which could drive sales upward. "There is a sense of people wanting to be together, and people come to stores as part of their routine, to congregate," he says. "Once they are here, they likely will make a purchase."

But that purchase might be smaller than in years' past. "With current events being what they are, there is a guilt factor in making extravagant purchases," Burger warns. "It might be the wrong time for consumers to purchase seven CDs at once, but it might be an ideal time for them to buy the one they really want that will lift their spirits." Recorded music, Burger says, can benefit from the depressed economy because "it is something that people can enjoy over and over, at a cost much lower than an evening out."

Sally White, owner of Sally's Place in Westport, Conn., agrees. "The little guy is going to be happy this quarter, because customers who make a point of stopping by the store regularly will find something to walk out with. People are coming by to get away from the frightening things on television. They want something to make them happy."

While smaller outlets are cautiously optimistic, larger chains remain concerned that they could feel the brunt of the economy, a

sentiment summed up by Tower Records Chicago's jazz buyer, **Jim DeJong**, who notes that "consumers are coming back, but slowly." DeJong anticipates that "the fourth quarter won't necessarily be as good as a year ago, but it won't be a washout."

Aggressive pricing will have a significant effect on consumer purchasing habits in the fourth quarter and into next year, says **Larry Jeter**, owner of Baltimore retailer Dimensions in Music. "When a CD costs nearly \$20, it takes the fun out of buying music," he says. "People used to buy music on their lunch hour, just for fun.

At the prices stores have to sell CDs at, people have to think twice about buying something."

Burger adds, "Labels need to take a hard look at pricing. Consumers are not tired of music, but they can't afford to pay so much for it. Jazz clientele in particular want good pricing. They know that when they pick up a **Joshua Redman** disc, it will never go out of style,

but if they have not heard Joshua Redman before, they won't take a chance unless the price is great."

Burger feels that the industry's focus on online sales and Internet downloads may need to be reevaluated in light of Sept. 11. "Customers want to congregate, to share thoughts, to touch something and buy it," he says. "They want a sense of community now more than ever. Right now, they don't want to be isolated. They want to get out of the cave."

Terry Currier, owner of the Music Millennium outlets in Portland, Ore., agrees, noting that he sees more people returning to their regular shopping habits each week. "For a while, people were not getting out as much as they had, but every week it seems like more and more people are getting out and shopping."

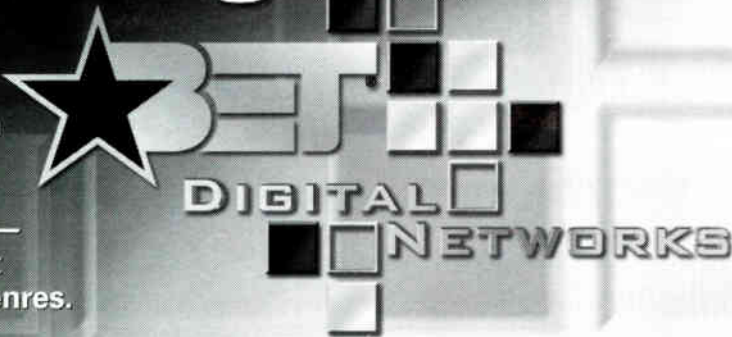
Currier believes that, unlike many other commodities, music has a built-in emotional quotient that will cause consumers to gravitate toward it as they seek to return to a sense of normalcy. "Music, and particularly a genre like jazz, hits an emotional nerve in people, whether for escapism or for a sense of peace," he says, adding that this could positively impact fourth-quarter sales.

'People are coming by to get away from the frightening things on TV. They want something to make them happy.'

—SALLY WHITE,
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Music Of Europe Crosses New Borders

MTV Europe Music Awards Celebrate Best Local and International Acts of the Year

BY GORDON MASSON

LONDON—Among the most significant developments in the global music business in the past decade is the growing sales strength of European artists. No longer confined by language or culture to success in their home markets, an increasing number of European artists have gained wider regional and international acclaim.

Within Europe itself, domestic repertoire—that is, local artists—accounted for 41% of the region's \$11.2 billion music market during the 2000 sales year, according to the IFPI. That percentage has increased slowly but steadily since 1991.

The growing sophistication in most European countries of everything from recording studios to promotion and marketing techniques long ago eroded the historical dominance of Anglo-American repertoire. Multinational record companies have placed a new premium on the importance of regional European A&R and talent development.

In 1996, the IFPI Platinum Awards were established to give recognition to artists with albums that have sold 1 million units across Europe, on par with the U.S. platinum awards presented by the RIAA. European artists accounted for two-thirds of the IFPI Platinum Awards presented during 2000 and have consistently earned 60% of those awards during the past five years.

And, since 1994, recognition of the most successful local and international artists in the European market also has come from the region's dominant music-media outlet—MTV, which in that year launched its annual *Europe Music Awards* in the memorable setting of Berlin's Brandenburg Gate. The video network has staged the EMAs in a different European capital every year since.

When the curtain rises on this year's *MTV Europe Music Awards* in Frankfurt on Thursday (8), those fortunate enough to be working in marketing departments with acts appearing on the show may be able to force a smile.

The exposure that the awards show offers artists is almost second to none, and, for European artists in particular, it provides unrivaled access to millions of music buyers not only throughout their home continent, but also around the entire world.

MTV Networks Europe president/CEO Brent Hansen says that the channels in Europe do much to help break European bands. This year, says Hansen, acts particularly assisted by the network include Italy's Planet Funk, France's Supermen Lovers, and U.K. artists Faithless, Groove Armada and Basement Jaxx.

"We also had a big part to play in the Avalanches and Roger Sanchez, and, from the American point of view, we've been pretty strong with Linkin Park, Nelly Furtado, Spooks and OutKast," says Hansen.

RIGHT-SIZED SHOW

Now in its eighth year, the *MTV Europe Music Awards* returns to Germany for the first time since the inaugural event in 1994. The show has grown massively during that time, but Hansen believes that the event has reached optimum size.

"Although the venues are very different from when we first started—when we built that amazing venue outside of [Berlin's] Brandenburg Gate—the nature of the show

and the sophistication of it requires us to be able to use a really functional arena-size environment," he explains. "We don't want to grow the physical size of the show, as it's already pretty monstrous, but the idea is to keep it moving to new territories or back to territories when it's really important to do so. You'll find next year that we'll go somewhere that we've never been before with the show."

Asked if this meant that the show would make its first foray into the growing Eastern European market, Hansen responds, "One of my ambitions will be to take the show to Eastern Europe, but not next year."

Among the factors that make the show such a complex feat to stage are the diverse cultures and languages that exist within Europe.

Paul Burger, president of Sony Music Entertainment Europe (SMEE), notes that MTV's task in organizing the show has to work on a variety of levels. "Although it is easy to follow the vogue of viewing Europe as a single entity, the reality is much more complex," says Burger. "Like many, MTV has found it can best leverage its strengths by thinking global, or, in this case, thinking European but acting local."

SMEE and other major labels in the past year have overhauled the organization of their European operations. Burger stepped into his new role a year ago, having previously been chairman/CEO of Sony Music U.K. At the same time, former executive VP of Sony Music Europe, Paul-René Albertini was named as the new president of Warner Music Europe. In July, Thomas Stein became president of BMG Europe, while, a month later, Emmanuel de Buretel started his new job as president/CEO of EMI Recorded Music Europe.

Moves are afoot at all those labels to improve A&R across Europe and, with European music coming to the fore and beginning to cross borders more frequently, growing emphasis is being put on the importance of supporting artists throughout the region.

"While we all speak of Europe as a single entity, it is, of course, a continent which can best be defined by its different issues, language, culture, artists, media and even laws," continues SMEE's Burger. "Yet the rise in popularity of domestic music in recent years is evidence that, within a converging Europe, there is still a desire on the part of the public to hold on to their own unique identity and culture. And, to best reflect that, many—including MTV as well as Sony Music—are organizing themselves in ways which best address this important development."

"Against that background," Burger adds, "I am particularly pleased that seven of our 11 IFPI Platinum Awards this year have been presented to European artists, reflecting our commitment to grow our domestic talent around Europe even as we continue to develop our outstanding roster of international artists."

DOMESTIC TAILORING

EMI's de Buretel also is encouraged by MTV's support but wants to see more of it. "In some territories like Germany and Scandinavia, the show [does help with marketing], but, in countries like France, Spain and Portugal, MTV's presence is not really big

Continued on page 48





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MTV Polska * Live

MTV UK & Ireland * Live

MTV Argentina * Live

MTV Mandarin * December 1

MTV Australia * November 15

MTV Mexico * Live

MTV Brasil * November 16

MTV Philippines * November 17

MTV Chile * Live

MTV Russia * Live

MTV India * November 17

MTV South East Asia * November 17

MTV Japan * November 29

MTV US * November 12

MTV Korea * December 1

MTV2 US * Live

The MTV Europe Music Awards 2001 will also be shown live on the internet:

www.mtve.com * www.mtv.co.uk * www.mtv.de * www.mtv.it

www.mtv.fr * www.mtv.nl * www.mtv.pl * www.mtv.es



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LOCAL-MUSIC LIFT

Continued from page 45

enough to make an impact," he says. "MTV really has to make a push in Latin and Francophile countries. They are doing this, but it needs more energy."

Addressing the issue of trying to tailor an international show to appeal to domestic markets, Hansen says, "Obviously, part of the gain to this is the very important exposure both for artists and, of course, for [the MTV] brand. Because MTV Europe in itself is a very international place, each of our individual channels in Europe is more or less international, according to their needs in the market. But when you take a network show that, in its



MTV's Hansen

nature, is very international, that makes it very appealing to broadcasters around the world, let alone our other MTVs.

"Each of our channels customizes the *MTV Europe Music Awards* show, for repeats especially," Hansen adds. "Secondly, every channel is given its own award, which it can place within the context of the show. That allows the growing of new talent and each of the channels to have specific power with the programming franchise. But, more than anything else, it allows ownership from our channels toward the network—they are very much part of the decision-making process of what goes in the show."

"From an internal MTV Networks perspective, it is immensely complicated. And there are also host broadcasters who are taking it, if not live, then very close to live, and they have their own relationship with the show. It is a huge logistical exercise to make sure that every constituency within our own organization—let alone externally—is able to get the most out of it."

ONLINE COVERAGE

In addition to the numerous feeds to MTV channels around the world, the network also has a number of local MTV Web sites that also customize their content to provide simultaneous coverage to the live show. And, for the first time, MTV's new broadband offering will be broadcasting coverage of the show, allowing viewers yet another avenue to access the extravaganza.

"We had massive traffic last year on our Web sites, and we'll be putting a lot of effort into MTVi," reveals Hansen. "There will be nine sites featuring unique and customized stuff. Each will have its own individual interviews and will run synchronous with the show, as determined by the running order of the show, but effectively it will be a separate production."

"The whole idea of MTVi is that they are fully functioning and integrated parts of the TV channels. They deliver certain things that are separate to the channels—

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THE EUROPEAN ROADSHOW: Regional Promoters Set The Stages For MTVE's Award Shows

BY CAMILLA PHELPS

LONDON—In the years since the *MTV Europe Music Awards* show was launched in Berlin in 1994 to a global TV audience, the show has taken place in seven different cities around Europe.

It's a complex undertaking for a media company to stage a major live event in a different country each year. Inevitably, with such large-scale production values involved, the role of a local promoter has become increasingly important.

For the first three years, when the show was staged in Berlin, Paris and London, MTV Europe (MTVE) produced the event without any local promoter involvement. However, since the Rotterdam awards in 1997, Europe's promoting elite has been brought on board to help with local production issues and sell tickets to the live audience, which is an important part of the show.

For this year's show in Frankfurt, approximately half of the total tickets for the EMAs will be sold to the general public to involve as many "real" fans as possible and add the energy they will bring to the event. In previous years, the number of fans admitted to the show has ranged from 4,000 in Dublin to 15,000 in Stockholm.

LOCAL LOGISTICS

At a typical televised concert, it's not unknown for the relationship between TV crews and event-production staff to become a little fraught. The two parties usually have quite different agendas. However, at the EMAs, the two sides have a mutually beneficial relationship. It's the biggest live event that MTVE is involved in and, for most of the promoters, it's the biggest TV show they'll ever be participating in.

Promoters were originally brought in to work on the awards show because of their local expertise. MTV ships in the production staff and books the artists, but concert logistics are the promoter's forte. Health and safety issues, local legal requirements, the liaison with venues, hotels and transport are things that promoters are used to dealing with on a daily basis.

The promoters chosen to work on the show are the obvious candidates—they are the biggest names involved in the concert business in their respective host country; and most have worked with MTVE on other events and festivals over the years.

Leon Ramakers, from Mojo in Holland, was the first promoter to be involved with MTVE on the Rotterdam EMAs in 1997 (before Clear Channel Entertainment—CCE—bought his company). Ramakers says it was both a positive and challenging experience, adding that the biggest benefit is the simple fact that "it's just great to have such an important show in your country."

Ramakers' thoughts are echoed by the promoters who have followed in his footsteps since Rotterdam in 1997. The show may not have the same earning potential as a sold-out stadium or arena concert, but all the promoters agree that the prestige associated with the awards is a major benefit.

Thomas Johansson of CCE-owned EMA Telstar in Sweden worked on the show last autumn in Stockholm. "It was very interesting to be part of one of the biggest live television shows in the world and be involved with such a big bill of artists," he recalls. "The negative aspect

was that it did involve a lot of time and effort... but the return was in terms of experience. The show MTV is doing is very brave... so it is important for promoters to be involved."

EUROPEANS AND NON-EUROPEANS

The promoter for the Milan show in 1998 was Roberto de Luca of Milano Concerti. "It's not exactly the same as being a promoter in the usual sense," he explains. "But you always have to be open to new experience, and this is one of those things in your life that you simply have to do. In our line of work, you never finish learning—there is no school of promoting, after all. So, working on the EMAs was important in terms of learning how to deal with the very different environment of such a major TV show."

Although it is an MTVE event, musically, it presents many non-European international artists. The tastes of the MTVE viewers define the choice of artists for the awards—and, despite healthy local-music scenes in most European countries—the MTVE audience often wants to see big U.K. or American names.

Award categories exist specifically for artists from different MTVE regions. Artists such as Italy's Ligabue and Germany's Guano Apes—very popular in their own countries—have made live appearances. But border-crossing international artists do dominate the performances.

"This is not necessarily a negative thing," says de Luca. "There's a commercial logic; after all, it's a show with an international audience."

This isn't to say that local artists don't benefit from having the EMAs

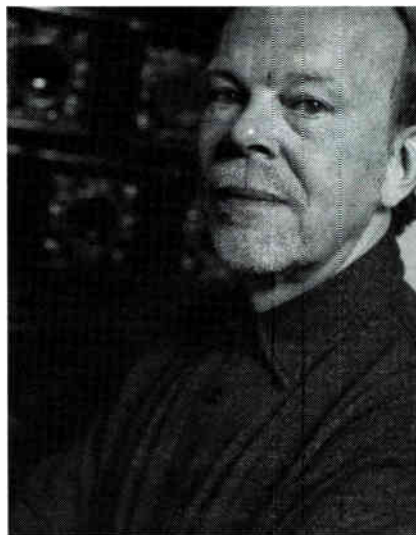
in their country. The media attention that inevitably surrounds the EMAs can be a real boost to the local concert scene in the host city. The show also represents a great opportunity to promote homegrown artists via other events taking place during the same week as the awards show.

CLUB COVERAGE

Since the Dublin show in 1999, coverage of the EMAs features what is happening musically outside the confines of the actual awards event. MTV crews are out and about at clubs and gigs around town, and the general party atmosphere encourages the public to get out and see local live music.

As Johansson points out, "There is a big media circus, and local artists benefit because of the attention focused on the city. And everyone [who comes to the city] takes away some experience of the local music." Last year, Stockholm Music Live Day was organized to coincide with the EMAs, and bands played in every available space around the city, from clubs to shopping malls.

This year, the show returns to Germany, where MTVE will work with the concert-promotion company Marek Lieberberg Konzertagentur. Jacky Jedlicki of Marek Lieberberg says the awards will give the record companies the opportunity to showcase local talent around the city. Numerous live showcases are planned around Frankfurt to coincide with the EMAs. "A star-studded show is always good for the promotion of live events," says Jedlicki. "The show is really about the international music scene, but it does help local acts." ■



EMA Telstar's Johansson

MTV EUROPE AWARDS

Best Group
Destiny's Child

Best Female
Jennifer Lopez

Best Male
Ricky Martin

Best Album
Travis - The Invisible Band

Best Dance
Roger Sanchez

Best Pop
Anastacia

Best New Act
Wheatus

Best R&B
Destiny's Child
Wyclef Jean

Best Rock
Crazy Town

Best Song
Butterfly - Crazytown
Survivor - Destiny's Child

Best Video
Fatboy Slim - Weapon
of Choice

Best French Act
Demon

Best Spanish Act
La Oreja de Van Gogh

Best Polish Act
Fiolka
Myslovitz

Best Russian Act
B2



*Don't You
Wish You
Were Here?*

Congratulations to all of our nominees at this year's MTV Europe Music Awards.

Sony Music International

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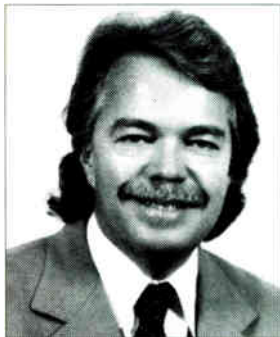
World Radio History

The Music Of Europe

LOCAL-MUSIC LIFT

Continued from page 48

usually things that don't work within the TV context. So, during the show, people on the Web sites can kick back and have an online conversation when the performances are on, for example. It also allows more detailed feedback, and, for the first time this year, we'll be having our first interactive award as well, so the Web sites are becoming much more important."



Zomba's Watson

BRITNEY AND BOYS

Despite all the emphasis on tailoring the coverage to make the awards show "local" to each territory, record labels place great value in the event to market their international acts. Says Stuart Watson, MD of Zomba International Record Group, "The *MTV Europe Music Awards* are a great platform to launch a new album, and we have used it successfully twice: once on Britney

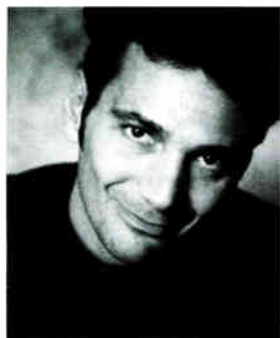
Spears' *Oops!...I Did It Again* and the second time on the Backstreet Boys' *Black & Blue*."

Warner's Albertini agrees, adding, "European music is growing everywhere, and the awards show is an important way of promoting this music around the world."

However, Watson notes, "It's difficult to do a show that is all things to all territories, but MTV has been successful in incorporating awards from different markets. I don't know how relevant the performance of an Italian act is in, say, Germany. Therefore, I believe the show is more relevant from an international-repertoire point of view, rather than domestic."

EUROPEAN ORIENTATION

Sounding a word of caution, EMI's de Buretel would like to see more emphasis on European repertoire, not just during the show, but on MTV's European channels as a whole. "This is the first year I can remember where MTV has been so keen to [feature] European artists," says de Buretel. "MTV is still too American for me. It should be more open to European acts than American acts. [Local repertoire in Europe] is dying. It is so difficult to work an act in



Warner's Albertini

Europe; it is more and more costly, and we don't want [European] music to go the way of [European] cinema. There is a tendency to have more domestic acts in Europe, and MTV becoming more continental Europe-oriented will help MTV Europe. That will earn them more respect from acts all over Europe, rather than just one or two countries, and the coverage will get better."



EMI's deBuretel

Commenting on the ratio of international to local acts, MTV's Hansen concludes, "It's the nature of the music industry; every year, there are maybe 20 artists who are totally generic to anywhere, and then there are a lot of other artists who are successful in some markets but not in others. Moving people to each of the markets where they have a major presence is also a relationship that we want to honor, in terms of being able to allow those artists and that audience access to the show. It's a big responsibility that we have." ■

MTV EUROPE MUSIC AWARDS WINNERS 1994-2000

2000 MTV EUROPE MUSIC AWARDS, NOV. 16, 2000, GLOBE ARENA, STOCKHOLM

Best Male: Ricky Martin
Best R&B: Jennifer Lopez
Best Rock: Red Hot Chili Peppers
Best Group: Backstreet Boys
Best New Act: Blink-182
Best Pop: All Saints
Best Dance: Madonna
Best Video: Moby—"Natural Blues"
Director: David La Chapelle

Free Your Mind Award: OTPOR
Best Hip-Hop: Eminem
Best Female: Madonna
Best Album: Eminem—*The Marshall Mathers LP*
Best Song: Robbie Williams—"Rock DJ"
Best Nordic Act: Bomfunk MC's
Best German Act: Guano Apes
Best Italian Act: Subsonic
Best Polish Act: Kazik
Best Spanish Act: Dover
Best U.K. & Ireland Act: Westlife
Best Dutch Act: Kane
Best French Act: Modjo

1999 MTV EUROPE MUSIC AWARDS, NOV. 11, 1999, THE POINT, DUBLIN

Best Male: Will Smith
Best Female: Britney Spears
Best Dance: Fatboy Slim
Best Hip-Hop: Eminem
Best Rock: The Offspring
Best R&B: Whitney Houston
Best Nordic Act: Lene Marlin
Best Group: Backstreet Boys
Best Pop: Britney Spears
Best German Act: Xavier Naidoo
Best Album: Boyzone, *By Request*
Best Italian Act: Elio e le Storie Tese

Best Breakthrough Artist: Britney Spears
Best U.K. & Ireland Act: Boyzone
Best Song: Britney Spears—"Baby One More Time"
Best Video: Blur—"Coffee & TV"
Directors: Hammer & Tong
 Nick Goldsmith, Garth Jennings, Dominic Leun

Free Your Mind Award: Bono

1998 MTV EUROPE MUSIC AWARDS, NOV. 12, 1998, FILAFORUM MILAN

Best Male: Robbie Williams
Best Female: Madonna
Best Group: Spice Girls
Best Song: Natalie Imbruglia—"Torn"
Breakthrough Artist: All Saints
Best Rap: Beastie Boys
Best Rock: Aerosmith
Best Dance: Prodigy
Best Pop: Spice Girls
Best Album: Madonna, *Ray of Light*
Best Video: Massive Attack—"Tear Drop"
Select U.K. & Ireland: Five
Select North: Eagle-Eye Cherry
Select Central: Thomas D—Franka Potente
Select Southern: Bluvertigo

Free Your Mind Award: B92 (independent Serbian radio station)

1997 MTV EUROPE MUSIC AWARDS, NOV. 6, 1997, AHOY STADIUM, ROTTERDAM

Best Male: Jon Bon Jovi
Best Female: Janet Jackson
Best Group: Spice Girls
Best Song: Hanson—"MMMBop"
Breakthrough Artist: Hanson
Best Rap: Will Smith
Best Rock: Oasis
Best Live: U2
Best Alternative: Prodigy
Best R&B: Blackstreet
Best Dance: Prodigy
MTV Select: Backstreet Boys—"As Long As You Love Me"
Best Video: Prodigy—"Breathe"
Director: Walter Stern

Free Your Mind Award: The Landmine's Survivors' Network

1996 MTV EUROPE MUSIC AWARDS, NOV. 14, 1996, ALEXANDER PALACE, LONDON

Best Group: Oasis
Best Rock: The Smashing Pumpkins
Best Song: Oasis—"Wonderwall"
Best Dance: Prodigy
Breakthrough Artist: Garbage
Best Male: George Michael
Best Female: Alanis Morissette
MTV Amour: The Fugees
MTV Select: Backstreet Boys—"Get Down"
Free Your Mind Award: The Buddies & Carers of Europe

1995 MTV EUROPE MUSIC AWARDS, NOV. 23, 1995, LE ZENITH, PARIS

Best Male: Jon Bon Jovi
Best Female: Björk
Breakthrough Artist: Dog Eat Dog
Best Live Act: Take That
Best Rock: Bon Jovi
Best Dance: East 17
Best Group: U2
Best Song: The Cranberries—"Zombie"
Best Director: Michel Gondry—"Massive Attack's "Protection"
Free Your Mind Award: Greenpeace

1994 MTV EUROPE MUSIC AWARDS, NOV. 24, 1994, BRANDENBURG GATE, BERLIN

Best Group: Take That
Best Male: Bryan Adams
Best Female: Mariah Carey
Breakthrough Artist: Crash Test Dummies
Best Cover: Gun—"Word Up"
Best Rock: Aerosmith
Best Dance: The Prodigy
Best Song: Youssou N'Dour/Neneh Cherry, "7 Seconds"
Best Director: Whale—"Hobo Humpin' Slobobabe"
Director: Mark Pellington
Free Your Mind Award: Amnesty International



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Congratulations to all our Artists on their
MTV EUROPE MUSIC AWARDS NOMINATIONS

U2 (4)	RAMMSTEIN (1)
LIMP BIZKIT (4)	DIE ÄRZTE (1)
EMINEM (3)	ECHT (1)
SHAGGY (2)	KASIA KOWALSKA (1)
NELLY FURTADO (1)	ALSOU (1)
BLINK 182 (1)	TATU (1)
D-12 (1)	S CLUB 7 (1)
BRISKEBY (1)	CHRISTINA AGUILERA,
SAFRI DUO (1)	LIL' KIM, MYA
NO ANGELS (1)	& PINK (1)

UNIVERSAL MUSIC INTERNATIONAL

The Music Of Europe

MTV EUROPE'S TOP 20 MOST-PLAYED VIDEOS (Year To Date)

MTV Europe has a significant promotional impact on both international and local artists. The following charts were produced exclusively for Billboard by MTV. They provide a look at MTV Europe's Top 20 Most-Played Videos for the year to date for several of the network's European channels. Similarities among the various charts illustrate MTV's region-wide impact. Differences spotlight the targeted programming and local-artist support of the various MTV Europe channels and, in some cases, the different cut-off dates used by MTV to produce year-to-date data. Artists may have different label affiliations across Europe; original label affiliations are shown.

MTV U.K.

(Year-to-date, as of Oct. 4)

1. "Survivor," **Destiny's Child**, Columbia
2. "Clint Eastwood," **Gorillaz**, Parlophone
3. "Rollin'," **Limp Bizkit**, Interscope
4. "Ms. Jackson," **OutKast**, LaFace/Arista
5. "Teenage Dirtbag," **Wheatus**, Columbia
6. "Butterfly," **Crazy Town**, Columbia
7. "Bootylicious," **Destiny's Child**, Columbia
8. "Purple Pills," **D-12**, Shady/Interscope
9. "Lady Marmalade," **Christina Aguilera**, Lil' Kim, Mya and Pink feat. **Missy Elliott**, Interscope
10. "Here With Me," **Dido**, Cheeky/Arista
11. "Don't Stop Movin'," **S Club 7**, Polydor
12. "Let Me Blow Ya Mind," **Eve & Gwen Stefani**, Ruff Ryders/Interscope
13. "Can't Get You Out of My Mind," **Kylie Minogue**, Polydor
14. "Ride Wit Me," **Nelly** feat. **City Spud**, Fo' Reel/Universal
15. "Sing," **Travis**, Independiente/SINE
16. "Elevation," **U2**, Island

17. "Whole Again," **Atomic Kitten**, Innocent/Virgin
18. "Angel," **Shaggy** feat. **Rayvon**, MCA
19. "I'm Like a Bird," **Nelly Furtado**, Dreamworks
20. "A Little Respect," **Wheatus**, Columbia

MTV CENTRAL

(Year-to-date, as of Oct. 4)

1. "Follow Me," **Uncle Kracker**, Top Dog/Lava/Atlantic
2. "Lady Marmalade," **Christina Aguilera**, Lil' Kim, Mya and Pink feat. **Missy Elliott**, Interscope
3. "Angel," **Shaggy** feat. **Rayvon**, MCA
4. "Eternity/Road to Mandalay," **Robbie Williams**, Chrysalis
5. "Perfect Gentleman," **Wyclef Jean**, Columbia
6. "Fiesta," **R. Kelly** feat. **Jay-Z**, Jive
7. "Miss California," **Dante Thomas** feat. **Pras**, Elektra
8. "The Rock Show," **Blink-182**, MCA
9. "Bootylicious," **Destiny's Child**, Columbia
10. "Sing," **Travis**, Independiente/SINE
11. "Let Me Blow Ya Mind," **Eve & Gwen Stefani**, Ruff Ryders/Interscope
12. "Adriano (Letze Warnung)," **Brothers Keepers**, WEA
13. "Crawlin'," **Linkin Park**, Warner Bros.
14. "Be. Angeled," **Jam & Spoon**, Ariola
15. "Ain't It Funny," **Jennifer Lopez**, Epic
16. "Dream of You," **Schiller & Heppner**, Polydor
17. "Purple Pills," **D-12**, Shady/Interscope
18. "Weck mich auf," **Samy Deluxe**, EMI
19. "My Way," **Limp Bizkit**, Interscope
20. "Schwule Mädchen," **Fettes Brot**, Jive/Zomba

MTV FRANCE

(Year-to-date, as of Sept. 26)

1. "If I Ever Feel Better," **Phoenix**, Source/Virgin
2. "You Are My High," **Demon**, S.M.A.L.L./Sony
3. "Clint Eastwood," **Gorillaz**, Parlophone

4. "All Good," **De La Soul & Chaka Khan**, Tommy Boy/East West
5. "Don't Tell Me," **Madonna**, Maverick/Warner Bros.
6. "Walking Away," **Craig David**, Wildstar
7. "911," **Wyclef Jean & Mary J. Blige**, Columbia
8. "Road Trippin'," **Red Hot Chili Peppers**, Warner Bros.
9. "Survivor," **Destiny's Child**, Columbia
10. "Starlight," **Supermen Lovers**, Vogue
11. "Miss Jackson," **OutKast**, LaFace/Arista
12. "All for You," **Janet Jackson**, Virgin
13. "Butterfly," **Crazy Town**, Columbia
14. "Weapon of Choice," **Fatboy Slim**, Skint/Sony
15. "Another Day in Paradise," **Brandy & Ray J**, WEA
16. "It Wasn't Me," **Shaggy**, MCA
17. "Play," **Jennifer Lopez**, Epic
18. "Independent Woman," **Destiny's Child**, Columbia
19. "Love Don't Cost a Thing," **Jennifer Lopez**, Epic
20. "I'm Like a Bird," **Nelly Furtado**, Dreamworks

MTV SPAIN

(Year-to-date, as of Oct. 1)

1. "Clint Eastwood," **Gorillaz**, Parlophone
2. "Me Gustas Tu," **Manu Chao**, Virgin
3. "Butterfly," **Crazy Town**, Columbia
4. "19-2000," **Gorillaz**, Parlophone
5. "Elevation" (TombRaider Mix), **U2**, Island
6. "Survivor," **Destiny's Child**, Columbia
7. "Imitation of Life," **R.E.M.**, Warner Bros.
8. "My Way," **Limp Bizkit**, Interscope
9. "Thank You," **Dido**, Cheeky/Arista
10. "Chillin'," **Modjo**, Barclay
11. "Another Chance," **Roger Sanchez**, Defected/Sony
12. "What It Feels Like For a Girl," **Madonna**, Maverick/Warner Bros.
13. "Don't Panic," **Coldplay**, Parlophone
14. "Hidden Place," **Björk**, One Little Indian

Continued on page 54

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TOP VIDEOS

Continued from page 52

15. "Dream On," Depeche Mode, Mute
16. "Play," Jennifer Lopez, Epic
17. "The Rock Show," Blink-182, MCA
18. "Ya Mama," Fatboy Slim, Skin/Sony
19. "Años 80," Los Piratas, Warner
20. "Lady Marmalade," Christina Aguilera, Lil' Kim, Mya and Pink feat. Missy Elliott, Interscope

MTV ITALY

(Year-to-date, as of Sept. 26)

1. "Turn Off the Light," Nelly Furtado, Dreamworks
2. "Sing," Travis, Independiente/SINE
3. "Butterfly," Crazy Town, Columbia
4. "The Rock Show," Blink-182, MCA
5. "Angel," Shaggy feat. Rayvon, MCA
6. "Starlight," Superman Lovers, BMG
7. "A Little Respect," Wheatus, Columbia
8. "Clint Eastwood," Gorillaz, Parlophone
9. "Wait in Summer," Addis Black Widow, Instant Karma
10. "Ms. Jackson," OutKast, LaFace/Arista
11. "Drops of Jupiter (Tell Me)," Train, Columbia
12. "Survivor," Destiny's Child, Columbia
13. "Here With Me," Dido, Cheeky/Arista
14. "Another Chance," Roger Sanchez, Defected/Sony
15. "Tre Parole," Valeria Rossi, BMG Ricordi
16. "Let Me Blow Ya Mind," Eve & Gwen Stefani, Ruff Ryders/Interscope
17. "Mad About You," Hooverphonic, Columbia
18. "Due Destini," Tiromancino, Virgin
19. "Burn Baby Burn," Ash, Infectious
20. "Good Souls," Starsailor, Chrysalis

MTV NORDIC

(Year-to-date, as of Oct. 1)

1. "Elevation" (TombRaider Mix), U2, Island
2. "Perfect Gentleman," Wyclef Jean, Columbia
3. "Survivor," Destiny's Child, Columbia
4. "Butterfly," Crazy Town, Columbia
5. "Carcashes," Standfast, EMI
6. "Play," Jennifer Lopez, Epic
7. "Rendezvous," Craig David, Wildstar/edel
8. "All For You," Janet Jackson, Virgin
9. "Ain't It Funny," Jennifer Lopez, Epic
10. "Nobody Wants to Be Lonely," Ricky Martin & Christina Aguilera, Columbia
11. "Cross the Border," Mendez, Stockholm
12. "Angel," Shaggy feat. Rayvon, MCA
13. "Chillin'," Modjo, Barclay
14. "Clint Eastwood," Gorillaz, Parlophone
15. "Miss California," Dante Thomas & Pras, Elektra
16. "Bootylicious," Destiny's Child, Columbia
17. "Driving One of Your Cars," Lisa Miskovsky, Stockholm
18. "Another Day in Paradise," Brandy & Ray J, WEA
19. "Come Along," Titiyo, Superstudio/WEA
20. "Sing," Travis, Independiente/SINE

MTV NETHERLANDS

(Year-to-date, as of Oct. 8)

1. "We Come One," Faithless, Cheeky/Arista
2. "All For You," Janet Jackson, Virgin
3. "Rendezvous," Craig David, Wildstar/edel
4. "I Know," Birgit, Virgin
5. "Lady Marmalade," Christina Aguilera, Lil' Kim, Mya and Pink feat. Missy Elliott, Interscope
6. "Thank You," Dido, Cheeky/Arista
7. "It Wasn't Me," Shaggy, MCA
8. "Butterfly," Crazy Town, Columbia
9. "Let Love Be Your Energy," Robbie Williams, Chrysalis
10. "Drops of Jupiter (Tell Me)," Train, Columbia
11. "Who's That Girl," Eve, Interscope
12. "I'm Like a Bird," Nelly Furtado, Dreamworks
13. "Play," Jennifer Lopez, Epic
14. "So Fresh, So Clean," OutKast, LaFace/Arista
15. "Little L," Jamiroquai, Sony S2
16. "Turn Off the Light," Nelly Furtado, Dreamworks
17. "Survivor," Destiny's Child, Columbia

18. "Imitation of Life," R.E.M., Warner Bros.
19. "Bootylicious," Destiny's Child, Columbia
20. "Karma Hotel," Spooks, Artemis/Epic

MTV EUROPEAN

(Year-to-date, as of Sept. 25)

1. "All for You," Janet Jackson, Virgin
2. "Lady Marmalade," Christina Aguilera, Lil' Kim, Mya and Pink feat. Missy Elliott, Interscope
3. "Play," Jennifer Lopez, Epic
4. "Survivor," Destiny's Child, Columbia
5. "It Wasn't Me," Shaggy, MCA
6. "I'm Like a Bird," Nelly Furtado, Dreamworks
7. "What Took You So Long," Emma Bunton, Virgin
8. "Don't Let Me Be the Last to Know," Britney Spears, Jive
9. "Nobody Wants to Be Lonely," Ricky Martin & Christina Aguilera, Columbia
10. "Butterfly," Crazy Town, Columbia
11. "Elevation" (TombRaider Mix), U2, Island
12. "It's Raining Men," Geri Halliwell, EMI
13. "Whole Again," Atomic Kitten, Innocent/Virgin
14. "Purple Pills," D-12, Shady/Interscope
15. "Jaded," Aerosmith, Columbia
16. "The Rock Show," Blink-182, MCA
17. "Eternity/Road to Mandalay," Robbie Williams, Chrysalis
18. "One More Time," Daft Punk, Virgin
19. "My Way," Limp Bizkit, Interscope
20. "Crawlin'," Linkin Park, Warner Bros.

(MTV European serves Armenia, Azerbaijan, Belgium, Belarus, Bulgaria, the Czech Republic, Egypt, Georgia, Greece, Hungary, Iceland, Israel, Lebanon, Luxembourg, Malta, Moldova, Portugal, Romania, the Slovak Republic, Slovenia, Turkey and the Ukraine.)

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SONGWRITERS & PUBLISHERS

Words & Music™

by Jim Bessman



VERGING VOICES, BITCHIN' BABES: As Erin McKeown says, "It's not often you find four people whose music matches well enough to make it interesting for the artists and the audience—but, for whatever reason, ours works well."

McKeown is talking about *Voices on the Verge*, a quartet of young female singer/songwriters comprising herself, Beth Amsel, Jess Klein, and Rose Polenzani. The four recently enthralled a club crowd at Manhattan's Bottom Line with a set approximating their Rykodisc album *Live in Philadelphia*. But the developing indie artists all have solo recording and performing careers, too, and happen to be based in Western Massachusetts.

"At one point, three of us had the same manager [who] put us together on a bill," says McKeown, a petite performer who plays a rockin' Gretsch guitar almost as big as she is, along with an accordion and African *djembe* drum (the others play guitars, with Polenzani also playing piano and Klein clarinet). "We all knew each other—or [knew] of each other—but we were starting out and couldn't individually fill the [Northampton, Mass., club] Iron Horse. So why not put the four of us together and get a good crowd?"

Instead of doing short, separate sets, they decided to play one long set as a group in the popular singer/songwriter "in the round" format.

"Most singer/songwriter rounds are boring and usually a matter of convenience for the promoter," says McKeown, a Mimsycle Music (ASCAP) writer. "To get to your songs, you have to sit through the others. But we're all interested in playing with others, and the audience response has been tremendous, with people coming up and saying it's the best show they've ever seen. I don't mean to sell my own stuff short, but there's something infectious and joyous about the four of us together [when] we're still trying to find our way in our solo careers."

The Verging Voices seem a younger version of the now venerable *Four Bitchin' Babes*, made up of singer/songwriters Christine Lavin, Sally Fingerett, Megon McDonough, and Patty Larkin when they formed in 1990. After numerous personnel shifts (the Babes have since variously included the luminous likes of Julie Gold, Kristina Olsen, Cheryl Wheeler, Janis Ian, and Mary Travers), the quartet now comprises Fingerett, Camille West,

Debi Smith, and newest addition Suzy Roche.

"Megon was leaving, and they asked me if I'd be interested. Even though I was a little different I said yes, because I really liked them," Roche says. As the uniquely talented frontwoman of the much-loved sister trio the Roches, she is different indeed. "I've done four gigs with them now and am trying to fit in and serve their group."

But Roche, who lives in Greenwich Village and witnessed the Sept. 11 attacks, adds that she has "learned to not make plans past day one,



considering what's going on in the world." She is eager, though, for Red House Records' January release of *Zero Church*, a collaboration with older sister Maggie (the Roches, also including sister Terre, have been dormant since 1997) that, she says, represents "my heart and soul."

Untodust Ditties (ASCAP) writer Roche explains, "It's based on the work we did last summer at [acclaimed actress/playwright] Anna Deavere Smith's Institute on the Arts and Civic Dialogue at Harvard University. Her whole thing is about diversity, [and the album] is a collection of prayers from people of all different cultural backgrounds that we'd wanted to do for years."

It also resembles the Roches' cherished Bottom Line Christmas shows (and 1990 Christmas album, *We Three Kings*) with its focus on harmonies. Guests include Terre and brother David Roche and Ysaye Barnwell of *Sweet Honey in the Rock*. Hastily inserted into the disc, incidentally, is the newly written "New York City." Suzy and Maggie wrote it to benefit the families of the Park Slope, Brooklyn, Fire Squad One, which lost 12 firefighters Sept. 11.

Roche says, "It was a way of lending our voices to something that's bigger than just us."



BMG Signs Rogers. English singer/songwriter Sebastian Rogers has inked a worldwide music publishing agreement with BMG Songs. The young neo-soul/new acoustic artist's debut album is released next March on DreamWorks worldwide except in the U.K., where it will be released on B-unique Records. Pictured at the signing, from left, are Rogers, BMG Songs VP of creative Elizabeth Brooks, Rogers' manager Tim Paton, and Rogers' producer/recording partner Jonny Cole.



Tribute to Another Tillis. Second-generation BMI writer Sonny Tillis was recently feted at BMI Nashville's offices for his first No. 1 song, Jamie O'Neal's "When I Think About Angels." Tillis, who co-wrote the tune with O'Neal and Roxie Dean, also celebrated the birthday of his legendary father Mel Tillis at the event. Pictured, from left, are BMI's Harry Warner, Mel Tillis, Dean, and Sonny Tillis.



Universal Signs Swizz Beatz. Universal Music Publishing Group has signed Swizz Beatz to a worldwide co-publishing deal. The hip-hop writer/producer has worked with the likes of Limp Bizkit, DMX, and Jay-Z and wrote and produced tracks on Mary J. Blige's latest album. He is currently working on LL Cool J's next solo album, as well as his own DreamWorks/Universal CD *Swizz Beatz Presents G.H.E.T.T.O. Stories Volume 1*, featuring collaborations with artists including Blige, Jay-Z, Michael Jackson, DMX, Papa Roach, Bounty Killer, Ja Rule, and Metallica. He's also readying the launch of his new J Records label, Full Surface Records. Pictured, from left, are Swizz Beatz manager T.L. Harris, Universal Music Publishing Group VP of business affairs Robert Allen, Universal Music Publishing Group executive VP of creative affairs (U.S.) Tom Sturges, Full Surface artist Mashonda Tifrere, Swizz Beatz, Universal Music Publishing Group director of urban music (West Coast) Maani Edwards, and Universal Music Publishing Group worldwide president David Renzer.



Jody Williams and Sony/ATV/Tree Acquire King Lizard. Celebrating its second anniversary, Nashville publisher Jody Williams Music—along with joint-venture partner Sony/ATV/Tree—has acquired the King Lizard Music catalog from Kingsley Brock and Liz Rose. The company has also retained Rose exclusively as a song-plugger and staff writer. King Lizard contains songs by Bobbie Cryner, Kim Patton Johnson, Chris Wallin, Bryan Wayne, Sean Patrick McGraw, and Carol Ann Brown. Pictured, from left, are Sony/ATV/Tree president/CEO Donna Hilley, Rose, Brock, Jody Williams, and Sony/ATV/Tree VP/controller Dale Esworthy.



Brentwood-Benson Gets Songs by Hayford. Brentwood-Benson Music Publishing has acquired the Rocksmith & Mandina and Rocksmith Music catalog. It includes some 200 songs, many penned by Jack Hayford. A noted speaker/author/songwriter, Hayford is best-known for writing the worship hymn "Majesty." Pictured at Brentwood-Benson's Franklin, Tenn., offices, from left, are Brentwood-Benson Music Publishing VP of print music publications Johnathan Crumpton, Hayford, Brentwood-Benson Music Publishing president Dale Mathews, and Brentwood-Benson Music Publishing VP of creative affairs Marty Wheeler.

Fairlight Moving Forward

Australian Firm To Debut New Product Line At AES

BY CHRISTOPHER WALSH

NEW YORK—With research and development continuing to bolster the evolution of professional audio recording, professional audio manufacturers are proceeding with the rollout of new products despite the tumultuous aftermath of the Sept. 11 terrorist attacks. But not all of these new products will be exhibited at the upcoming Audio Engineering Society (AES) Convention.

In the case of Sydney-based manufacturer Fairlight, the decision has been made to exhibit in New York City at the convention, rescheduled for Nov. 30-Dec. 3 after the Sept. 11 attacks. And with good reason, as the manufacturer has a story to tell: the reinvention of its product line, now offering a comprehensive and flexible array of recording, editing, and mixing workstations.

Fairlight's new DREAM (Digital Recording, Editing, and Mixing) family consists of the DREAM Station, an integrated editing and mixing system; the DREAM Satellite, an independent editing workstation; and the DREAM console, a large-format digital console for larger production facilities.

The DREAM series represents an

adaptation to the new landscape of audio production and post-production, in which recording and mixing hardware is increasingly more powerful and flexible yet less expensive. Powered by the QDC



LANCKEN

engine (Fairlight's digital audio operating system introduced at the 109th AES Convention in Los Angeles), the DREAM series allows users to configure systems to their individual requirements by virtue of a modular approach. Components work as stand-alone units or as an integrated system.

"We're showing a range which can fulfill different rooms in multi-room facilities with application-specific tools," Fairlight's John Lancken explains. "We've been focused on the multiformat, multichannel revolution. It's starting to move into the music market, obviously—if you look at the number of DVD players in the consumer market, certainly the listener is becoming accustomed to a surround sound environment. It's really hitting hard on the production facilities who have to now effectively do up to six times the amount of work in terms of track laying and track management at virtually the same dollars."

In addition to configurability, the DREAM line's open architecture was designed to encourage third-party plug-in development, resulting in a wholly comprehensive production environment at a cost the current economic climate demands.

"We cover a wide range of applications," Lancken says, "from music recording and track laying through to workstation-style desktop editing, into mixing and editing, and up to large-format mixing with the console."

Studio Monitor™

by Christopher Walsh

AVID USERS: With plans for the 111th Audio Engineering Society (AES) Convention back on track—after the terrorist attacks of Sept. 11 forced its postponement to Nov. 30-Dec. 3—preparations for related conferences and exhibitions are likewise in high gear. The Surround 2001 Conference, originally scheduled for Dec. 7-8 at the Beverly Hilton in Beverly

environment.

"It's an opportunity for some people that may not catch [Digi-design] at AES to not so much see new products but attend the educational program that supports their tools," says Rick Friedman, president of event producer Mindshare Ventures.

Friedman notes that the Avid World & Pro Tools Conference will present more than 70 educational classes, some 18 of which will specifically address the Pro Tools platform. "These will be led by a mixture of certified Pro Tools instructors, power users, folks from Digidesign, as well as some celebrities, known sound designers," Friedman says. "People like Eugene Gearty, a sound editor who worked on *Crouching Tiger, Hidden Dragon*; *O Brother, Where Art Thou?*; and *Fargo*; Jan Folkson, who has done a lot of music with Elton John, Steely Dan, and Tony Bennett; Larry Blake, sound editor who worked on *Traffic* and *Erin Brockovich*; and Phil Benson from Skywalker Sound, who is an Academy Award nominee for best sound editing, for the films *Forest Gump*, *Contact*, and *Space Cowboys*. These guys are going to give sessions on tips and tricks and share their techniques and what they've learned."



Hills, Calif., will take place as planned, despite its close proximity to the rescheduled AES. (A *Billboard* spotlight on surround sound will appear in the Dec. 15 issue.)

The first major gathering of audio professionals in 2002 will also take place as originally planned: ProProduction 2002, serving the live event production industry, will convene Jan. 11-13 in San Diego. Also on the West Coast, the National Assn. of Music Merchants' Winter Expo transpires Jan. 17-20 in Anaheim, Calif.

New York City will also host another technology conference just days after the conclusion of the AES Convention. The first-ever Avid World & Pro Tools Conference, including educational classes, speeches, and networking events, will be held Dec. 9-12 at the New Yorker Hotel in Manhattan.

Avid Technology, which offers a range of content creation and delivery tools for non-linear digital video, is the parent company of Digidesign, maker of the enormously popular Pro Tools digital audio workstation-based system. Now employed on the vast majority of professional recording projects, Pro Tools has profoundly affected music production, from recording techniques to the economics of the commercial recording business.

In light of Digidesign's decision not to exhibit at the 111th AES Convention—Digidesign is one of a small number of companies not attending the rescheduled AES—the Avid World & Pro Tools Conference in New York City is especially important and advantageous for users of the workstation-based recording/editing/mixing

environment. Topics to be covered at other sessions include editing and designing for users of Avid's Media Composer, Symphony, Xpress DV, and Unity post-production products, as well as mixing in surround sound formats, production tips for digital video projects, and Pro Tools technical troubleshooting and setup for music and post-production.

As part of the Avid World & Pro Tools Conference, "The Next Gig Soiree," to be held Dec. 11, will provide an opportunity for attendees to network and socialize. The event will include a "power panel" at which top editors and producers will share strategies for success. The event will also afford production companies and agencies an opportunity to meet potential employees.

"Our partner is Future Media Concepts, an Avid-certified training company in New York," Friedman explains. "We're trying to keep the business going and keep it here in New York."

For more information, visit avidworldeast.com.

NOVEMBER 10
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CATEGORY	HOT 100	R&B	COUNTRY	DANCE/MAXI-SINGLES SALES	MODERN ROCK
TITLE Artist/ Producer (Label)	FAMILY AFFAIR Mary J. Blige/ Dr. Dre (MCA)	FAMILY AFFAIR Mary J. Blige/ Dr. Dre (MCA)	WHERE I COME FROM Alan Jackson/ K. Stegall (Arista Nashville)	WHERE THE PARTY AT Jagged Edge featuring Nelly/ J. Dupri, B.M. Cox (So So Def/Columbia)	HOW YOU REMIND ME Nickelback/ R. Parashar, Nickelback (Roadrunner)
RECORDING STUDIO(S) (Location) Engineer(s)	RECORD ONE (Sherman Oaks, CA) QUAD (New York) Mauricio "Veto" Iragorri, Chris Ribanto	RECORD ONE (Sherman Oaks, CA) QUAD (New York) Mauricio "Veto" Iragorri, Chris Ribanto	THE CASTLE (Franklin, TN) John Kelton	SOUTHSIDE (Atlanta, GA) Brian Frye	GREENHOUSE (Burnaby, British Columbia) Joey Moi
CONSOLE(S)/ DAW(S)	SSL 9000 J, SSL 8000 G+/ Pro Tools	SSL 9000 J, SSL 8000 G+/ Pro Tools	SSL 4064 G+	SSL 4064 G+	SSL 4048 E/G
RECORDER(S)	Studer A800, Studer A827	Studer A800, Studer A827	Otari DTR 900 II, Studer A827	Sony TCM 3348 HR	Pro Tools
RECORDING MEDIUM	Quantegy 498, Quantegy 456	Quantegy 498, Quantegy 456	Ampex 467, Ampex 456	BASF 931	Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	RECORD ONE (Sherman Oaks, CA) Dr. Dre	RECORD ONE (Sherman Oaks, CA) Dr. Dre	THE SOUND STATION (Nashville) John Kelton	SOUTHSIDE (Atlanta, GA) Phil Tan, Jermaine Dupri	ARMOURY (Vancouver, British Columbia) Randy Staub
CONSOLE(S)/DAW(S)	SSL 8000 G+	SSL 8000 G+	SSL 4000 G	SSL 4063 G+	SSL 4072 G+
RECORDER(S)	Studer A800	Studer A800	Mitsubishi X 850	Panasonic SV3800	Sony 3348, Tascam DA-88
MIX DOWN MEDIUM	DAT	DAT	Quantegy GP9 1/2"	BASF DAT	Pro Tools, Quantegy DAB
MASTERING (Location) Engineer	HIT FACTORY (New York) Herb Powers	HIT FACTORY (New York) Herb Powers	MASTERMIX (Nashville) Hank Williams	MARCUSSEN (Hollywood, CA) Stephen Marcussen	STERLING SOUND (New York) George Marino
CD/CASSETTE MANUFACTURER	UNI	UNI	BMG	SONY	UNI

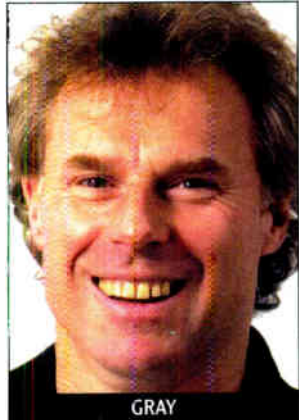
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INTERNATIONAL

Retailers Hope EMI 'Echoes' Beatles' Success This Xmas Int'l Merchants Rate Major's Schedule

BY GORDON MASSON

LONDON—When EMI Recorded Music's new hierarchy, Alain Levy and David Munns, assumed their roles last month, vice chairman Munns' message to staff around the world was simple: With less than 50 working days until Christmas, the company had "a shitload of music to sell."



GRAY

The bad news for EMI is that it doesn't have the Beatles' *1* (global sales of 22 million) this year. The good news is that it has Pink Floyd's *Echoes*. "We're expecting Pink Floyd to be the Beatles for this Christmas," says Ian Duffell, managing

director of Australian retail market leader Sanity Music. He anticipates EMI's heavy TV commitment to result locally in platinum sales (75,000) for the set by Christmas. And on the other side of the world, Tim Baker, head buyer at Canada's 32-store Sunrise Records, agrees. "Pink Floyd is certainly the big title for EMI this quarter."

Duffell and Baker are among key merchants polled by *Billboard* in leading international markets who have a stake in EMI's Christmas-season success. Of the group's international names, retailers cite releases by Pink Floyd, Lenny Kravitz, Radiohead, Kylie Minogue, Robbie Williams, and Paul McCartney as key titles.

In Australia, Williams' late-October tour and a November festival appearance by British boy band Blue are expected to boost sales for both. From EMI's domestic lineup, Tim Finn's live package, *7 Worlds Collide*, is eagerly anticipated. "EMI's strong local management sees them develop talent successfully and turn them into best sellers," HMV Australia commercial director Martin Carr says. The Oct. 3 Australian Record Industry Assn. awards also renewed interest in recent albums by Alex Lloyd and Casey Chambers. Carr says, "They'll work for us right through to Christmas."

Jon Rees, head of music at HMV U.K., cites Virgin releases from Blue, Enigma, Atomic Kitten, Janet Jackson, Mick Jagger, Kelis, and Daft Punk as strong pre-Christmas sellers. "On the EMI side," Rees notes, "we have Robbie Williams, Gorillaz, Kylie [Minogue], Starsailor, Diana Ross, Dandy Warhols, and Garth Brooks. Then there's also *Now 50*, so it's a decent lineup."

Andy Gray, managing director of 34-store U.K. independent chain Andys Records, adds, "On the EMI side, Robbie [Williams] and the Floyd are head and shoulders above anything else. At this time of year, Virgin comes into its own on the TV-advertised compilations."

In Italy, Tiziano Foglioli, chief buyer at the FNAC flagship store in Milan's Via Torino, says he expects the Pink Floyd album to be "a ma-

major event, not unlike the Beatles' *1*, but on a smaller scale." He also anticipates good numbers for the *Music for the Millennium* various-artists compilation and Radiohead's live set, *I Might Be Wrong*.

In local repertoire, the hottest name is Tiziano Ferro, whose debut album, *Rosso Relativo* (Relative Red), was released Oct. 26 following his No. 1 hit single, "Xdono." Paola Figlios, manager of the subterranean Ricordi Mediastore in Milan's Galleria Vittorio Emanuele II, says, "We're still selling 500 copies [of the single] a month; for an Italian artist, that's pretty impressive."

At leading French entertainment chain FNAC in Paris, head of music and video Fabien Macarie cites rock group les Rita Mitsouko and adult pop artist Alain Souchon as key domestic releases.

Marina Steinicke, purchaser for department store Hertie in Berlin, mentions Minogue's *Fever*, Enigma's *LSD—Love Sensuality Devotion*, and Pur's *20 Jahre eine Band* (20 Years a Band). Mario Arenas, Munich region buyer at leading music specialist WOM, adds: "Kylie Minogue is a top-seller. We couldn't hope for anything better."

Toshiba-EMI in Japan, says Tower Records senior VP/Far East managing director Keith Cahoon, has "a pretty strong lineup going into the end of the year, especially on the Japanese artist side." The Toshiba-EMI schedule includes a previously unreleased live CD by Boowy, due Nov. 28, plus albums by Yaida Hitomi and Faye Wong.

For international acts, the biggest expectations at Japanese retail are for Kravitz, while Paul McCartney's latest album is also reckoned to have good prospects.

In Spain, Javier López, music sales manager at the central Madrid branch of FNAC, reckons *Echoes* "may sell 400,000 units" nationally. Other key EMI albums for Spain come from Maria Callas, Dover, and Camela.

In Canada, Sunrise's Baker cites domestic act the Tea Party, plus Garth Brooks, Ice Cube, and Mick Jagger as among his best EMI prospects.

Bruce Mackenzie, senior buyer of Pindoff Record Sales—which operates 94 Music World stores—notes, "If EMI works the Pink Floyd double the way they worked the Beatles' *1*, it's a no-brainer. Lenny Kravitz will also do well."

Additional reporting by Christie Eliezer in Melbourne, Larry LeBlanc in Toronto, Howell Llewellyn in Madrid, Steve McClure in Tokyo, Joanna Shore in Paris, Wolfgang Spahr in Hamburg, and Mark Worden in Milan.

Pink Floyd Best-Of Disc Is Key Release

BY HUGH FIELDER
and PAUL SEXTON

LONDON—EMI believes the commercial appeal of Pink Floyd's *Echoes* could shine as long as the little flashing light on the spine of the rock giant's 1995 live album, *Pulse*. The company is aiming to keep *Echoes* reverberating around the world with a marketing campaign that matches its global expectations for its biggest fourth-quarter release.

Released internationally Nov. 5 and the following day in North America, *Echoes* is not only the veteran act's first compilation in some 20 years, but the two-CD/four-LP set also combines the three separate eras of Pink Floyd's 35-year career—its psychedelic emergence inspired by Syd Barrett, the "progressive" phase dominated by Roger Waters, and the post-Waters years led by David Gilmour.

While the package does not feature any new recordings, it does contain the first appearance on a Pink Floyd album of "When the Tigers Broke Free," a track from the movie version of *The Wall* that was also released as a 1982 single. "The key thing is that this is not just a selection of tracks put together," EMI Music VP

of strategic marketing Mike Heatley points out. "Pink Floyd was never a singles band, so it was not about getting all the hits together. It was putting together a career retrospective that would mean as much to a new fan as it would to somebody who has followed them

from the beginning." He notes, "The band [members] themselves chose what they felt best represented Pink Floyd. Then they sequenced the tracks with producer James Guthrie."

Heatley observes that few territories are untouched by the band's enormous sales reach. "It's pretty much global," he says. "North America, France, Italy, Germany, Spain, Australia—they've always traditionally had markets there, but then it's places like Brazil and Mexico as well."

"We're treating this very much like a new Floyd album," Heatley continues. "The tracks are not in chronological order—'Arnold Layne,' for example [Floyd's debut single in 1967], doesn't appear until disc two, but when it does, it makes perfect sense."

The release raises the familiar question about Waters' involvement, as he has spent much time since his 1983 departure from Pink Floyd in acrimonious disputes over the use of the group's name. Announcing plans for his 2002 In the Flesh world tour Oct. 19 at London's Abbey Road Studios (*Billboard Bulletin*, Oct. 22), Waters said he had "very little involvement" in the project but did reveal that the album title was his idea, chiefly because he thought Gilmour's punning suggestion, *Sum of the Parts*, was horrible.

Currently, EMI only has the complete Pink Floyd catalog for Europe. For the rest of the world, it has the rights up to 1979's *The Wall*, but the band's six albums since then are with Columbia/Sony outside Europe. For the compilation, five tracks have been licensed from Columbia to enable the album's worldwide

release on EMI. *Billboard* understands EMI has been in negotiations to acquire the remaining Pink Floyd albums, although Heatley declines comment in that matter.

The album sleeve, designed by longtime associate Storm Thorgerson, incorporates features from earlier Floyd releases. EMI:Chrysalis marketing/creative director John Leahy says this



opens up numerous opportunities for the marketing campaign. "We've commissioned Storm to produce the point-of-sale material, outdoor posters, and media advertisements. Some of his ideas take the album artwork one stage further."

The iconic nature of many Pink Floyd sleeves solves the problem of creating an identity for its band members, who, Heatley admits, "revel in their anonymity," even to the extent of avoiding press interviews for the album's release.

A new Web site (pinkfloyd.co.uk) launched Oct. 29 and is linked to each local EMI company. A promo CD sampler has been sent to radio, featuring such tracks as "Money," "Another Brick in the Wall Part 2," and "Wish You Were Here," and listening parties and cinema screenings of the movie of *The Wall* will be organized for certain markets.

At retail, Pink Floyd will line up against some top-league opposition this Christmas, but expectations are pretty high. At specialist chain HMV U.K. in London, head of music Jon Rees thinks the album will initially sell to an older audience, picking up a younger one later. He predicts that if the marketing is right, it will go top five in the U.K.: "I'm pleased they've sequenced it, although the fan base might want more than one unreleased track. That might have helped sales in the first couple of weeks."

The album is one of eight November releases on special promotion at the chain and will be featured in its Christmas catalog, as well as the Christmas catalog of the Woolworth's retail chain, where a spokesman says it expects the album will appeal to the band's usual fan base. He adds that "it will be a pretty crowded marketplace out there next month. It will be an interesting battle to watch."

Ironically, given his general distaste for the band's work without him, Waters will effectively be promoting *Echoes* when his In the Flesh tour—featuring those Pink Floyd songs with which he has been most associated—starts in February. The band itself does not have any plans to record a new album or tour.



FOGLIOLI

Zucchero Hopes To 'Shake' The World

Universal Music Italy Star Goes Global By Offering New Disc In Three Languages

BY MARK WORDEN

MILAN—When *Shake*—the new Polydor album by Universal Music Italy's domestic superstar Zucchero—appeared Sept. 14, there was little doubt that within a few days, it would take its place atop the Italian album charts.

It duly did so, and it repeated the feat in neighboring Switzerland. But the company is convinced that, in the months following that initial release, the album will prove itself a strong international seller. In the *Music & Media* European Top 100 Albums chart for the week ending Nov. 3, *Shake* was at No. 17 after peaking at No. 12, thanks to chart placings in Austria, Germany, Belgium, Italy, Switzerland, and the Netherlands.

Universal is confident that *Shake* will outsell Zucchero's 1998 album, *Bluesugar*, which sold 700,000 units in Italy and 250,000 elsewhere. Universal Italy president Piero La Falce predicts it can sell 2 million copies worldwide. According to Universal, global sales of the album—Zucchero's 10th—are approaching the 500,000 mark. Shipments in Italy and Switzerland are currently 285,000 and 81,000 units, respectively.

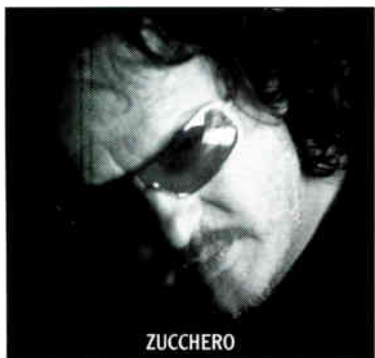
London-based Heloise Williams, Universal Music International marketing manager (excluding the U.S. and the U.K.), comments, "I wouldn't want to put a [final] sales figure on this, but there is a very positive Europe-wide feeling about this album, and we hope to build on that in the run-up to Christmas."

Zucchero—whose real name is Adelmo Fornaciari—is no slouch when it comes to promotion, and this time around his itinerary has been particularly intense. Germany is traditionally a strong market for him, and the artist was in Berlin taping TV appearances when the Sept. 11 terrorist attacks took place in the U.S. Those broadcasts were delayed as a result of blanket news coverage of the unfolding events, and sales in Germany—where the album was released Oct. 1—got off to a sluggish start.

Ivan Gostivari, buyer at retailer Saturn in Cologne, Germany (part of the nationwide Metro/Media Market/Saturn retail combine), concedes that *Shake* is not yet performing as well as *Bluesugar*. But he expects that to improve with "more TV exposure. Zucchero's German fans already know the album, but new purchasers need to be drawn to this recording." German sales now stand at 37,000 units.

On Sept. 17, the album was released in Austria, Belgium, Hungary, Turkey, and Greece. It was released Sept. 24 in the Netherlands. The following weeks saw the artist continue his travels across Europe, with his itinerary designed to take into account release dates in Sweden (Oct. 15) and France (Oct. 23). In the latter territory, sales have reached 48,000 units.

The 11-track album is available in



ZUCCHERO

three versions: Italian, Spanish, and English. The version with the highest proportion of English-language vocals has been released in Austria, Denmark, the Czech Republic, and Hungary; *Shake* is scheduled to debut in Spain in January. It has already been issued in several Asian markets, and release plans for remaining territories (including the U.K. and the U.S.) in 2002 will be formulated in coming weeks. A full European tour is set for early 2002.

Zucchero, who has previously recorded with Bono, Sheryl Crow, Sting, and Eric Clapton, says *Shake* reflects "the great interest I have taken in the people and the music of the Mississippi Delta in the last five years." The album includes a notable duet, "Ali d'Oro" (Wings of Gold), which features the late John Lee Hooker in one of the veteran bluesman's final recordings. Throughout the album, Zucchero spars with Los Angeles-based female vocalist Chance.

Shake's first single, "Baila (Sexy Thing)" was a summer hit in Italy and Switzerland. Some three months after being serviced, it is still one of the 10 most-played tracks on Italian radio, according to the *Music & Media* Major Market Airplay listing for the week ending Nov. 3. According to Angelo De Robertis, artistic director at Italian CHR network Radio 105, "Like many artists in today's difficult market, Zucchero is sticking to what he knows best, which is probably a good thing when it comes to gaining new fans abroad."

Claudio Buja, Universal Music Italy A&R director, suggests Zucchero's recent management switch to London-based Roger Forrester—for many years Clapton's manager—has had a positive influence on the artist's career. "Under new management," Buja says, "Zucchero is concentrating on his music rather than his image. We're seeing an artist at the height of his maturity."

Zucchero concludes, "I don't know whether this album will do well abroad. I have chosen a difficult path because I'm not a typical melodic Italian artist, but I'm not a blues artist either. Instead I'll have blues, or rhythm and blues, but with a chorus in melodic Italian. Let's say that I'm just an Italian singer who—for reasons which even I don't understand—takes things from black music."

Petré Looks To Expand MoS Following Bonnier Link-Up

BY KAI R. LOFTHUS

STOCKHOLM—With the formation of Ministry of Sound (MoS) Music Group Nordic (*Billboard*, Oct. 27), Stockholm-based head of A&R Michel Petré hopes to play a part in refocusing an industry that largely measures local talent by its ability to play guitar.

That's not to say that Petré—formerly Stockholm/Hamburg-based VP of international A&R for Edel Records Europe—simply plans to extend the brand of his U.K. employer and identify the most credible club DJs and producers with whom he will work.

Petré tells *Billboard* that he eventually expects to delve into local pop and rock signings from across the region. In addition, he has a mandate to source new music from the whole of Europe and assist in the development of the company's U.K.-based publishing entity. He has also just inked a region-wide deal with Bonnier Music, which will handle promotion, marketing, manufacturing, distribution, and sales of MoS releases. Petré will work out of Bonnier's Stockholm office.

The new MoS venture represents—at least philosophically—a more dis-

tinct return for Petré to the sort of music-oriented record companies he co-owned throughout the '80s and early '90s (Vinyl Mania and Pitch Control). The executive became part of the Edel organization in 1996, when the German company purchased Pitch Control and launched EdelPitch as the company's Scandinavian affiliate.

"The labels we worked with [at Vinyl Mania and Pitch Control] were very conscious of the DJ community," Petré explains, while suggesting that Edel was more reluctant to spend money on developing its own artists than obtaining licenses and conducting acquisitions and joint ventures. "[Edel's] introduction on the [Frankfurt] stock exchange [in 1998 and 1999] brought along investors who required a quick return on their investments, and the company grew too quickly."

London-based MoS International Recordings managing director Aaron Moore, to whom Petré now reports, says his new senior hire "brings us much closer to the creative coal-face in the Nordic region and increases our A&R firepower in Europe."

NEWSLINE...

The Ukrainian parliament postponed voting Oct. 25 on a bill that aims to curtail the activities of the country's pirate CD manufacturers, after complaints by music industry lobbyists and pressure from the International Federation of the Phonographic Industry (IFPI) and the U.S. government over claims the bill had been "unacceptably amended." A spokesperson for the IFPI says lobbyists are "still not happy" with the proposal but adds, "We have reason to believe that three out of five [key] plants have [recently] slowed down or stopped temporarily or permanently their activities." The Eastern European country has come under intense scrutiny from Western industry bodies as a result of its burgeoning trade in illicit optical discs. The U.S. government recently suspended special duty-free status for Ukraine (*Billboard Bulletin*, Aug. 8) and has warned that it will enforce greater trade sanctions if effective legislation is not introduced in the near future.

LARS BRANDLE

In the time leading up to the Nov. 16 Australian elections, major opposition party the Australian Labour Party has unveiled a proposed arts policy that promises to give working musicians quicker access to social security, increase the domestic music quota for radio from 25% to 30%, and spend \$4.5 million Australian (\$2.25 million) during a three-year period to fund a Contemporary Music Touring Program. The party also says it would repeal current legislation allowing parallel imports of recorded music and make it a visa condition for international touring bands to employ an Australian support act when playing Down Under.

CHRISTIE ELIEZER

The Swedish Hit Music Awards, which had originally been scheduled to take place Nov. 11 in Gothenburg, Sweden (*Billboard Bulletin*, Oct. 5), will now take place on the same date next year. The show's organizers—label trade body GLF/IFPI and TV networks Viasat Broadcasting and ZTV—cited the reasons for the event's postponement as uncertainties related to international artists' travel itineraries and the ongoing cancellations of some European tours. The awards were to honor local and international artists based on sales and radio airplay. Its existing awards ceremony, Grammisgalan—which will continue to be arranged by GLF/IFPI—honors performers based on artistic merit.

KAI R. LOFTHUS

Robert "Mutt" Lange was among the big winners at the annual ASCAP/Performing Right Society (PRS) awards dinner Oct. 17 at London's Grosvenor House Hotel. Producer/songwriter Lange won five writing awards for his work with his wife, Shania Twain, and Irish siblings the Corrs. He also shared the songwriter of the year award with Paul Barry, who collected five writing awards for penning such hits as Cher's "Believe" and Enrique Iglesias' "Be With You." Barry's success helped Rive Droite Music pick up the publisher of the year prize. Other major winners included Radiohead (most-played record on college radio, for *Kid A*) and BB Mak, which picked up song of the year for "Back Here," along with co-writer/producer Phil Thornalley. The annual awards dinner honors PRS members whose songs were licensed by ASCAP and were among its most-performed works in the previous year.

GORDON MASSON

U.S. indie Trauma Records has signed a licensing and distribution deal with Universal Records Australia. Los Angeles-based Trauma, one-time home of Bush and No Doubt, has already signed two Australian bands, Crash-Palace and Noogie. Both toured the U.S. this year.

CHRISTIE ELIEZER



Executive Turntable

RECORD COMPANIES: Jacek Jaglowski is promoted to managing director of Warner Music Poland, based in Warsaw. He was previously deputy managing director.

Alexander Maurus is promoted to GM of WEA Records Germany. He was marketing director.

Boris Rogosch is promoted to senior marketing director of East West Records Germany. He was marketing director.

Ben Cherrill is named A&R manager of London-based EMI imprint Positiva. He was A&R manager of Manifesto/Mercury Records.

Yann Padron is named managing director of Barcelona-based indie label/distributor Naïve Ibérica. He previously headed music portal musix.es.

RELATED FIELDS: Tony Prescott is promoted to the U.K.-based role of managing director of the Bertelsmann e-tail division, bol.com. He was games/software director and deputy managing director.

Simon Ho is promoted to VP/GM of MTV Taiwan, based in Taipei. He was previously director of advertising sales for MTV Networks Asia.

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JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
LAST WEEK	WEEK	LAST WEEK	WEEK	LAST WEEK	WEEK	LAST WEEK	WEEK
(Dempa Publications Inc.) 10/31/01		Supported By worldpop!		(Media Control) 10/31/01		(SNEP/FOP/Tite Live) 10/31/01	
SINGLES		SINGLES		SINGLES		SINGLES	
1	SHIROI KOIBITOTACHI KEISUKE KUWATA VICTOR	1	BECAUSE I GOT HIGH AFROMAN UNIVERSAL	1	ONLY TIME ENYA WEA	1	YOU ROCK MY WORLD MICHAEL JACKSON EPIC
2	SYUNKASYUTOU STEADY & CO. WARNER MUSIC JAPAN	2	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE PARLOPHONE	2	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE EMI	2	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE EMI
3	VOICE PORNO GRAFFITI SONY	3	HEY BABY (UUH AAH) DJ OTZI EMI	10	L'AMOUR TOUJOURS (I'LL FLY WITH YOU) GIGI D'AGOSTINO ZYX	3	FAMILY AFFAIR MARY J. BLIGE MCA/UNIVERSAL
4	YOU GO YOUR WAY CHEMISTRY DEFSTAR	4	CLOSER TO ME FIVE RCA	5	WONDERFUL DAYS CHARLY LOWNOISE & MENTAL THEO UNIVERSAL	7	UN MONDE A REFAIRE CYLIA MERCURY/UNIVERSAL
5	EVERGREEN HYDE K/GOON	7	WHAT WOULD YOU DO? CITY HIGH INTERSCOPE/POLYDOR	6	SMOOTH CRIMINAL ALIEN ANT FARM DREAMWORKS/UNIVERSAL	10	TRACKIN' BILLY CRAWFORD V2
6	KIMI NO MAE DE PIANO O HIKOU RYUICHI KAWAMURA VICTOR	5	ONE NIGHT STAND MIS-TEEO TELSTAR	4	BECAUSE I GOT HIGH AFROMAN UNIVERSAL	4	IT'S RAINING MEN GERI HALLIWELL EMI
7	ONE RIP SLYME EAST WEST	4	I'M A SLAVE 4 U BRITNEY SPEARS JIVE/ZOMBA	7	FALLIN' ALICIA KEYS J/ARIELA	10	U REMIND ME USHER LAFACE/ARISTA
8	PARADOX WINDS PONY CANYON	6	YOU ROCK MY WORLD MICHAEL JACKSON EPIC	9	HOW IT'S GOT TO BE JEANNETTE POLYDOR/UNIVERSAL	9	I'M A SLAVE 4 U BRITNEY SPEARS JIVE/ZOMBA
9	HARUJION BUMP OF CHICKEN TOY'S FACTORY	9	DON'T NEED THE SUN TO SHINE (TO MAKE ME SMILE) GABRIELLE GDBEAT/POLYDOR	29	MOI... LOLITA ALIZEE POLYDOR/UNIVERSAL	5	K.K.O.Q.Q. CHARLI BEBE EGP/SONY
10	I AM/INNOCENCE HITOMI AVEX TRAX	10	SMOOTH CRIMINAL ALIEN ANT FARM DREAMWORKS/POLYDOR	39	HERO ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL	38	PRES DE MOI LORIE EGP/SONY
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
14	CUSTOM TAMID OKUDA SONY	17	CHOP SUEY SYSTEM OF A DOWN COLUMBIA	21	DROWNING BACKSTREET BOYS JIVE/ZOMBA	24	GOURMANDESES ALIZEE POLYDOR/UNIVERSAL
15	ARE YOU OK? N'DRIYUKI MAKIHARA WARNER MUSIC JAPAN	18	ROCK THE HOUSE GORILLAZ PARLOPHONE	22	NEVER STOP THAT FEELING 2001 MARK 'OH POLYDOR/UNIVERSAL	25	RMI MC SOLAAR EAST WEST
16	SU-HA MEAN MACHINE EPIC	19	I'M SO CRAZY PAR-TONE CREEDENCE	29	QUE SERA SERA HERMES HOUSE BAND ZEITGEIST/UNIVERSAL	29	LET ME BLOW YA MIND EVE FEAT. GWEN STEFANI INTERSCOPE/UNIVERSAL
17	TEGAMI KETSUMEISHI TOY'S FACTORY	20	WE FIT TOGETHER D-TOWN J	33	WARUM?! SAMAJONA EMI	29	HARDER BETTER FASTER STRONGER DAFT PUNK LABELS/VIRGIN
18	SILVIA JANNE DA ARC CUTTING EDGE	21	THE LEGACY PUSH INFERNO	39	WHAT WOULD YOU DO? CITY HIGH INTERSCOPE/UNIVERSAL	38	ONE MINUTE MAN MISSY ELLIOTT FEAT. LUDACRIS ELEKTRA/EAST WEST
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	BACKSTREET BOYS GREATEST HITS: CHAPTER ONE JIVE	1	STEPS GOLD—THE GREATEST HITS EBUL/JIVE/ZOMBA	2	KYLIE MINOGUE FEVER EMI	1	ZAZIE LA ZIZANIE MERCURY/UNIVERSAL
2	ENYA THEMES FROM CALMI CUORI APPASSIONATI WARNER MUSIC JAPAN	2	KYLIE MINOGUE FEVER PARLOPHONE	1	ENYA A DAY WITHOUT RAIN WEA	4	NOIR DESIR DES VISAGES DES FIGURES BARCLAY/UNIVERSAL
3	VARIOUS ARTISTS WOMAN 2 SONY	3	ANDREA BOCELLI CIELI DI TOSCANA POLYDOR	3	FARIN URLAUB ENDLICH URLAUB MDOR/UNIVERSAL	2	THE CRANBERRIES WAKE UP AND SMELL THE COFFEE MCA/UNIVERSAL
4	KAZUYUKI SEKIGUCHI & SUNAYAMA ALL STARS WORLD HITS? OF SOUTHERN ALL STARS VICTOR	8	LINKIN PARK HYBRID THEORY WARNER BROS.	4	ANDREA BOCELLI CIELI DI TOSCANA POLYDOR/UNIVERSAL	5	GAROU SEUL COLUMBIA
5	SHIKAO SUGA SUGARLESS UNIVERSAL	6	DAVID GRAY WHITE LADDER INT/EAST WEST	4	ENIGMA L.S.D. LOVE SENSUALITY DEVOTION (GREATEST HITS) VIRGIN	6	KERRY JAMES SI C'ETAIT A REFAIRE WEA
13	BOYZ II MEN LEGACY BOYZ II MEN GREATEST HITS UNIVERSAL	7	PULP WE LOVE LIFE ISLAND	9	SOUNDTRACK MOULIN ROUGE INTERSCOPE/UNIVERSAL	6	MIOSSEC BRULE PIAS
14	CORNELIUS POINT POLYSTAR	6	FAITH HILL THERE YOU'LL BE WARNER BROS.	9	GREGORIAN MASTERS OF CHANT—CHAPTER II EDEL	6	ISABELLE BOULAY MIEUX QU'ICI BAS V2
15	MASAYUKI SUZUKI TOKYO JUNCTION EPIC	7	ELTON JOHN SONGS FROM THE WEST COAST ROCKET/POLYDOR	6	LINKIN PARK HYBRID THEORY WARNER BROS./WEA	6	SOUNDTRACK BRIDGET JONES'S DIARY MERCURY/UNIVERSAL
21	LENNY KRAVITZ LENNY VIRGIN	4	USHER 8701 ARISTA	5	ALICIA KEYS SONGS IN A MINOR J/ARIELA	3	AKHENATON SOL INVICTUS HOSTILE/VIRGIN
22	MICHAEL JACKSON INVINCIBLE EPIC	10	PAUL WELLER DAYS OF SPEED INDEPENDIENTE	5	DMX THE GREAT DEPRESSION DEF JAM/UNIVERSAL	7	SOUNDTRACK MOULIN ROUGE INTERSCOPE/UNIVERSAL

CANADA		SPAIN		AUSTRALIA		ITALY	
LAST WEEK	WEEK	LAST WEEK	WEEK	LAST WEEK	WEEK	LAST WEEK	WEEK
(SoundScan) 11/10/01		(AFYVE) 10/31/01		(ARIA) 10/29/01		(FIMI) 10/29/01	
SINGLES		SINGLES		SINGLES		SINGLES	
2	HERO ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL	1	PARTIENDO LA PANA ESTOPA ARIOLA/BMG	1	BECAUSE I GOT HIGH AFROMAN UNIVERSAL	1	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE EMI
3	YOU ROCK MY WORLD MICHAEL JACKSON EPIC/SONY	2	SUERTE SHAKIRA COLUMBIA	4	SMOOTH CRIMINAL ALIEN ANT FARM DREAMWORKS/UNIVERSAL	2	XDONO TIZIANO FERRO EMI
4	THERE YOU'LL BE FAITH HILL HOLLYWOOD/WARNER	3	EL AMARGO DEL POMELO NACHO CANO NDCONTROLES/GVO	5	MAMBO NO. 5 BOB THE BUILDER UNIVERSAL	3	PORTAMI VIA POOH CGO/EAST WEST
5	KNIVES OUT RADIOHEAD CAPITOL/EMI	4	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE EMI/ODEON	2	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE EMI	4	I'M A SLAVE 4 U BRITNEY SPEARS JIVE/ZOMBA
6	THE STAR SPANGLED BANNER WHITNEY HOUSTON ARISTA/BMG	1	HERO ENRIQUE IGLESIAS POLYDOR/UNIVERSAL	6	HOW YOU REMIND ME NICKELBACK ROADRUNNER/SONY	4	ETERNITY/THE ROAD TO MANDALAY ROBBIE WILLIAMS EMI
9	CRYSTAL NEW ORDER REPRISE/WARNER	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
7	ELEVATION UZ INTERSCOPE/UNIVERSAL	5	DROWNING BACKSTREET BOYS ZOMBA/JIVE	5	LET ME BLOW YA MIND EVE FEAT. GWEN STEFANI INTERSCOPE/UNIVERSAL	5	E RITORNO DA TE LAURA PAUSINI CGO/EAST WEST
8	MONEY (PART 1) JELFESTONE WARNER	6	I'M A SLAVE 4 U BRITNEY SPEARS ZOMBA/JIVE	7	I NEED SOMEBODY BARDDT WEA	10	DIG IN LENNY KRAVITZ VIRGIN
9	I WANT LOVE ELTON JOHN ROCKET/MERCURY/UNIVERSAL	7	DIG IN LENNY KRAVITZ VIRGIN	10	I'M REAL JENNIFER LOPEZ FEAT. JA RULE EPIC	10	IN THE END LINKIN PARK WARNER BROS.
10	WHAT IT FEELS LIKE FOR A GIRL MADONNA MAVERICK/WARNER	10	MORENA MIA MIGUEL BOSE WARNER	10	I'M A BELIEVER SMASH MOUTH DREAMWORKS/UNIVERSAL	10	HERO ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL
HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES		HOT MOVER SINGLES	
20	RAYGUN MATTHEW GOOD BAND DARKTOWN/UNIVERSAL	11	BAYA BAYA SAFRI DUO POLYDOR/UNIVERSAL	18	WHAT WOULD YOU DO? CITY HIGH INTERSCOPE/UNIVERSAL	24	SMOOTH CRIMINAL ALIEN ANT FARM DREAMWORKS/UNIVERSAL
16	CLOSER NINE INCH NAILS NOTHING/INTERSCOPE/UNIVERSAL	17	SEXY FRENCH AFFAIR VALE MUSIC	19	TOO CLOSE BLUE INNOCENT/VIRGIN	19	BECAUSE I GOT HIGH AFROMAN UNIVERSAL
17	FURNITURE FUGAZI DISCORD			23	MISS CALIFORNIA DANTE THOMAS FEAT. PRAS ELEKTRA/EAST WEST	21	FALLIN' ALICIA KEYS J/BMG
18	I'LL FLY WITH YOU (L'AMOUR TOUJOURS) GIGI D'AGOSTINO PDP/LAR/EMI			27	AMAZING ALEX LLOYD EMI	31	FAMILY AFFAIR MARY J. BLIGE MCA/UNIVERSAL
22	THANK YOU OIDD ARISTA/BMG				BUGGIN' ME SELWYN EPIC		FRAGILE STING A&M/UNIVERSAL
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	DMX THE GREAT DEPRESSION RUFF RYDERS/DEF JAM/UNIVERSAL	7	MUJER MUJER ARIOLA/BMG	1	KYLIE MINOGUE FEVER FMR	1	LAURA PAUSINI THE BEST OF LAURA PAUSINI—A RITORNO DA CGO/EAST WEST
2	VARIOUS ARTISTS NOW 6 UNIVERSAL/SONY/WARNER/EMI	2	THE CORRS THE BEST OF THE CORRS DRO	2	THE CORRS THE BEST OF THE CORRS 143/LAVA/EAST WEST	2	THE CRANBERRIES WAKE UP AND SMELL THE COFFEE MCA/UNIVERSAL
3	INCUBUS MORNING VIEW IMMORTAL/EPIC/SONY	1	ROSANA ROSANA MERCURY/UNIVERSAL	3	INCUBUS MORNING VIEW EPIC	3	ZUCCHERO FORNACIARI SHAKE POLYDOR/UNIVERSAL
6	ENYA A DAY WITHOUT RAIN WARNER UK/REPRISE	4	CAMELA AMOR.COM HISPAVIX	3	ALEX LLOYD WATCHING ANGELS MEND EMI	5	ANDREA BOCELLI CIELI DI TOSCANA SUGAR/UNIVERSAL
3	DIANA KRALL THE LOOK OF LOVE VERVE/UNIVERSAL	9	SOUNDTRACK MOULIN ROUGE POLYDOR/UNIVERSAL	6	NICKELBACK SILVER SIDE UP ROADRUNNER/SONY	5	NEGrita RADIO ZOMBIE BLACK OUT
5	NICKELBACK SILVER SIDE UP EMI	5	ROSARIO MUCHAS FLORES SONY/BMG	4	DIDO NO ANGEL ARISTA	10	KYLIE MINOGUE FEVER EMI
7	ALICIA KEYS SONGS IN A MINOR J/BMG	3	PRESUNTOS IMPLICADOS GENTE WARNER	4	ANDREA BOCELLI CIELI DI TOSCANA SUGAR/UNIVERSAL	9	LINKIN PARK HYBRID THEORY WARNER BROS.
8	THE CRANBERRIES WAKE UP AND SMELL THE COFFEE MCA/UNIVERSAL	6	LAURA PAUSINI LO MEJOR DE LAURA PAUSINI DRO	5	FAITH HILL THERE YOU'LL BE WARNER BROS./WEA	4	LUCIO DALLA LUNA MATANA PRESSING/BMG
8	LEONARD COHEN TEN NEW SONGS COLUMBIA/SONY	2	THE CRANBERRIES WAKE UP AND SMELL THE COFFEE MERCURY/UNIVERSAL	5	GARBAGE BEAUTIFUL GARBAGE MUSHROOM	7	LITFIBA INSIDIA EMI
9	JA RULE PAIN IS LOVE MURDER INC./DEF JAM/UNIVERSAL	8	DOVER I WAS DEAD FOR 7 WEEKS IN THE CITY OF ANGELS CHRYSALIS	10	TRACY CHAPMAN THE COLLECTION ELEKTRA/EAST WEST	6	TRACY CHAPMAN THE COLLECTION ELEKTRA/WEA

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	(Campa Publications Inc.) 11/10/01
SINGLES		
1	1	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE PARLOPHONE
2	2	YOU ROCK MY WORLD MICHAEL JACKSON EPIC
3	3	FAMILY AFFAIR MARY J. BLIGE MCA
4	4	BECAUSE I GOT HIGH AFROMAN T-BONES/UNIVERSAL
5	5	I'M A SLAVE 4 YOU BRITNEY SPEARS JIVE
6	7	SMOOTH CRIMINAL ALIEN ANT FARM DREAMWORKS
7	6	FALLIN' ALICIA KEYS J
8	8	ONLY TIME ENYA WEA
9	NEW	HERO ENRIQUE IGLESIAS INTERSCOPE
10	10	HEY BABY DJ OTZI EMI
HOT MOVER SINGLES		
12	88	DROWNING BACKSTREET BOYS JIVE
14	28	L'AMOUR TOUJOURS GIGI D'AGOSTINO BXR/MEDIA
16	NEW	CLOSER TO ME FIVE RCA
22	30	TRACKIN' BILLY CRAWFORD V2
25	67	WONDERFUL DAYS CHARLY LOWNOISE & MENTAL THEO UNIVERSAL
ALBUMS		
1	1	KYLIE MINOGUE FEVER PARLOPHONE
2	2	ANDREA BOCELLI CIELI DI TOSCANA SUGAR/POLYDOR
3	4	THE CRANBERRIES WAKE UP AND SMELL THE COFFEE MCA
4	5	LINKIN PARK HYBRID THEORY WARNER BROS.
5	NEW	SOUNDTRACK MOULIN ROUGE INTERSCOPE
6	3	LEONARD COHEN TEN NEW SONGS COLUMBIA
7	10	ENIGMA LSD—LOVE SENSUALITY DEVOTION (GREATEST HITS) VIRGIN
8	6	TRACY CHAPMAN THE COLLECTION ELEKTRA
9	7	ALICIA KEYS SONGS IN A MINOR J
10	8	ENYA A DAY WITHOUT RAIN WEA

THE NETHERLANDS		
THIS WEEK	LAST WEEK	(Stichting Mega Top 100) 10/29/01
SINGLES		
1	1	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE EMI
2	4	ZIJ MAAKT HET VERSCHIL POEMA'S SONY
3	NEW	OVERCOME LIVE MERCURY/UNIVERSAL
4	5	SMOOTH CRIMINAL ALIEN ANT FARM DREAMWORKS/UNIVERSAL
5	3	FALLIN' ALICIA KEYS J/BMG
ALBUMS		
1	1	ANDREA BOCELLI CIELI DI TOSCANA SUGAR/UNIVERSAL
2	4	FRANS BAUER DURF TE OROMEN SONY
3	2	LIVE V MCA/UNIVERSAL
4	3	ANDRE HAZES NU EMI
5	RE	K3 ALLE KLEUREN BMG

SWEDEN		
THIS WEEK	LAST WEEK	(GLF) 10/26/01
SINGLES		
1	1	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE EMI
2	2	BIMBO LAMBRETTA POLAR/UNIVERSAL
3	NEW	DROWNING BACKSTREET BOYS JIVE/ZOMBA
4	4	HEY BABY (UUH AAH) DJ OTZI CMC
5	3	BECAUSE I GOT HIGH AFROMAN UNIVERSAL
ALBUMS		
1	NEW	OZZY OSBOURNE DOWN TO EARTH EPIC/SONY
2	2	TOMMY NILSSON EN SAMLING 1981-2001 BMG
3	NEW	PATRIK ISAKSSON TILLBÄCKS PA RITA 1 COLUMBIA/SONY
4	1	BO KASPER'S ORKESTER KADS COLUMBIA/SONY
5	3	LEONARD COHEN TEN NEW SONGS COLUMBIA/SONY

SWITZERLAND		
THIS WEEK	LAST WEEK	(Media Control Switzerland) 10/30/01
SINGLES		
1	2	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE EMI
2	1	ONLY TIME ENYA WARNER
3	3	FALLIN' ALICIA KEYS J/BMG
4	4	FAMILY AFFAIR MARY J. BLIGE MCA/UNIVERSAL
5	NEW	BAILA (SEXY THING) ZUCCHERO UNIVERSAL
ALBUMS		
1	1	GOLA GOLA III SOUND SERVICE
2	2	ZUCCHERO SHAKE UNIVERSAL
3	3	LAURA PAUSINI THE BEST OF LAURA PAUSINI—A RITORNO DA WARNER
4	4	KYLIE MINOGUE FEVER EMI
5	5	ENYA A DAY WITHOUT RAIN WARNER

IRELAND		
THIS WEEK	LAST WEEK	(IRMA/Chart Track) 10/26/01
SINGLES		
1	1	BECAUSE I GOT HIGH AFROMAN UNIVERSAL
2	2	WHAT WOULD YOU DO? CITY HIGH INTERSCOPE/POLYDOR
3	3	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE PARLOPHONE
4	4	SMOOTH CRIMINAL ALIEN ANT FARM DREAMWORKS/POLYDOR
5	NEW	FAMILY AFFAIR MARY J. BLIGE MCA
ALBUMS		
1	NEW	THE CORRS THE BEST OF THE CORRS 143/LAVA/ATLANTIC
2	NEW	MARY BLACK THE BEST OF 1991-2001 OARA
3	4	FAITH HILL THERE YOU'LL BE WARNER BROS.
4	3	ANDREA BOCELLI CIELI DI TOSCANA PHILIPS
5	1	STEPS GOLD—THE GREATEST HITS EBUL/JIVE/ZOMBA

AUSTRIA		
THIS WEEK	LAST WEEK	(Austrian IFPI/Austria Top 40) 10/30/01
SINGLES		
1	1	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE EMI
2	2	ONLY TIME ENYA WARNER
3	4	L'AMOUR TOUJOURS GIGI D'AGOSTINO ZYX
4	3	FALLIN' ALICIA KEYS J/BMG
5	NEW	HERO ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL
ALBUMS		
1	2	KYLIE MINOGUE FEVER EMI
2	NEW	AL BANO CARRISI CANTO AL SOLE WARNER
3	1	ENYA A DAY WITHOUT RAIN WARNER
4	3	TRACY CHAPMAN THE COLLECTION WARNER
5	NEW	SOUNDTRACK MOULIN ROUGE INTERSCOPE/UNIVERSAL

BELGIUM/FLANDERS		
THIS WEEK	LAST WEEK	(Promuvi) 10/31/01
SINGLES		
1	1	CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE EMI
2	5	OVERCOME LIVE MERCURY/UNIVERSAL
3	2	FALLIN' ALICIA KEYS J/BMG
4	3	SMOOTH CRIMINAL ALIEN ANT FARM DREAMWORKS/UNIVERSAL
5	NEW	FAMILY AFFAIR MARY J. BLIGE MCA/UNIVERSAL
ALBUMS		
1	1	K3 TELE-ROMEO NIELS WILLIAM/BMG
2	4	HELMUT LOTTI LATINO LOVE SONGS PIET ROELEN/UNIVERSAL
3	3	SOUNDTRACK MOULIN ROUGE INTERSCOPE/UNIVERSAL
4	2	LIVE V MCA/UNIVERSAL
5	NEW	THE CORRS THE BEST OF THE CORRS 143/LAVA/WARNER

MALAYSIA		
THIS WEEK	LAST WEEK	(Dempa Publications Inc.) 10/30/01
ALBUMS		
1	8	WANG LEE HOM THE ONE AND ONLY SONY
2	2	JAY CHOU FANTASY BMG
3	3	LINKIN PARK HYBRID THEORY WARNER
4	NEW	WA KIN CHOU DAY LILIES ROCK
5	1	PASCALE MACHAALANI NOUR EL CHAMS WARNER
6	9	WESTLIFE COAST TO COAST BMG
7	6	RAIHAN DEMI MASA WARNER
8	NEW	VARIOUS ARTISTS 3 DIMENSI NASYID WANITA TERBAIK WARNER
9	4	JACKY CHEUNG JACKY FEVER UNIVERSAL
10	7	VARIOUS ARTISTS MODERN LOVE WARNER

Global
Music Pulse™



by Nigel Williamson

THE BEST OF ITALY: Laura Pausini, one of the few Italian artists to achieve impressive sales in foreign territories, looks set to continue her success with *The Best of Laura Pausini* (CGD East West/Warner Music Group). The album debuted at No. 1 on the Italian charts



PAUSINI

with sales of 150,000 units and has now been released worldwide in different languages—Italian in the countries of Europe and Brazil and Spanish in Spain and Latin America. Both versions are available in North America. Pausini made her debut in 1993 when she was still a schoolgirl, and she has since sold 16 million units worldwide. Her ability to sing in Spanish has undoubtedly aided her international appeal, and she was nominated for four Latin Grammys this year. "I guess it's unusual to be doing a greatest-hits album when you're still in your 20s," she says. "But the idea came to me at this year's Sanremo Festival. The presenter said that eight years previously, I had appeared there as a nervous debutante and that now things were very different. That got me thinking." She now plans to record an English-language album. **MARK WORDEN**

GENTLEMAN'S RELISH: After a successful domestic campaign, Irish soul-rock band Relish finally released its debut album, *Wildflowers* (EMI), Oct. 29 in the U.K. This follows strong support from radio and *MTV Select* for the single "Rainbow Zephyr," an infectious mish-mash of classic Stevie Wonder and Jackson 5 influences. Now based in the U.K., Relish made an impression at the recent tribute concert to **Tim Buckley** at London's Royal Festival Hall. The band is on a two-month U.K. tour through December as a guest of **Wheat** and has also penciled in a prestigious headlining gig at Dublin's new Ambassador Theater. The album sleeve features a specially commissioned portrait of the band by a cult favorite—Irish artist **Graham Knutzel**, who previously has brandished his brush for **Robert De Niro** and **Sylvester Stallone**. **NICK KELLY**

ON THE JOB: There is no rest for three-man act **Op:l Bastards**, who are building a reputation as the hardest-working act in Finland. Members **Timo**

Kaukolampi and **Vilunki 3000** organize club nights in Helsinki and have regular DJ slots on the radio, while third member **Tuomo Puranen** makes music with **Sähkö** artists **Jimi Tenor** and **Brandi Ifgray**. Zomba's Form+ Function label released Op:l Bastards' debut album, *The Job*, last spring, but that hasn't slowed the Bastards down. In September they remixed **Human League**, toured the U.K., and released a first single: a cover of **ELO's** "Don't Bring Me Down." Kaukolampi jokes, "A good cover is always better than a crap song you've made yourself." Op:l Bastards use analog synths to create their own unique funk/electro/disco/rock/soul sound, evident on "Scorpius," which has received extensive video rotation on Germany's music channels Viva 2 and MTV. **JONATHAN MANDER**

SOUL MAN RETURNS: The latest example of an American veteran finding professional nourishment abroad is **Sam Moore**, formerly half of Stax Records duo **Sam & Dave**. He guested Oct. 24 with **Leo Green's** band at the Ronnie Scott's club in London, offering warm, affectionate interpretations of "Tennessee Waltz," "Unchain My Heart," and "Soul Man." The same week, Moore taped a spot on *Tonight With Jools Holland* for BBC TV. "Tennessee Waltz" also appears on *The Lost Atlantic Masters*, a 10-tracker of solo material that Moore cut in about 1970. Atlantic issued several singles by the singer at the time but never an album. Now his wife, **Joyce**, has obtained the rights and is organizing the album's distribution, first in the U.K. and then in other international territories. Moore, who is based in Scottsdale, Ariz., tells *Billboard* that most of the material was recorded in New York City with **King Curtis** and his band. **Aretha Franklin** plays piano on a couple of cuts. **EVE BLACK**

ENIGMATIC VARIATIONS: After worldwide album sales of 30 million units, **Enigma** is still going strong. The album *LSD—Love Sensuality Devotion* (Virgin Schallplatten), featuring the group's greatest hits remastered by producer/mastermind **Michael Cretu** with newly composed interludes, entered the German charts at No. 8. The album has also charted in Austria, Switzerland, Denmark, Italy, Spain, Greece, and Japan. The album was released Oct. 22 in the U.S., with the U.K. release following Nov. 5. Meanwhile, a 45-minute audiovisual show featuring nine of Enigma's videos in 3D form with special laser effects is slated to run for the next 12 months at the Hamburg Planetarium. **Wolfgang Kulzer** of Virgin Schallplatten in Munich says, "The worldwide fan base is interested in improved sound quality of favorite tracks in a collector's edition." **ELLIE WEINERT**

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 Ciel di Toscana (U)			3	4				7	4	1
THE CRANBERRIES Wake Up and Smell the Coffee (U)					3	8	9		2	
DMX The Great Depression (U)	1			10			1			
ENYA A Day Without Rain (W)	3			2			4			
INCUBUS Morning View (S)	2						3	3		
KYLIE MINOGUE Fever (E)			2	1				1	6	9
LINKIN PARK Hybrid Theory (W)	8		4	8					7	
NICKELBACK Silver Side Up (I/U)	7						6	5		
SOUNDTRACK Moulin Rouge (U)				6	10		5			

Swedes Look To Build On Music Exports

Pop Music Seminar Explores Past And Future Success Of Sweden's Industry

BY THOM DUFFY

NEW YORK—Oops! Can they do it again—and again?

The question of whether Sweden's powerhouse songwriting/production teams can continue the success they've enjoyed with the likes of Britney Spears, Backstreet Boys, 'N Sync, and others was tackled here Oct. 17 by U.S. and Swedish music executives.

"Ultimately, it is the songs that have made Swedish music what it is," said Gary Ford, assistant VP of publisher relations for ASCAP, speaking at the Swedish Pop Music Seminar organized by trade group Export Music Sweden.

In discussions chaired by *Billboard* Chart Beat columnist Fred Bronson—an avowed fan of Swedish pop—executives said contributions made by such songwriter/producers as Max Martin and the late Denniz Pop to the teen-pop phenomenon were undeniably important.

Sweden now ranks as the world's third-largest source of international pop repertoire after the U.S. and the U.K., respectively, and ranks No. 1 on a per-capita basis, according to Sweden's consul general Olle Wästberg. The country's strength as a source of pop songs for U.S. artists has been complemented with U.S. chart

success in recent years for such Swedish acts as the Cardigans, Eagle-Eye Cherry, and Robyn.

Dave Novik, former VP of international A&R for RCA Records in New York City, noted at the seminar that teen singer Robyn recorded songs by Martin on her 1997 U.S. debut album for RCA and partially "paved the way for many of the pop artists who came afterward."



For creating a partnership between the Zomba Group and Martin/Pop's Cheiron writing/production team—which led to the multi-platinum success of Spears, Backstreet Boys, and 'N Sync—"[Zomba Group founder and chairman/CEO] Clive Calder and the Zomba team deserve all the credit," said music attorney George Gilbert of Rudolph & Beer, which co-manages Spears.

Gilbert cautioned that "the pre-teen audience is very difficult to gauge"—which, panelists agreed, is one reason why Sweden's best songwriters are increasingly collaborating with more adult artists, from Celine Dion and Michael Bolton to Jon Bon Jovi.

Eric Beall, creative director of pop for Zomba Music in New York City, told attendees it would

be a mistake to link production and songwriting "in any view of Sweden's future success. While production sounds fall in and out of fashion, the songwriting skill is something apart from that." Beall praised the work ethic of Swedish songwriters and added, "I would never count them out, just based on that [level of effort]."

The seminar was held on the eve of the Broadway debut of *Mamma Mia!*, the musical based around the music of Abba (*Billboard*, April 3, 1999), which set the world standard for Swedish pop in the '70s. The group's Björn Ulvaeus and Benny Andersson joined the gathering to accept an award marking global sales of 20 million copies of the Abba hits album *Gold*. Gert Holmfred, managing director of Universal Music Sweden, presented the award after describing Universal's ongoing efforts to capitalize on the Abba catalog through reissues, hit collections, DVDs, and a comprehensive online presence, *Abbasite.com*, developed by Famestudios in Stockholm.

Holmfred spoke of the enduring strength of Swedish pop, quipping, "The problem is, your bosses expect you to find a new artist every year [that is] as good as Abba."

MTV Europe Music Awards Attract International Partners

BY CHRIS FULLER

LONDON—When the MTV Europe Music Awards (EMA) first rocked into life in 1994 in Berlin, the event immediately attracted international interest from terrestrial broadcasters. This year, the show takes place Nov. 8 in Frankfurt—returning to Germany for the first time since '94—and broadcasters' interest in the event is even higher than it was seven years ago.

National channels around the globe regularly carry edited highlights of the show, offering MTV Europe valuable promotional inroads into the music-friendly terrestrial audience. For partner broadcasters, the show offers credibility and kudos from the youth demographic.

In the U.K., Channel 4 recently signed a three-year broad-rights agreement with MTV Networks International that will see the national commercial broadcaster air the awards show this year for the first time. The channel will televise an edited version of the show during prime time Nov. 10. Joanne Wallace, Channel 4 commissioning editor for music and youth, describes the EMA as "one of the most important events of the musical calendar."

Aside from carrying customized highlights, partner broadcasters collaborate with the MTV production crew to secure extra footage when the EMA comes to their territory. "We received special access to the stars when the awards came to Dublin in 1999," recalls Dermot Horan, head of program acquisitions for Irish public broadcaster RTE. "We also got special permission to schedule the show to run later on the night it actually happened. Normally, we try to transmit it within 24 hours."

For RTE, which has been screening the awards show since 1998, Horan adds that the program "performs very, very well."

Tony Mendes, head of acquisitions and sales for leading Swedish commercial station TV4, says the EMA has "always achieved solid ratings" since its first appearance on the channel in 1994. The 2000 event, which took place at Stockholm's Globe Arena, ran during prime time on a Saturday night, with a 23% market share.

MTV's long-held status as a hip youth channel "rests well with the kind of young, dynamic demographic we like to target," Mendes says. "It represents a perfect opportunity for advertisers to hit a very clearly defined youth demographic." Elsewhere in the Nordic territories, the EMA airs on MTV3 (no relation) in Finland and in Denmark on commercial channel TV2, where executive producer Anette Romer says that since 1994, it has served as "a fine way of presenting state-of-the-art music." Typically airing late at night on weekends in one of TV2's few music slots, Romer observes that the EMAs have significantly bolstered the channel's youth appeal.

In Germany, commercial broadcaster RTL2 recently renewed a deal to air the 2001 MTV EMA and retained an option on 2002. The station's head of entertainment, Katja Hofem-Best, calls the awards "one of the best-directed and best-produced music shows in the world. Every time, it has the biggest stars and its own very distinctive look."

Part of the Bertelsmann/RTL group, RTL2 values the awards program as a "distinctive, trend-setting TV event," Hofem-Best adds. As the host broadcaster for 2001, RTL2 is collaborating with MTV Germany to set up a shared telephone voting hotline for the category of best German act.

Outside of Europe, Canadian specialist music channel MuchMusic has been airing the EMA show since its inception. David Kines, MuchMusic VP/GM, says part of the MTV show's appeal lies in "revealing the scene and buzz from somewhere other than North America. It definitely has an exotic feel."



Hong Kong's Troubled Capital Artists Winds Down

BY WINNIE CHUNG

HONG KONG—The current economic downturn has claimed its first record company victim here, with the Oct. 20 announcement by leading independent label Capital Artists that it will no longer function as an active imprint and is laying off 15 members of its 18-person staff.

The decision came as a shock to Capital staffers, who had apparently only been expecting the announcement of a pay cut when asked to attend a meeting on the morning of Oct. 20; Capital had previously laid off five staffers Sept. 30. Instead, the troubled company announced that all production work would cease imme-

diately, although it will continue to exist as a legal entity in order to collect copyright revenue and issue compilations.

With the sketchy details revealed by Capital Artists management, other labels are still unsure what will come next. Some suspect other labels will use Capital Artists' misfortunes as an excuse to trim their own operations.

"It is a very sad day for the industry," says Warner Music Hong Kong managing director Mark Lankester. "Capital Artists was one of the best local labels, and this adds to the downbeat mood of the industry. The fear is that other labels might use this as an excuse to make necessary economic moves."

Established in 1972, Capital Artists was one of Hong Kong's oldest independent labels. By linking with leading terrestrial TV station TVB, it had produced a steady stream of new talent through the channel's annual New Talent Singing Contest.

The label launched the careers of many leading Hong Kong artists, including vocalists Anita Mui, Leslie Cheung, Andy Lau, Leon Lai, Sammi Cheng, and Miriam Yeung. But like other local

independents, its fortunes waned because of increased competition from international labels.

In 1996, the label was acquired by the South China Morning Post Group, which owns the English-language daily newspaper *South China Morning Post* and other retail and real-estate businesses. That deal marked the end of the TVB tie-in, and the label had struggled since to find and break new acts.

The label also recently lost its biggest money-maker, Miriam Yeung, to Music subsidiary Go East!, and Capital was reportedly expecting to lose upcoming rocker Denise Ho to EMI. The label has not said how it will deal with its remaining contracted artists. The loss of Yeung, one insider says, was "the beginning of the end [for Capital]. They could hardly break even on their other artists. The one with the highest potential was Denise Ho, and the signs were that CA was losing her, too."

No one from the company or staff was available for comment. It is understood that some of the more senior staff members, such as GM Pad Lam and artist and talent manager Portia Lau, will remain until the end of the month to help wind down the business.



In the Mode. While in Antwerp, Belgium, to play a sellout show to 14,000 fans, Depeche Mode recently collected gold discs marking sales of more than 25,000 units of its *Exciter* album (Mute/PIAS). Pictured, from left, are band member Dave Gahan, PIAS Belgium head of marketing Ineke Daans, band members Andy Fletcher and Martin Gore, PIAS co-president Kenny Gates, artist manager Jonathan Kessler, and PIAS Benelux managing director Leo Van Schaik.

MERCHANTS & MARKETING

IMs: The New Promo Fad

Trans World, Yahoo Rolling Out Music-Related Initiatives

BY MATTHEW BENZ

NEW YORK—Promoting and selling music through instant messaging (IM) applications is becoming an increasing focus of experimentation for label marketers, merchants, and online companies looking to target Web-savvy consumers. In the latest examples, retailer Trans World Entertainment and Web portal Yahoo have announced new music-related IM initiatives.

Trans World is teaming with Microsoft to allow members of its new Backstage Pass customer loyalty program (*Billboard*, Nov. 3) to swap music playlists and wish lists, album and artist information, song samples, and video clips via Microsoft's MSN Messenger software.

In addition, Trans World is one of a group of companies—and the first music and video retailer—with commerce links embedded inside of MSN Messenger. Users of the IM software will be able to click through to the FYE.com Web site to make music and video purchases.

Meanwhile, Yahoo is releasing new IM software called IMVironments that allows users to play music, video, and Flash media clips inside the IM window. Traditionally, users have to launch a new window or link to another site to access such content.

INSTANT CAMPAIGNS

As part of the launch, Interscope act Garbage will use the technology to promote its new single, "Androgyny." Users will be able to correspond in a Garbage-themed environment that includes the track and a Flash photo montage of the band. A link to Launch.com to view the video for the single and a link to Yahoo Music to purchase the CD will also be featured in the window. The company also has enhanced IM promotions in the works for Enrique Iglesias and Lenny Kravitz.

IMs and e-mails enhanced with rich media content are becoming a popular element of direct and viral marketing campaigns. MP3.com, for instance, partners with labels to send targeted e-mails about new artists and tracks that are enhanced with images and links to song clips. Meanwhile, several companies, including MP3.com and beat-greets.com, a newly announced strategic partner of AOL Music, offer music-themed online greeting cards that feature Flash images of an act and song clips.



Trans World is teaming with Microsoft on a number of new technology initiatives—including its new kiosk system—and is allowing members of its customer-loyalty program, Backstage Pass, to swap playlists, song samples, and video clips via Microsoft's MSN Messenger software.

TECHNOLOGY PUSH

The Trans World messenger feature becomes broadly available this month. Mark Hogan, Trans World VP of marketing and advertising, notes that IM now gives the retailer the ability to tailor specific messages and alerts to the customers, based on their stated preferences.

"What it's really about is helping customers individualize and personalize their lists," he says. "To me, this is really targeted to somebody who's a music enthusiast, who's going to be actively managing that list and

wants to share and communicate with others."

Trans World, currently in the midst of rebranding itself as For Your Entertainment (FYE), recently announced a spate of new initiatives tied to the launch of Microsoft's Windows XP operating system (including the Backstage Pass customer loyalty program), as well as in-store kiosks and listening stations. Underlying these are Microsoft's Passport identification system, its Windows Media player, and its .NET Web services technologies.

Hogan says, "The whole idea will be that when consumers give us permission, we'll be able to remember their behavior in-store, as well as at home when they're online, so that their preferences travel with them."

MusicChoice Offers Tunes For Sale Through TV Remote Controllers

BY BRIAN GARRITY

NEW YORK—In a move designed to test the commerce capabilities of buying music through the TV similar to the way consumers rent pay-per-view movies at home, music TV network Music Choice is launching a new interactive purchasing feature on its channels.

The service, which initially will be made available to satellite TV service provider DirecTV's 3 million subscribers who have interactive capabilities, allows viewers to buy a CD containing the song they're listening to right from their remote controllers. Users can also access facts about artists, music news, new releases, music history, gossip, and album cover art.

Music Choice president/CEO David Del Beccaro predicts that the ability to buy music with a TV remote will change the way people consume it because it delivers a convenience that was never available before. However, he is more modest when it comes to projecting just how substantial consumer appetite for the service will be out of the gate.

Del Beccaro says, "We see this as much as the addition of a product feature as we're getting into the commerce business."

Indeed, given that buying music through the TV is a new consumer concept, Del Beccaro admits that the company is unsure of what type of response to expect. "This is an impulse purchase, so it's hard to judge what kind of a buy-rate impact that will have," he says. "We've done projections that are all over the place, and we don't have much of a basis for any of them."

He notes that, on a price basis, Music Choice will not compete with the likes of Best Buy. Instead, titles will be offered just below list price and aimed at listeners seeking convenience and/or music that is not widely carried in stores.

The service for DirecTV users is a collaboration between Music Choice and Wink Communications—an El Segundo, Calif.-based developer of interactive technologies for use on digital TV systems that is working

with DirecTV. Wink's technology is currently installed in 3 million DirecTV homes nationwide, which overlays the existing programming of a given channel and offers users information and commerce links that correspond with the content in much the same way as a Web page.

In the case of Music Choice, viewers use their remotes to click through to a buy page, a function similar to renting an in-home movie. But instead of being billed by the TV service provider, users are prompted to enter their credit card information. Once that is logged, that information can be stored on the Wink system and accessed through a secure pass code thereafter. Wink processes the transaction, and Valley Media is providing music fulfillment services.

A GROWING BUSINESS

The concept of offering consumers the ability to buy products with a TV remote has been the longstanding dream of many since the Web went mainstream in the mid-

'90s. Horsham, Pa.-based Music Choice is not alone in attempting to push the concept of interactive TV commerce: Other TV networks also experimenting with commerce functions include NBC, and book/music retailer Barnes & Noble has created its own special commerce channel on the DirecTV system to sell books.

For Music Choice, the DirecTV deal is the start of a wider rollout of commerce services that it expects to have in the homes of more than 20 million satellite and digital cable subscribers over the next five years. By the end of next year, the company plans to have commerce capabilities in more than 6 million homes.

Music Choice, with commerce capabilities on 12 audio channels, argues that such capabilities provide interesting opportunities for label marketing initiatives. The service has the ability to promote an album right on the channel that is playing the song, or any other appropriate channel, through billboard ads and/or artist trivia that rotates onscreen.



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CCE Web Site Launches As A&R Tool

BY RAY WADDELL

NASHVILLE—In an effort to create increased industry awareness about promising unsigned acts performing in their venues, Clear Channel Entertainment (CCE), the world's largest concert promoter and radio conglomerate, has launched a new online A&R initiative through the multimedia division of its concert-promotion arm.

The company has established A&R Network (anrnetwork.com), a subscription Web site dedicated to informing music industry professionals about quality unsigned acts available for recording contracts, licensing, management, publishing, and legal representation.

The program is already starting to take off. Seventeen-year-old singer/songwriter Bonnie McKee's presence on the site quickly drew major-label interest, and McKee became the first artist signed under new Warner Bros. Records president/CEO Tom Whalley's regime. A&R Network has also given a push to Soul Kid #1, which fielded several offers before signing to DreamWorks.

"One thing we have to realize as a company is [that] though we're not in the business of discovering superstars,

if we don't help identify bands for the future, we won't have anyone performing in our venues or playing records on our radio stations," explains Gerry Cagle, president of Clear Channel Entertainment Multimedia. "We're not saying we know who the next superstar is, but we're committed to giving someone who believes they are the next superstar the opportunity to show it."

STAR SEARCHERS

When it comes to rooting out talent, CCE—with its far-flung radio and live-entertainment properties and personnel—is in a unique position to pick up a buzz on developing talent.

"Although we are involved in all aspects of the entertainment business and promoting and marketing new music, one of the things we haven't done [before] is get involved in the discovery of new talent," Cagle says. "We feel [CCE] is more uniquely qualified to identify new talent than anybody else out there. The idea is to harness all of our [employees], from program directors and music directors in specific markets to bookers for our concert venues, not only in the U.S. but across the world. These are the people that listen to new music, and we give them the opportunity to feed that into one central location."

While CCE has a vested interest in the future of entertainment, it also has an immediate financial incentive for A&R Network. The initiative operates as a subscription service, so that labels, managers, or whoever else can log on and search for talent for a \$20,000 annual fee. Cagle says labels and other interested parties learned about A&R Network via "door-to-door" selling and New York City and Los Angeles showcases/parties.

"The response has been extraordinarily good," Cagle notes. "The one thing every A&R person is interested in is [finding] out who the next hottest bands are and spending the least amount of money doing it."

While he wouldn't divulge how many subscribers A&R Network has to date, Cagle says all the major labels and many independents have signed on, along with agents, managers, and lawyers. The \$20,000 fee effectively limits involvement to major players. "If we were not semi-exclusive, it wouldn't be worthwhile. By the way, we think \$20,000 is a bargain."

WHERE DO WE SIGN UP?

Sat Bisla, senior VP of A&R Network, is in charge of filtering the 100-plus bands currently on A&R Network. Bisla and his staff have brought in about 70% of the artists. While CCE employees can (and do) send in information on prospective artists, Bisla says worthiness is a judgment call. The primary criteria is whether the band has built a story. "There are four key elements: [Is there] support at radio, support at retail, a touring circuit, or is it something we feel compelled about?" Bisla says. "I really am passionate about music, and this allows me to get involved with music on a grass-roots level."

Cagle says A&R Network deals only with unsigned bands. "If they're signed to any label, that's not what this is for." The artists are not charged a fee. "Bands send in information depending on how far along they are, whether it's a tape from one live performance, or a video, downloads, pictures, or CDs."

For McKee's manager, Colin Filkow, A&R Network provided an unprecedented outlet. "I knew that Bonnie was a rare talent, but to get her a major-label deal I was going to need the right forum for exposure," Filkow says. "A&R Network loved her, they were passionate, and she was off and running almost immediately. I was amazed at how fast they were able to get the word out—it was obvious they had the ears of the music industry."

Filkow says McKee went from the Web to Warner in three weeks, adding that she is currently in the studio recording. "Every unsigned artist would be crazy not to use this service. To me, it's the fast track to a label deal." In fact, Filkow says he is utilizing the A&R Network again with another artist, Adama. "It will get her in the line of sight."

New-release listings can be found at billboard.com.



Declarations Of Independents™



by Chris Morris

COOL MOVE: After a couple of years moving through Island Def Jam and Universal Music & Video Distribution, Wellesley, Mass.-based blues and roots music label Tone-Cool Records is returning to the indie fold via a new deal with Artemis Records in New York City. Red will handle physical distribution of the Tone-Cool releases.

The company, which is headed by founder/CEO **Richard Rosenblatt** and president **Dave Bartlett**, will kick off the new relationship with the Dec. 4 release of *51 Phantom*, the sophomore album by the wonderful Memphis-area trio **the North Mississippi All-Stars**. This outstandingly funky collection—produced by **Jim Dickinson** (father of the band's **Luther** and **Cody Dickinson**)—had originally been scheduled for Oct. 9, but was pushed back to accommodate the changeover.

Bartlett says the All-Stars record will be the only 2001 release through Artemis. Next year, the company hopes to issue singer/guitarist **Susan Tedeschi's** long-awaited follow-up to her 1998 breakthrough *Just Won't Burn*, plus new albums by guitarists **Bernard Allison** (son of the late bluesman **Luther Allison**) and **Rick Holmstrom**. While those sets are the only titles currently earmarked for 2002, Bartlett says, "We're looking to stock up on new artists."

Tone-Cool is moving back to its roots by rejoining the indie posse. The label had been handled by Rounder in the days before the Cambridge, Mass.-based firm made its own pact with Universal.

YOU CAN TOUCH THIS: On another Red front, the distributor has inked an exclusive distribution deal with WorldHit Music Group, a new label operated by early-'90s rap hitmaker **MC Hammer**.

The agreement commences with the Nov. 20 release of a new Hammer album, *Active Duty*. As its title suggests, the set reflects the political tenor of the times. The collection's first single is a patriotic one: "No Stopping Us Now—USA."

WorldHit expects to release four albums in the fourth quarter this year. The label's roster also includes such developing talents as **Pleasure**, **the Stooge Players**, **Analise**, **James Greer**, and **Chuck Get Down**.

FLAG WAVING: In the course of working on a *Billboard* report on the reascent Detroit rock'n'roll scene (*Billboard*, Oct. 27), we got thoroughly hooked on the sweetly groovin' style of the Motor City's **Come Ons**.

The group's sophomore *Sympathy for the Record Industry* release, *Hip Check!*, is destined for *Declarations of Independents'* year-end top 10. The band's decidedly sexy



COME ONS

brew of what they call "amplified dance music" is guaranteed to fill the floor at any party, and tracks like the set-closing love song "Dollar in My Pocket" hint at dimensions beyond basic hip-shake.

Vocalist/bassist **Deanne Iovan**, who is joined in the group by guitarist **Jim Johnson** and drummer **Patrick Pantano**, acknowledges that the band takes its inspiration from the classic soul stylings of its hometown.

"Patrick and I listen to a lot of old '60s R&B, especially from Detroit," Iovan says. "The whole hip-hop/modern R&B genre right now, I feel like it's coming from someplace else. I feel like we're trying to draw more on that '60s R&B/soul influence, but we don't want to sound so derivative that we get asked to play people's weddings or something. We'd like to think that we put somewhat of a modern twist on it, to make it very here-and-now."

While there are other bands on the scene that mine similarly funky musical terrain—like **the Detroit Cobras**—the **Come Ons** usually share the stage with punk-based units who draw from very different styles. Iovan—who has also played with such all-female Detroit groups as the dreamy **Slumber Party** and the raucous **Gore Gore Girls**—says of the scene's diversity, "It's so fun. It's like eating at a restaurant and having every kind of cuisine in front of you and being able to pick different things. And we are all friends. Everybody is very supportive of one another."

Though the **Come Ons** were forced to scrap a projected European tour with fellow Detroiters **the Dirtbombs** and **Bantam Rooster**, they recently scored a hit at the Las Vegas Shakedown garage fest. Iovan predicts, "It think we're going to try to do a bigger West Coast tour."

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by Ed Christman

SINGLES GOING OUT: The ongoing, deliberate annihilation of the singles configuration by record labels continues to cause anguish among the retail account base. So far this year, singles sales are down 39.9%. With only 28 million sold so far, this will probably be the worst sales year in the history of the single.



In an e-mail to label sales and distribution executives, **Carl Rosenbaum**, CEO of rackjobbing operation Top Hits in Buffalo Grove, Ill., points out yet again that "singles sales have all but disappeared, not for lack of interest but due to the lack of support from the industry." He notes that during one month in 1999, two of the company's retail accounts combined rang up 333,000 singles sales, while in September this year, their combined total was less than 22,000 units.

As a result of the disappearance of the singles configuration, he says, Top Hits has begun filling space in retail accounts with product other than singles. He adds that, if the availability of singles does not drastically improve by the new year, Top Hits will eliminate the single from programs offered to its customer base.

Some of the space currently used to sell singles would be taken up by other music formats, but check out some of the other product lines Top Hits would also rack in addition: a line of soaps, classic videos, skin care products, glass products, and a karaoke music promotion.

In his e-mail, he asks these questions:

- "Are full-length sales that much better now that you killed that nasty little single?"
- "Are you breaking more artists today?"
- "Where have all the children gone?"

"Judging from music store sales, it [isn't] to the record store," he thinks is the answer to the latter question. But other retailers have an even worse answer, and it goes something like this: "Without singles, kids are learning to download their favorite songs from the Internet for free." Not only are the kids not buying singles, but if they download their favorite songs, they don't have to buy the albums either.

Equally important to note is that Top Hits is following another trend that will have a similar long-term impact on record labels: bringing in other prod-

uct lines. If music space shrinks, guess what happens to music sales?

On the heels of the Rosenbaum e-mail, **Jordan Katz**, senior VP of sales for Arista, called to say that the label will "undelete" (i.e., make commercially available) two singles, **Blu Cantrell's** "Hit 'Em Up Style (Oops!)" and **Toya's** "I Do." Both were top five singles, and both were cut out right before their respective albums were released.

Unlike the classic singles program Maximum Hits, which Arista launched in April, and which generated some incremental sales for the label, both of these singles still garner airplay. According to Katz, the Cantrell single was No. 16 and the Toya single was No. 36 on the Hot 100 Airplay chart this issue.

Both albums are selling less than 15,000 units a week, Katz says, so he isn't worried about cannibalization at this point. "If this works, we will re-examine the things we do with singles," he says. "We will issue them, cut it out, and then down the line reissue singles. We will see what happens and if retail supports it."

But won't that make things even more confusing for the consumer? Maybe, Katz concedes, but with retail saying they want more singles, "well, here are more singles."

I applaud Arista and Katz for at least trying to address some of the retailing concerns. I don't know if their response is the right answer for the problem, but I do know that if others labels don't start paying closer attention to what's going on at retail today—whether it be singles or some other issue—there will be even more problems down the line for labels to deal with.

MUSIC NETWORK REWORKED: **Marc Appelbaum** has been named president of the retail division of Norcross, Ga.-based Music Network, which consists of 115 stores. Appelbaum, who will manage all operating, sales, and merchandising activities, will be based in Washington, D.C., and report to the chain's board of directors, which consists of owners **Michael Parkerson** and **Michael Goldwasser**. Previously, Music Network was divided into two divisions, with Appelbaum overseeing the north and Al Levenson heading up the south. Levenson, onetime owner of the Turtle's chain, asked to be relieved of his day-to-day responsibilities so that he could spend more time with his family, according to a statement. He will remain with the Music Network, working on special projects and as an advisor to the board of directors.

MAKING TRACKS: **Dick Odette**, a longtime fixture at the Musicland Group, will retire at year's end.

Universal Reports Improved Cash Flow

BY MATTHEW BENZ

NEW YORK—Vivendi Universal reports improved third-quarter cash flow for Universal Music Group (UMG) in preliminary results, despite a 4% drop in sales over the period. Yet in a conference call with analysts announcing the music division's performance, much of the attention was devoted to executive vice chairman Edgar Bronfman Jr.'s criticism of regulatory scrutiny of major-label-backed digital-music initiatives, including its Pressplay service.

"Neither Pressplay nor MusicNet has yet to achieve its first dollar of revenue, and at the same time literally billions of files are being downloaded by illegal services," Bronfman said. "I think it's both anti-competitive and ill-considered for U.S. regulators or European regulators to try and regulate a nascent business, where the music industry is trying to compete with a broad and illegal product." He added, "I think they will find that everything we have done and will do is in complete conformance with proper antitrust scrutiny."

As for UMG financial results, despite a decline in sales to 1.46 billion euros (\$1.32 billion) from 1.52 billion euros (\$1.38 billion), it saw third-quarter earnings before interest, taxes, depreciation, and amortization (ebitda) rise to 250 million euros (\$227 million)



BRONFMAN

from 235 million euros (\$213 million) in the same period last year.

Executives attributed the ebitda growth to strong performances in North America, France, the U.K., Australia, and in the music publishing business, as well as further improvement in Japan. Additionally, Vivendi said UMG was able to keep marketing costs and overhead in check, which further aided the cash-flow performance. UMG chairman/CEO Doug Morris boasted that "the ebitda of the Universal Music Group is probably greater than our four competitors combined."

Top albums in the quarter included new releases by Mary J. Blige, Jay-Z, Ja Rule, Diana Krall, and Elton John. Releases from Nelly Furtado and Shaggy,

as well as the *O Brother, Where Art Thou?* and *Bridget Jones's Diary* soundtracks, all continued to sell strongly around the world.

Meanwhile, revenue declined due to fewer releases, tough comparables from sales of Eminem a year ago, and a softer economic climate. The company also attributes the drop to "the severe market decline in Latin America and weak market conditions in several major markets, including Germany."

The company estimates that its worldwide market share has increased overall. UMG year-to-date market share, vs. the comparable period last year, has increased in France, the U.K., and Australia. It has essentially remained constant in the U.S.

Vivendi said the outlook remains strong for the fourth quarter—new releases are scheduled from Andrea Bocelli, the Cranberries, DMX, Light House Family, S Club 7, Mylene Farmer, Enrique Iglesias, No Doubt, Ludacris, and Sting—as well as for early 2002, when albums are expected from Eminem, Dr. Dre, Nelly, and Shania Twain.

Ebitda for the whole of Vivendi's media and communications business rose to 1.49 billion euros (\$1.35 billion) from 1.14 billion euros (\$1.04 billion). Revenue rose to 7.29 billion euros (\$6.61 billion) from 6.74 billion euros (\$6.11 billion).

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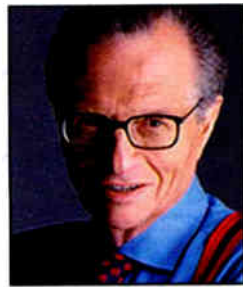
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World Radio History

DreamWorks Gives 'Shrek' VHS/DVD Release Special Treatment

BY JILL PESSLICK

LOS ANGELES—If you're a believer in *Shrek*, this year's highest-grossing film to date, its Nov. 2 release on DVD-VHS and VHS via DreamWorks Home Entertainment will keep the fairy tale going beyond its happy finale.

The two-disc DVD, which lists for \$19.95, contains more than 11 hours of entertainment and 15 minutes of new animation, including a three-minute extended ending. The new ending is also featured on the \$15.95 single-tape VHS edition. The DVD price is well below the standard \$25 or more for new releases. To date, the movie, released in May, has grossed \$266.7 million in the U.S.

The new finale was the most entertaining part to put together for the home video, says the film's co-directors Andrew Adamson and Vicky Jenson. "The new ending was really fun," Jenson explains. "The characters got to sing karaoke songs in the swamp that were appropriate to them."

The DVD's various menus also allowed supporting characters to have added screen time as they guide the viewer to added features. "One thing that happened when we were making the movie was that Pinocchio and the Gingerbread Man became very popular characters," Adamson says. "We were able to feature them in the menus."

Interviews with Shrek (voiced by Mike Myers), Princess Fiona (Cameron Diaz), Lord Farquaad (John Lithgow), and Donkey (Eddie Murphy) that include some of the characters talking about their next roles, as

well as the making of the movie, are also exclusive to the DVD.

Creating the extra animation was a lengthy process that was incorporated into the making of the theatrical version. It took four years to finish the 90-minute film, Adamson says, and many of the DVD's animated features were completed after that.

"Every available [animator] participated," Jenson says. "From the start of the movie, just the playing of the menus brings you into the whole world and tone of *Shrek*. All of the additional animation keeps that irreverent humor."

The DVD version's many additions include a behind-the-scenes documentary, a look at how characters were brought to life on computer, a technical documentary, and technical bloopers. An original theatrical trailer can also be viewed, as well as a sneak peek at DreamWorks' upcoming animated feature, *Spirit: Stallion of the Cimarron*.

A host of games for children are featured in a special DreamWorks Kids section. Activities include Fairy Tale Bowling, Learn to Draw Shrek, and Pin the Tail on Donkey. The DVD further introduces a new DVD-ROM technology in its ReVoice Studio, which allows viewers to record the lines of characters in 12 of the film's popular scenes. (These features can be accessed via a PC.)

Even the watching of the film, which can be done in either pan-and-scan or widescreen versions on the DVD,

should intrigue audiences, Adamson says. "There's a lot to be gained from just watching the movie on DVD. There are a lot of background things that you don't catch in the theater—like what are the Three Blind Mice singing before Shrek yells at them?"

If the low price isn't enough to attract customers' attention, DreamWorks is releasing the DVD and VHS formats on a Friday instead of the customary Tuesday release date. Kelly Sooter, head of domestic marketing for DreamWorks Home Entertain-

ment, Sooter explains. "One disc is designed for the family. That has [the] DreamWorks Kids [section] and the ReVoice Studio. The other disc is the widescreen version [of the film] and technical information for adults."

DreamWorks' marketing plan for the package is one of the largest programs the company has ever put together, Sooter reveals. One facet is an "instant win" peel-off sticker game in which both VHS and DVD buyers can participate. Prizes include Microsoft's X-Box and GameBoy Advances systems, each with a *Shrek* game cartridge; Kia Sedona minivans; and Baskin-Robbins ice cream. Game stickers will also be included on new pressings of other DreamWorks animated VHS titles, including *The Road to El Dorado*, *Chicken Run*, *Antz*, *The Prince of Egypt*, and *Joseph: King of Dreams*.

The company has also coordinated a number of partnerships with specific retailers, including Kmart and Blockbuster, which are each holding promotions in advance of street date. At Blockbuster, customers had the opportunity to own *Shrek* and save money on video rentals by purchasing a special \$25 card by Nov. 1. The cost covered 10 weeks of discounted rentals, after which a customer receives a VHS or DVD copy of the film.

DreamWorks, Kmart, and Haas Carter Motorsports teamed at the Winston Cup Series race Oct. 28 at

the Phoenix International Raceway in Glendale, Calif., to unveil a *Shrek*-themed car driven by Jimmy Spencer. Sooter says the event was a perfect way to "maximize the sales of the video and take a great franchise to one of our partners."

DreamWorks declined to give pre-order figures or sales projections on *Shrek*.

Retailers are already anticipating that *Shrek* will be a top-seller. Wherehouse stores have selected *Shrek* to be the theme of its holiday marketing plan, with characters from the film featured on in-store displays and in print advertising.

Paul Wamaker, VP of merchandising for the Torrance, Calif.-based chain, says, "We expect it to be one of the best DVDs of the fourth quarter. It's a movie that attracts a wide base of customers. The demographic covers kids, young adolescents, and adults. We certainly feel that what we're doing with our [holiday] campaign will help us with sell-through through the whole quarter."

Jeremiah Wehler, home video buyer for Amarillo, Texas-based Hastings, agrees that *Shrek* has the potential to be one of the biggest releases of the fourth quarter. "It will definitely break records for family and children's films, if not an overall best-selling record," he says. "The added features are an incentive for most people. I don't think a Friday release is the best thing for the consumer. But none of the previous Friday releases have been titles as big as this."



ADAMSON AND JENSON

ment, says, "There is nothing traditional about our movie. The spirit and humor of the movie turned everything on its ear [when it was released in theaters]. A Friday street date lends itself to this movie."

The timing of the release, its many bonus and demographically oriented features, and low price are all poised to make it one of the holiday season's hottest releases. "We also designed the discs with two broad audiences in

Blockbuster Readies Itself For Digital Age

BY BRIAN GARRITY

NEW YORK—Amid a shift away from VHS tape rentals and an increase in those of DVDs, home video rental giant Blockbuster reports lower earnings but increased revenue for the third quarter that ended Sept. 30.

The company says the elimination of less-productive VHS tapes dragged down third-quarter earnings, as it posted a net loss of \$224.9 million, or \$1.28 per share, for the third quarter.

Total revenue for the quarter tallied \$1.26 billion, a 5.9% increase over third-quarter 2000, as a result of steady growth in rental revenue.

Rental revenue improved by 6.3% to \$1.08 billion, primarily due to a 4.7% increase in worldwide same-store rental revenue and the addition of 176 new company-operated stores since the third quarter of last year.

"By re-merchandising our stores to make room for an expanded selection of DVDs, we are positioning Blockbuster to hasten the growth opportunities presented by this higher-margin digital format," Blockbuster chairman/CEO John Antioco said in a statement following the release of the company's

figures. "Additionally, we are able to more efficiently merchandise both DVD and VHS, while dedicating more of our sales area to high-growth new



game formats and promising new business initiatives."

Earlier in the quarter, Blockbuster announced that it would record primarily non-cash charges related to the elimination of approximately 25% of its VHS library and selected games as part of an extensive re-merchandising of its stores to make room for such high-growth, high-margin products as DVD.

Additionally, the estimated residual value of VHS rental inventories was reduced from \$4 per unit to \$2 per unit, and the estimated useful life of catalog product was reduced from 36

months to nine months.

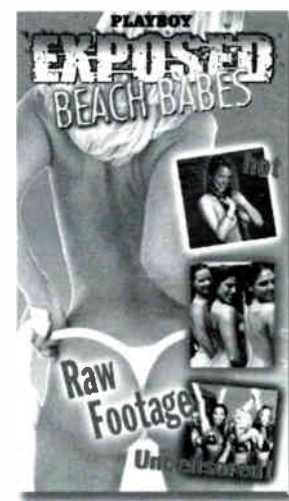
The estimated residual value of game rental inventories was also reduced from \$10 per unit to \$5 per unit.

For the first nine months of the year, total revenue increased 5% to \$3.80 billion, compared with \$3.62 billion in the same period last year, due to growth in rental revenue and other revenue. Rental revenue increased 5.3% to \$3.24 billion, up from \$3.07 billion last year due to a 2.8% increase in worldwide same-store rental revenue and growth in the store base.

With the transition from VHS to DVD, Blockbuster expects worldwide same-store revenue in the fourth quarter to grow in the low-single-digit range. It also expects gross profits to grow in the mid-single-digit range over the last three months of the year due to growth in higher-margin DVD rentals.

For the full year, the company expects to add approximately 200-250 company-operated stores, the majority of which will be domestic. Capital expenditures for the full year are expected to be approximately \$100-\$125 million.

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PLAYBOY HOME VIDEO
www.playboy.com

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NOVEMBER 10 2001

Billboard Top VHS Sales™

THIS WEEK	LAST WEEK	WKS. ON CH.	TITLE Label/Distributing Label & Number	PRINCIPAL PERFORMERS	YEAR OF RELEASE	RATING	PRICE
Compiled from a national sample of retail store and rackjobber reports collected, copied, and provided by VideoScan.							
NUMBER 1 <small>Week At Number</small>							
1	NEW		CATS & DOGS Warner Family Entertainment/Warner Home Video 21251	Jeff Goldblum Elizabeth Perkins	2001	PG	22.98
2	1	3	THE MUMMY RETURNS Universal Studios Home Video 86741	Brendan Fraser Rachel Weisz	2001	PG-13	22.98
3	2	3	BARBIE IN THE NUTCRACKER Artisan Home Entertainment 12060	Barbie	2001	NR	19.98
4	3	5	SPY KIDS (PAN & SCAN) Walt Disney Home Video/Buena Vista Home Entertainment 22538	Antonio Banderas Alan Cumming	2001	PG	24.99
5	4	2	SCOOBY-DOO & THE CYBER CHASE Warner Family Entertainment/Warner Home Video 1746	Scooby Doo	2001	NR	19.96
6	5	3	WHAT WOMEN WANT Paramount Home Video 156603	Mel Gibson Helen Hunt	2000	PG-13	14.95
7	6	24	IT'S THE GREAT PUMPKIN, CHARLIE BROWN Paramount Home Video 153703	Animated	1966	NR	12.95
8	16	6	A SPOOKIE OOKIE HALLOWEEN Walt Disney Home Video/Buena Vista Home Entertainment 22542	Rolie Polie Olie	2001	NR	12.99
9	13	5	WINNIE THE POOH: BOO TO YOU TOO Walt Disney Home Video/Buena Vista Home Entertainment 22940	Winnie The Pooh	1997	NR	14.99
10	8	9	SCOOBY DOO: SPOOKIEST TALES TriStar Home Entertainment/Warner Home Video 1759	Scooby Doo	2001	NR	14.95
11	7	3	CROUCHING TIGER, HIDDEN DRAGON (SUBTITLED) Columbia TriStar Home Video 06888	Chow Yun-Fat Michelle Yeoh	2000	PG-13	19.96
12	NEW		BOB THE BUILDER: BOB'S WHITE CHRISTMAS Lynx Studios 24104	Animated	2001	NR	14.99
13	9	8	WILLY WONKA & THE CHOCOLATE FACTORY: 30TH ANNIVERSARY EDITION Warner Family Entertainment/Warner Home Video 18981	Gene Wilder	1971	G	22.96
14	12	7	MEN OF HONOR FoxVideo 2002094	Robert De Niro Cuba Gooding, Jr.	2000	R	14.98
15	11	8	SEE SPOT RUN Warner Family Entertainment/Warner Home Video 21370	David Arquette	2001	PG	22.96
16	23	26	THE EMPEROR'S NEW GROOVE Walt Disney Home Video/Buena Vista Home Entertainment 21638	Animated	2000	G	26.99
17	19	17	BRING IT ON Universal Studios Home Video 87173	Kirsten Dunst	2000	PG-13	14.98
18	18	4	PEANUTS: HOLIDAY COLLECTION Paramount Home Video 156669	Animated	2001	NR	38.85
19	10	31	THE MUMMY Universal Studios Home Video 83663	Brendan Fraser Rachel Weisz	1999	PG-13	14.98
20	15	11	RECESS: SCHOOL'S OUT Walt Disney Home Video/Buena Vista Home Entertainment 12737	Animated	2001	G	24.99
21	28	11	RUGRATS: ALL GROWED UP Nickelodeon Video/Paramount Home Video 839413	Animated	2001	NR	12.95
22	29	12	THE GOONIES Warner Home Video 13275	Sean Astin Josh Brolin	1985	PG	14.95
23	22	19	COYOTE UGLY Touchstone Home Video/Buena Vista Home Entertainment 21794	Piper Perabo Adam Garcia	2000	PG-13	14.99
24	14	9	POKEMON 3 - THE MOVIE Warner Home Video 21251	Ikuo Ootani Veronica Taylor	2001	G	22.99
25	RE-ENTRY		FRANKENPOOH Walt Disney Home Video 2944	Winnie The Pooh	1995	NR	14.99
26	17	3	CROUCHING TIGER, HIDDEN DRAGON (DUBBED) Columbia TriStar Home Video 04160	Chow Yun-Fat Michelle Yeoh	2000	PG-13	19.96
27	21	4	DRAGONBALL Z: SHOWDOWN (EDITED) FUNimation 310	Animated	2001	NR	14.95
28	4	6	61* HBO Home Video/Warner Home Video 91782	Barry Pepper Thomas Jane	2001	NR	14.95
29	40	15	THE LITTLE VAMPIRE New Line Home Video/Warner Home Video 5162	Jonathan Lipnicki	2000	PG	14.95
30	27	41	SAVING PRIVATE RYAN DreamWorks Home Entertainment 84991	Tom Hanks Matt Damon	1998	R	14.99
31	RE-ENTRY		HOW THE GRINCH STOLE CHRISTMAS! ♦ Warner Home Video 65409	Animated	1966	NR	14.95
32	36	32	STUART LITTLE Columbia TriStar Home Video 05215	Geena Davis Michael J. Fox	1999	PG	14.95
33	32	18	THE PATRIOT Columbia TriStar Home Video 05702	Mel Gibson	2000	R	14.95
34	35	4	THOMAS & FRIENDS: BEST OF THOMAS Anchor Bay Entertainment 1260	Thomas & Friends	2001	NR	12.98
35	31	8	FINDING FORRESTER Columbia TriStar Home Video	Sean Connery Robert Brown	2000	PG-13	14.95
36	25	4	DRAGONBALL Z: DARK PRINCE RETURNS (EDITED) FUNimation 298	Animated	2001	NR	14.95
37	34	4	BARNEY'S HALLOWEEN PARTY Barney Home Video/The Lyons Group 2024	Not Listed	1998	NR	14.95
38	39	2	SCOOBY DOO MEETS THE BOO BROTHERS Warner Family Entertainment/Warner Home Video 1554	Animated	2001	NR	14.95
39	RE-ENTRY		OFFICE SPACE FoxVideo 14244	Ron Livingston Jennifer Aniston	1999	R	9.98
40	37	14	THE BOOK OF POOH: STORIES FROM THE HEART Walt Disney Home Video/Buena Vista Home Entertainment 22477	Animated	2001	G	24.99

♦ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ♦ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2001, Billboard/BPI Communications.

Billboard Top DVD Sales™

THIS WEEK	LAST WEEK	WKS. ON CH.	TITLE Label/Distributing Label & Number	PRINCIPAL PERFORMERS	RATING	PRICE
Compiled from a national sample of retail store and rackjobber reports collected, copied, and provided by VideoScan.						
NUMBER 1 <small>1 Week At Number 1</small>						
1	NEW		Star Wars: Episode I-The Phantom Menace FoxVideo 2002391	Liam Neeson Ewan McGregor	PG	29.98
2	1	2	Snow White And The Seven Dwarfs Walt Disney Home Video/Buena Vista Home Entertainment 22254	Animated	G	29.99
3	NEW		Cats & Dogs Warner Family Entertainment/Warner Home Video 21253	Jeff Goldblum Elizabeth Perkins	PG	26.98
4	3	3	The Mummy Returns (Full Frame) Universal Studios Home Video 21379	Brendan Fraser Rachel Weisz	PG-13	26.98
5	4	3	The Mummy Returns (Widescreen) Universal Studios Home Video 21100	Brendan Fraser Rachel Weisz	PG-13	26.98
6	2	2	The Godfather DVD Collection Paramount Home Video 156474	Marlon Brando Al Pacino	R	105.99
7	5	2	Bridget Jones's Diary Miramax Home Entertainment/Buena Vista Home Entertainment 23598	Renee Zellweger	R	29.99
8	NEW		Angel Eyes Warner Home Video 21425	Jennifer Lopez Jim Caviezel	R	24.98
9			A Knight's Tale Columbia TriStar Home Video 06143	Heath Ledger	PG-13	27.96
10	11	4	The Simpsons: Season 1 FoxVideo 2002900	The Simpsons	NR	39.98
11	10	3	The Terminator MGM Home Entertainment 1001182	Arnold Schwarzenegger Linda Hamilton	R	26.98
12	9	5	Spy Kids Walt Disney Home Video/Buena Vista Home Entertainment 23539	Antonio Banderas Alan Cumming	PG	29.99
13	7	4	Along Came A Spider Paramount Home Video 336514	Morgan Freeman Monica Potter	R	29.99
14	12	6	Blow New Line Home Video/Warner Home Video 5284	Johnny Depp Penelope Cruz	R	26.98
15	13	5	Driven Warner Home Video 21013	Sylvester Stallone	PG-13	24.98
16	15	8	Exit Wounds Warner Home Video 21069	Steven Seagal DMX	R	24.98
17	14	3	Heartbreakers MGM Home Entertainment 1002257	Sigourney Weaver Jennifer Love Hewitt	PG-13	26.98
18	16	9	Hannibal MGM Home Entertainment 1002321	Anthony Hopkins Julianne Moore	R	29.98
19	NEW		Replicant Artisan Home Entertainment 11994	Jean-Claude van Damme	R	24.98
20	18		Boogeymen Paramount Home Video/Universal Studios Home Video 21371	Various Artists	NR	19.98
21	RE-ENTRY		The Matrix Warner Home Video 17377	Keanu Reeves Laurence Fishburne	R	24.98
22	RE-ENTRY		Spaceballs MGM Home Entertainment 908100	Mel Brooks John Candy	PG	14.95
23	22	20	Crouching Tiger, Hidden Dragon Columbia TriStar Home Video 05990	Chow Yun-Fat Michelle Yeoh	PG-13	27.96
24	20	7	Memento Columbia TriStar Home Video 06598	Guy Pearce Joe Pantoliano	R	24.95
25	25	2	Scooby-Doo & The Cyber Chase Warner Family Entertainment/Warner Home Video 1746	Scooby Doo	NR	24.98

Billboard Top Video Rentals™

THIS WEEK	LAST WEEK	WKS. ON CH.	TITLE Label/Distributing Label & Number	PRINCIPAL PERFORMERS	RATING
Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores.					
NUMBER 1 <small>1 Week At Number 1</small>					
1	NEW		Cats & Dogs Warner Family Entertainment/Warner Home Video 21254	Jeff Goldblum Elizabeth Perkins	PG
2	1	3	The Mummy Returns Universal Studios Home Video 86025	Brendan Fraser Rachel Weisz	PG-13
3	2	4	Along Came A Spider Paramount Home Video 336513	Morgan Freeman Monica Potter	R
4	3	4	A Knight's Tale Columbia TriStar Home Video 06140	Heath Ledger	PG-13
5	4	2	Bridget Jones's Diary Miramax Home Entertainment/Buena Vista Home Entertainment 21756	Renee Zellweger	R
6	5	3	Heartbreakers MGM Home Entertainment 1002341	Sigourney Weaver Jennifer Love Hewitt	PG-13
7	6	6	Blow New Line Home Video/Warner Home Video 5284	Johnny Depp Penelope Cruz	R
8	7	5	Spy Kids Dimension Home Video/Buena Vista Home Entertainment 23538	Antonio Banderas Alan Cumming	PG
9	10	8	Exit Wounds Warner Home Video 21069	Steven Seagal DMX	R
10	8	2	One Night At McCool's USA Home Entertainment 963060078	Matt Dillon John Goodman	R
11	9	5	Someone Like You FoxVideo 2002292	Ashley Judd Hugh Jackman	PG-13
12	11	5	Driven Warner Home Video 21013	Sylvester Stallone	R
13	13	8	Joe Dirt Columbia TriStar Home Video 05728	David Spade	PG-13
14	14	9	Hannibal MGM Home Entertainment 1002318	Anthony Hopkins Julianne Moore	R
15	15	14	The Family Man Universal Studios Home Video 86035	Nicolas Cage	PG-13
16	16	10	15 Minutes New Line Home Video/Warner Home Video 1342	Robert De Niro Edward Burns	R
17	17	7	Memento Columbia TriStar Home Video 06616	Guy Pearce Joe Pantoliano	R
18	12	4	Kingdom Come FoxVideo 2002396	Whoopi Goldberg LL Cool J	PG-13
19	18	11	The Mexican DreamWorks Home Entertainment 87821	Julia Roberts Brad Pitt	R
20	RE-ENTRY		Chocolat Miramax Home Entertainment/Buena Vista Home Entertainment 21757	Juliette Binoche Johnny Depp	PG-13

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PROGRAMMING

NOVEMBER 10
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 28, 2001



Continuous programming
1234 W. Street, N.E., 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 P. DIDDY, O'Jays	1 TOBY KEITH, I Wanna Talk About Me	1 JA RULE, Livin' It Up	1 STAINED, Fade
2 USHER, U Got It Bad	2 PAT GREEN, Carry On	2 DMX, Who We Be	2 ALCIA KEYS, Fallin'
3 FAITH EVANS, You Get No Love	3 CHELY WRIGHT, Never Love You Enough	3 LINKIN PARK, In The End	3 MICHAEL JACKSON, You Rock My World
4 MICHAEL JACKSON, You Rock My World	4 BROOKS & DUNN, Only In America	4 AALIYAH, Rock The Boat	4 U2, Stuck In A Moment You Can't Get Out Of
5 NELLY, #1	5 CHRIS CAGLE, I Breathe In, I Breathe Out	5 SYSTEM OF A DOWN, Chop Suey	5 ALIEN ANT FARM, Smooth Criminal
6 O'MX, Who We Be	6 MARTINA MCBRIDE, When God Feels Women Get The Blues	6 JAY-Z, Girls, Girls, Girls	6 JEWEL, Standing Still
7 AALIYAH, Rock The Boat	7 ALISON KRAUSS, The Lucky One	7 NICKELBACK, How You Remind Me	7 ENRIQUE IGLESIAS, Hero
8 LUDACRIS, Fatty Girl	8 TRAVIS TRITT, Love Of A Woman	8 BRITNEY SPEARS, I'm A Slave 4 U	8 NICKELBACK, How You Remind Me
9 JAY-Z, Girls, Girls, Girls	9 MARK WILLS, Loving Every Minute	9 'N SYNC, Gone	9 NELLY FURTADO, Turn Off The Light
10 ANGIE STONE, Brother	10 JAMIE O'NEAL, Shaver	10 INCUBUS, I Wish You Were Here	10 TRAIN, Something More
11 FABOLOUS, Can't Deny It	11 LONESTAR, With Me	11 PETER DINKLAGE, Raise Up	11 AEROSMITH, Sunshine
12 DR. DRE, Bad Intentions	12 RADNEY FOSTER, Texas In 1880	12 JANET, Son Of A Gun	12 FIVE FOR FIGHTING, Superman
13 PROPHET JONES, Lifetime	13 TRISHA YEARWOOD, Inside Out	13 SHAKIRA, Whenever, Wherever	13 ELTON JOHN, I Want Love
14 MARY J. BLIGE, Family Affair	14 TRACE ADKINS, I'm Tryin'	14 FABOLOUS, Can't Deny It	14 3 ODORS DOWN, Be Like That
15 GIN WINE, Differences	15 BILLY GILMAN, Elisabeth	15 STROKES, Last Nite	15 ENYA, Only Time
16 U2, RASCALS, Hardball	16 GARY ALLAN, Man Of Me	16 ENRIQUE IGLESIAS, Hero	16 RYAN ADAMS, New York, New York
17 KEKE WYATT, Nothing In This World	17 BRAD PAISLEY, Whipped Around	17 USHER, U Got It Bad	17 DESTINY'S CHILD, Emotion
18 JAGGED EDGE, Goodbye	18 BLAKE SHELTON, Austin	18 MICHELLE BRANCH, Everywhere	18 CRAIG DAVID, Fill Me In
19 PETER DINKLAGE, Raise Up	19 CLINT BLACK & USA HARTMAN BLACK, Easy For Me To Say	19 P.D.D., Alive	19 JOHN MELLENCAMP, Peaceful World
20 BUBBA SPARXXX, Ugly	20 TRICK PONY, On A Night Like This	20 BUBBA SPARXXX, Ugly	20 FATBOY SLIM, Weapon Of Choice
21 BUSTA RHYMES, Break Ya Neck	21 DAVID BALL, Riding With Private Malone	21 MICHAEL JACKSON, You Rock My World	21 MARY J. BLIGE, Family Affair
22 KENNY LATTIMORE, Weekend	22 ALAN JACKSON, It's Alright To Be A Redneck	22 FAITH EVANS, You Get No Love	22 WEEZER, Island In The Sun
23 RAYVON, 2-Way	23 CHARLIE ROBINSON, Right Man For The Job	23 SUM 41, In Too Deep	23 JENNIFER LOPEZ, I'm Real
24 JA RULE, Livin' It Up	24 CAROLYN DAWN JOHNSON, Complicated	24 STAINED, Fade	24 MICHELLE BRANCH, Everywhere
25 GERALD LEVERT, Made To Love Ya	25 JEFF CARSON, Real Life	25 CITY HIGH, Caramel	25 SUGAR RAY, Answer The Phone
26 CITY HIGH, Caramel	26 CHRIS CAGLE, Laredo	26 P. DIDDY & THE BAD BOY, O'Jays	26 MACY GRAY, Sweet Baby
27 BENZINO, Booties	27 SOGGY BOTTOM BOYS, I Am A Man Of Constant Sorrow	27 GIN WINE, Differences	27 GARBAGE, Androgyny
28 RAY J, Formal Invite	28 ALISON KRAUSS & GILLIAN WELCH, I'll Fly Away	28 COLDPLAY, Trouble	28 LIFEHOUSE, Hanging By A Moment
29 LUTHER VANDROSS, Can Heaven Wait	29 CYNTHIA THOMPSON, What I Really Meant To Say	29 NELLY, #1	29 SUGAR RAY, When It's Over
30 DESTINY'S CHILD, Emotion	30 JAMIE O'NEAL, When I Think About Angels	30 112, Dance With Me	30 STEVIE NICKS, Sorcerer
31 ALCIA KEYS, A Woman's Worth	31 DIXIE CHICKS, Cowboy Take Me Away	31 PETER DINKLAGE, Raise Up	31 LENNY KRAVITZ, Again
32 BRIAN MCKNIGHT, Love Of My Life	32 BROOKS & DUNN, Ain't Nothing 'Bout You	32 PINK, Get The Party Started	32 STING, Fragile
33 FAT JOE, We Thuggin'	33 TRISHA YEARWOOD, I Would've Loved You Anyway	33 MARY J. BLIGE, Family Affair	33 THE CRANBERRIES, Analyse
34 ALL STAR TRIBUTE, What's Going On	34 NICKEL CREEK, When You Come Back Down	34 D-TOWN, We Fit Together	34 JANET, Son Of A Gun
35 R. KELLY, Feelin' On Yo Booty	35 JESSICA ANDREWS, Helplessly, Hopelessly	35 TENACIOUS D, Wonderboy	35 INCUBUS, I Wish You Were Here
36 CRAIG DAVID, 7 Days	36 MONTGOMERY GENTRY, Cold One Comin' On	36 DESTINY'S CHILD, Emotion	36 DAVE MATTHEWS BAND, The Space Between
37 MR. CHEEKS, Lights, Camera, Action	37 JEFFREY STEELE, Somethin' In The Water	37 PUDDLE OF MUDD, Control	37 MATCHBOX TWENTY, If You're Gone
38 JADA PINKETT SMITH, We Gonna Make It	38 JESSICA ANDREWS, Who I Am	38 LIT, Lipsick And Brushes	38 Moby, South Side
39 D12, Fight Music	39 TOBY KEITH, I'm Just Talkin' About Tonight	39 FIVE FOR FIGHTING, Superman	39 MATCHBOX TWENTY, Bent
40 JENNIFER LOPEZ, I'm Real	40 LEE ANN WOMACK, I Hope You Dance	40 ALIEN ANT FARM, Smooth Criminal	40 FUEL, Hemorrhage (In My Hands)

The Clip List

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING NOVEMBER 10, 2001

USA
muchmusic.usa
Continuous programming
200 Jencio Quadrangle, Jencio, NY 11753

NEW
PINK, Get The Party Started (NEW)
JEWEL, Standing Still (NEW)
BASEMENT JAXX, Where's Your Head At (NEW)
STARSAILOR, Good Souls (NEW)
[OVEN FRESH]
LUDACRIS, Roll Out (My Business)
KITTIE, What I Always Wanted
THE BETA BAND, Broke
PJ HARVEY, This Is Love
TRAIN, Something More
TANTRIC, Moaning
SEVENDUST, Praise
RYAN ADAMS, New York, New York
BETTER THAN EZRA, Extra Ordinary
JUVENILE, From Her Mama (Mama Got A**)

h
Continuous programming
404 Washington Ave., Miami Beach, FL 33139

SHAKIRA, Suerte
LA LEY, Mente
ENRIQUE IGLESIAS, Hero
CHRISTIAN, Azul
LA MOSCA TSE TSE, Tu Quiero Comer...
CRISTIAN, Yo Quiero
OLEJA DE VAN GOGH, La Playa
ALEJANDRO FERNANDEZ, Tequila Pona
ALEXANDRE Pires, Lsted Se Me Lleva La Vida
THALIA, Amor A La Mexicana

2
Continuous programming
1515 Broadway, New York, NY 10036

NEW
MESH, Maybe Tomorrow
KITTIE, What I Always Wanted
ALIEN ANT FARM, Movies
MR. CHEEKS, Lights, Camera, Action!
MUCHMUSIC
Continuous programming
299 Queen St West, Toronto, Ontario M5V2Z5

BUBBA SPARXXX, Ugly (NEW)
S CLUB 7, Don't Stop Movin' (NEW)
ALICIA KEYS, A Woman's Worth
BACKSTREET BOYS, Drowning
NICKELBACK, How You Remind Me
DEFAULT, Wasting My Time
STAINED, Fade
WAVE, Think It Over
DESTINY'S CHILD, Emotion
ALICIA KEYS, Fallin'
ALIEN ANT FARM, Smooth Criminal
SUM 41, In Too Deep
SHAGGY, Luv Me, Luv Me
SLOAN, If It Feels Good, Do It
JAY-Z, Izzo (H.O.V.A.)
INCUBUS, Wish You Were Here
KARDINAL OFFISHALL, Of Time Killin' Maxine
BABY BLUE SOUNDSCREW, Love 'Em All
MATTHEW GOOD BAND, Carmelina

EUROPE
Continuous programming
Hawley Crescent, London NW18TT

NEW
BASEMENT JAXX, Where's Your Head At
KYLIE MINOGUE, Can't Get You Out Of My Head
MARY J. BLIGE, Family Affair
MICHAEL JACKSON, You Rock My World
AFROMAN, Because I Got High
JANET, Son Of A Gun
ALICIA KEYS, Fallin'
JENNIFER LOPEZ, I'm Real
ALIEN ANT FARM, Smooth Criminal
CITY HIGH, What Would You Do?
U2, Walk On
THE CRANBERRIES, Analyse
GROOVE ARMADA, My Friend
LINKIN PARK, In The End
DESTINY'S CHILD, Emotion
BRITNEY SPEARS, I'm A Slave 4 U
EVE, Let Me Blow Ya Mind
WEEZER, Island In The Sun
BLINK-182, First Date
NATALIE IMBRUGLIA, That Day

JBTv
Three hours weekly
216 W Ohio, Chicago, IL 60610

BASEMENT JAXX, Where's Your Head At
FLAW, Payback
BUTTERFLY JONES, Anywhere But Here
TRAIN, Something More
RIVAL SCHOOLS, Used For Glue
MERCURY REV, Nite And Fog
THE STROKES, Last Nite
AOEMA, Giving In
JOE BONAMASSA, Miss You, Hate You
RINOCEROSE, La Rock Summer
BUSH, The Peptide That We Love
LIT, Lipsick And Brushes
PJ HARVEY, This Is Love
GRADE, Seamless

COLLEGE TELEVISION NETWORK
24 hours daily
3350 Peachtree Road, Suite 1550, Atlanta, GA 30326

3RD FAZE, Shy
AALIYAH, Rock The Boat
ADEMA, Giving In
DAVE NAVARRO, Hungry
DAVID GARZA, Too Much (Live)
DILATED PEOPLES, Worst Comes To Worst
INCUBUS, Wish You Were Here
JAY-Z, Girls, Girls, Girls
KELIS, Young, Fresh and New
NIKKI COSTA, Push And Pull
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TENACIOUS D, Wonderboy
THE CRANBERRIES, Analyse
COLDPLAY, Trouble
REMY ZERO, Save Me
DAVID GARZA, Too Much (Live)

The Eye
by Carla Hay

SPIKE JONZE SPEAKS: Award-winning director Spike Jonze rarely gives interviews, but he recently spoke to *Billboard* about what makes him tick. Jonze, a nominee for director of the year at the 2001 Billboard Music Video Awards, has received acclaim for his work in music videos and feature films. Some of his better-known videos include those for **Fatboy Slim** (the six-time 2001 MTV Video Music Award-winning "Weapon of Choice," as well as "Praise You"), **Weezer** ("Buddy Holly" and "Island in the Sun"), **Björk** ("It's Oh So Quiet"), and **Beastie Boys** ("Sabotage").



Jonze vividly recalls one of the biggest things that inspired him to become a music video director: "Seeing **Michael Jackson's** [1983] 'Thriller' video really changed my life. I remember taping it [from] MTV and watching it over and over." Not surprisingly, Jonze (whose real name is **Adam Spiegel**) says that Jackson is one of the artists on his wish list of people to work with someday. Jonze's first feature film, 1999's *Being John Malkovich*, earned him

an Oscar nomination for best director. He is currently busy editing his next feature film, a comedy called *Adaptation*, starring **Meryl Streep** and **Nicolas Cage**.

SHOWCASE FINALISTS: The first Billboard Music Video/Short Film Showcase took place Nov. 1 as part of the Billboard Music Video Conference. As most of the countless entries we received were very good, it was tough narrowing it down to the 10 finalists. The main requirement for the videos and short films submitted was that they had to be projects that have not been seen on national TV. And the 10 worthy finalists were, in the order in which they were seen at the showcase:

Incubus, "Wish You Were Here" (director's cut), Immortal/Epic Records. Director: **Phil Harder**.

Divine Comedy, "Bad Ambassador," EMI Records. Director: **Mike Mills**.

Bad Azz, "You Don't Want to Be Broke," Frontline/Priority Records. Director: **Gobi**.

S.H.C., "Products of Disease." Director: **Farah Kahlid**.

Michelle Branch, *The Spirit Room* short film/electronic press kit, Maverick Records. Director: **Nick Spanos**.

Mouse on Mars, "Actionist Response," Tokum Records. Director: **Nika + Til**.

Joseph Arthur, "History," Real World/Virgin Records. Director: **Joseph Daniel Lewis**.

LCD (Large Cool Dudes), "Follow the Leader." Director: **David Spencer**. *Behind the Music That Sucks: Kid Rock* short film. Director: **Chris Siemasko**.

The Comas, "Tiger in a Tower," Yep Roc Records. Director: **If/Then**.

NEWSLINE
Following the Federal Communication Commission's (FCC) recent vow to review the decades-old newspaper/TV/radio cross-ownership rule, chairman Michael Powell noted Oct. 29, "Much of the structure that exists today (was) built around... the 'golden age.' Current rules, standards, and principles do not take account of very dramatic changes in the media landscape." FCC staffers say Powell will move incrementally, beginning with cross-ownership rules. That would allow companies that own newspapers—such as Tribune, Cox Communications, Gannett, and Media General—to join such acquisitive media companies as Viacom, Disney, and Clear Channel. *Compiled by Chuck Taylor and Katy Bachman.*

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A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter™



by Geoff Mayfield

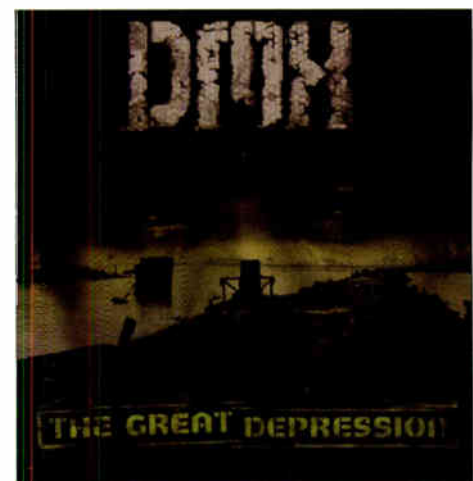
ICONS' CONFRONTATION: It's just the sort of battle you expect when the music business splashes into November's high waters. In one corner, an artist with one of the biggest-selling albums ever, who in his prime sold to kids and adults alike. In the other, a youth-driven group that owns two of the SoundScan era's biggest sales weeks. First-day sales at a healthy sample of chains suggest **Michael Jackson** will prevail over **Backstreet Boys**, although there are a couple of large accounts where Backstreet's best-of set leads.

Also lighting up next week's Billboard 200 will be bows by **Enrique Iglesias**, **Lenny Kravitz**, **Jermaine Dupri**, **Three 6 Mafia**, and Christmas albums by **Barbra Streisand** and **Destiny's Child**, though the seasonal items won't shine their brightest until later weeks.

Jackson's biggest SoundScan week was 391,000 units, a feat set in 1995 by *HIStory*, while *Dangerous* had multiple weeks with more than 300,000 units. Anticipation of his new disc, which is also on course to start in the 300,000-plus club, is indicated by his early arrival on Top R&B/Hip-Hop Albums, where street-date violations place him at No. 86. Meanwhile, Backstreet and Iglesias should each surpass 200,000.

What to make of titans like Jackson and Backstreet falling shy of a half-million when last year saw five acts—including Backstreet Boys—exceed 1 million in their first weeks? Ask yourself how many artists who were popular in 1972 (when Jackson released his first solo album) are capable of topping The Billboard 200 in 2001.

Backstreet's decline from earlier glories tips that a hits collection culled from just three albums is a tough sell, even with a new track. Furthermore, Backstreet has already stitched a longer shelf life than most of the pre-teen faves who dot pop music's history. At some point, kids decide the music they loved last week isn't as cool as it was before, and that may be where the Boys are at this juncture.



FOUR TIMES ONE EQUALS HISTORY: Rapper **DMX** becomes the first artist in the history of The Billboard 200 to see each of his first four albums bow at No. 1, this time banging the gong with 440,000 units. With his arrival, Island Def Jam owns four of the big chart's top 11 titles, and, following **Jay-Z** and **Ja Rule**, three of its last four No. 1s.

Rock band **Incubus** opens in the next slot with 266,000 units, by far the biggest week in its career. Its largest previous week had been 46,000 for *Make Yourself*, during Christmas week of 1999. **Dave Matthews Band** has the next bow at No. 6 (131,000 units) with one of its live albums, marking Matthews' sixth trip to the top 10.

HER DAY: Expect fewer big debuts on The Billboard 200 two issues from now than you'll see next issue. That's because **Britney Spears**, owner of one of last year's million-plus weeks, unleashes her new album Nov. 6, and labels have maneuvered their schedules to avoid having most priority projects compete with her opener. Although it's too early to project how she might do, her arrival will doubtless help the industry catch up on the 1.9% lag that album sales face compared with 2000's year-to-date numbers. That gap closes a bit this week, as for the first time in eight weeks, album sales outweigh those of the comparable 2000 frame (see Market Watch, page 12).

UNDER THE RADAR: In eight previous weeks, flutist **Alexander Zonjic's** latest did not sell enough units to reach the review process in which our chart managers assign albums to various genre charts. So, despite a local promotion in Detroit that drew more than 1,000 sales in that market alone, his *Reach for the Sky* is absent from Top Contemporary Jazz Albums, where it would rank No. 13 had it been categorized earlier. His 1991 album, *Neon*, spent five weeks on that chart.

UNSEASONABLY EARLY: Consumers complain that merchants seem to rush Christmas displays earlier each year, but it now seems that shoppers are also speeding the holiday's arrival. Two issues ago, before most people had bought their Halloween pumpkins, we were a tad surprised to find **Eugene Ormandy** and **Philadelphia Orchestra's** *The Glorious Sound of Christmas* re-enter Top Pop Catalog Albums, where it is now at No. 19.

With Billboard 200 bows by the multi-act *Now That's What I Call Christmas!* and a **Toni Braxton** holiday outing (at Nos. 30 and 172, respectively), Christmas albums outnumber Halloween titles 12 to 3 on this week's charts, including three holiday sets on Top New Age Albums.

Singles Minded™



by Silvio Pietrolungo, Minal Patel, Wade Jessen

MORE THAN POP: At first glance, the sight of pop group **'N Sync** on the Hot R&B/Hip-Hop Singles & Tracks chart may seem a little strange. Its current single, "Gone" (Jive), bows at No. 72, earning that chart's Hot Shot Debut. The airplay-only track also enters as the high-



est debut on the Hot R&B/Hip-Hop Airplay chart, with an audience reach of 5.4 million. With its R&B-tinged sound, the ballad is receiving airplay at such mainstream R&B stations as WGCI Chicago; WAMO Pittsburgh; WKYS Washington, D.C.; KBXX Houston; and KPRS Kansas City, as well as such adult R&B stations as WHQT Miami.

As the acceptance of R&B music increased at mainstream top 40 over the past couple of years, artists who straddled the pop/R&B sound were shunned by some R&B stations for sounding "too pop." Tracks like **Dream's** "He Loves U Not," **Toya's** "I Do!," **Christina Milian's** "AM to PM," **Nivea's** "Don't Mess With the Radio," and **Samantha Mumba's** "Gotta Tell You," which blurred the lines between R&B and pop music, were not as warmly received at R&B radio as they were at top 40. While we may never return to the days when such acts as **Madonna**, **New Order**, **Hall & Oates**, and **Culture Club** crossed over to the R&B charts, 'N Sync's appearance may signal a more accommodating stance by R&B programmers for pop-sounding songs.

IRON HORSES: Both the **Charlie Daniels Band** and **Hank Williams Jr.** enter Hot Country Singles & Tracks with patriotic songs, each making a bit of career chart history in the process. With the chart's second-highest entry, Daniels (whose chart history includes titles as a soloist and with his band) matches his prior high-debut benchmark at No. 51 with "This Ain't No Rag, It's a Flag," which bows in the same position as his 1980 anthem "In America." Daniels hasn't seen this area of the chart as a soloist or bandleader since his 1991 ballad "Lit-

tle Folks" stopped at No. 47 in late 1991.

The new title was rush-released to country stations following a flap with CMT officials, co-sponsors of the Oct. 21 Country Freedom Concert, which prompted the outspoken Daniels to cancel his appearance on the network's Salvation Army fund-raiser (*Billboard*, Nov. 3) in Nashville. The disagreement erupted over the song's opening line, "This ain't no rag, it's a flag, and we don't wear it on our heads." Shortly after the news broke about the cancellation, a faction of country programmers showed support by asking for the song, which spins at 31 monitored signals.

The song is not included on Daniels' new *The Charlie Daniels Band: The Live Record* (No. 51 on Top Country Albums), but it is being given away to retail buyers as a premium, shrink-wrapped with the album. The single will be added to future album pressings.

A few notches lower, Williams enters at No. 55 with "America Will Survive," a reworked version of his 1982 classic, "A Country Boy Can Survive." The new take is Williams' highest-charted solo single in nearly 10 years, although a reworking of the song (a collaboration with **Chad Brock** and **George Jones**) dented the top 30 in the waning days of 1999. Available only by digital download, the new track is lifted from Williams' rousing performance on the aforementioned CMT telecast. At press time, Williams and his label are readying a studio version that will be shipped to country stations upon completion. It will introduce his *The Almeria Club*, due Jan. 8 from Curb.

With Daniels and Williams, the chart has seven titles by artists who've charted singles for at least 15 years, joining **Reba McEntire**, **George Strait**, **Jones**, **Lee Greenwood**, and **Kenny Rogers** (at Nos. 7, 9, 24, 31, and 59, respectively).

Hot Country Singles & Tracks is capped this issue by **Tim McGraw's** "Angry All the Time," his 14th No. 1 single.

TIMELY MOVE: **Enya's** "Only Time" jumps 11-10 on The Billboard Hot 100, becoming the artist's first top 10 single on that chart and Reprise Records' first appearance in that portion of the chart in more than two years. **Sarah McLachlan's** "Angel," which appeared on the Reprise-promoted Warner Sunset imprint, spent its last week in the top 10 in March 1999. The last Reprise act to make the top 10 was **Barenaked Ladies**, which hit No. 1 with "One Week" in October 1998.

"Time" also climbs to No. 1 on Adult Top 40, while holding at No. 1 on Adult Contemporary, becoming the first track to top both adult charts simultaneously since **Faith Hill's** "Breathe" in April 2000. A maxi-CD of "Time" hits stores Nov. 20, with proceeds benefiting the International Assn. of Firefighters.

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/HOT SHOT DEBUT	
1	NEW		1	DMX Ruff Ryders/Def Jam 586450*/IDJMG (12/98/18/98)	The Great Depression	1	51	44	37	9	BRIAN MCKNIGHT ● Motown 014743/Universal (12/98/18/98)	Superhero	7		
2	NEW		1	INCUBUS Immortal 85227*/Epic (12/98/18/98 EQ)	Morning View	2	52	NEW		1	VARIOUS ARTISTS EMI Christian/Provident/Ward 51850/Sparrow (19/98/21/98)	Wow Hits 2002: The Year's 30 Top Christian Artists And Songs	52		
3	2	2	49	ENYA ▲ Reprise 47426/Warner Bros. (12/98/18/98)	A Day Without Rain	2	53	45	45	79	DISTURBED ▲ Giant 24738/Warner Bros. (11/98/17/98) ●	The Sickness	29		
4	1	—	2	VARIOUS ARTISTS Columbia 86300/CRG (12/98 EQ/13/98)	God Bless America	1	54	69	73	14	FIVE FOR FIGHTING Aware/Columbia 63759/CRG (13/98 EQ CD) ●	America Town	54		
5	3	1	4	JA RULE Murder Inc./Def Jam 586437*/IDJMG (12/98/18/98)	Pain Is Love	1	55	39	32	19	GORILLAZ ▲ Parlophone 33748/Virgin (12/98 CD)	Gorillaz	14		
6	NEW		1	DAVE MATTHEWS BAND Bama Rags 69317/RCA (12/98 CD)	Live In Chicago 12.19.98	6	56	48	44	30	GINUWINE ▲ Epic 65022* (12/98 EQ/18/98)	The Life	3		
7	5	5	7	NICKELBACK ▲ Roadrunner 618485/IDJMG (12/98/18/98)	Silver Side Up	2	57	56	56	31	TRAIN ▲ Aware/Columbia 69888/CRG (11/98 EQ/17/98)	Drops Of Jupiter	6		
8	7	8	53	LINKIN PARK ▲ Warner Bros. 47755 (12/98/18/98)	[Hybrid Theory]	7	58	54	55	52	U2 ▲ Interscope 524053 (12/98/18/98)	All That You Can't Leave Behind	3		
9	9	9	12	USHER Arista 14715* (12/98/18/98)	8701	4	59	50	34	7	MARIAH CAREY ▲ Virgin 10797* (12/98/18/98)	Glitter (Soundtrack)	7		
10	6	6	5	VARIOUS ARTISTS ● Warner Bros./Elektra/Atlantic 14684/Arista (12/98/18/98)	Totally Hits 2001	3	60	52	38	4	BILLY JOEL Columbia 86005/CRG (17/98 EQ/24/98)	The Essential Billy Joel	29		
11	8	4	7	JAY-Z ▲ Roc-A-Fella/Def Jam 586396*/IDJMG (12/98/18/98)	The Blueprint	1	61		77	69	36	VARIOUS ARTISTS ▲ Integrity 81001/Time Life (19/98 CD)		Songs 4 Worship — Shout To The Lord	51
12	10	7	18	ALICIA KEYS ▲ J 20002 (11/98/17/98)	Songs In A Minor	1	62	46	33	9	AFROMAN ● Universal 014979 (12/98/18/98)	The Good Times	10		
13	11	—	2	ANDREA BOCELLI Philips 589341 (12/98/18/98)	Cieli Di Toscana	11	63	40	30	4	GARBAGE Almo Sounds 493115*/Interscope (12/98/18/98)	Beautifulgarbage	13		
14	16	12	23	STAINED ▲ Flip/Elektra 62626/EEG (12/98/18/98)	Break The Cycle	1	64	49	40	7	BOB DYLAN ● Columbia 65975*/CRG (18/98 EQ CD)	Love And Theft	5		
15	4	—	2	OZZY OSBOURNE Epic 63580 (12/98 EQ/18/98)	Down To Earth	4	65	51	47	7	MICHAEL W. SMITH Reunion 10025/Zomba (11/98/17/98)	Worship	20		
16	13	10	7	P.O.D. ▲ Atlantic 83479/AG (11/98/17/98)	Satellite	6	66	55	39	3	SOUNDTRACK Doggystyle/Priority 50227/Capitol (12/98/18/98)	Bones	39		
17	14	11	8	SYSTEM OF A DOWN ▲ American/Columbia 62240*/CRG (12/98 EQ/18/98)	Toxicity	1	67	60	58	12	AARON CARTER Jive 41768/Zomba (12/98/18/98)	Oh Aaron	7		
18	NEW		1	REBA MCENTIRE MCA Nashville 170202 (11/98/18/98)	Greatest Hits Volume III — I'm A Survivor	18	68	53	43	12	THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS ▲ DreamWorks 45029/Interscope (12/98/18/98)	Eternal	3		
19	19	14	9	MARY J. BLIGE ▲ MCA 112616* (12/98/18/98)	No More Drama	2	69	59	48	10	JUVENILE ● Cash Money 860913/Universal (12/98/18/98)	Project English	2		
20	18	13	13	VARIOUS ARTISTS ▲ EMI/Universal/Sony/Zomba 10749*/Virgin (12/98/18/98)	Now 7	1	70	57	52	5	VARIOUS ARTISTS FB 014859/Universal (12/98/18/98)	FB Entertainment Presents: The Goodlife Album	52		
21	12	3	3	BUBBA SPARXXX Beat Club 493127*/Interscope (12/98/18/98)	The Dark Days, Bright Nights Of Bubba Sparxxx	3	71	47	—	2	JOURNEY Columbia 85080/CRG (17/98 EQ/24/98)	The Essential Journey	47		
22	NEW		1	BUSH Atlantic 83488/AG (12/98/18/98)	Golden State	22	72	73	65	16	DREAM STREET ● UEG 18304/Edel (11/98/17/98)	Dream Street	37		
23	20	22	15	AALIYAH ▲ Blackground 10082* (12/98/18/98)	Aaliyah	1	73	71	71	27	TIM MCGRAW ▲ Curb 78711 (12/98/18/98)	Set This Circus Down	2		
24	21	16	14	'N SYNC ▲ Jive 11798/Zomba (12/98/18/98)	Celebrity	1	74	64	64	11	MICHELLE BRANCH Maverick 47985/Warner Bros. (17/98 CD)	The Spirit Room	64		
25	17	15	3	CHARLOTTE CHURCH Columbia 89710/CRG (12/98 EQ/18/98)	Enchantment	15	75	58	49	7	BABYFACE Arista 14667* (12/98/18/98)	Face2Face	25		
26	24	19	44	SOUNDTRACK ▲ Mercury (Nashville) 170059 (11/98/18/98)	O Brother, Where Art Thou?	11	76	68	54	5	VARIOUS ARTISTS Razor & Tie 89041 (12/98/18/98)	Pulse	43		
27	22	17	40	JENNIFER LOPEZ ▲ Epic 85965 (12/98 EQ/18/98)	J.Lo	1	77	63	—	2	LOUIE DEVITO Dee Vee 40001/Musicrama (16/98 CD)	N.Y.C. Underground Party Volume 4	63		
28	NEW		1	SNOOP DOGGY DOGG Death Row/Doggystyle/Priority 50030/Capitol (12/98/18/98)	Death Row's Snoop Doggy Dogg Greatest Hits	28	78	NEW		1	LA' CHAT Hypnotize Minds/In The Palm 8239/KOCH (12/98/18/98)	Murder She Spoke	78		
29	NEW		1	ENIGMA Virgin 11119 (18/98 CD)	LSD: Love Sensuality Devotion—The Greatest Hits	29	79	41	—	2	NEW ORDER Reprise 89621/Warner Bros. (18/98 CD)	Get Ready	41		
30	NEW		1	VARIOUS ARTISTS EMI/Zomba/Sony 585620/Universal (19/98 CD)	Now That's What I Call Christmas!	30	80	61	46	32	TRICK DADDY ▲ Slip-N-Slide/Atlantic 83432*/AG (11/98/17/98)	Thugs Are Us	4		
31	25	24	44	NELLY FURTADO ▲ DreamWorks 45027/Interscope (11/98/17/98) ●	Whoa, Nelly!	24	81	74	68	18	JAGGED EDGE ▲ So So Def/Columbia 85846*/CRG (12/98 EQ/18/98)	Jagged Little Thrill	3		
32	15	—	2	JOHN MELLENCAMP Columbia 85098/CRG (18/98 EQ CD)	Cuttin' Heads	15	82	NEW		1	BONEY JAMES Warner Bros. 48004 (17/98 CD)	Ride	82		
33	23	20	6	DIANA KRALL ● Verve 549846/AG (12/98/18/98)	The Look Of Love	9	83	75	67	70	NELLY ▲ Fo Reel 157743*/Universal (12/98/18/98)	Country Grammar	1		
34	29	25	9	TOBY KEITH ● DreamWorks (Nashville) 45029*/Interscope (12/98/18/98)	Pull My Chain	9	84	70	41	5	STEVEN CURTIS CHAPMAN Sparrow 51770 (12/98/17/98)	Declaration	14		
35	27	28	9	PUDDLE OF MUDD ● Flawless/Gulfstream 493074/Interscope (12/98/18/98)	Come Clean	10	85	67	57	9	SLIPKNOT ▲ Roadrunner 618564*/IDJMG (12/98/18/98)	Iowa	3		
36	NEW		1	DILATED PEOPLES ABB 31477*/Capitol (6/98/10/98)	Expansion Team	36	86	65	66	5	TENACIOUS D Epic 86234 (18/98 EQ CD)	Tenacious D	33		
37	28	23	10	MAXWELL ▲ Columbia 67136*/CRG (12/98 EQ/18/98)	Now	1	87	81	85	27	JANET ▲ Virgin 10144* (12/98/18/98)	All For You	1		
38	26	18	7	FABOLOUS ● Desert Storm/Elektra 62679*/EEG (12/98/18/98)	Ghetto Fabolous	4	88	NEW		1	HARRY CONNICK, JR. Columbia 86077*/CRG (18/98 EQ CD)	Songs I Heard	88		
39	31	26	6	MARTINA MCBRIDE ● RCA (Nashville) 67012/RCA (12/98/18/98)	Greatest Hits	5	89	79	75	65	SOUNDTRACK ▲ Curb 78703 (11/98/17/98)	Coyote Ugly	10		
40	34	29	6	MACY GRAY ● Epic 85200* (12/98 EQ/18/98)	The Id	11	90	80	72	15	CRAIG DAVID ● Wildstar/Atlantic 88081*/AG (11/98/17/98)	Born To Do It	11		
41	30	27	34	ALIEN ANT FARM ▲ New Noise/DreamWorks 45029*/Interscope (11/98/17/98) ●	ANThology	11	91	84	74	3	THE STROKES RCA 68101* (15/98 CD)	Is This It	74		
42	33	21	4	ELTON JOHN Rocket 586333/Universal (12/98/18/98)	Songs From The West Coast	15	92	36	—	2	LIT Dirty Martini 88086/RCA (11/98/17/98)	Atomic	36		
43	32	—	2	MR. CHEEKS Universal 014929 (12/98/18/98)	John P. Kelly	32	93	62	51	6	TORI AMOS Atlantic 83486/AG (12/98/18/98)	Strange Little Girls	4		
44	38	36	26	DESTINY'S CHILD ▲ Columbia 61063*/CRG (12/98 EQ/18/98)	Survivor	1	94	NEW		1	HARRY CONNICK, JR. Columbia 89794*/CRG (18/98 EQ CD)	30	94		
45	NEW		1	C-MURDER TRU/Priority 50179/Capitol (11/98/17/98)	C-P-3.com	45	95	NEW		1	LIL TROY Short Stop 8231/KELA (12/98/18/98)	Back To Ballin	95		
46	NEW		1	THE CRANBERRIES MCA 112739 (12/98/18/98)	Wake Up And Smell The Coffee	46	96	66	50	3	THE HIT CREW Turn Up The Music 1294 (12/98 CD)	Proud To Be American	50		
47	35	—	2	SOUNDTRACK A Happy Place/Miramax/Jive 41762/Zomba (12/98/18/98)	On The Line	35	97	72	—	2	GREG STREET Slip-N-Slide/Atlantic 83348/AG (11/98/17/98)	Six O'Clock, Vol 001	72		
48	42	31	6	GERALD LEVERT Elektra 62655/EEG (12/98/18/98)	Gerald's World	6	98	76	60	6	LIVE Radactive 112485/MCA (12/98/18/98)	V	22		
49	37	35	7	SOUNDTRACK Priority 50213*/Capitol (12/98/18/98)	Training Day	35	99	98	89	6	PROPHET JONES Universal/Motown 014551/Universal (12/98/18/98) ●	Prophet Jones	86		
50	43	42	25	SUM 41 ▲ Island 548662/IDJMG (12/98/18/98)	All Killer No Filler	13	100	85	79	54	LIMP BIZKIT ▲ Flip 490759*/Interscope (12/98/18/98)	Chocolate Starfish And The Hot Dog Flavored Water	1		

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION	THIS WEEK			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION	
							THIS WEEK	LAST WEEK	2 WKS AGO				
101	82	62	12	JADAKISS ● Ruff Ryders 490011/Interscope (12.98/18.98)	Kiss Tha Game Goodbye	5	151	100	59	3	TRACE ADKINS Capitol (Nashville) 30618 (10.98/17.98)	Chrome	59
102	95	84	24	MISSY "MISDEMEANOR" ELLIOTT ▲ The Gold Mind/Elektra 62639/EEG (12.98/18.98)	Miss E...So Addictive	2	152	130	116	67	JILL SCOTT ▲ Hidden Beach 62137/Epic (11.98 EQ/17.98) ●	Who Is Jill Scott? Words And Sounds Vol. 1	17
103	78	53	3	THE O'JAYS MCA 112715 (12.98/18.98)	For The Love...	53	153	127	125	31	INDIA.ARIE ● Motown 013770/Universal (12.98/18.98)	Acoustic Soul	10
104	88	81	24	WEEZER ▲ Geffen 450445/Interscope (12.98/18.98)	Weezer	4	154	NEW		1	APHEX TWIN Warp 31174/London Sire (19.98 CD) ●	Drukqs	154
105	92	95	57	KENNY CHESNEY ▲ ² BNA 67976/RLG (11.98/17.98)	Greatest Hits	13	155	NEW		1	SKIP UTP 90100/Orypheus (17.98 CD) ●	Live From Hollygrove	155
106	99	96	35	DAVE MATTHEWS BAND ▲ RCA 67988 (11.98/18.98)	Everyday	1	156	146	154	28	BROOKS & DUNN ● Arista Nashville 67003/RLG (12.98/18.98)	Steers & Stripes	4
107	87	83	32	112 ▲ Bad Boy 73039/Arista (12.98/18.98)	Part III	2	157	115	88	4	OYSTERHEAD Elektra 62677/EEG (18.98 CD)	The Grand Pecking Order	48
108	106	135	46	COLDPLAY ● Netwerk 30162/Capitol (16.98 CD) ●	Parachutes	51	158	NEW		1	CAROLE KING Rockingate 8346/KOCH (18.98 CD)	Love Makes The World	158
109	90	77	16	P. DIDDY & THE BAD BOY FAMILY Bad Boy 73045/Arista (12.98/18.98)	The Saga Continues...	2	159	148	132	23	TYRESE ● RCA 67984 (11.98/17.98)	2000 Watts	10
🔥 PACESETTER 🔥													
110	144	158	53	LENNY KRAVITZ ▲ Virgin 50216 (12.98/18.98)	Greatest Hits	2	160	52	168	75	MATCHBOX TWENTY ▲ ² Lava/Atlantic 83399/AG (12.98/18.98)	Mad Season	3
111	108	104	52	LIFEHOUSE ▲ DreamWorks 49821/Interscope (11.98/17.98) ●	No Name Face	6	161	141	134	5	RYAN ADAMS Lost Highway 170235/DJMG (18.98 CD)	Gold	59
112	83	70	4	GEORGE JONES Bands/BNA 67028/RLG (11.98/17.98)	The Rock: Stone Cold Country 2001	65	162	149	152	90	3 DOORS DOWN ▲ Republic 153920/Universal (12.98/18.98) ●	The Better Life	7
113	97	91	19	LUTHER VANDROSS ● J 20007 (12.98/18.98)	Luther Vandross	6	163	124	111	4	SOUNDTRACK Minimax Columbia 61563/CRG (18.98 EQ CD)	Serendipity	111
114	109	106	18	LONESTAR ● BNA 67011/RLG (12.98/18.98)	I'm Already There	9	164	86	—	2	PAT GREEN Republic 016018/Universal (8.98/14.98)	Three Days	86
115	91	82	21	DROWNING POOL ▲ Wind-up 13065 (17.98 CD)	Sinner	14	165	34	121	21	ST. LUNATICS ▲ Fo Reel 014119/Universal (12.98/18.98)	Free City	3
116	102	92	63	DAVID GRAY ▲ ATQ 69351/RCA (11.98/17.98) ●	White Ladder	35	166	36	122	11	VARIOUS ARTISTS Def Jam 586239/DJMG (12.98/18.98)	The Source Hip-Hop Music Awards 2001	28
117	101	94	5	JIM BRICKMAN Windham Hill 11589/RCA (17.98 CD)	Simple Things	54	167	103	87	3	BILL & GLORIA GAITHER PRESENTS THEIR HOMECOMING FRIENDS Spring House 42366 (11.98/16.98)	A Billy Graham Homecoming Volume One	87
118	93	86	13	BLU CANTRELL ● RedZone 147037/Arista (11.98/17.98)	So Blu	8	168	147	133	56	DONNIE MCCLURKIN ▲ Verity 43150/Zomba (10.98/16.98) ●	Live In London And More...	69
119	94	78	19	D12 ▲ Shady 436297/Interscope (12.98/18.98)	Devil's Night	1	169	NEW		1	ORIGINAL CAST RECORDING Decca Broadway 543115/Decca (18.98 CD)	Mamma Mia!	169
120	111	103	23	CITY HIGH ● Booga Basement 490890/Interscope (11.98/17.98)	City High	34	170	163	161	57	AARON CARTER ▲ Jive 41704/Zomba (11.98/17.98)	Aaron's Party (Come Get It)	4
121	96	63	3	KENNY LATTIMORE Arista 14668 (11.98/17.98)	Weekend	63	171	104	97	3	BILL & GLORIA GAITHER PRESENTS THEIR HOMECOMING FRIENDS Spring House 42351 (11.98/16.98)	A Billy Graham Homecoming Volume Two	97
122	89	90	10	ADEMA Arista 14696 (11.98/17.98)	Adema	27	172	NEW		1	TONI BRAXTON Arista 14723 (12.98/18.98)	Snowflakes	172
123	122	129	24	SOUNDTRACK ● DreamWorks 450305/Interscope (12.98/18.98)	Shrek	28	173	162	142	6	THE DOORS Elektra 73376/EEG (11.98/17.98)	The Very Best Of The Doors	92
124	110	102	20	BLINK-182 ▲ MCA 112627 (12.98/18.98)	Take Off Your Pants And Jacket	1	174	160	153	25	SOUNDTRACK ▲ Interscope 453035 (12.98/18.98)	Moulin Rouge	3
125	114	117	49	TIM MCGRAW ▲ Curb 77378 (12.98/18.98)	Greatest Hits	4	175	161	173	22	TRICK PONY Warner Bros. (Nashville) 47927/WRN (11.98/17.98)	Trick Pony	91
126	107	137	33	JAHEIM ● Divine M 47452/Warner Bros. (11.98/17.98)	[Ghetto Love]	9	176	165	165	55	TRAVIS TRITT ▲ Columbia (Nashville) 62165/Sony (Nashville) (11.98 EQ/17.98)	Down The Road I Go	51
127	140	76	3	KIDZ BOP KIDS Razor & Tie 89042 (11.98/16.98)	Kidz Bop	76	177	167	146	4	RICHARD JOO Columbia 85397/Sony Classical (18.98 EQ CD)	Billy Joel: Fantasies & Delusions	83
128	NEW			GOV'T MULE ATQ 21502 (17.98 CD) ●	The Deep End Volume 1	128	178	NEW		1	VARIOUS ARTISTS Razor & Tie 89039 (18.98 CD)	Easy Rock	178
129	120	101	40	O-TOWN ▲ J 20000 (11.98/17.98)	O-Town	5	179	RE-ENTRY		13	VARIOUS ARTISTS ● Integrity 61002/Time Lido (19.98 CD)	Songs 4 Worship — Holy Ground	122
130	121	61	6	COO COO CAL Infinite 1466/Tommy Boy (11.98/17.98)	Disturbed	45	180	156	155	44	SOUNDTRACK ▲ Hollywood 16228 (18.98 CD)	Save The Last Dance	3
131	139	120	4	DAVID BALL Dualtone 01109/Razor & Tie (11.98/17.98)	Amigo	120	181	159	—	2	LEANN RIMES Curb 78726 (17.98/11.98)	God Bless America	159
132	143	136	50	THE BEATLES ▲ ² Apple 28325/Capitol (11.98/18.98)	When Somebody Loves You	15	182	179	174	55	SARA EVANS ▲ RCA (Nashville) 67964/RLG (11.98/17.98)	Born To Fly	55
133	117	108	11	ALISON KRAUSS + UNION STATION Rounder 610495/DJMG (11.98/17.98)	New Favorite	35	183	126	93	7	SOUNDTRACK So So Def/Columbia 66025/CRG (13.98 EQ CD)	Hardball	55
134	123	112	30	VARIOUS ARTISTS ▲ ² Sony/Zomba/Universal/EMI 85653/Epic (12.98 EQ/18.98)	Now 6	1	184	158	140	17	LIL' ROMEO Soulja/Priority 50198/Capitol (11.98/17.98)	Lil' Romeo	6
135	137	144	13	SOUNDTRACK Columbia 67648/CRG (12.98 EQ/18.98)	A Knight's Tale	42	185	157	163	13	CYNDI THOMSON Capitol (Nashville) 26010 (10.98/17.98)	My World	81
136	NEW			TRACY LAWRENCE Atlantic (Nashville) 48187/WRN (11.98/17.98)	Tracy Lawrence	136	186	185	191	76	BRITNEY SPEARS ▲ ² Jive 41704/Zomba (11.98/17.98)	Oops!...I Did It Again	1
137	32	141	37	ALAN JACKSON ▲ Arista Nashville 69335/RLG (11.98/17.98)	When Somebody Loves You	15	187	189	178	20	SUGAR RAY ● Lava/Atlantic 83414/AG (12.98/18.98)	Sugar Ray	6
138	142	126	7	VARIOUS ARTISTS Universal Classics Group 89702/Sony Classical (11.98 EQ/18.98)	Classical Hits	60	188	169	172	12	CAROLYN DAWN JOHNSON Arista Nashville 69336/RLG (10.98/16.98)	Room With A View	87
139	129	145	3	VARIOUS ARTISTS Red Star 85953/Epic (18.98 EQ CD)	Red Star Sounds — Volume One: Soul Searching	129	189	166	130	9	NICOLE C. MULLEN Word 85822/Epic (11.98 EQ/17.98) ●	Talk About It	123
140	112	131	31	SALIVA ● Island 542959/DJMG (12.98/18.98)	Every Six Seconds	56	190	155	114	13	SNOOP DOGG PRESENTS THA EASTSIDAZ TVT 2230 (10.98/17.98)	Duces 'N Trayz—The Old Fashioned Way	4
141	125	113	43	UNCLE KRACKER ▲ Top Dog/Lava/Atlantic 83279/AG (12.98/18.98) ●	Double Wide	7	191	128	99	6	SOUNDTRACK DreamWorks 450336/Interscope (18.98 CD)	WWF: Tough Enough	46
142	116	110	51	R. KELLY ▲ Jive 41705/Zomba (12.98/18.98)	tp-2.com	1	192	153	148	14	CAKE Columbia 67132/CRG (11.98 EQ/17.98)	Comfort Eagle	13
143	118	109	58	FUEL ▲ 550 Music 69436/Epic (12.98 EQ/17.98)	Something Like Human	17	193	178	181	52	GODSMACK ▲ Republic 159898/Universal (12.98/18.98)	Awake	5
144	133	119	64	SHAGGY ▲ ² MCA 112096 (12.98/18.98)	Hotshot	1	194	176	164	14	NEIL DIAMOND ● Columbia 85500/CRG (12.98 EQ/18.98)	Three Chord Opera	15
145	105	80	4	GARY ALLAN MCA Nashville 170201 (11.98/17.98)	Alright Guy	39	195	NEW		1	LYLE LOVETT Curb 170234/MCA Nashville (11.98/18.98)	Anthology Volume One: Cowboy Man	195
146	135	127	113	DIXIE CHICKS ▲ ² Monument 69678/Sony (Nashville) (12.98 EQ/18.98)	Fly	1	196	171	—	14	SOUNDTRACK Island 548797/DJMG (12.98/18.98)	Bridget Jones's Diary	36
147	113	105	24	TOOL ▲ Tool Dissection/Volcano 31160/Zomba (12.98/18.98)	Lateralus	1	197	150	98	3	T.I. Ghet-O-Vision 14681/Arista (11.98/17.98)	I'm Serious	98
148	145	139	9	BJORK Elektra 62653/EEG (18.98 CD)	Vespertine	19	198	182	185	103	FAITH HILL ▲ Warner Bros. (Nashville) 47373/WRN (12.98/18.98)	Breathe	1
149	131	124	75	LEE ANN WOMACK ▲ MCA Nashville 17000 (11.98/17.98)	I Hope You Dance	16	199	RE-ENTRY		2	JOAN SEBASTIAN Musart 12524/Balboa (7.98/13.98) ●	En Vivo: Desde La Plaza El Progreso De Guadalajara	194
150	119	107	6	COLLECTIVE SOUL Atlantic 63510/AG (12.98/18.98)	Seven Year Itch: Greatest Hits 1994--2001	50	200	177	169	13	BLAKE SHELTON Warner Bros. (Nashville) 24731/WRN (11.98/17.98)	Blake Shelton	45

● 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 10 2001

Billboard®

Heatseekers.

LAST WEEK	2 WKS. AGO	WKS. ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			NUMBER 1/HOT SHOT DEBUT	
1	NEW	1	GOV'T MULE ATG 21502 (17 98 CD)	THE DEEP END VOLUME 1
2	NEW	1	APHEX TWIN Warp 31174/London-Sire (19 98 CD)	DRUKOS
3	NEW	1	SKIP U17 94108/Dropbox (17 98 CD)	LIVE FROM HOLLYGROVE
4	2	1	NICOLE C. MULLEN Word 85872/Epic (11 98 EQ/17 98)	TALK ABOUT IT
5	7	5	JOAN SEBASTIAN Musart 12524/Balboa (7 98/13 98)	EN VIVO: DESDE LA PLAZA EL PROGRESO DE GUADALAJARA
6	4	6	PETE YORN Columbia 62216/CRG (12 98 EQ CD)	MUSIC FOR THE MORNING AFTER
7	3	2	BALDHEAD SLICK & DA CLICK Tri-Kel 9285/Landspend (11 98/18 98)	BALDHEAD SLICK & DA CLICK
8	1	2	FUGAZI Dischord 130* (11 98 CD)	THE ARGUMENT
9	12	11	THE CALLING RCA 67545 (13 98 CD)	CAMINO PALMERO
10	14	9	DEFAULT TVT 2310 (11 98 CD)	THE FALLOUT
11	6	13	JOHN MAYER Aware/Columbia 85293/CRG (7 98 EQ/11 98)	ROOM FOR SQUARES
12	8	10	TOYA Arista 14697 (11 98/17 98)	TOYA
			GREATEST GAINER	
13	22	7	METHRONE Claytown 2010 (11 98/17 98)	PICTURE ME
14	13	4	GRUPO BRYNDIS Diva 727016 (8 98/13 98)	EN EL IDIOMA DEL AMOR
15	10	8	NICKEL CREEK Sugar Hill 3909 (16 98 CD)	NICKEL CREEK
16	NEW	1	ST. JOHN'S CHILDRENS CHOIR Midcity Kids 1389/Madacy (12 98/4 98)	GOD BLESS THE U.S.A.: KIDS SING SONGS FOR AMERICA
17	5	3	SONICFLOOD IND/Ward 8601/Epic (11 98 EQ/17 98)	RESONATE
18	15	17	TAMMY COCHRAN Epic (Nashville) 69736/Sony (Nashville) (7 98 EQ/11 98)	TAMMY COCHRAN
19	18	22	CHRIS CAGLE Capitol (Nashville) 34170 (10 98/17 98)	PLAY IT LOUD
20	NEW	1	BT Newberry 30253 (11 98 CD)	R&R (RARE & REMIXED)
21	19	15	LOS ANGELES AZULES Diva 727014 (8 98/13 98)	HISTORIA MUSICAL
22	17	12	GRUPO BRYNDIS Diva 727012 (8 98/13 98)	HISTORIA MUSICAL ROMANTICA
23	NEW	1	THE JULIANA THEORY Tooth & Nail 71216 (10 98 CD)	MUSIC FROM ANOTHER ROOM (EP)
24	11	2	MARK SCHULTZ Vanguard 3524 (11 98 EQ/17 98)	SONG CINEMA

LAST WEEK	2 WKS. AGO	WKS. ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
25	33	18	ALEJANDRO FERNANDEZ Sony Discos 84637 (10 98 EQ/16 98)	ORIGENES
26	21	35	SOIL J 20022 (7 98/11 98)	SCARS
27	16	16	DJ ESCAPE Groovicious 35104/Strictly Rhythm (19 98 CD)	PARTY TIME 2002
28	NEW	13	THE WISEGUYS Ideal/Marmoth 810015/Hollywood (14 98 CD)	THE ANTIDOTE
29	23	24	RASCAL FLATTS ● Lyric Street 165011/Hollywood (11 98/17 98)	RASCAL FLATTS
30	24	36	JAMIE O'NEAL ● Mercury (Nashville) 17013 (11 98/17 98)	SHIVER
31	20	19	JESSIE MORALES Univision 310024 (9 98/13 98)	EL ORIGINAL DE LA SIERRA-16 SUPER EXITOS
32	29	37	JEFF CARSON Curb 77937 (11 98/17 98)	REAL LIFE
33	44	2	STEVE HOLY Curb 77937 (11 98/17 98)	BLUE MOON
34	34	27	PETER WHITE Columbia 62216/CRG (12 98 EQ CD)	GLOW
35	9	14	STEVE TYRELL Columbia 86006/CRG (12 98 EQ/18 98)	STANDARD TIME
36	26	25	MERCYME IND/Ward 85725/Epic (16 98 EQ CD)	ALMOST THERE
37	32	30	LOS TIGRES DEL NORTE Fonovisa 6145 (8 98/12 98)	UNIENDO FRONTERAS
38	NEW	41	PAULINA RUBIO ● Univision Latino 54315 (10 98/18 98)	PAULINA
39	NEW	1	HOPE SANDOVAL AND THE WARM INVENTIONS Rough Trade 83201/Sanctuary (17 98 CD)	BAVARIAN FRUIT BREAD
40	28	2	LOS TEMERARIOS Fonovisa 6129 (10 98/12 98)	BALADAS RANCHERAS
41	27	34	DARUDE Groovicious 106/Strictly Rhythm (17 98 CD)	BEFORE THE STORM
42	30	21	PRESSURE 4-5 Diva 727016 (8 98/13 98)	BURNING THE PROCESS
43	38	45	VICENTE FERNANDEZ Sony Discos 84195 (10 98 EQ/16 98)	HISTORIA DE UN IDOLO VOL. 1
44	NEW	1	THRILL DA PLAYA Thundershot 1027/Home Bass (11 98/18 98)	THE RETURN OF THE BIG BRONCO
45	NEW	1	LA LEY WEA Rock 40549/WEA Latino (10 98/16 98)	MTV UNPLUGGED
46	39	44	NEW FOUND GLORY Drive-In 11236/PUE A (8 98/12 98)	NEW FOUND GLORY
47	NEW	3	DENNIS DA MENACE 1st Avenue 3398 (15 98 CD)	THE WONDERFUL WORLD OF DENNIS
48	49	11	RICHARD SMALLWOOD WITH VISION Verity 43172/Verity (10 98/18 98)	PERSUADED—LIVE IN D.C.
49	25	39	ROBERT EARL KEEN Lost Highway 17018/Mercury (Nashville) (11 98/17 98)	GRAVITATIONAL FORCES
50	NEW	1	JACK JOHNSON Epic 001 (15 98 CD)	BRUSHFIRE FAIRYTALES

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Billboard®

Top Independent Albums.

Both charts compiled from a national sample of retail store, mass merchant and internet sales reports collected, compiled, and provided by SoundScan

LAST WEEK	2 WKS. AGO	WKS. ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			NUMBER 1	
1	3	3	DREAM STREET ● UEG 18304/Edel (11 98/17 98)	DREAM STREET
2	1	2	LOUIE DEVITO Dec Vee 40001/Musicrama (16 98 CD)	N.Y.C. UNDERGROUND PARTY VOLUME 4
			HOT SHOT DEBUT	
3	NEW	1	LA' CHAT Hypnotic Minds In The Paint 8239/KOCH (12 98/18 98)	MURDER SHE SPOKE
4	NEW	1	LIL TROY Sling 8033 (11 98/18 98)	BACK TO BALLIN
5	2	1	THE HIT CREW Turn Up The Music 1294 (7 98 CD)	PROUD TO BE AMERICAN
6	4	2	COO COO CAL Infinite 1466/Tommy Boy (11 98/17 98)	DISTURBED
			GREATEST GAINER	
7	15	19	CAROLE KING Rockdale 8348/KOCH (16 98 CD)	LOVE MAKES THE WORLD
8	7	4	SNOOP DOGG PRESENTS THA EASTSIDAZ TVT 2230* (10 98/17 98)	DUCES 'N TRAYZ—THE OLD FASHIONED WAY
9	14	10	JOAN SEBASTIAN Musart 12524/Balboa (7 98/13 98)	EN VIVO: DESDE LA PLAZA EL PROGRESO DE GUADALAJARA
10	NEW	1	JAYO FELONY AMF 71237 (17 98 CD)	CRIP HOP
11	9	7	BALDHEAD SLICK & DA CLICK Tri-Kel 9285/Landspend (11 98/18 98)	BALDHEAD SLICK & DA CLICK
12	5	6	VARIOUS ARTISTS St. Clair 0081 (17 98 CD)	GOD BLESS AMERICA: UNITED WE STAND!
13	6	2	FUGAZI Dischord 130* (11 98 CD)	THE ARGUMENT
14	12	9	LIL JON & THE EAST SIDE BOYZ BME 2220/TVT (10 98/16 98)	PUT YO HOOD UP
15	10	8	VARIOUS ARTISTS Lulu 5204/Landspend (11 98/18 98)	THE 41ST SIDE
16	8	5	RZA AS BOBBY DIGITAL Wu-Tang/The Paint 8102/KOCH (11 98/17 98)	DIGITAL BULLET
17	18	16	DEFAULT TVT 2310 (11 98 CD)	THE FALLOUT
18	22	14	METHRONE Claytown 2010 (11 98/17 98)	PICTURE ME
19	17	15	NICKEL CREEK Sugar Hill 3909 (16 98 CD)	NICKEL CREEK
20	NEW	1	ST. JOHN'S CHILDRENS CHOIR Midcity Kids 1389/Madacy (12 98/4 98)	GOD BLESS THE U.S.A.: KIDS SING SONGS FOR AMERICA
21	NEW	1	VARIOUS ARTISTS Eastern Conference 5206/Landspend (18 98 CD)	THE HIGH & MIGHTY PRESENTS: EASTERN CONFERENCE ALL STARS II
22	16	13	JOHN HIATT Vanguard 3524 (11 98 EQ/17 98)	THE TIKI BAR IS OPEN
23	NEW	1	EILLEEN SHANIA TWAIN Lionel 1131/Arista (11 98/18 98)	THE COMPLETE LIMELIGHT SESSIONS
24	19	11	ISRAEL KAMAKAWI'O'OLE Mercury 8067/UMI (11 98/17 98)	ALONE IN IZ WORLD

LAST WEEK	2 WKS. AGO	WKS. ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
25	NEW	1	MANNHEIM STEAMROLLER American Gramaphone 1225 (17 98 CD)	CHRISTMAS EXTRAORDINAIRE
26	11	2	VARIOUS ARTISTS Alice 97.3/Alice (16 98 CD)	ALICE @ 97.3: THIS IS ALICE MUSIC VOLUME 5
27	20	18	DJ ESCAPE Groovicious 35104/Strictly Rhythm (19 98 CD)	PARTY TIME 2002
28	29	25	THE HIT CREW Turn Up The Music 1171 (4 98/5 98)	DJ'S CHOICE: CELEBRATE AMERICA
29	23	24	VEGGIE TUNES Big Idea World 6164/Lyric Studios (15 98/18 98)	VEGGIE TALES: SILLY SONGS WITH LARRY
30	21	2	VARIOUS ARTISTS WGC 4188/World Circuit (17 98 CD)	LYRICIST LOUNGE: UNDERGROUND AIRPLAY VERSION 1.0
31	28	26	LOS TIGRES DEL NORTE Fonovisa 6145 (8 98/12 98)	UNIENDO FRONTERAS
32	25	20	KURUPT Antra 251083/Artemis (12 98/18 98)	SPACE BOOGIE: SMOKE ODESSEY
33	27	2	LOS TEMERARIOS Fonovisa 6129 (10 98/12 98)	BALADAS RANCHERAS
34	26	28	DARUDE Groovicious 106/Strictly Rhythm (17 98 CD)	BEFORE THE STORM
35	33	17	VARIOUS ARTISTS Thundershot 1002/Home Bass (10 98/18 98)	THRILL DA PLAYA PRESENTS -- DUNKS N D'S
36	NEW	2	VARIOUS ARTISTS Integrity 2034 (15 98/18 98)	SHOUT TO THE LORD KIDS VOLUME 2
37	NEW	1	THRILL DA PLAYA Thundershot 1028/Home Bass (11 98/18 98)	THE RETURN OF THE BIG BRONCO
38	35	27	VARIOUS ARTISTS Various Artists (11 98 CD)	GET THE BLUES!
39	38	21	DENNIS DA MENACE 1st Avenue 3398 (15 98 CD)	THE WONDERFUL WORLD OF DENNIS
40	44	10	JACK JOHNSON Epic 001 (15 98 CD)	BRUSHFIRE FAIRYTALES
41	NEW	1	VARIOUS ARTISTS Lacert 21768 (13 98 CD)	NIGHTMARE MANOR: MONSTROUS MUSIC FROM BEYOND
42	37	33	MARCO ANTONIO SOLIS ● Fonovisa 6027 (10 98/16 98)	MAS DE MI ALMA
43	49	2	THE BLOCKA BOYZ Malachi Entertainment 1447 (19 98/98)	MALACHI ENTERTAINMENT PRESENTS: THE BLOCKA BOYZ VOL. 1
44	47	45	VARIOUS ARTISTS Madacy 0023 (13 98/5 98)	MORE SOUNDS OF HALLOWEEN
45	39	6	SIGUR ROS Play It Again 5111 (16 98 CD)	AGAETIS BYRJUN
46	30	22	THA DOGG POUND Doggystyle 1028/Interscope (12 98/17 98)	DEATH ROW PRESENTS: THA DOGG POUND 2002
47	31	23	THE HERITAGE CHOIR & ORCHESTRA BCI Eclipse 443 (14 98 CD)	AMERICAN PRIDE: 16 STIRRING PATRIOTIC THEMES
48	NEW	1	LOUCHIE LOU & MICHIE ONE Lakeshore 33688 (18 98 CD)	7 YEARS OF PLENTY
49	45	47	BAHA MEN ▲ S-Curve 251052/Artemis (11 98/17 98)	WHO LET THE DOGS OUT
50	NEW	1	HEY MERCEDES Vanguard 3524 (11 98 CD)	EVERY NIGHT FIRE WORKS

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. ● Albums with the greatest sales gains this week. † Greatest Gainer shows chart's largest unit increase. ● Recording Industry Assn. (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 (Dor). ◆ Certification of 200,000 units (Platino). ◆ Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. ▲ indicates past or present Heatseeker title. ©2001, Billboard/BPI Communications, and SoundScan, Inc.

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NOVEMBER 10 2001 **Billboard** **Top Jazz Albums™**

THIS WEEK	LAST WEEK	WKS. ON	ARTIST Imprint & Number/Distributing Label	TITLE
1	1	7	DIANA KRALL ● Verve 549846/VG	The Look Of Love
▲ NUMBER 1 ▲ 6 Weeks At Number 1				
2	NEW	1	HARRY CONNICK, JR. Columbia 860171/CRG	Songs I Heard
3	NEW	1	HARRY CONNICK, JR. Columbia 897947/CRG	30
4	2	4	STEVE TYRELL Columbia 86006/CRG	Standard Time
5	10	10	ETTA JAMES Private Music/Windham Hill 11590/RCA	Blue Gardenia
6	NEW	1	MILES DAVIS Legacy/Columbia 81440/CRG	The Complete In A Silent Way Sessions
7	4	23	JANE MONHEIT N Code 4211/Warlock	Come Dream With Me
8	5	42	VARIOUS ARTISTS UTV/Verve 520191/VG	Pure Jazz
9	8	5	DIANE SCHUUR MAYNARD FERGUSON Concord Jazz 4982/Concord	Swingin' For Schuur
10	6	51	VARIOUS ARTISTS Legacy/Columbia/Verve 61439/CRG	The Best Of Ken Burns Jazz
11	10	33	JOHN COLTRANE Impulse! 549381/VG	Coltrane For Lovers
12	11	51	LOUIS ARMSTRONG Legacy/Columbia 61440/CRG	Ken Burns Jazz - The Definitive Louis Armstrong
13	9	4	KEITH JARRETT/GARY PEACOCK/JACK DEJOHNETTE ECM 14005	Inside Out
14	7	4	BILL FRISELL Nonesuch 7864/AG	Bill Frisell With Dave Holland And Elvin Jones
15	12	51	BILLIE HOLIDAY Verve 549081/VG	Ken Burns Jazz - The Definitive Billie Holiday
16	15	49	JOHN COLTRANE Verve 549083/VG	Ken Burns Jazz - The Definitive John Coltrane
17	21	65	JANE MONHEIT N Code 4207/Warlock	Never Never Land
18	13	19	VARIOUS ARTISTS NARW 50706/Ryko	BET On Jazz Presents: Jazz Now
19	20	84	JOHN COLTRANE Rhino 79770	The Very Best Of John Coltrane
20	18	3	BILLIE HOLIDAY Original Sound System 14532	Star Power
21	16	73	DIANA KRALL Justin Time 40050	Stepping Out
22	RE-ENTRY	1	SUSANNAH MCCORKLE Concord 4976	Most Requested Songs
23	NEW	1	MIKE STERN Division One/Atlantic 83483/AG	Voices
24	19	14	JOHN COLTRANE Impulse! 549381/VG	The Very Best Of John Coltrane
25	14	19	MICHAEL BRECKER Verve 541093/VG	Nearness Of You - The Ballad Book

NOVEMBER 10 2001 **Billboard** **Top Contemporary Jazz Albums™**

THIS WEEK	LAST WEEK	WKS. ON	ARTIST Imprint & Number/Distributing Label	TITLE
1	NEW	1	BONEY JAMES Warner Bros. 48004	Ride
▲ NUMBER 1 ▲ 1 Week At Number 1				
2	1	4	VARIOUS ARTISTS Hidden Beach Recordings Presents: Unwrapped Vol. 1	Hidden Beach Recordings Presents: Unwrapped Vol. 1
3	2	4	PETER WHITE Columbia 65912/CRG	Glow
4	3	5	ACOUSTIC ALCHEMY High Note 1111/CRG	AArt
5	5	10	RICHARD ELLIOT Verve 540974/VG	Crush
6	4	9	URBAN KNIGHTS Narada Jazz 10589/Virgin	Urban Knights IV
7	8	5	PAUL TAYLOR Peak 8506/Concord	Hypnotic
8	6	5	HERBIE HANCOCK Telarc 80011	Future 2 Future
9	10	23	SPYRO GYRA Heads Up 1061	In Modern Times
10	7	20	VARIOUS ARTISTS SRP 10010/CRG	A Twist Of Marley -- A Tribute
11	12	21	BRIAN CULBERTSON Atlantic 03444/AG	Nice & Slow
12	11	15	KEIKO MATSUI Narada Jazz 10764/Virgin	Deep Blue
13	9	58	ST. GERMAIN Blue Note 25114/Capitol	Tourist
14	18	55	THE RIPPINGTONS FEATURING RUSS FREEMAN Peak 8500/Concord	Life In The Tropics
15	17	3	ALFONZO BLACKWELL Shanachie 5084	Reflections
16	19	31	HERB ALPERT A&P 89886/Interscope	Definitive Hits
17	NEW	1	DAVE KOZ & FRIENDS Capitol 33837	A Smooth Jazz Christmas
18	20	15	TOWER OF POWER Rhino 74345	The Very Best of Tower Of Power - The Warner Years
19	15	3	VARIOUS ARTISTS Shanachie 5085	Smooth Jazz - The Quiet Storm
20	14	5	PHIL PERRY Peak 8504/Concord	Magic
21	NEW	1	VARIOUS ARTISTS Narada Jazz 10997/Virgin	Catalina Island Nights
22	23	4	KIRK WHALUM Wings 41133	Hymns In The Garden
23	24	2	VARIOUS ARTISTS Rykodisc 78091/Ryko Palm	WJZZ 106.1 Smooth Jazz Sampler 8
24	RE-ENTRY	1	RICK BRAUN Warner Bros. 47234	Kisses In The Rain
25	22	28	VARIOUS ARTISTS Q 9284/AG	To Grover, With Love

NOVEMBER 10 2001 **Billboard** **Top Classical Albums™**

THIS WEEK	LAST WEEK	WKS. ON	ARTIST Imprint & Number/Distributing Label	TITLE
1	1	4	RICHARD JOO Columbia 85397/Sony Classical	Billy Joel: Fantasies & Delusions
▲ NUMBER 1 ▲ 4 Weeks At Number 1				
2	2	6	YO-YO MA Sony Classical 89667	Classic Yo-Yo
3	4	103	ANDREA BOCELLI ▲ Philips 462600/Universal Classics Group	Sacred Arias
4	3	59	ANDREA BOCELLI ● Philips 464600/Universal Classics Group	Verdi
5	NEW	1	VANGELIS Sony Classical 89191	Mythodea
6	5	5	CECILIA BARTOLI Decca 467280/Universal Classics Group	Dreams & Fables
7	6	5	MARK O'CONNOR Sony Classical 89180	American Seasons
8	7	84	YO-YO MA/EDGAR MEYER/MARK O'CONNOR Sony Classical 89782	Appalachian Journey
9	14	9	VARIOUS ARTISTS Decca 460569/Universal Classics Group	Essential Puccini
10	10	4	THE HILLIARD ENSEMBLE/CHRISTOPH POPPEN ECM 461895/Universal Classics Group	Bach: Morimur
11	15	2	LIBERA Telarc 40117/AG	Luminosa
12	12	34	YO-YO MA Sony Classical 89191	Simply Baroque II
13	9	4	VARIOUS ARTISTS Albany 5561	Patriotic Salute To The Military
14	13	44	MARIA CALLAS EMI Classics 5787/AG	Legend
15	RE-ENTRY	1	EVGENY KISSIN RCA Victor 63535/RCA	Chopin: 24 Preludes

NOVEMBER 10 2001 **Billboard** **Top Classical Crossover™**

THIS WEEK	LAST WEEK	WKS. ON	ARTIST Imprint & Number/Distributing Label	TITLE
1	1	2	CHARLOTTE CHURCH Columbia 89710/CRG	Enchantment
▲ NUMBER 1 ▲ 2 Weeks At Number 1				
2	2	7	VARIOUS ARTISTS Universal Classics Group 89702/Sony Classical	Classical Hits
3	3	28	RUSSELL WATSON Decca 468695/Universal Classics Group	The Voice
4	7	21	CHARLOTTE CHURCH ▲ Sony Classical 89483	Oream A Dream
5	8	2	TONY BENNETT/CHARLOTTE CHURCH/PLACIDO DOMINGO/VANESSA WILLIAMS Sony Classical 89488	Our Favorite Things
6	5	4	BELA FLECK Sony Classical 89610	Perpetual Motion
7	4	32	BOND MBO/Decca 467091/Universal Classics Group	Born
8	6	61	SARAH BRIGHTMAN ● Nimro Stud o'Angel 58968/Angel	La Luna
9	10	102	CHARLOTTE CHURCH ▲ Sony Classical 64356	Charlotte Church
10	9	47	TAN DUN FEATURING YO-YO MA Sony Classical 89487	Crouching Tiger, Hidden Dragon
11	11	14	THREE MO' TENORS RCA Victor 81823/AG	Three Mo' Tenors
12	13	38	SOUNDTRACK Decca 467091/Universal Classics Group	Hannibal
13	14	10	SOUNDTRACK Decca 467378/Universal Classics Group	Captain Corelli's Mandolin
14	15	17	VARIOUS ARTISTS Sony Classical 89683	Heartland: An Appalachian Anthology
15	12	19	JOSHUA BELL Sony Classical 89358	Bernstein: West Side Story Suite

NOVEMBER 10 2001 **Billboard** **Top New Age Albums™**

THIS WEEK	LAST WEEK	WKS. ON	ARTIST Imprint & Number/Distributing Label	TITLE
1	1	49	ENYA ▲ Reprise 47426/Warner Bros.	A Day Without Rain
▲ NUMBER 1 ▲ 49 Weeks At Number 1				
2	2	5	JIM BRICKMAN Windham Hill 11689/RCA	Simple Things
3	NEW	1	MANNHEIM STEAMROLLER American Gramophone 1225	Christmas Extraordinaire
4	4	38	VARIOUS ARTISTS Veg 46836	Pure Moods III
5	5	78	YANNI RCA Special Products 45680	Snowfall
6	6	56	YANNI ● Virgin 79893	If I Could Tell You
7	NEW	1	VARIOUS ARTISTS Windham Hill 11694/RCA	A Winter's Solstice-Silver Anniversary Edition
8	7	55	YANNI Windham Hill 11568/RCA	Very Best Of Yanni
9	8	24	OTTMAR LIEBERT + LUNA NEGRA Epic 41887	Little Wing
10	9	4	MICHAEL HEDGES Windham Hill 11612/RCA	Beyond Boundaries-Guitar Solos
11	11	3	PHIL COULTER Windham Hill 11617/RCA	Lake Of Shadows
12	14	2	B-TRIBE Higher Octave 10920/Virgin	Spiritual Spiritual
13	10	6	OTTMAR LIEBERT Higher Octave 10939/Virgin	Vol. 2-Surrender 2 Love
14	15	62	JIM BRICKMAN Windham Hill 11557/RCA	My Romance: An Evening With Jim Brickman
15	RE-ENTRY	1	DELERIUM Networks 30165	Poem

NOVEMBER 10 2001 **Billboard** **Top Classical Budget**

1	GOD BLESS AMERICA: UNITED WE STAND! VARIOUS ARTISTS St. Clair
2	20 CLASSICAL FAVORITES VARIOUS ARTISTS Madacy
3	SOUSA: STARS & STRIPES FOREVER VARIOUS ARTISTS Laserlight
4	BABY'S FIRST CLASSICS VARIOUS ARTISTS St. Clair
5	CHRISTMAS WITH PAVAROTTI LUCIANO PAVAROTTI Laserlight
6	CLASSICAL MASTERPIECES: CLASSICS FOR RELAXATION VARIOUS ARTISTS Madacy
7	GERSHWIN: AN AMERICAN IN PARIS VARIOUS ARTISTS Madacy
8	CLASSICAL MASTERPIECES: SPANISH GUITAR VARIOUS ARTISTS Madacy
9	CLASSICAL MASTERPIECES: ROMANTIC PIANO VARIOUS ARTISTS Madacy
10	FOR A RAINY DAY VARIOUS ARTISTS Decca/Universal Classics Group
11	SPANISH GUITAR MUSIC JOHN WILLIAMS Sony Classical
12	DINNER FOR TWO VARIOUS ARTISTS Decca/Universal Classics Group
13	MOZART: SYMPHONY NOS. 40 & 41 VARIOUS ARTISTS Madacy
14	CLASSICAL MASTERPIECES VARIOUS ARTISTS Madacy
15	BEETHOVEN: PIANO SONATAS VARIOUS ARTISTS Madacy

NOVEMBER 10 2001 **Billboard** **Top Classical Midline**

1	CLASSICAL DREAMS-MUSIC TO INSPIRE VARIOUS ARTISTS Virgin Classics/Universal Classics Group
2	THE #1 OPERA ALBUM VARIOUS ARTISTS Decca/Universal Classics Group
3	STARS & STRIPES BOSTON POPS ORCHESTRA (FIEDLER) RCA
4	MICHAEL AMANTE MICHAEL AMANTE Medalist
5	MOVIE ADAGIOS VARIOUS ARTISTS Decca/Universal Classics Group
6	MOZART FOR YOUR MIND VARIOUS ARTISTS Philips/Universal Classics Group
7	BEST OF THE MILLENNIUM VARIOUS ARTISTS DG/Universal Classics Group
8	COPLAND: APPALACHIAN SPRING NEW YORK PHILHARMONIC (BERNSTEIN) Sony Classical
9	ONLY CLASSICAL CD YOU NEED VARIOUS ARTISTS RCA Victor/RCA
10	50 GREATEST CLASSICS VARIOUS ARTISTS St. Clair
11	ESSENTIAL MOZART VARIOUS ARTISTS Decca/Universal Classics Group
12	BATTLE CRY OF FREEDOM THE ROBERT SHAW CHORALE RCA Victor/RCA
13	ROMANTIC ADAGIOS VARIOUS ARTISTS Decca/Universal Classics Group
14	VIOLIN ADAGIOS VARIOUS ARTISTS Decca/Universal Classics Group
15	COPLAND-GREAT HITS VARIOUS ARTISTS RCA 60837

Classical Midline compact discs have a wholesale cost between 8.98 and 12.98. CDs with wholesale price lower than 8.98 appear on classical Budget.

NOVEMBER 10 2001 **Billboard** **Top Kid Audio**

1	KIDZ BOP KIDS KIDZ BOP Razor & Tie 89042
2	ST. JOHN'S CHILDRENS CHOIR GOD BLESS THE U.S.A. Madacy Kids/Madacy
3	VARIOUS ARTISTS RADIO DISNEY JAMS: VOL. 4 Walt Disney 860737
4	VARIOUS ARTISTS TODDLER FAVORITES Music For Little People/Kid Rhino 75262/Rhino
5	SPONGEBOB SQUAREPANTS ORIGINAL THEME HIGHLIGHTS Nick/Live 49500/Zomba
6	THE COUNTDOWN KIDS 100 SONGS FOR KIDS MOMMY AND ME Heartland 00831/Time Life
7	TODDLER TUNES 26 CLASSIC SONGS FOR TODDLERS Benson 84056
8	VEGGIE TUNES VEGGIE TALES: SILLY SONGS WITH LARRY Big Idea/Ward 6164/Lyrick Studios
9	VARIOUS ARTISTS DISNEY CHILDREN'S FAVORITES VOL. 1 Walt Disney 860605
10	VARIOUS ARTISTS SHOUT TO THE LORD KIDS VOLUME 2 Integrity 2034
11	VARIOUS ARTISTS HALLOWEEN SONGS & SOUNDS Walt Disney 860625
12	VARIOUS ARTISTS PLAYHOUSE DISNEY Walt Disney 860695
13	VARIOUS ARTISTS DISNEY'S GREATEST: VOL. 1 Walt Disney 860693
14	MICHAEL CRAWFORD THE DISNEY ALBUM Walt Disney 860714
15	VARIOUS ARTISTS DISNEY'S PRINCESS COLLECTION Walt Disney 860897
16	VARIOUS ARTISTS DISNEY'S GREATEST: VOL. 2 Walt Disney 860694
17	FRED MOLLIN DISNEY'S LULLABY ALBUM Walt Disney 860677
18	READ-ALONG SNOW WHITE & THE SEVEN DWARFS Walt Disney 860496
19	READ-ALONG MONSTERS, INC. Walt Disney 860497
20	EDARMONT KIDS CLASSICS SUNDAY SCHOOL SONGS Jenson 82218
21	EDARMONT KIDS CLASSICS ACTION BIBLE SONGS Jenson 82217
22	VARIOUS ARTISTS KID'S DANCE PARTY JMG Special Products 44570
23	BEAR BEAR IN THE BIG BLUE HOUSE Walt Disney 860640
24	WONDER KIDS KID'S SILLY SONGS SING A LONGS Wonder Workshop 1273/Madacy
25	VEGGIE TUNES VEGGIE TUNES 2 Big Idea/Ward 9458/Lyrick Studios

Children's recordings origin in motion picture soundtracks excluded.

● Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiples 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. Heatseeker Impact shows albums removed from Heatseekers this week. ▲ indicates past or present Heatseeker title. ©2001, Billboard BPI Communications, and SoundScan, Inc.

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

NOVEMBER 10 2001 **Billboard**® **Top Internet Album Sales™**

THIS WEEK	LAST WEEK	WKS. ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	BILLBOARD 200 RANK
1			DAVE MATTHEWS BAND Bama Regs 69317/RCA	Live In Chicago 12.19.98	6
2			GOV'T MULE ATO 21502*	The Deep End Volume 1	128
3	1	2	VARIOUS ARTISTS Columbia 86300/CRG	God Bless America	4
4	5	2	ANDREA BOCELLI Philips 589341	Cieli Di Toscana	13
5	2	49	ENYA ▲ Reprise 47426/Warner Bros	A Day Without Rain	3
6	3	3	CHARLOTTE CHURCH Columbia 89710/CRG	Enchantment	25
7	4	7	DIANA KRALL ● Verve 5468/6/VG	The Look Of Love	33
8	6	2	JOHN MELLENCAMP Columbia 85098/CRG	Cuttin' Heads	32
9	9	43	SOUNDTRACK ▲ Mercury (Nashville) 170069	O Brother, Where Art Thou?	26
10	11	8	BOB DYLAN ● Columbia 85975/CRG	Love And Theft	64
11			INCUBUS Immortal 85227/Epic	Morning View	2
12	7	4	ELTON JOHN Rocket 586330/Universal	Songs From The West Coast	42
13	16	3	LEONARD COHEN Columbia 85953/CRG	Ten New Songs	-
14	12	18	ALICIA KEYS ▲ J 70002	Songs In A Minor	12
15			ENIGMA Virgin 11119	LSD: Love Sensuality Devotion--The Greatest Hits	29
16	RE	NTR	CAROLE KING Rockingale 8346/KOCH	Love Makes The World	158
17	10	6	LEE GREENWOOD ● Capitol (Nashville) 98568	American Patriot	-
18	8	4	GARBAGE Almo Sounds 493115/Interscope	Beautifulgarbage	63
19	25	11	ALISON KRAUSS + UNION STATION Rounder 610495/IDJMG	New Favorite	133
20			LYLE LOVETT Curb 170234/MCA Nashville	Anthology Volume One: Cowboy Man	195
21			STEVE EARLE, TOWNES VAN ZANDT, GUY CLARK American Originals 4006/KOCH Progressive	Together At The Bluebird Cafe	-
22	23	4	RICHARD JOO Columbia 85397/Sony Classical	Billy Joel: Fantasies & Delusions	177
23	13	2	NEW ORDER Reprise 89621/Warner Bros	Get Ready	79
24	RE	ENTRY	U2 ▲ Interscope 524653	All That You Can't Leave Behind	58
25			TONY BENNETT/CHARLOTTE CHURCH/PLACIDO DOMINGO/VANESSA WILLIAMS Sony Classical 8946	Our Favorite Things	-

NOVEMBER 10 2001 **Billboard**® **Top Soundtracks™**

THIS WEEK	LAST WEEK	WKS. ON	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	20	O BROTHER, WHERE ART THOU? ▲	Mercury 170069
2	2	2	ON THE LINE	A Happy Place/Miramax/Jive 41762/Zomba
3	3	7	TRAINING DAY	Priority 50213*/Capitol
4	4	7	GLITTER (MARIAH CAREY) ▲	Virgin 10797*
5	5	3	BONES	Doggystyle/Priority 50227/Capitol
6	6	20	COYOTE UGLY ▲	Curb 78703
7	7	20	SHREK ●	DreamWorks 450305/Interscope
8	11	12	A KNIGHT'S TALE	Columbia 85648/CRG
9	8	4	SERENDIPITY	Miramax/Columbia 61583/CRG
10	14	20	MOULIN ROUGE ▲	Interscope 493035
11	13	20	SAVE THE LAST DANCE ▲	Hollywood 162288
12	9	7	HARDBALL	So So Def/Columbia 86025/CRG
13	10	6	WWF: TOUGH ENOUGH	DreamWorks 450336/Interscope
14	16	6	BRIDGET JONES'S DIARY	Island 54879/IDJMG
15	12	5	ZOOLANDER	Hollywood 162324
16	17	14	THE PRINCESS DIARIES	Walt Disney 860731
17	15	2	BANDITS	Columbia 86180/CRG
18	18	13	AMERICAN PIE 2 ●	Republic 014494/Universal
19	20	15	JOSIE & THE PUSSYCATS ●	Play-Tone 85683/Epic
20	19	20	REMEMBER THE TITANS ●	Walt Disney 860887
21	22	14	DOWN FROM THE MOUNTAIN	Lost Highway 170221/Mercury (Nashville)
22	21	20	THE FAST AND THE FURIOUS ●	Murder Inc./Def Jam 548832*/IDJMG
23	23	10	SPONGEBOB SQUAREPANTS ORIGINAL THEME HIGHLIGHTS	Nick/Jive 49500/Zomba
24	24	6	EXIT WOUNDS - THE ALBUM	Blackground 10192
25	RE	ENTRY	GREASE ▲	Polydor 825095/Universal

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ● Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards. ○ Certification for net shipment of 100,000 units (Dro.). △ Certification of 200,000 units (Platino). ▲ Certification of 400,000 units (Multi-Platino). * Asterisk indicates vinyl available. # indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications and SoundScan, Inc.

NOVEMBER 10 2001 **Billboard**® **Top Pop Catalog™**

All 3 charts are compiled from a national sample of retail store, mass merchant and internet sales reports collected, compiled and provided by **SoundScan**®

THIS WEEK	LAST WEEK	2 WKS. AGO	TOTAL WKS.	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	THIS WEEK	LAST WEEK	2 WKS. AGO	TOTAL WKS.	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	1	7	LEE GREENWOOD ● Capitol (Nashville) 98568 (11.98 CD)	AMERICAN PATRIOT	25	29	36	104	JOHN MELLENCAMP ▲ Mercury 836738/IDJMG (11.98/17.98)	THE BEST THAT I COULD DO 1978-1988
2	2	2	85	ENYA ▲ Reprise 46628/Warner Bros (12.98/18.98)	PAINT THE SKY WITH STARS - THE BEST OF ENYA	26	30	22	376	AC/DC ◆ EastWest 82418/EEG (11.98/17.98)	BACK IN BLACK
3	3	4	109	CREED ◆ Wind-up 13053* (11.98/18.98)	HUMAN CLAY	27	RE	ENTRY	5	VARIOUS ARTISTS Epic 86073 (12.98 EQ/18.98)	HALLOWEEN SOUND EFFECTS
4	6	-	174	MICHAEL JACKSON ◆ Epic 86073 (12.98 EQ/18.98)	THRILLER	28	26	-	108	MICHAEL JACKSON ▲ Epic 66072 (12.98 EQ/18.98)	BAD
5	4	-	100	INCUBUS ▲ Immortal 87052/Epic (12.98 EQ/18.98)	MAKE YOURSELF	29	28	23	148	KID ROCK ◆ Top Dog/Lava/Atlantic 83119* AG (12.98/18.98) *	DEVIL WITHOUT A CAUSE
6	9	8	1282	PINK FLOYD ◆ Capitol 49801* (11.98/17.98)	DARK SIDE OF THE MOON	30	24	14	517	JOURNEY ◆ Columbia 44488/CRG (11.98 EQ/17.98)	JOURNEY'S GREATEST HITS
7	11	9	366	BOB SEGER & THE SILVER BULLET BAND ▲ Capitol 70184* (10.98/15.98)	GREATEST HITS	31	36	37	117	BON JOVI ▲ Mercury 58818/IDJMG (10.98/17.98)	CROSS ROAD
8	8	5	76	DIDO ▲ Arista 19025 (12.98/18.98) *	NO ANGEL	32	38	31	474	ELTON JOHN ◆ Rick Rubin/Island 512532/IDJMG (6.98/11.98)	GREATEST HITS
9	10	26	232	ABBA ▲ Polydor 517007/Universal (12.98/18.98)	GOLD	33	27	28	123	LIMP BIZKIT ▲ Flip 48020/Interscope (12.98/18.98)	SIGNIFICANT OTHER
10	14	13	570	JAMES TAYLOR ◆ Warner Bros 3113 (7.98/11.98)	GREATEST HITS	34	32	25	106	WEEZER ▲ DGC 42467/Interscope (10.98/11.98) *	WEEZER
11	12	10	533	METALLICA ◆ Elektra 81113* EEG (11.98/17.98)	METALLICA	35	34	33	362	AEROSMITH ◆ Columbia 57397/CRG (7.28 EQ/11.98)	AEROSMITH'S GREATEST HITS
12	5	6	76	AALIYAH ▲ Blackground 10753 (12.98/17.98)	ONE IN A MILLION	36	31	11	13	JOHN LENNON ● Parlophone (1964)* Capitol (10.98/16.98)	LENNON LEGEND - THE VERY BEST OF JOHN LENNON
13	7	3	4	LEE GREENWOOD Curb 77862 (4.98/6.98)	BEST OF LEE GREENWOOD: GOD BLESS THE USA	37	37	29	147	GODSMACK ▲ Republic 16188/Universal (12.98/18.98) *	GODSMACK
14	13	7	255	DEF LEPPARD ▲ Mercury 876718/IDJMG (10.98/17.98)	VAULT - GREATEST HITS 1980-1995	38	48	-	12	VARIOUS ARTISTS Laterlight 55310 (12.98 CD)	THE MOST WONDERFUL TIME OF THE YEAR
15	16	15	89	U2 ▲ Island 574513/IDJMG (12.98/18.98)	THE BEST OF 1980-1990	39	44	42	140	AL GREEN ▲ Hi/The Right Stuff 30800/Capitol (10.98/17.98)	GREATEST HITS
16	17	12	458	CAROLE KING ◆ Epic 85881 (7.48/11.98)	TAPESTRY	40	47	-	78	PINK FLOYD ▲ Capitol 23781 (17.98 CD)	WISH YOU WERE HERE
17	23	24	213	CREED ▲ Wind-up 13049 (11.98/18.98) *	MY OWN PRISON	41	42	41	19	VARIOUS ARTISTS ● Music For Little People/Rid Rhino 75262/Rhino (13.98/6.98)	TODDLER FAVORITES
18	22	16	388	TOM PETTY AND THE HEARTBREAKERS ▲ MCA 118813 (12.98/18.98)	GREATEST HITS	42	RE	ENTRY	424	QUEEN ▲ Hollywood 161265 (11.98/17.98)	GREATEST HITS
19	15	43	18	PHILADELPHIA ORCHESTRA (ORMANDY) ● Sony Classical 8735 (5.98 EQ/9.98)	THE GLORIOUS SOUND OF CHRISTMAS	43	RE	ENTRY	339	ENYA ▲ Reprise 29774/Warner Bros (12.98/18.98)	WATERMARK
20	19	17	196	DIXIE CHICKS ◆ Meridian 88330/Sony Music (11.98 EQ/17.98) *	WIDE OPEN SPACES	44	35	32	131	MILES DAVIS ▲ Epic/Columbia 64535/CRG (7.98 EQ/11.98)	KIND OF BLUE
21	18	644	BOB MARLEY AND THE WAILERS ◆ Tuff Gong/Island 846210/IDJMG (12.98/18.98)	LEGEND	45	39	34	34	TOBY KEITH ▲ Mercury (Nashville) 55882 (11.98/17.98)	GREATEST HITS VOLUME ONE	
22	20	20	208	SHANIA TWAIN ◆ Mercury (Nashville) 530863 (12.98/18.98)	COME ON OVER	46	RE	ENTRY	268	DAVE MATTHEWS BAND ▲ RCA 88914 (11.98/18.98)	CRASH
23	25	-	185	ANDREA BOCELLI ▲ Philips 47427 (12.98/18.98) *	ROMANZA	47	RE	ENTRY	60	FRANK SINATRA ▲ Reprise 26501/Warner Bros (13.98/18.98)	SINATRA REPRISE - THE VERY GOOD YEARS
24	18	19	49	SYSTEM OF A DOWN ● American/Reprise 88924/LRG (17.98 EQ/11.98) *	SYSTEM OF A DOWN	48	41	30	276	EAGLES ▲ Giffen 4247/Interscope (12.98/18.98)	HELL FREEZES OVER
						49	RE	ENTRY	403	CREEDENCE CLEARWATER REVIVAL ▲ Fantasy 2 (12.98/17.98)	CHRONICLE THE 20 GREATEST HITS
						50	33	27	32	EVA CASSIDY Epic Street 1096 (11.98/16.98)	SONGBIRD

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

Chart Codes:
—ALBUMS—
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.

Steve Azar: CS 44
 Azul Azul: LA 61; HSS 44

-B-

B2K: RBH 94
 Baby: RBH 90
 Babyface: B200 75; RBA 19; H100 80; HSS 43; RA 28; RBH 30; RS 44
 Baby S: RS 59
 Backstreet Boys: AC 12, 23; H100 36; HA 40; T40 26
 Baha Men: IND 49; WM 4
 Baldhead Slick & Da Click: HS 7; IND 11; RBA 41
 David Ball: B200 131; CA 11; CS 8; H100 62; HA 56
 Marcia Ball: BL 15
 Banda El Recodo: LA 33; RMA 19; LT 10; RMS 2, 3
 Banda Los Lagos: RMS 37
 Bujú Banton: RE 10
 Pancho Barraza: LA 72
 Cecilia Bartoli: CL 6
 The Beatles: B200 132
 Beenie Man: RE 8; RS 72
 Joshua Bell: CX 15
 Tom Bennett: CX 5; INT 25
 Better Than Ezra: A40 27
 Bigga Figgaz: HSS 17; RBH 88; RP 4; RS 8
 Big Jim: HSS 73
 Big Lew BKA Popeye Reds: HSS 31; RBH 91; RP 7; RS 15
 Bilal: RBA 68
 Bjork: B200 148; EA 5
 Clint Black: CS 30
 Alfonso Blackwell: CJ 15
 Black Rob: RBH 100
 Blackhawk: CS 60
 Blessed: GA 18
 Mary J. Blige: B200 19; RBA 6; RBC 14; H100 1; HA 1; HSS 4; RA 6; RBH 1, 84; RS 1; T40 3
 The Blind Boys Of Alabama: GA 34
 Blink-182: B200 124; MO 8, 40
 The Blocka Boyz: IND 43; HSS 56
 Andrea Bocelli: B200 131; CL 3, 4; INT 4; PCA 23; WM 1
 Bon Jovi: PCA 31
 Bond: CX 7
 Boobakaw And Tha Wild Younginz: RP 24; RS 40
 Michelle Branch: B200 74; A40 10; H100 12; HA 12; LPS 39; T40 6; TSS 31
 Rick Braun: CJ 24
 Toni Braxton: B200 172; RBA 79
 Michael Brecker: JZ 25
 Brian: RP 25; RS 42
 Jim Brickman: B200 117; NA 2, 14; AC 13
 Sarah Brightman: CX 8
 Brooks & Dunn: B200 156; CA 19; CCA 6; CS 2, 39; H100 39; HA 34
 Garth Brooks: CCA 15; CS 12, 24; H100 64; HA 60; HSS 59
 The Brooklyn Tabernacle Choir: GA 31
 Brotha Lynch Hung: RBA 87
 Foxy Brown: RBA 75
 Shannon Brown: CS 40
 BT: EA 10; HS 20
 B-Tribe: NA 12
 Bush: B200 22; MO 11; RO 11
 Busta Rhymes: RBA 97; H100 92; HSS 40; RA 42; RBH 38; RP 15; RS 25
 Tracy Byrd: CA 54; CS 23

-C-

Caedmon's Call: CC 12
 Chris Cagle: CA 38; HS 19; CS 32
 Cake: B200 192; MO 37
 Dena Cali: HSS 22; RBH 83; RP 2; RS 6
 Maria Callas: CL 14
 The Calling: HS 9; A40 11; H100 71; HA 72; T40 36
 Cameo: HSS 21
 Los Caminantes: LA 56
 Blu Cantrell: B200 118; RBA 56; H100 16; HA 16; T40 9
 Mariah Carey: B200 59; RBA 37; STX 4; AC 22; HSS 21; RA 53; RBH 52; RS 41
 Mary Chapin Carpenter: CA 75
 Rodney Carrington: CA 61; CCA 17
 Kurt Carr Singers: CC 35; GA 5
 Jeff Carson: CA 47; HS 32; CS 16
 Aaron Carter: B200 67, 170
 Case: H100 8; HA 8; RA 4; RBH 6; RS 53; T40 24
 Johnny Cash: CCA 8
 Eva Cassidy: PCA 50
 Tommy Castro Band: BL 11
 C-Bo: RBA 87
 Ceaveox: DC 5
 Manu Chao: LA 40; LPA 18
 Steven Curtis Chapman: B200 84; CC 5
 The Chemical Brothers: DC 3; DSA 18
 Eagle-Eye Cherry: A40 35
 Kenny Chesney: B200 105; CA 7; CS 22
 El Chicichuilote: LA 17; RMA 11
 Willy Chirino: LT 47; TSS 11
 Chocolate Bandit: HSS 60; RP 10; RS 18
 Christoph Poppen: CL 10
 Charlotte Church: B200 25; CX 1, 4, 5, 9; INT 6, 25
 Circuit Boy: DC 17
 Cirque Du Soleil: WM 7
 City High: B200 120; RBA 83; H100 30; HA 26; RA 11; RBH 12; RS 65

CJ: DC 44
 Eric Clapton: BL 2
 Guy Clark: INT 21
 The Clark Family Experience: CS 52
 Claude Chalhoub: WM 13
 The Click: RBA 55
 Jimmy Cliff: RE 13
 Linda Clifford: DC 42
 Patsy Cline: CCA 12, 18
 Club Drama: HSS 29; RP 22; RS 35
 C-Murder: B200 45; RBA 10
 Tammy Cochran: CA 33; HSS 18; H100 89
 Leonard Cohen: INT 13
 Coldplay: B200 108; A40 32; MO 31
 Collective Soul: B200 150; RO 39
 John Coltrane: JZ 11, 16, 19, 24
 Confederate Railroad: CS 42
 Conjunto Primavera: LA 34, 41; RMA 20; LT 27; RMS 5, 11
 Harry Connick, Jr.: B200 88, 94; JZ 2, 3
 Cool Cal: B200 130; IND 6; RBA 33; HSS 57; RS 47
 Phil Coulter: NA 11
 CoverVersions.com: HSS 36; RS 66
 El Coyote Y Su Banda Tierra Santa: RMS 33
 Jimmy Cozier: RS 64
 The Cranberries: B200 46; A40 31
 Robert Cray: BL 13
 Creed: PCA 3, 17; A40 36; H100 42; HA 39; MO 5; RO 2
 Creedence Clearwater Revival: PCA 49
 Crimewave: HSS 64; RP 12; RS 20
 Cristian: LA 37; LPA 17; LPS 6, 13; LT 15, 17
 Celia Cruz: TSA 17
 The Crystal Method: EA 9; DC 23
 Cuisillos De Arturo Macias: RMS 26
 Brian Culbertson: CJ 11
 Mark Curry: RBH 100

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D12: B200 119; RBA 63; HSS 25; RS 63
 Da Brat: RS 41
 Daft Punk: EA 14
 Gigi D'Agostino: H100 96
 Bobby D'Ambrosio: DC 44
 Charlie Daniels: CCA 24
 The Charlie Daniels Band: CA 71; CCA 21; CS 51
 Daryn Y Los Herederos: TSS 36
 Darude: EA 15; HS 41; IND 34; DC 8
 Craig David: B200 90; RBA 60; DSA 10; H100 17; HA 19; HSS 37; RS 50; T40 10
 Miles Davis: JZ 6; PCA 44
 Default: HS 10; IND 17; MO 17; RO 17
 Def Leppard: PCA 14
 Jack DeJohnette: JZ 13
 Deterium: NA 15
 Delirious?: CC 37
 Dennis Da Menace: HS 47; IND 39; RBA 62; HSS 30; RBH 93; RP 5; RS 11
 John Denver: CCA 14
 Depeche Mode: DSA 19
 Daisy Dorn: CS 54
 Disturbed: B200 53; MO 9; RO 7
 Dixie Chicks: B200 146; CA 16; CCA 3; PCA 20; CS 33
 DJ Romain: DC 42
 DJ Blass: LA 53; TSA 4
 DJ Encore: DC 16
 DJ Escape: EA 11; HS 27; IND 27
 DJ Quik: HSS 28; RA 65; RBH 67, 86; RP 3; RS 7
 DMX: B200 1; RBA 1; RBC 8, 22; H100 66; HA 68; HSS 52; RA 17, 71; RBH 18, 71; RP 18; RS 29
 Plácido Domingo: CX 5; INT 25
 The Donz: RS 75
 The Doors: B200 173
 Dope: RO 36
 Dr. Dre: RBA 95; RBC 20; RA 39, 50, 65; RBH 41, 51, 67
 Dream: DSA 8; HSS 15; RS 46
 Dream Street: B200 72; IND 1
 Dreamcatcher: DC 39
 Drowning Pool: B200 115; MO 36; RO 23
 Dub Pistols: DC 19
 Ricardo "RikRok" Ducent: RP 25; RS 42
 Huey Dunbar: TSA 9; LPS 20; LT 20; TSS 22
 Dungeon Family: RBH 99
 Jermaine Dupri: H100 100; RA 56; RBH 55
 Bob Dylan: B200 64; INT 10
 Dynamix: DC 34

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Eagles: PCA 48
 Steve Earle: INT 21
 Eastern Michigan Gospel Choir: GA 30
 Missy "Misdemeanor" Elliott: B200 102; RBA 61; H100 37; HA 32; RA 38, 48, 70; RBH 39, 50, 73; T40 29; TSS 40
 Richard Elliot: CJ 5
 Emerson Drive: CS 57
 Engelina: DC 16
 Enigma: B200 29; INT 15
 Enya: B200 3; INT 5; NA 1; PCA 2, 43; A40 1; AC 1; H100 10; HA 9; T40 8
 Faith Evans: H100 46; HA 45; HSS 61; RA 10; RBH 10; RS 33
 Rev. Clay Evans And The AARC Mass Choir: GA 21
 Sara Evans: B200 182; CA 24; CS 25
 Eve 6: A40 20
 Eve: H100 28, 30; HA 26, 27; RA 11; RBH 12; RS 65; T40 16
 Nina Eve: DC 34
 Cesaria Evora: WM 8
 Exhale: HSS 32; RBH 92; RS 14

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Fabulous: B200 38; RBA 13; H100 29; HA 24; RA 12, 63; RBH 13, 65
 Faithless: DC 7
 Jody Farias: LT 40; RMS 18
 Fat Joe: H100 63; HA 61; HSS 39; RA 18; RBH 17; RP 14; RS 24
 Maynard Ferguson: JZ 9
 Alejandro Fernandez: HS 25; LA 6; LPA 2; LPS 4; LT 3; RMS 12; TSS 30
 Pedro Fernandez: LPS 22; LT 31
 Vicente Fernandez: HS 43; LA 12, 47; RMA 8; LT 18; RMS 7
 FFF: CC 13
 La Firma: RMS 34
 First Choice: DC 22
 Five For Fighting: B200 54; A40 4; H100 31; HA 30; T40 17
 Flaw: RO 38
 Bela Fleck: CX 6
 Flickerstick: MO 32
 Jessica Folker: DC 21; DSA 12
 Willa Ford: DSA 11; HSS 70
 Russ Freeman: CJ 14
 Bill Frisell: JZ 14
 Fuel: B200 143; A40 25; H100 88
 Fuerza Juvenil: TSS 28
 Fugazi: HS 8; IND 13; HSS 47
 Fulanito: TSS 33
 Nelly Furtado: B200 31; A40 16; DC 25; H100 5; HA 7; LPS 33; T40 4; TSS 25

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G Wise: HSS 48; RBH 81; RP 8; RS 16
 Ana Gabriel: LA 26; LPA 11
 Juan Gabriel: LA 28; LPA 12; LPS 15; LT 16; RMS 32; TSS 32
 Bill & Gloria Gaither: B200 167, 171; CC 6, 8, 39
 Garbage: B200 63; EA 1; INT 18
 Marvin Gaye: HSS 72; RA 59; RBH 54; RS 57
 G. Dep: RA 62; RBH 64
 El General: TSA 8
 Ghostface Killah: RA 72; RBH 70; RS 68
 Bebel Gilberto: WM 6, 11
 Billy Gilman: CA 55, 58
 Ginuwine: B200 56; RBA 29; H100 7; HA 6; RA 2, 70; RBH 3, 73; T40 22
 Gipsy Kings: LA 3; LPA 1; WM 2, 14
 Gisselle: LA 39; TSA 1; LPS 27; LT 26; TSS 6
 Godsmack: B200 193; PCA 37; MO 35; RO 18
 Tony Gold: RP 25; RS 42
 Gorillaz: B200 55; MO 22
 John Got'ti: RS 55
 Gov't Mule: B200 128; HS 1; INT 2
 El Gran Combo: TSS 10
 David Gray: B200 116
 Macy Gray: B200 40; RBA 31
 James Grear & Company: GA 35
 Al Green: PCA 39; RBC 4
 Green Velvet: DC 12
 Lee Greenwood: CCA 1, 2, 20; INT 17; PCA 1, 13; AC 29; CS 31; H100 43; HSS 2
 Pat Green: B200 164; CA 20; CS 36
 Groove Armada: DC 41
 Grupo Bryndis: HS 14, 22; LA 2, 5; RMA 2, 4; LT 45; RMS 24
 Grupo Niche: TSA 13
 Guardianes Del Amor: LA 63
 Juan Luis Guerra 440: TSA 10
 Amaury Gutierrez: LPS 25
 Buddy Guy: BL 5
 Alejandra Guzman: LA 32; LPA 14; LPS 21; LT 43

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Fred Hammond: GA 14, 36
 Herbie Hancock: CJ 8
 Gabriel Hardeman Delegation: GA 28
 Lisa Hartman Black: CS 30
 Tramaire Hawkins: GA 16
 Pastor Woodrow Hayden And Shiloh: GA 13
 Hayseed Dixie: CA 67
 Heatwave: DC 33
 Michael Hedges: NA 10
 Don Henley: AC 20
 The Heritage Choir & Orchestra: IND 47
 Eddy Herrera: TSS 8, 35
 Hey Mercedes: IND 50
 John Hiatt: IND 22

Elder Jimmy Hicks And The Voices Of Integrity: GA 26
 Faith Hill: B200 198; CA 28; CCA 22; AC 4; CS 50, 56
 The Hilliard Ensemble: CL 10
 The Hit Crew: B200 96; IND 5, 28
 Pat Hodges: DC 29
 Billie Holiday: JZ 15, 20
 Jennifer Holliday: DC 9
 Adele Holness: DC 10
 Steve Holy: CA 49; HS 33; CS 19
 Hoobastank: MO 18; RO 35
 Whitney Houston: H100 38; HSS 1; RBH 58; RS 2
 Rebecca Lynn Howard: AC 13
 Los Huracanes del Norte: RMS 36

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Enrique Iglesias: A40 29; AC 16; DC 15; H100 4; HA 4; LPS 2; LT 1; T40 5; TSS 2
 Ilio: DC 2
 Incubus: B200 2; INT 11; PCA 5; A40 8; H100 48, 65; HA 44, 62; MO 2; RO 6
 Industria Del Amor: LA 59
 Intocable: LA 38, 55; LT 13; RMS 4
 Ronald Isley: B200 68; RBA 25; H100 91; RA 36; RBH 36
 The Isley Brothers: B200 68; RBA 25; H100 91; RA 36; RBH 36

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Alan Jackson: B200 137; CA 14; CCA 10; CS 3; H100 44; HA 38
 Janet Jackson: B200 87; RBA 70; A40 40; HSS 10; RA 48; RBH 50, 95; RS 12; T40 35
 Michael Jackson: PCA 4, 28; RBA 86; RBC 2, 5, 12; H100 57; HA 52; RA 16, 30; RBH 16, 32
 Jadakiss: B200 101; RBA 34; RA 46, 54; RBH 47, 53
 Jagged Edge: B200 81; RBA 42; DSA 2; H100 13; HA 17; HSS 8; RA 24, 27; RBH 20, 25; RS 5; T40 20
 Mick Jagger: RO 28
 Jaguares: LA 64
 Jaime: B200 126; RBA 32; H100 83; RA 31; RBH 31
 Jailbird: RS 62
 Bishop T.D. Jakes & The Potter's House Mass Choir: GA 19
 Boney James: B200 82; CJ 1; RBA 27
 Etta James: BL 9; JZ 5
 Jamiroquai: EA 7; DC 14
 Keith Jarrett: JZ 13
 Jayo Felony: IND 10; RBA 53
 Jay-Z: B200 11; RBA 3; RBC 1; H100 22, 33; HA 21, 31; HSS 26, 41; RA 8, 32; RBH 8, 28, 85; RP 16; RS 27, 38, 52; T40 23
 Norma Jean: DC 43
 Jewel: A40 13; T40 39
 Aih Jey: LPS 24; LT 48
 Jose Alfredo Jimenez: LA 30, 46; RMA 17
 Jimmy Eat World: MO 39
 Jodeci: RBC 19
 Joe: RA 73; RBH 78
 Billy Joel: B200 60
 Elton John: B200 42; INT 12; PCA 32; A40 30; AC 7
 Carolyn Dawn Johnson: B200 188; CA 26; CS 10; H100 74; HA 70
 Jack Johnson: HS 50; IND 40
 George Jones: B200 112; CA 8; CS 24
 Richard Joo: B200 177; CL 1; INT 22
 Jose Jose: LA 44; LPA 19
 Journey: B200 71; PCA 30
 Juanes: LPS 12; LT 28; TSS 34
 The Judds: CCA 19
 The Juliana Theory: CC 21; HS 23
 Jump 5: CC 36
 Juvenile: B200 69; RBA 28; RBC 13; H100 97, 98; RA 41, 49; RBH 42, 48

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Israel Kamakawiwo'ole: IND 24; WM 3
 Karmadelic: DC 37
 Anthony Kearns: WM 9
 John P. Kee: GA 11, 33
 Robert Earl Keen: CA 53; HS 49
 Toby Keith: B200 34; CA 3, 32; CCA 5; PCA 45; CS 6; H100 49; HA 43
 R. Kelly: B200 142; RBA 46; RBC 23; H100 59, 63; HA 51, 61; HSS 26, 39; RA 15, 18; RBH 15, 17; RP 14; RS 24, 38, 70
 Alicia Keys: B200 12; INT 14; RBA 12; A40 18; H100 3, 72; HA 3, 66; LPS 40; RA 19, 29; RBH 22, 29; T40 2
 Kid Rock: PCA 29; MO 25; RO 26
 Kidz Bop Kids: B200 127
 Carole King: B200 158; IND 7; INT 16; PCA 16
 King Africa: TSS 29
 B.B. King: BL 2
 Evgeny Kissin: CL 15
 Knoc-Turn'Al: RA 39; RBH 41
 Frankie Knuckles: DC 26
 Kokane: RA 64; RBH 66
 Kool G Rap: HSS 48; RBH 81; RP 8; RS 16
 Dave Koz: CJ 17
 Dave Koz & Friends: CJ 17
 Diana Krall: B200 33; INT 7; JZ 1, 21
 Alison Krauss: B200 133; CA 12; CCA 23; INT 19;

CS 53
Lerny Kravitz: B200 110; A40 22; H100 52; HA 53; MO 15; RO 12
Kraze: DC 27
Danny Krivit: DC 42
Kurut: IND 32
Femi Kuti: *W/M* 10

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La' Chat: B200 78; IND 3; RBA 16
Kenny Lattimore: B200 121; RBA 36; RA 55; RBH 56
Tracy Lawrence: B200 136; CA 13; CS 38
John Lennon: PCA 36
Melina Leon: TSA 19; LPS 37
Gerald Levert: B200 48; RBA 14; RA 40; RBH 45
Glenn Lewis: RBH 75
La Ley: HS 45; LA 13; LPA 5; LPS 16; LT 32; TSS 16
LFO: H100 81
The LFT Church Choir: *G4* 39
Libera: CL 11
Liberacion: LA 70; LT 38; RMS 15
Ottmar Liebert: NA 9, 13
Lifehouse: B200 111; A40 3, 39; H100 21; HA 20; T40 11
Lil Jon & The East Side Boyz: IND 14; RBA 58; RBH 82
Lil' Kim: H100 93; HSS 24; RA 67; RBH 61; RS 43
Lil' Romeo: B200 184; RBA 96
Lil Troy: B200 95; IND 4; RBA 24
Lil' Wayne: RBH 90
Limp Bizkit: B200 100; PCA 33
Linkin Park: B200 8; H100 78, 87; MO 4, 20; RO 13, 14
Lit: B200 92; MO 16; RO 40
Live: B200 98
Live Element: DC 31
LL Cool J: H100 94; HSS 67; RA 44; RBH 40; RP 21; RS 32
Lonestar: B200 114; CA 9; CCA 11; AC 8; CS 14; H100 75; HA 71
Cachaïto Lopez: TSA 12
Jennifer Lopez: B200 27; RBA 44; DSA 16; H100 2; HA 2; LPS 30; RA 14; RBH 14; RS 60; T40 1; TSS 21
Pete Lorimer: DC 33
Louchie Lou & Michie One: IND 48
Love Selective: DC 40
Patty Loveless: CA 59
Lyle Lovett: B200 195; CA 27; INT 20
Ludacris: RBA 88; H100 94, 95; HSS 65, 67; RA 43, 44, 57; RBH 40, 46, 59; RP 21; RS 32, 41, 67
Shelby Lynne: AC 30

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Mack 10: RBH 90
Kelli Mack: RBA 80; RS 73
Madonna: DC 4; DSA 7, 24; HSS 71
Magoo: RA 74; RBH 77
Cheb Mami: DSA 25
Mannheim Steamroller: *CC* 23; IND 25; NA 3
Victor Manuelle: TSA 20; TSS 15, 18
Bob Marley: PCA 21; RBC 11; *RE* 1, 5, 7
Damian "Jr. Gong" Marley: *RE* 2
Marsha: DSA 15
Ricky Martin: LA 65
Rogelio Martinez: LT 49; RMS 22
Mary Mary: *CC* 14; *G4* 2; RBA 89
matchbox twenty: B200 160; A40 19, 21; AC 2
Keiko Matsui: CJ 12
Dave Matthews Band: B200 6, 106; INT 1; PCA 46; A40 9; T40 33
Maxwell: B200 37; RBA 11; DSA 1; H100 26; HA 28; HSS 13; RA 5; RBH 5; RS 9
Maxz Volume: DC 43
John Mayer: HS 11
Yo-Yo Ma: CL 2, 8, 12
Maze Featuring Frankie Beverly: RBC 24
Martina McBride: B200 39; CA 4; CS 15, 45; H100 82
Paul McCartney: AC 24
Delbert McClinton: *BL* 3; CA 68
Nicole McCloud: DSA 23
Donnie McClurkin: B200 168; *CC* 7; *G4* 1; RBA 66
Brian McComas: CS 43
Liz McComb: *G4* 27
Susannah McCorkle: JZ 22
Reba McEntire: B200 18; CA 1; CS 7; H100 53; HA 48
Tim McGraw: B200 73, 125; CA 5, 10; CS 1, 20; H100 47; HA 41
Brian McKnight: B200 51; RBA 20; H100 51; HA 46; RA 9; RBH 11
John Mellencamp: B200 32; INT 8; PCA 25; A40 24
Roy D. Mercer: CA 66, 73
Natalie Merchant: A40 33
MercyMe: *CC* 30; HS 36
Mesh: RO 31
Jo Dee Messina: CA 30; CS 20
Metallica: PCA 11
Methrone: HS 13; IND 18; RBA 45
Edgar Meyer: CL 8
Mickey: RBH 90
Luis Miguel: LPS 11; LT 19
Christina Milian: H100 34; HSS 3; RBH 80; RS 4;

T40 37
Mimi: RA 65; RBH 67
Kylie Minogue: DC 24
Minott: RS 45
Ismael Miranda: TSS 17
Mobb Deep: RBH 76; RS 54
Jane Monheit: JZ 7, 17
Ricardo Montaner: LA 57; LPS 7, 23; LT 14, 46; TSS 19
Dr. Ed Montgomery: *G4* 24
Montgomery Gentry: CA 41; CS 29
Jessie Morales: HS 31; LA 7; RMA 5
Mos Def: HSS 74; RS 58
Brandy Moss-Scott: HSS 20; RBH 89; RS 10
Mpress: HSS 9
Mr. Cheeks: B200 43; RBA 5; H100 77; HA 75; RA 20; RBH 19; RP 20; RS 31
Mr. Spitflame: RBA 81
Mr. Vegas: *RE* 9
Nicole C. Mullen: B200 189; *CC* 11; HS 4
Samantha Mumba: HSS 54
Ricky Munoz: RMS 34
Anne Murray: CA 51; *CC* 31
Keith Murray: H100 94; HSS 67; RA 44; RBH 40; RP 21; RS 32
Musiq Soulchild: RBA 77
Myous: RS 45
Mystikal: RA 53; RBH 52

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Naid: DC 48
Nate Dogg: H100 29, 100; HA 24; RA 12, 56, 57, 58; RBH 13, 55, 59, 60
Natural: HSS 18
Natures Problem: RBA 85
Dave Navarro: MO 33
Frankie Negron: LA 67; TSA 5; LT 34; TSS 4
Nelly: B200 83; RBA 73; DSA 2; H100 13, 54; HA 17, 49; HSS 8; RA 26, 27; RBH 20, 27; RS 5; T40 20
Willie Nelson: CCA 13
The Neptunes: H100 69; HA 67; HSS 66; RA 23; RBH 21; RP 23; RS 36
New Found Glory: HS 46
New Creation Of God: *G4* 32
New Life Community Choir: *G4* 33
New Order: B200 79; EA 4; INT 23; DC 11; DSA 5; HSS 58
Nickel Creek: CA 31; HS 15; IND 19
Nickelback: B200 7; A40 26; H100 11; HA 11; MO 1; RO 1; T40 28
Stevie Nicks: AC 25
Nivea: HSS 19
Nonchalant: HSS 31; RBH 91; RP 7; RS 15
Noreaga: RA 68; RBH 69
The Notorious B.I.G.: RBC 15, 21
'N Sync: B200 24; AC 14, 27; H100 20; HA 22; RA 69; RBH 72; T40 12
Nydia: RMS 32

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Mark O'Connor: CL 7, 8
The O'Jays: B200 103; RBA 21; RA 60; RBH 63
Oleander: HSS 16
Jamie O'Neal: CA 46; HS 30; CS 26
Greg O'Quin 'N Joyful Noize: *G4* 8
El Original De La Sierra: LA 50; LT 44
Los Originales De San Juan: LA 31; RMA 18
Original P: HSS 42; RBH 97; RP 6; RS 13
Eugene Ormandy: PCA 19
Ozzy Osbourne: B200 15; RO 3
O-Town: B200 129; AC 6; DSA 4; HSS 34
Oysterhead: B200 157
Ozomatli: LA 20; LPA 8

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Pete Pablo: H100 25; HA 37; HSS 6; RA 13; RBH 9; RP 1; RS 3
Lindsay Pagano: HSS 12
Palomo: LA 21; RMA 13; LT 4; RMS 1
Brad Paisley: CA 36; CS 17
Laura Pausini: LA 18; LPA 7; LPS 18; LT 35
P. Diddy & The Bad Boy Family: B200 109; RBA 50
Gary Peacock: JZ 13
Cartlon Pearson And The Azusa Mass Choir: *G4* 12
Phil Perry: CJ 20
Pesado: RMS 39
Pet Shop Boys: DC 1
Tom Petty And The Heartbreakers: PCA 18
Phatty Banks: HSS 29; RP 22; RS 35
Philadelphia Orchestra: PCA 19
Phillips, Craig And Dean: *CC* 33
Pink: H100 35; HA 33; T40 14
Pink Floyd: PCA 6, 40
Alexandre Pires: LA 66; LPS 3; LT 5; TSS 9
Play: HSS 50
Plus One: *CC* 40
El Poder Del Norte: RMS 40
P.O.D.: B200 16; *CC* 1; H100 73; HA 65; MO 3; RO 8
Point Of Grace: *CC* 17
Larry Poteat: HSS 38; RP 11; RS 19
Jesse Powell: RBA 74
Po' White Trash And The Trailer Park Symphony: HSS 49; RBH 98; RP 9; RS 17
Elvis Presley: HSS 7

Pressure 4-5: HS 42
Priscila Y Sus Balas De Plata: RMS 30
Project Pat: RBA 90
Prophet Jones: B200 99; RBA 17
Puddle Of Mudd: B200 35; H100 79; HA 74; MO 7, 21; RO 5, 21
Puerto Rican Power: TSA 18; LT 41; TSS 7
Puff Daddy: H100 69; HA 67; HSS 66; RA 23, 48; RBH 21, 50, 100; RP 23; RS 36

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Queen: PCA 42
A.B. Quintanilla Y Los Kumbia Kings: LA 11; LPA 4; LT 24; RMS 21

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Radical For Christ: *G4* 36
Raekwon: RA 72; RBH 70; RS 68
Rank 1: DC 18
Shabba Ranks: *RE* 15
Rascal Flatts: CA 45; HS 29; CS 34
Peter Rauhofer: DC 1
Johnny Ray: TSS 20
Ray J: RBA 94; RA 61; RBH 62
Rayvon: RP 25; RS 42
Los Razos: LA 23; RMA 15
Regina: *G4* 29
Remy Zero: MO 29
Nicki Richards: DC 26
Los Rieleros Del Norte: LA 42, 74; LT 30; RMS 13
LeAnn Rimes: B200 181; CA 23, 52; *CC* 10; AC 19, 21; HSS 11, 14
The Rippingtons: CJ 14
Rising Son: HSS 46; RP 13; RS 23
Jerry Rivera: TSS 38
Lupillo Rivera: LA 15; RMA 9; LT 36; RMS 6, 16
R.L. Burnside: *BL* 7
RL: H100 93; HSS 24; RA 67; RBH 61; RS 43
RMB: DC 28
Robbie Rivera: DC 32
Kenny Rogers: CS 59
Tito Rojas: TSA 11
Rosabel: DC 9
Royce Da 5'9": RBH 87
Paulina Rubio: HS 38; LA 9; LPA 3; LPS 36; LT 50
Ja Rule: B200 5; RBA 2; DSA 16; H100 2, 8; HA 2, 8; LPS 30; RA 4, 14, 37; RBH 6, 14, 37; RS 48, 53, 60; T40 1, 24; TSS 21
RZA As Bobby Digital: IND 16; RBA 67

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Sade: RBA 93; RBC 18; DSA 17
Saliva: B200 140; MO 26; RO 32
Adan Chalino Sanchez: RMS 29
Hope Sandoval And The Warm Inventions: HS 39
Gilberto Santa Rosa: LA 75; TSA 7; LPS 10; LT 7; TSS 1, 23
Yoskar Sarante: TSS 27
Savage Garden: AC 17
Mark Schultz: *CC* 22; HS 24
Diane Schuur: JZ 9
S Club 7: AC 11; HSS 69
Jill Scott: B200 152; RBA 52; H100 86; RA 34; RBH 34
Earl Scruggs And Friends: CA 60
Joan Sebastian: B200 199; HS 5; IND 9; LA 1, 54; RMA 1; LPS 29; LT 25; RMS 27, 31
Bob Seger & The Silver Bullet Band: PCA 7
Selena: LA 45; LPA 20
Erick Sermon: HSS 72; RA 59; RBH 54; RS 57
Sevendust: MO 27; RO 19
Shaggy: B200 144; RP 25; RS 42
Shakira: LA 29; LPA 13; H100 68; HA 64; LPS 1; LT 2; TSS 3
Shanokee: DC 18
Ben Shaw: DC 10
SheDaisy: CA 57
Blake Shelton: B200 200; CA 29; CS 35
Sherm: HSS 17; RBH 88; RP 4; RS 8
Beanie Sigel: RBA 76
Sigur Ros: IND 45
Carly Simon: RA 48; RBH 50
Frank Sinatra: PCA 47
Sir Ivan: DC 35
Sizzla: *RE* 11
Ricky Skaggs: CA 65
Skip: B200 155; HS 3; RBA 38
Slipknot: B200 85
Richard Smallwood With Vision: *CC* 34; *G4* 4; HS 48
Smash Mouth: A40 15, 28; H100 85
Esther Smith: *G4* 22
Michael W. Smith: B200 65; *CC* 4
Snoop Dogg: B200 28, 190; IND 8; RBA 18, 71; RBC 16; H100 93; HSS 24; RA 50, 64, 67; RBH 51, 61, 66; RS 43
Socios Del Ritmo: RMS 38
Soil: HS 26; RO 25
Marco Antonio Solis: IND 42; LA 14, 36; LPA 6, 16; LPS 9, 17; LT 8, 12; RMS 23, 25
Sonicflood: *CC* 15; HS 17
Soujla Slim: RBA 99
Soul Logic: DC 50
Bubba Sparxxx: B200 21; RBA 7; H100 15; HA 13; HSS 55; RA 7; RBH 7; RP 17; RS 28
Britney Spears: B200 186; DSA 22; H100 55; HA 57; T40 31

Spyro Gyra: CJ 9
St. Germain: CJ 13
Staind: B200 14; A40 7; H100 9, 70; HA 10, 69; MO 6; RO 4, 10, 33; T40 7
Static-X: RO 37
Jeffrey Steele: CS 37
Gwen Stefani: H100 28; HA 27; T40 16
Stereomud: RO 30
Mike Stern: JZ 23
Sting: DSA 25
St. John's Childrens Choir: HS 16; IND 20
St. Lunatics: B200 165; RBA 82
Angie Stone: H100 90; RA 35; RBH 35
George Strait: CA 56; CCA 25; CS 9; H100 61; HA 55
Greg Street: B200 97; RBA 26
Strik nine: HSS 68; RS 34
The Strokes: B200 91; MO 30
Styles: RA 54; RBH 53
Sugar Ray: B200 187; A40 6, 38; AC 28; T40 30
Sum 41: B200 50; MO 13
Survivalist: HSS 63; RP 19; RS 30
System Of A Down: B200 17; PCA 24; MO 12; RO 16

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Tamia: DSA 13; HSS 53; RS 61
Tank: RBA 91
Olga Tanon: LA 49; TSA 2; LPS 35; LT 29; TSS 13, 24
Tantric: RO 27, 34
Tata + Brando: HSS 38; RP 11; RS 19
James Taylor: PCA 10
Paul Taylor: CJ 7
Los Temerarios: HS 40; IND 33; LA 10; RMA 7; LT 39; RMS 20
Tenacious D: B200 86
Tha Dogg Pound: IND 46
Tha Eastsidaz: B200 190; IND 8; RBA 71; RA 64; RBH 66
Thalia: LA 16, 71; RMA 10; LPS 19; LT 33
Third Day: *CC* 26
Carl Thomas: RA 72; RBH 70; RS 68
Cyndi Thomson: B200 185; CA 25; CS 18, 48
Three Mo' Tenors: CX 11
Thrill Da Playa: HS 44; IND 37; RBA 64
Thug Law: RBA 100
Los Tigres Del Norte: HS 37; IND 31; LA 8; RMA 6; LT 23; RMS 8
Los Tigrillos: LA 73; LT 21; RMS 9
Timbaland: RA 74; RBH 77
Aaron Tippin: CA 70; CS 13; H100 40; HA 59; HSS 5
T.I.: B200 197; RBA 48; RS 72
Tool: B200 147; MO 14; RO 9
Tommy Torres: LPS 31; TSS 37
Tower Of Power: CJ 18
Toya: HS 12; DSA 21; H100 32; HA 36; HSS 51; RS 51; T40 19
Train: B200 57; A40 2, 23; AC 18; H100 19; HA 18; T40 15
Randy Travis: CA 64
Trick Daddy: B200 80; RBA 49; H100 58; HA 50; RA 22; RBH 23
Trick Pony: B200 175; CA 21; CS 4; H100 50; HA 47; HSS 62
Los Tri-O: LA 35; LPA 15; LPS 32
Travis Tritt: B200 176; CA 22; CS 5; H100 41; HA 35
Los Tucanes De Tijuana: LA 58; LT 22; RMS 10, 28
Shania Twain: CA 43; CCA 4; IND 23; PCA 22
Tweet: RA 70, 74; RBH 73, 77
Twista: RBC 25
Ronan Tynan: *W/M* 9
Steve Tyrell: HS 35; JZ 4
Tyrese: B200 159; RBA 54; H100 76; HA 73; RA 21; RBH 24
Moses Tyson, Jr.: *G4* 20

-U-

U2: B200 58; INT 24; PCA 15; A40 12; H100 56; HA 54; T40 32
Uberzone: DC 45
UB40: *RE* 3
Uncle Kracker: B200 141; A40 14; AC 10
Union Station: B200 133; CA 12; INT 19; CS 53
Urban Knights: CJ 6
Usher: B200 9; RBA 4; DC 47; H100 6, 27; HA 5, 29; RA 1, 47; RBH 2, 44; RS 37, 49; T40 21, 27
Utah Saints: DC 38

-V-

Jaci Velasquez: *CC* 18; LA 24; LPA 9; LPS 5, 38; LT 11
Ian Van Dahl: DSA 15
Luther Vandross: B200 113; RBA 40; DC 36; H100 99; HSS 45; RA 45, 75; RBH 43, 79; RS 39
Vangelis: CL 5
Townes Van Zandt: INT 21
Phil Vassar: CA 63; CS 47
Jimmie Vaughan: *BL* 4
Tony Vega: TSS 14
Veggie Tunes: IND 29
The Verve Pipe: A40 34
Alicia Villarreal: LA 19; RMA 12
V.I.P. Music & Arts Seminar Mass Choir: *G4* 11
Virtue: *CC* 38; *G4* 6

Vita: RP 24; RS 40
Carlos Vives: LPS 8; LT 6; TSS 5

-W-

The Wallers: PCA 21; RBC 11
Mel Waiters: *BL* 8
Waldeck: DC 46
Clay Walker: CA 74; CS 28
Hezekiah Walker: *G4* 39
Crystal Waters: DC 30
Russell Watson: CX 3
Weezer: B200 104; PCA 34; MO 34, 38
Westbound Soljaz: HSS 42; RBH 97; RP 6; RS 13
Kirk Whalum: CJ 22
Whatever, Girl: DC 49
Peter White: CJ 3; HS 34
Wild Horses: CS 49
Hank Williams Jr.: CCA 7; CS 55
Doug Williams: *G4* 23
Lee Williams And The Spiritual QCs: *G4* 37
Melvin Williams: *G4* 23
Willie K.: *W/M* 15
Mark Wills: CA 48
Vanessa Williams: CX 5; INT 25
Tim Wilson: CA 69
CeCe Winans: *CC* 16; *G4* 3
The Wiseguys: EA 12; HS 28; A40 37
Lee Ann Womack: B200 149; CA 17; AC 5; CS 58
Won-G: HSS 28; RBH 86; RP 3; RS 7
The Word: *BL* 12
Darryl Worley: CS 41
Chely Wright: CA 40
Finbar Wright: *W/M* 9
Keke Wyatt: HSS 35; RA 52; RBH 57; RS 26

-Y-

Yanni: NA 5, 6, 8
Trisha Yearwood: CA 39; H100 84
Pete Yorn: HS 6; MO 28
Young Phantom: RS 74

-Z-

Rob Zombie: MO 24; RO 15

-SOUNDTRACKS-

American Pie 2: STX 18
Bandits: STX 17
Bones: B200 66; RBA 23; STX 5
Bridget Jones's Diary: B200 196; STX 14
Captain Corelli's Mandolin: CX 13
Coyote Ugly: B200 89; CA 6; STX 6
Crouching Tiger, Hidden Dragon: CX 10
Down From The Mountain: CA 34; STX 21
Driven: CA 72
Exit Wounds — The Album: STX 24
The Fast And The Furious: STX 22
Grease: STX 25
Hannibal: CX 12
Hardball: B200 183; RBA 98; STX 12
Josie & The Pussycats: STX 19
Kingdom Come: *G4* 10
A Knight's Tale: B200 135; STX 8
Mamma Mia!: B200 169
Moulin Rouge: B200 174; STX 10
O Brother, Where Art Thou?: B200 26; CA 2; INT 9; STX 1
On The Line: B200 47; STX 2
The Princess Diaries: STX 16
Remember The Titans: STX 20
Save The Last Dance: B200 180; STX 11
Serendipity: B200 163; STX 9
Shrek: B200 123; STX 7
Spongebob Squarepants Original Theme
Highlights: STX 23
Tae-Ba Inspirational: Walk By Faith...Not By Sight: *G4* 15
Training Day: B200 49; RBA 22; STX 3
WWF: Tough Enough: B200 191; STX 13
Zoolander: STX 15

-VARIOUS ARTISTS-
on The Billboard 200

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Easy Rock: 178
FB Entertainment Presents: The Goodlife Album: 70
God Bless America: 4
Now 6: 134
Now 7: 20
Now That's What I Call Christmas!: 30
Pulse: 76
Red Star Sounds — Volume One: Soul Searching: 139
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Songs 4 Worship — Shout To The Lord: 61
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Totally Hits 2001: 10
Wow Hits 2002: The Year's 30 Top Christain Artists And Hits: 52

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
1	1	15	HOW YOU REMIND ME Roadrunner	Nickelback
2	2	12	I WISH YOU WERE HERE Immortal/Epic	Incubus
3	3	10	ALIVE Atlantic	P.O.D.
4	5	12	IN THE END Warner Bros.	Linkin Park
5	7	3	MY SACRIFICE Wind-up	Creed
6	4	11	FADE Flip/Elektra/EEG	Staind
7	6	19	CONTROL Flawless/Geffen/Interscope	Puddle Of Mudd
8	10	8	STAY TOGETHER FOR THE KIDS MCA	Blink-182
9	21	2	DOWN WITH THE SICKNESS Grand/Reprise	Disturbed
10	8	23	SMOOTH CRIMINAL New Noise/DreamWorks	Alien Ant Farm
11	12	9	THE PEOPLE THAT WE LOVE Atlantic	Bush
12	14	15	CHOP SUEY American/Columbia	System Of A Down
13	15	5	IN TOO DEEP Island/IDJMG	Sum 41
14	13	26	SCHISM Tool/Discussion/Volcano	Tool
15	16	8	DIG IN Virgin	Lenny Kravitz
16	11	10	LIPSTICK AND BRUISES D City/Marlin/RCA	Lit
17	18	7	WASTING MY TIME TVT	Default
18	23	3	CRAWLING IN THE DARK Island/IDJMG	Hoobastank
19	22	6	I'LL BE HERE AWHILE Volcano	311
20	33	3	CRAWLING Warner Bros.	Linkin Park
21	27	2	BLURRY Flawless/Geffen/Interscope	Puddle Of Mudd
22	19	19	CLINT EASTWOOD Virgin	Gorillaz
23	21	18	GIVING IN Arista	Adema
24	24	4	FEEL SO NUMB Geffen/Interscope	Rob Zombie
25	NEW	FOREVER Lava/Atlantic	Kid Rock	
26	25	11	CLICK CLICK BOOM Island/IDJMG	Saliva
27	29	3	PRAISE TVT	Sevendust
28	31	3	FOR NANCY ('COS IT ALREADY IS) Columbia	Pete Dinklage
29	28	4	SAVE ME Elektra/EEG	Remy Zero
30	NEW	LAST NITE RCA	The Strokes	
31	37	3	TROUBLE Capitol	Coldplay
32	39	2	BEAUTIFUL Z2/Epic	Flickerstick
33	26	7	HUNGRY Capitol	Dave Navarro
34	30	17	ISLAND IN THE SUN Geffen/Interscope	Weezer
35	32	7	BAD MAGICK Republic/Universal	Godsmack
36	36	14	BODIES Wind-up	Drowning Pool
37	35	20	SHORT SKIRT / LONG JACKET Columbia	Cake
38	NEW	PHOTOGRAPH Geffen/Interscope	Weezer	
39	NEW	IN THE MIDDLE DreamWorks	Jimmy Eat World	
40	40	26	THE ROCK SHOW MCA	Blink-182

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
1	1	16	HOW YOU REMIND ME Roadrunner	Nickelback
2	2	3	MY SACRIFICE Wind-up	Creed
3	3	9	GETS ME THROUGH Epic	Ozzy Osbourne
4	5	12	FADE Flip/Elektra/EEG	Staind
5	4	19	CONTROL Flawless/Geffen/Interscope	Puddle Of Mudd
6	6	11	I WISH YOU WERE HERE Immortal/Epic	Incubus
7	7	22	DOWN WITH THE SICKNESS Grand/Reprise	Disturbed
8	8	12	ALIVE Atlantic	P.O.D.
9	9	26	SCHISM Tool/Discussion/Volcano	Tool
10	10	32	IT'S BEEN AWHILE Flip/Elektra/EEG	Staind
11	11	9	THE PEOPLE THAT WE LOVE Atlantic	Bush
12	13	7	DIG IN Virgin	Lenny Kravitz
13	14	8	IN THE END Warner Bros.	Linkin Park
14	12	30	CRAWLING Warner Bros.	Linkin Park
15	15	5	FEEL SO NUMB Geffen/Interscope	Rob Zombie
16	16	15	CHOP SUEY American/Columbia	System Of A Down
17	18	8	WASTING MY TIME TVT	Default
18	17	9	BAD MAGICK Republic/Universal	Godsmack
19	21	4	PRAISE TVT	Sevendust
20	19	18	GIVING IN Arista	Adema
21	31	2	BLURRY Flawless/Geffen/Interscope	Puddle Of Mudd
22	20	13	SMOOTH CRIMINAL New Noise/DreamWorks	Alien Ant Farm
23	23	25	BODIES Wind-up	Drowning Pool
24	24	3	SUNSHINE Columbia	Aerosmith
25	22	15	HALO J	Soil
26	38	2	FOREVER Lava/Atlantic	Kid Rock
27	32	3	MOURNING Millervic	Tantric
28	34	3	GOD GAVE ME EVERYTHING Virgin	Mick Jagger
29	26	22	BE LIKE THAT Republic/Universal	3 Doors Down
30	29	5	STEPPIN' AWAY Loud/Columbia	Stereomud
31	30	7	MAYBE TOMORROW The Label/Jive	Mesh
32	28	13	CLICK CLICK BOOM Island/IDJMG	Saliva
33	25	26	OUTSIDE Flip/Elektra/EEG	Staind
34	27	21	ASTOUNDED Maverick	Tantric
35	NEW	CRAWLING IN THE DARK Island/IDJMG	Hoobastank	
36	35	3	NOW OR NEVER Flip/Epic	Train
37	36	4	BLACK & WHITE Warner Bros.	Static-X
38	NEW	PAYBACK Republic/Universal	Flaw	
39	40	2	NEXT HOMECOMING Atlantic	Collective Soul
40	33	9	LIPSTICK AND BRUISES D City/Marlin/RCA	Lit

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
1	1	15	HOW YOU REMIND ME Roadrunner	Nickelback
2	2	18	I'M REAL Jennifer Lopez Featuring Ja Rule Epic	Jennifer Lopez
3	3	9	FALLIN' Alicia Keys	Alicia Keys
4	4	14	FAMILY AFFAIR Mary J. Blige MCA	Mary J. Blige
5	5	7	TURN OFF THE LIGHT Nelly Furtado DreamWorks	Nelly Furtado
6	6	13	HERO Enrique Iglesias Interscope	Enrique Iglesias
7	7	20	EVERYWHERE Michelle Branch Maverick	Michelle Branch
8	8	13	IT'S BEEN AWHILE Staind Flip/Elektra/EEG	Staind
9	9	13	ONLY TIME Enya Reprise	Enya
10	10	18	HIT 'EM UP STYLE (OOPS!) Blu Cantrell RedZone/Arista	Blu Cantrell
11	11	36	FILL ME IN Craig David Wildstar/Atlantic	Craig David
12	12	10	HANGING BY A MOMENT Lifehouse DreamWorks	Lifehouse
13	13	10	GONE 'N Sync Jive	'N Sync
14	14	12	BE LIKE THAT 3 Doors Down Republic/Universal	3 Doors Down
15	15	34	GET THE PARTY STARTED Pink Arista	Pink
16	16	12	DROPS OF JUPITER (TELL ME) Train Columbia	Train
17	17	26	LET ME BLOW YA MIND Eve Featuring Gwen Stefani Ruff Ryders/Interscope	Eve
18	18	13	SUPERMAN (IT'S NOT EASY) Five For Fighting Aware/Columbia	Five For Fighting
19	19	7	EMOTION Destiny's Child Columbia	Destiny's Child
20	20	15	I DO!! Toya Arista	Toya
21	21	17	WHERE THE PARTY AT Jagged Edge With Nelly So So Def/Columbia	Jagged Edge
22	22	19	U REMIND ME Usher Arista	Usher
23	23	4	DIFFERENCES Ginuwine Epic	Ginuwine
24	24	10	IZZO (H.O.V.A.) Jay-Z Roc-A-Fella/Def Jam/IDJMG	Jay-Z
25	25	7	LIVIN' IT UP Ja Rule Featuring Case Murder Inc./Def Jam/IDJMG	Ja Rule
26	26	5	SMOOTH CRIMINAL Alien Ant Farm New Noise/DreamWorks	Alien Ant Farm
27	27	2	DROWNING Backstreet Boys Jive	Backstreet Boys
28	28	2	U GOT IT BAD Usher Arista	Usher
29	29	11	HOW YOU REMIND ME Nickelback Roadrunner/IDJMG	Nickelback
30	30	24	ONE MINUTE MAN Missy 'Misdemeanor' Elliott The Gold Mind/Elektra/EEG	Missy Elliott
31	31	24	WHEN IT'S OVER Sugar Ray Lava/Atlantic	Sugar Ray
32	32	5	I'M A SLAVE 4 U Britney Spears Jive	Britney Spears
33	33	7	STUCK IN A MOMENT YOU CAN'T GET OUT OF U2 Interscope	U2
34	34	22	THE SPACE BETWEEN Dave Matthews Band RCA	Dave Matthews Band
35	35	6	WHAT'S GOING ON All Star Tribute Columbia	All Star Tribute
36	36	21	SOMEONE TO CALL MY LOVER Janet Virgin	Janet
37	37	25	WHEREVER YOU WILL GO The Calling RCA	The Calling
38	38	9	AM TO PM Christina Milian Def Soul/IDJMG	Christina Milian
39	39	2	PEACHES & CREAM 112 Bad Boy/Arista	112
40	40	2	STANDING STILL Jewel Atlantic	Jewel
41	41	2	DANCE WITH ME 112 Bad Boy/Arista	112

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
1	1	39	ONLY TIME Reprise	Enya
2	2	47	IF YOU'RE GONE Lava/Atlantic	matchbox twenty
3	3	35	THANK YOU Arista	Dido
4	4	24	THERE YOU'LL BE Hollywood/Warner Bros.	Faith Hill
5	5	51	I HOPE YOU DANCE MCA Nashville/Universal	Lee Ann Womack
6	6	18	ALL OR NOTHING J	O-Town
7	7	10	I WANT LOVE Rocket/Universal	Elton John
8	8	10	I'M ALREADY THERE BNA	Lonestar
9	9	28	ONE MORE DAY Arista Nashville	Diamond Rio
10	10	25	FOLLOW ME Top Dog/Lava/Atlantic	Uncle Kracker
11	11	22	NEVER HAD A DREAM COME TRUE A&M/Interscope	S Club 7
12	12	26	MORE THAN THAT Jive	Backstreet Boys
13	13	13	SIMPLE THINGS Windham Hill	Jim Brickman Featuring Rebecca Lynn Howard
14	14	5	THIS I PROMISE YOU Jive	'N Sync
15	15	5	GOD BLESS AMERICA Columbia/Epic	Celine Dion
16	16	5	HERO Interscope	Enrique Iglesias
17	17	109	I KNEW I LOVED YOU Columbia	Savage Garden
18	18	16	DROPS OF JUPITER (TELL ME) Columbia	Train
19	19	84	I NEED YOU Sparrow/Capitol/Curb	LeAnn Rimes
20	20	79	TAKING YOU HOME Warner Bros.	Oon Henley
21	21	9	SOON Curb	LeAnn Rimes
22	22	12	NEVER TOO FAR Virgin	Mariah Carey
23	23	4	DROWNING Jive	Backstreet Boys
24	24	3	FROM A LOVER TO A FRIEND MFG/Sign	Paul McCartney
25	25	3	SORCERER Reprise	Stevie Nicks
26	NEW	EMOTION Columbia	Destiny's Child	
27	NEW	GONE Jive	'N Sync	
28	28	4	WHEN IT'S OVER Lava/Atlantic	Sugar Ray
29	29	16	GOD BLESS THE USA MCA Nashville/Capitol/Nashville/Curb	Lee Greenwood
30	NEW	WALL IN YOUR HEART Island/IDJMG	Shelby Lynne	

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
1	1	15	ONLY TIME Reprise	Enya
2	2	38	DROPS OF JUPITER (TELL ME) Columbia	Train
3	3	38	HANGING BY A MOMENT DreamWorks	Lifehouse
4	4	25	SUPERMAN (IT'S NOT EASY) Aware/Columbia	Five For Fighting
5	5	21	BE LIKE THAT Republic/Universal	3 Doors Down
6	6	24	WHEN IT'S OVER Lava/Atlantic	Sugar Ray
7	7	21	IT'S BEEN AWHILE Flip/Elektra/EEG	Staind
8	8	36	DRIVE Immortal/Epic	Incubus
9	9	29	THE SPACE BETWEEN RCA	Dave Matthews Band
10	10	20	EVERYWHERE Maverick	Michelle Branch
11	11	9	WHEREVER YOU WILL GO RCA	The Calling
12	12	14	STUCK IN A MOMENT YOU CAN'T GET OUT OF Interscope	U2
13	13	4	STANDING STILL Atlantic	Jewel
14	14	41	FOLLOW ME Top Dog/Lava/Atlantic	Uncle Kracker
15	15	19	I'M A BELIEVER DreamWorks/Interscope	Smash Mouth
16	16	15	TURN OFF THE LIGHT DreamWorks	Nelly Furtado
17	17	51	THANK YOU Arista	Oido
18	18	5	FALLIN' J	Alicia Keys
19	19	58	IF YOU'RE GONE Lava/Atlantic	matchbox twenty
20	20	32	HERE'S TO THE NIGHT RCA	Eve 6
21	21	8	LAST BEAUTIFUL GIRL Lava/Atlantic	matchbox twenty
22	22	5	DIG IN Virgin	Lenny Kravitz
23	23	6	SOMETHING MORE Columbia	Train
24	24	9	PEACEFUL WORLD Columbia	John Mellencamp Featuring India.Arie
25	25	20	BAD DAY Epic	Fuel
26	26	3	HOW YOU REMIND ME Roadrunner/IDJMG	Nickelback
27	27	18	EXTRA ORDINARY Eria Dry Goods/Beyond	Better Than Ezra
28	28	3	PACIFIC COAST PARTY Interscope	Smash Mouth
29	29	3	HERO Interscope	Enrique Iglesias
30	30	4	I WANT LOVE Rocket/Universal	Elton John
31	31	9	ANALYSE MCA	The Cranberries
32	32	12	TROUBLE Capitol	Coldplay
33	33	2	JUST CAN'T LAST Elektra/EEG	Natalie Merchant
34	34	17	NEVER LET YOU DOWN RCA	The Verve Pipe
35	35	3	FEELS SO RIGHT MCA	Eagle-Eye Cherry
36	36	2	MY SACRIFICE Wind-up	Creed
37	37	17	START THE COMMOTION Ideal/Mammoth/Hollywood	The Wiseguys
38	38	2	ANSWER THE PHONE Lava/Atlantic	Sugar Ray
39	39	NEW	BREATHING DreamWorks	Lifehouse
40	40	15	SOMEONE TO CALL MY LOVER Virgin	Janet

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 252 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bulletins based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulletted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). ♪ Video availability. © 2001, Billboard/BPI Communications.

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	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
POP						
BELIEVE	WARNER BROS	CHER	1	1	1	157
MUSIC	MAVERICK	MADONNA	2	2	2	48
LANDSLIDE	REPRISE	FLEETWOOD MAC	3	4	4	97
DCN'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
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
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
LATIN						
BAILAMOS	INTERSCOPE	ENRIQUE IGLESIAS	1	1	1	135
LA BAMBÁ	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
INDIE						
THE DEVIL WENT DOWN TO GEORGIA	BLUE HAT	CHARLIE DANIELS BAND	1	1	1	4
EAD MOON RISING	FANTASY	CREDENCE 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	CREDENCE CLEARWATER REVIVAL	5	5	5	30
DOWN ON THE CORNER	FANTASY	CREDENCE 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	CREDENCE CLEARWATER REVIVAL	9	7	7	27
FORTUNATE SON	FANTASY	CREDENCE CLEARWATER REVIVAL	10	9	9	38

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NOVEMBER 10 2001 **Billboard**

HOT 100 Airplay

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	16	Family Affair	Mary J. Blige (MCA)	33	5	5	Caramel	City High Feat. Eve (Booga Basement/Interscope)	51	48	12	Feelin' Dn Yo Booty	R. Kelly (Jive)
2	1	19	I'm Real	Jennifer Lopez Feat. Ja Rule (Epic)	27	23	29	Let Me Blow Ya Mind	Eve Feat. Gwen Stefani (Ruff Ryders/Interscope)	52	46	10	You Rock My World	Michael Jackson (Epic)
3	3	19	Fallin'	Alicia Keys (J)	28	27	10	Lifetime	Maewell (Columbia)	53	57	5	Dig In	Lenny Kravitz (Virgin)
4	5	7	Hero	Enrique Iglesias (Interscope)	29	22	22	U Remind Me	Usher (Arista)	54	54	7	Stuck In A Moment You Can't Get Out Of	U2 (Interscope)
5	6	6	U Got It Bad	Usher (Arista)	30	37	11	Superman (It's Not Easy)	Five For Fighting (Axlone/Columbia)	55	58	3	Run	George Strait (MCA Nashville)
6	4	16	Differences	Ginuwine (Epic)	31	35	5	Girls, Girls, Girls	Jay-Z (Roc-A-Fella/Def Jam/IDJMG)	56	59	3	Riding With Private Malone	David Ball (Dualtone)
7	7	13	Turn Off The Light	Nelly Furtado (DreamWorks)	32	29	18	One Minute Man	Missy Misdemeanor Elliott (The Gold Mind/Elektra/EEG)	57	55	4	I'm A Slave 4 U	Briny Spears (Jive)
8	8	11	Livin' It Up	Ja Rule Feat. Case (Murder Inc./Def Jam/IDJMG)	33	43	3	Get The Party Started	Pink (Arista)	58	36	6	What's Going On	All Star Tribute (Columbia)
9	10	18	Only Time	Enya (Reprise)	34	30	17	Only In America	Bruno & Marlon (Arista Nashville)	59	62	3	Where The Stars And Stripes And The Eagle Fly	Asian Team (Jive)
10	9	31	It's Been Awhile	Steady (Fly/EEG)	35	41	9	Love Of A Woman	Trans-Siberian Orchestra (Columbia Nashville)	60	68	3	Wrapped Up In You	Garth Brooks (Capitol Nashville)
11	16	10	How You Remind Me	Nickelback (Roadrunner/IDJMG)	36	45	13	I Do!!	Toya (Arista)	61	64	2	We Thuggin'	Fat Joe Feat. R. Kelly (Terror Squad/Atlantic)
12	13	11	Everywhere	Michelle Branch (Maverick)	37	49	5	Raise Up	Peteey Pablo (Jive)	62	61	8	I Wish You Were Here	Incubus (Immortal/Epic)
13	15	9	Ugly	Bubba Sparox (Beat Club/Interscope)	38	32	12	Where I Come From	Trace Adkins (Arista Nashville)	63	63	4	I'm Tryin'	Trace Adkins (Capitol Nashville)
14	17	10	Rock The Boat	Allyson (Blackground)	39	39	3	My Sacrifice	Creed (Wind-up)	64	69	3	Whenever, Wherever	Shakira (Epic)
15	21	7	Emotion	Dierks Bentley (Columbia)	40	38	4	Drowning	Backstreet Boys (Jive)	65	72	2	Alive	P.O.D. (Atlantic)
16	12	27	Hit 'Em Up Style (Oops!)	Blu Cantrell (RedZone/Arista)	41	31	13	Angry All The Time	Tim McGraw (Curb)	66	—	1	A Woman's Worth	Alicia Keys (J)
17	11	24	Where The Party At	Jagged Edge With Nelly (So So Def/Columbia)	42	34	9	Dance With Me	112 (Bad Boy/Arista)	67	73	2	Diddy	P. Diddy Feat. The Neptunes (Bad Boy/Arista)
18	18	35	Drops Of Jupiter (Tell Me)	Train (Columbia)	43	52	5	I Wanna Talk About Me	Toby Keith (DreamWorks Nashville)	68	—	1	Who We Be	DMX (Ruff Ryders/Def Jam/IDJMG)
19	20	19	Fill Me In	Craig David (Wildstar/Arista)	44	42	39	Drive	Incubus (Immortal/Epic)	69	66	4	Fade	Steady (Fly/EEG)
20	19	40	Hanging By A Moment	Lil' Flip (DreamWorks)	45	40	6	You Gets No Love	Faith Evans (Bad Boy/Arista)	70	56	10	Complicated	Cerynne Dymally (Arista Nashville)
21	14	16	Izzo (H.O.V.A.)	Jay-Z (Roc-A-Fella/Def Jam/IDJMG)	46	50	9	Love Of My Life	Brian McKnight (Motown/WARN)	71	67	3	With Me	Lonestar (BNA)
22	26	8	Gone	N Sync (Jive)	47	47	7	On A Night Like This	Trick Pony (Warner Bros./WRN)	72	—	1	Wherever You Will Go	The Calling (RCA)
23	24	12	Smooth Criminal	Allen Ant Farm (New Noise/DreamWorks)	48	51	9	I'm A Survivor	Reba (MCA Nashville)	73	75	5	What Am I Gonna Do	Tyrese (RCA)
24	28	13	Can't Deny It	Filthy Rich Feat. Nate Dogg (Desert Storm/Elektra/EEG)	49	53	4	#1	Reddy (Priority/Capitol)	74	71	5	Control	Puddle Of Nothing (Flawless/Geffen/Interscope)
25	25	15	Be Like That	3 Doors Down (Republic/Universal)	50	44	15	I'm A Thug	Trick Daddy (Slip N Slide/Atlantic)	75	—	1	Lights, Camera, Action!	Mr. Cheeks (Universal)

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 Trak service. 872 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 10 2001 **Billboard**

HOT 100 Singles Sales

THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WKS. ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	16	The Star Spangled Banner	Whitney Houston (Arista)	26	26	33	Fiesta	R. Kelly Feat. Jay-Z (Jive)	51	58	24	I Do!!	Toya (Arista)
2	2	3	God Bless The USA	Lee Greenwood (Curb)	27	24	17	Bootylicious	Dierks Bentley (Columbia)	52	60	5	Who We Be	DMX (Ruff Ryders/Def Jam/IDJMG)
3	3	7	AM To PM	Christina Milian (Def Soul/IDJMG)	28	18	4	Nothing's Wrong	Won G Feat. DJ J (TNO/DNA)	53	52	32	Stranger In My House	Tamla (Elektra/Epic)
4	6	13	Family Affair	Mary J. Blige (MCA)	29	22	2	The Bedrock	Phony Blanks Feat. Club Dreads (Dance We Fall/Supertrick)	54	48	7	Don't Need You To (Tell Me I'm Pretty)	Sammy Bamba (Wild Card/A&M/Interscope)
5	4	4	Where The Stars And Stripes And The Eagle Fly	Aaron Tippin (Lyric Street)	30	32	7	Buster	Bubba Sparox (Beat Club/Interscope)	55	47	8	Ugly	Bubba Sparox (Beat Club/Interscope)
6	5	14	Raise Up	Peteey Pablo (Jive)	31	23	7	How We Do	Big Lez BKA Popeye Redd (Col Beast)	56	—	2	Whatcha Wants To Do	The Bricks Boys (Machete Entertainment)
7	8	2	America The Beautiful	Elvis Presley (RCA)	32	31	9	Chillin' In Your Benz	Exhale (Real Deal/Orpheus)	57	42	19	My Projects	Das EFX (Intellence/Tommy Boy)
8	7	12	Where The Party At	Jagged Edge With Nelly (So So Def/Columbia)	33	53	3	Yes	Ambler (Tommy Boy)	58	49	11	Crystal	New Dragger (Reprise)
9	15	6	Maybe	Mpremi (Big 3/Artemis)	34	28	17	All Dr Nothing	D-Town (J)	59	56	3	Call Me Claus	Garth Brooks (Capitol Nashville)
10	9	11	Someone To Call My Lover	Janet (Virgin)	35	41	15	Used To Love	Koko Wyatt (MCA)	60	—	1	Gotta Have It	Chocolate Bandit (Countryboy/Warlock)
11	16	62	Can't Fight The Moonlight	LeAnn Rimes (Curb)	36	—	1	Because I Got High	CoverVersions.com (CoverVersions.com)	61	70	3	You Gets No Love	Faith Evans (Bad Boy/Arista)
12	10	9	Everything U R	Lindsay Pagano (Warner Bros)	37	33	23	Fill Me In	Craig David (Wildstar/Arista)	62	54	20	On A Night Like This	Trick Pony (Warner Bros. Nashville/WRN)
13	11	2	Lifetime	Maewell (Columbia)	38	45	14	Let's Be Friends	TaTa + Brando (Heartless)	63	57	8	Bounce	Survivor (Ft. Ice Cube/Freedom)
14	12	2	God Bless America	LeAnn Rimes (Curb)	39	40	3	We Thuggin'	Fat Joe Feat. R. Kelly (Terror Squad/Atlantic)	64	62	4	Think Big	Cinematic (Cinematic)
15	13	17	This Is Me	Dream (Bad Boy/Arista)	40	43	4	Break Ya Neck	Busta Rhymes (J)	65	61	2	Roll Out (My Business)	Ludacris (Disturbing The Peace/Def Jam South/IDJMG)
16	27	2	Champion	Dierder (Republic/Universal)	41	50	4	Girls, Girls, Girls	Jay-Z (Roc-A-Fella/Def Jam/IDJMG)	66	65	2	Diddy	P. Diddy Feat. The Neptunes (Bad Boy/Arista)
17	—	2	Get Me	Sherm Feat. Biggie Figgas + Dean S. Lust	42	34	7	Jump Up In The Air	Original P. (Westbound)	67	75	2	Fatty Girl	Ludacris, L. Cool J & Keith Murray (FB/Universal)
18	30	6	Put Your Arms Around Me	Natural (Trans Continental/Interscope)	43	39	19	There She Goes	Babyface (Arista)	68	—	1	Dansin Wit Wolvez (Where My Tribe At?)	Sink One (Fado/ECMO)

Main chart table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WEEKS ON, TITLE, PRODUCER (SONGWRITER), ARTIST, IMPRINT & NUMBER/PROMOTION LABEL, PEAK POSITION. Includes sections for NUMBER 1/GREATEST GAINER/SALES, GREATEST GAINER / AIRPLAY, and HOT SHOT DEBUT.

Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer, Sales and Greatest Gainer Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. Video clip availability. Indicates retail single available and is removed upon Recording Industry Association of America (RIAA) certification. RIAA certification for net shipment of 500,000 units (Gold). RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. Retail Launch: Indicates first full week that retail release contributes to song's point total. Airplay-only songs are not eligible for the Hot 100 until they reach the top 75 of the Hot 100 Airplay chart. Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. 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 *. Indicates unavailable, in which case, catalog number is for *. 2001, Billboard/BPI Communications and SoundScan, Inc.

Chart Codes: Hot 100 Singles (H100); Hot R&B Hip/Hop Singles (RBH); Hot Country Singles (CS) and Hot Latin Tracks (LT).
TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

#1 (Jackie Frost, ASCAP/BMG Songs, ASCAP/Wally's Basement, ASCAP/Fo'Reel, ASCAP) H100 54; RBH 27

-A-

ALIVE (Souljah, ASCAP/Famous, ASCAP), HL, H100 73
 ALL OVER ME (Sony/ATV Tree, BMI/Gosnell, BMI/Harris Gordon, ASCAP/Music Sales, ASCAP/Pyle Of Hits, ASCAP), HL, CS 35
 ALL Y'ALL (Virginia Beach, ASCAP/WB, ASCAP/Mag-A-oo, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP/FoShawna, ASCAP/Mass Confusion, ASCAP/757, ASCAP), HL/WBM, RBH 77
 ALWAYS ON TIME (Slavery, ASCAP/Aurelius, ASCAP/DJ Irv, BMI) RBH 37
 AMERICA WILL SURVIVE (Not Listed) CS 55
 AMOR, AMOR, AMOR (Pham, BMI) LT 19
 AM TO PM (Songs Of Universal, BMI/Havana Brown, BMI/Muriyn, ASCAP/Universal-PolyGram International, ASCAP), WBM, H100 34; RBH 80
 ANGELS IN WAITING (WB, ASCAP/Cal Iv, ASCAP/O'Shaughnessy Avenue, ASCAP/Peermusic III, BMI/Wide Ocean, BMI), HL/WBM, H100 89
 ANGRY ALL THE TIME (Tiltawhirl, BMI/Bruce Robison, BMI), HL, CS 1; H100 47
 AQUÍ ESTOY YO (Arpa, BMI) LT 49
 AREA CODES (Ludacris, ASCAP/Bubba Gee, BMI/Noontime Tunes, BMI/Wamer-Tamerlane, BMI/Nate Dogg, BMI/Lehem Songs, BMI/Music In Three, BMI/Billee, BMI/Music & Media International, BMI/EMI April, ASCAP/WB, ASCAP), HL/WBM, RBH 59
 EL AYUDANTE (Promociones Musicales HR, S.A., BMI/Peermusic III, BMI) LT 18
 AZUL (F.I.P.P., BMI/Clear Mind, ASCAP), WBM, LT 17

-B-

BABY I LIED (Unichappell, BMI/Mike Curb, BMI/Diamond Storm, BMI/Posey, BMI/Chappell & Co., ASCAP), HL/WBM, CS 40
 BAD BOY FOR LIFE (Dors'D, BMI/Me Again, BMI/Dee Mac, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Diamond Rob, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Bristeazy, BMI/Dors-D, ASCAP/DKG, BMI), HL, RBH 100
 BAD DAY (Universal-Songs Of PolyGram International, BMI/Pener Pig, BMI), WBM, H100 88
 BAD INTENTIONS (Mahogany Got Music, ASCAP) RBH 41
 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/JNWK, BMI/JNB, BMI), HL/WBM, H100 100; RBH 55
 BEER RUN (Romeo Cowboy, ASCAP/I Want To Hold Your Songs, BMI/Ducas, ASCAP/Hollohart, ASCAP/Sony/ATV Cross Keys, ASCAP), HL, CS 24
 BE LIKE THAT (Escatappa, BMI/Songs Of Universal, BMI), WBM, H100 24
 BESAME (Hecho A Mano, ASCAP/EMI April, ASCAP/Peermusic III, BMI) LT 46
 BLESSED (Famous, ASCAP/Songs Of Universal, BMI/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL, CS 45
 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, H100 92; RBH 38
 BRING ON THE RAIN (Bro 'N Sis, BMI/Estes Park, BMI/Moraine, BMI/Little Chatterbox, BMI), HL, CS 20
 BROTHA (Ugmo, ASCAP/Universal, ASCAP/Alegna, BMI/J, BMI/Uncle Bobby, BMI/EMI Blackwood, BMI/Jake & The Phatman, ASCAP), HL, H100 90; RBH 35
 BURIN (Juvenile Hell, ASCAP/BMG Songs, ASCAP/Careers-BMG, BMI/Honeycomb Hideout, ASCAP) RBH 76
 BUSTER (Gable, BMI) RBH 93
 BUTTERFLIES (Universal, ASCAP/Jatcat, ASCAP/Dirty Dre, ASCAP/Perfect Song, PRS/SPZ, BMI) RBH 32
 BYE-BYE BABY (Heavenly Tunes, BMI) RBH 89

-C-

CADA VEZ TE EXTRAMO MAS (LGA, BMI) LT 10
 CAN HEAVEN WAIT (Full Of Soul, BMI/EMI Blackwood, BMI/Souhvang, 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 79
 CAN'T DENY IT (J Brasco, ASCAP/Desert Storm, BMI/Cyphercliff, ASCAP/EMI April, ASCAP/Songs Of Universal, BMI/Joshua's Dream, BMI/WB, ASCAP/Suge, ASCAP), HL/WBM, H100 29; RBH 13
 CARAMEL (Pladis, ASCAP/EMI April, ASCAP/Hot-ish, ASCAP/Te-Bass, BMI/Skitchman's, ASCAP/Universal, ASCAP/Blondie Rockwell, ASCAP/EMI Blackwood, BMI/Grand Negaz, BMI/Careers-BMG, BMI), HL/WBM, H100 30; RBH 12
 CARRY ON (Greenhouse, BMI/Curb Congregation, SESAC), WBM, CS 36
 CHILLIN' IN YOUR BENZ (Dirty Dre, ASCAP/Jatcat, ASCAP/Tre Angel, ASCAP/Universal, ASCAP) RBH 92
 COLD ONE COMIN' ON (Sixteen Stars, BMI/Dixie Stars, ASCAP), HL, CS 29
 COMERTE A BESOS (Sir George, ASCAP/Lanfranco, ASCAP) LT 34
 COMO OLVIDAR (Lanfranco, ASCAP/Arena Fina, ASCAP/Songs Of Peer, ASCAP) LT 29
 COMO SE CURA UNA HERIDA (Rubet, ASCAP/Universal-Musica, ASCAP/Adam Rhodes, ASCAP/Lanfranco, ASCAP) LT 11
 COMO TE EXTRAMO (Rightsong, BMI) LT 31
 COMPLICATED (EMI Full Keel, ASCAP/April Blue, ASCAP/EMI Blackwood, BMI/Zomba, BMI/Blakemore Avenue, ASCAP), HL, CS 10; H100 74
 CON CADA BESO (WB, ASCAP/Osorio, ASCAP/Elephant Star, BMI/Careers-BMG, BMI) LT 20
 CONTAGIOUS (R. Kelly, BMI/Zomba, BMI), WBM, H100 91; RBH 36
 CONTROL (Lithium Glass, ASCAP/Puddle Of Music, ASCAP/WB, ASCAP), WBM, H100 79
 CRAWLING (Zomba, BMI/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI), WBM, H100 87

-D-

DANCE WITH ME (Da Twelve, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/C.Sills, ASCAP), HL, H100 45; RBH 26
 DAYS OF AMERICA (Henry Paul, BMI/Dave Robbins, ASCAP/Hamstein Cumberland, BMI) CS 60
 DEJAME ENTRAR (Not Listed) LT 6
 DERECHO A LA VIDA (Peer Int'L, BMI) LT 27
 DE VERDAD (Desmon, BMI/Lazy Jo, ASCAP/WB, ASCAP/Big One Three, SESAC) LT 43
 DIDDY (Donceno, ASCAP/The Waters Of Nazareth, 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 69; RBH 21
 DIFFERENCES (Milk Chocolate Factory, ASCAP/Hand In My Pocket, ASCAP/Sony/ATV Tunes, ASCAP/Music Of Windswept, ASCAP), HL, H100 7; RBH 3
 DIG IN (Miss Bessie, ASCAP) H100 52
 DOES MY RING BURN YOUR FINGER (Tinkle Tunes, ASCAP/Martha Road, ASCAP/Bug, BMI) CS 58
 DON'T STOP (FUNKIN' 4 JAMAICA) (Sony/ATV Songs, BMI/Rye Songs, BMI/Mr. Manhatta, BMI/Duro, BMI/EMI Blackwood, BMI/Ensign, BMI/Thomas Brown, BMI/The Braids, ASCAP/Zomba, ASCAP), HL/WBM, H100 52
 DON'T YOU FORGET IT (The Ox And The Fish, SOCAN/Wamer Chappell, SOCAN/Dirty Dre, ASCAP/Jatcat, ASCAP/Universal, ASCAP), WBM, RBH 75
 DO U WANNA ROLL (DOLLITTE THEME) (Show You How Daddy Ball, ASCAP/Uh Oh, ASCAP/Ensign, BMI/My Own Chit, BMI/EMI Blackwood, BMI/Notorious K.I.M., BMI/Wamer-Tamerlane, BMI/Saja, BMI/Songs Of Lastrada, BMI/Sony/ATV Songs, BMI/TCF, ASCAP/Fox Film, BMI/Black Fountain, ASCAP/EMI April, ASCAP), HL/WBM, H100 93; RBH 61
 DRIVE (EMI April, ASCAP/Hunglikeyora, ASCAP), HL, H100 48
 DROPS OF JUPITER (TELL ME) (EMI April, ASCAP/EMI Blackwood, BMI/Blue Lamp, ASCAP/Wunderwood, BMI), HL, H100 19
 DROWNING (Zomba, ASCAP/Brandon Brody, BMI/Wamer-Tamerlane, BMI), WBM, H100 36

-E-

EASY FOR ME TO SAY (Blackened, BMI), WBM, CS 30
 EMOTION (Gibb Brothers, BMI), HL, H100 14; RBH 33
 ENJOY YOURSELF (Proceed, BMI/Divine Mill, ASCAP/WB, ASCAP/Tonya Von, BMI/Beat Wise, BMI/Wamer-Tamerlane, BMI), WBM, RBH 74
 EN LA MISMA CAMA (Edimusa, ASCAP) LT 38
 ESTAS QUE TE PELAS (Per-Ca, BMI) LT 13
 EVERY OTHER TIME (Prospect, ASCAP/Martybags, ASCAP/Noise Dog, BMI) H100 81
 EVERYWHERE (I'm With The Band, ASCAP/WB, ASCAP/Line One, ASCAP/EMI Virgin, ASCAP), HL/WBM, H100 12

-F-

FADE (Greenfund, ASCAP/I.m.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP/WB, ASCAP), WBM, H100 70
 FALLIN' (Lellow, ASCAP/EMI April, ASCAP), HL, H100 3; RBH 29
 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
 FATTY GIRL (Sony/ATV Tunes, ASCAP/LL Cool J, ASCAP/Illotic, ASCAP/Ludacris, ASCAP/EMI April, ASCAP/ENOT, ASCAP/EKOP, BMI/Sony/ATV Songs, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Justin Combs, ASCAP/Jae'wons, ASCAP), HL, H100 94; RBH 40
 FEELIN' ON YO BOOTY (Zomba, BMI/R.Kelly, BMI), WBM, H100 59; RBH 15
 FILL ME IN (Songs Of Windswept Pacific, BMI/Wamer Chappell, PRS/WB, ASCAP), WBM, H100 17
 FORMAL INVITE (Stop Trying To Copy My Music, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, RBH 62
 FROM HER MAMA (MAMA GOT A**) (Money Mack, BMI) H100 97; RBH 48

-G-

GET MO (Papa George, ASCAP/Still N-The Water, BMI) RBH 88
 GET THE PARTY STARTED (Stuck In The Throat, ASCAP/Famous, ASCAP), HL, H100 35
 GETTIN' BACK TO YOU (Little Tomadoes, BMI/Little Poncho's, BMI/Brad Davis, BMI) CS 54
 GIRLS, GIRLS, GIRLS (Lil Lu Lu, BMI/EMI Blackwood, BMI/F.O.B., ASCAP/Unichappell, BMI/Savette, BMI/Super Songs Unlimited, BMI), HL, H100 33; RBH 8
 GOD BLESS THE USA (Songs Of Universal, BMI/Universal-Songs Of PolyGram International, BMI/Music Corporation Of America, BMI/Sycamore Valley, BMI), WBM, CS 31; H100 43
 GONE (Tennman Tunes, ASCAP/Zomba, ASCAP/WajeRo, BMI/South Hudson, BMI), WBM, H100 20; RBH 72
 GOODBYE (EMI April, ASCAP/Air Control, ASCAP/Them Damn Twins, ASCAP/So So Def, ASCAP/Babyboy's Little, SESAC/WBM, SESAC), HL, RBH 25
 GOOD MORNING BEAUTIFUL (Life Of The Record, ASCAP/Sevens International, ASCAP/Mighty Moe, ASCAP) CS 19
 GRIMEY (Off Da Yelzabulb, BMI/EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP), HL, RBH 69

-H-

HANGING BY A MOMENT (G-Chills, BMI/Songs Of DreamWorks, BMI), CLM, H100 21
 HERO (Enrique Iglesias, ASCAP/EMI April, ASCAP/Rive Droite, ASCAP/Metrophonic, ASCAP), HL, H100 4
 HEROE (Enrique Iglesias, ASCAP/EMI April, ASCAP/Rive Droite, ASCAP/Metrophonic, ASCAP) LT 1
 HIT 'EM UP STYLE (OOPS!) (Cyptron, BMI/EMI Blackwood, BMI), HL, H100 16
 HOMELAND (Curb Magnasong, SESAC/Red Quill, BMI/Moraine, ASCAP/House Of Trout, ASCAP) CS 59
 HOW WE DO (Col-Beast, ASCAP) RBH 91
 HOW YOU REMIND ME (Wamer-Tamerlane, BMI/Nick-elback, SOCAN), WBM, H100 11

-I-

I ALWAYS LIKED THAT BEST (Sony/ATV Cross Keys, ASCAP/Still Working For The Man, BMI/Tommy Lee James, BMI/EMI Blackwood, BMI/Garden Angel, BMI), HL, CS 48
 I BREATHE IN, I BREATHE OUT (Sony/ATV Cross Keys, ASCAP/Ten Ten, ASCAP), HL, CS 32
 I DO! (Stixx & Tones, ASCAP/Toy-Toy, ASCAP) H100 32
 I DON'T HAVE TO BE ME (TIL MONDAY) (MAS Venture, BMI/Mistissippi, BMI/Careers-BMG, BMI), HL, CS 44
 IF YOU EVER FEEL LIKE LOVIN' ME AGAIN (Wamer-Tamerlane, BMI/Ensign, BMI), HL/WBM, CS 28
 I GOT LOVE (One Shot Deal, SESAC/Nate Dogg, BMI) RBH 60
 I'LL FLY WITH YOU (L'AMOUR TOUJOURS) (Media Songs, SRL/Wamer Bros. Italy, SRL/Wamer-Tamerlane, BMI), WBM, H100 96
 ILUVIT (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 Fountain), HL, RBH 66
 I'M A BELIEVER (Stonebridge, SESAC/Foray, SESAC), HL, H100 85
 I'M A SLAVE 4 U (EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP), HL, H100 55
 I'M A SURVIVOR (Porch Pickin', ASCAP/Murrah, BMI), WBM, CS 7; H100 53
 I'M A THUG (First N' Gold, BMI/Sony/ATV Songs, BMI), HL, H100 58; RBH 23
 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 34
 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 Irv, BMI/Stone City, ASCAP/National League, ASCAP/Exotica, ASCAP/Songwriters Guild Of America, ASCAP/Songs Of Universal, BMI/White), HL/WBM, H100 2; RBH 14
 I'M TRYIN' (Pacific Wind, SESAC/44, SESAC/Songs Of Windswept Pacific, BMI/Gottahaveable, 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 83
 IN ANOTHER WORLD (Sony/ATV Tree, BMI/Wenonga, BMI/Songs Of Nashville DreamWorks, BMI/Uno Mas, BMI/Cherry River, BMI/Hookline East, ASCAP/Madeleine Grace, ASCAP), CLM/HL, CS 27
 INCENTIVE POBRE AMIGO (BMG Songs, ASCAP) LT 16
 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
 I SHOULD BE SLEEPING (EMI April, ASCAP/Jersey Girl, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI) CS 57
 IT'S BEEN AWHILE (Greenfund, ASCAP/I.m.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP/WB, ASCAP), WBM, H100 9
 IT'S OK (Universal Musica, ASCAP) LT 48
 I WANNA TALK ABOUT ME (Sony/ATV Tree, BMI), HL, CS 6; H100 49
 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, H100 84
 IZZO (H.O.V.A.) (Lil Lu Lu, BMI/EMI Blackwood, BMI/Ye World, ASCAP/Jobete, ASCAP), HL, H100 22; RBH 28

-J-

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 85
 JUMP UP IN THE AIR (Bridgeport, BMI) RBH 97
 JUST IN CASE (Divine Mill, ASCAP/WB, ASCAP/Fingaz Goal, ASCAP/Uh Oh, ASCAP/Famous, ASCAP/Ensign, BMI/EMI April, ASCAP), HL/WBM, H100 83; RBH 31
 JUST LET ME BE IN LOVE (Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI/Wenonga, BMI), HL/WBM, CS 23
 KNOCK YOURSELF OUT (Jae'wons, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, RBH 47

-K-

LA CALANDRIA (Vander, ASCAP) LT 40
 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 28
 LET'S RIDE (Zomba, BMI/Tuff Huff, BMI) RBH 63
 LET'S STAY HOME TONIGHT (Lexi's Daddy's Music, ASCAP/Daddy's Downstairs Again, ASCAP/Chrysalis, ASCAP/Naked Under My Clothes, ASCAP) RBH 78
 LIFE DON'T HAVE TO BE SO HARD (Acuff-Rose, BMI/Milene, ASCAP), HL, CS 38
 LIFETIME (Sony/ATV Tunes, ASCAP/Muszewell, ASCAP/Gan Zmira, ASCAP/Famous, ASCAP), HL, H100 26; RBH 5
 LIGHTS, CAMERA, ACTION! (Mr. Cheeks, ASCAP/One Shot Deal, SESAC/Stone Diamond, BMI), HL, H100 77; RBH 19
 LIVIN' IT UP (Slavery, ASCAP/White Rhino, BMI/Lil Rob, BMI/DJ Irv, BMI/Black Bull, ASCAP/Jobete, ASCAP/Songs Of Universal, BMI/Ensign, BMI), HL/WBM, H100 8; RBH 6
 THE LONG GOODBYE (WB, ASCAP/Universal-Island, PRS), WBM, CS 39
 LOVE OF A WOMAN (Songs Of Lastrada, BMI), WBM, CS 5; H100 41
 LOVE OF MY LIFE (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP), WBM, H100 51; RBH 11
 THE LUCKY ONE (Live Slow, BMI) CS 53

-L-

LA CALANDRIA (Vander, ASCAP) LT 40
 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 28
 LET'S RIDE (Zomba, BMI/Tuff Huff, BMI) RBH 63
 LET'S STAY HOME TONIGHT (Lexi's Daddy's Music, ASCAP/Daddy's Downstairs Again, ASCAP/Chrysalis, ASCAP/Naked Under My Clothes, ASCAP) RBH 78
 LIFE DON'T HAVE TO BE SO HARD (Acuff-Rose, BMI/Milene, ASCAP), HL, CS 38
 LIFETIME (Sony/ATV Tunes, ASCAP/Muszewell, ASCAP/Gan Zmira, ASCAP/Famous, ASCAP), HL, H100 26; RBH 5
 LIGHTS, CAMERA, ACTION! (Mr. Cheeks, ASCAP/One Shot Deal, SESAC/Stone Diamond, BMI), HL, H100 77; RBH 19
 LIVIN' IT UP (Slavery, ASCAP/White Rhino, BMI/Lil Rob, BMI/DJ Irv, BMI/Black Bull, ASCAP/Jobete, ASCAP/Songs Of Universal, BMI/Ensign, BMI), HL/WBM, H100 8; RBH 6
 THE LONG GOODBYE (WB, ASCAP/Universal-Island, PRS), WBM, CS 39
 LOVE OF A WOMAN (Songs Of Lastrada, BMI), WBM, CS 5; H100 41
 LOVE OF MY LIFE (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP), WBM, H100 51; RBH 11
 THE LUCKY ONE (Live Slow, BMI) CS 53

-M-

MADE TO LOVE YA (Uncle Bobby, BMI/EMI Blackwood, BMI/Fingaz Goal, ASCAP/EMI April, ASCAP), HL, RBH 45
 MAN OF ME (Universal-MCA, ASCAP/Zomba, ASCAP/Teren It Up, BMI), WBM, CS 21
 MENTIRA (I'll Be Right Back, ASCAP) LT 32

-N-

NADA (Peer Int'L, BMI) LT 28
 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/Wamer-Tamerlane, BMI), WBM, RBH 70
 NIGHT DISAPPEAR WITH YOU (Universal-Songs Of PolyGram International, BMI/McComas, BMI), WBM, CS 43
 NO ME CONOCES AJUN (Edimonsa, ASCAP) LT 4
 NO MORE DRAMA (EMI April, ASCAP/Flyte Tyme, ASCAP/Screen Gems-EMI, BMI), HL, RBH 84
 NOTHING IN THIS WORLD (Not Listed) RBH 57
 NOTHING'S WRONG (D. Baby, ASCAP), WBM, RBH 86
 NICHGUEPE (ASCAP/TNO, BMI/Juice Booty, ASCAP), WBM, RBH 86

-O-

O ME VOY O TE VAS (Crisma, SESAC) LT 8
 ON A NIGHT LIKE THIS (Wamer-Tamerlane, BMI/Instinct, ASCAP), WBM, CS 4; H100 50
 ONE MINUTE MAN (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/Ludacris, ASCAP/EMI April, ASCAP), HL/WBM, H100 37; RBH 39
 ONLY IN AMERICA (Sony/ATV Tree, BMI/Bufallo Prairie, BMI/Don Cook, BMI/Route Six, BMI), HL, CS 2; H100 39
 ONLY TIME (EMI Songs, BMI/EMI Blackwood, BMI), HL, H100 10

-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 49
 PENA DE AMOR (J&N, ASCAP) LT 41
 PO' PUNCH (Swole, ASCAP/Trashy Boy, ASCAP/Only Pocket Change, ASCAP) RBH 98
 EL PRIMER TOMO (Edimusa, ASCAP) LT 25
 PROMESAS (Flamingo, BMI) LT 22
 PUEDE DECIR (EMOA, ASCAP) LT 7
 PUT IT ON ME (Ain't Nuthin' Goin' On But Funkin', ASCAP/WB, ASCAP/Way 2 Quik, ASCAP/Knoc-Tum'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 82

-R-

RAISE UP (Zomba, ASCAP/Kumbaya, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), WBM, H100 25; RBH 9
 REAL LIFE (I NEVER WAS THE SAME AGAIN) (Major Bob, ASCAP/Castri, BMI/Whiskey Gap, BMI), WBM, CS 16
 REENCARNACION (F.I.P.P., BMI/Wamer-Tamerlane, BMI) LT 33
 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/JIG Wells, BMI) CS 8; H100 62
 ROCK THE BOAT (Herbilitious, ASCAP/Rap Tracks, ASCAP/Beats, ASCAP/WB, ASCAP/Black Fountain, ASCAP/EMI April, ASCAP), HL/WBM, H100 18; RBH 4
 ROLL OUT (MY BUSINESS) (Ludacris, ASCAP/EMI April, ASCAP/Virginia Beach, ASCAP), HL, H100 95; RBH 46
 RUN (Famous, ASCAP/Almo, ASCAP), HL, CS 9; H100 61

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SAINTS & ANGELS (House Of Fame, ASCAP) CS 25
 SALADO (BMG Edim, ASCAP) LT 37
 SE QUE ME VAS A DEJAR (Crisma, SESAC) LT 12
 SERA PORQUE TE AMO (Not Listed) LT 21
 SET IT OFF (Money Mack, BMI) H100 98; RBH 42
 SHHH (Iron Tigga, BMI/C.K. Jointz, BMI/DHG, BMI) LT 24
 SHINE (Money Mack, BMI) RBH 90
 SHIVER (EMI April, ASCAP/Pang Toon, BMI/Jersey Girl, ASCAP/EMI Blackwood, BMI/Zomba, BMI), HL, CS 26
 SIDEWAYS (EMI Blackwood, BMI/EMI Tower Street, BMI/Hatley Creek, BMI/Vip Vipperman, ASCAP), HL, CS 41
 SI TU SUPERAS (San Angel, ASCAP/Fononmusic, ASCAP) LT 39
 SMOOTH CRIMINAL (Mijac, BMI/Wamer-Tamerlane, BMI), WBM, H100 23
 SOME DAYS YOU GOTTA DANCE (Sony/ATV Cross Keys, ASCAP/Beavers Brand, ASCAP/Copyright Management, ASCAP/Song Auction, ASCAP/MRBI, ASCAP), HL, CS 33
 SOMEONE TO CALL MY LOVER (Black Ice, ASCAP/EMI April, ASCAP/Flyte Tyme, ASCAP/WB, ASCAP/D. Bunnell, ASCAP), HL/WBM, RBH 95
 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 37
 SON OF A GUN (Black Ice, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP/Quackinbush, ASCAP/Universal-PolyGram International, ASCAP), HL, RBH 50
 SPECIAL DELIVERY (Scamon, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Harve Pierre, BMI/EZ Elpee, ASCAP), HL, RBH 64
 THE STAR SPANGLED BANNER (Public Domain), WBM, CS 56; H100 38; RBH 58
 STUCK IN A MOMENT YOU CAN'T GET OUT OF (Uz, ASCAP/Universal-PolyGram International, ASCAP), WBM, H100 56
 SUERTE (F.I.P.P., BMI/Aniw, BMI/Sony/ATV Latin, BMI), WBM, LT 2
 SUERTE HE TENIDO (Universal Musica, ASCAP) LT 42
 SUPERMAN (IT'S NOT EASY) (EMI Blackwood, BMI/Five For Fighting, BMI), HL, H100 31

-T-

TAKE AWAY (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, RBH 73
 TAKE YOU OUT (Nyrraw, ASCAP/EMI April, ASCAP/Uncle Bobby, BMI/EMI Blackwood, BMI/Dango, BMI), HL, H100 99; RBH 43
 TANTITA PEÑA (Not Listed) LT 3
 TE HE PROMETIDO (EMI April, ASCAP) LT 44
 THAT'S JUST THAT (Sony/ATV Cross Keys,

ASCAP/Grinnin' Garrett, ASCAP/EMI Blackwood, BMI/Songs Of Sea Gayle, BMI), HL, CS 46
 THAT'S WHAT BROTHERS DO (Aimo, ASCAP/Pacific Wind, SESAC/44, SESAC), HL, CS 42
 THAT'S WHEN I LOVE YOU (EMI April, ASCAP/Phil Vassar, ASCAP), HL, CS 47
 THERE WILL COME A DAY (Careers-BMG, BMI/Silverkiss, BMI/Songs Of DreamWorks, BMI), CLM/HL, CS 50
 THIS AIN'T NO RAG, IT'S A FLAG (CDB, BMI/Woolley Swamp, BMI) CS 51
 THE TIN MAN (Acuff-Rose, BMI/Songwriters Ink, BMI/EMI Longitude, BMI/EMI Full Keel, ASCAP), CLM/HL/WBM, CS 22
 TO QUOTE SHAKESPEARE (WB, ASCAP/Platinum Plow, ASCAP/Annotation, ASCAP), WBM, CS 52
 TRANS DX EXPRESS (Organized Noise, BMI/God Given, BMI/Gnat Booty, ASCAP/Chrysalis, ASCAP/Point East, BMI/Street Pop, ASCAP) RBH 99
 TU ES MEJOR (B'N Tune, BMI) LT 47
 TU RECUERDO YO (Peer Int'L, BMI) LT 36
 TURN OFF THE LIGHT (Nelstar, SOCAN), WBM, H100 5

-U-

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/WBM, SESAC), HL, H100 6; RBH 2
 UH HUH (Hitco Sound, ASCAP/Tabulous, ASCAP/Music Of Windswept, ASCAP/Songs Of Peer, ASCAP/Marchhinh, ASCAP/Peertunes, SESAC/Hale Yeah, SESAC/Morningside, ASCAP/TracksByMalice, ASCAP/Jarell Houston, ASCAP/Dreux Frederic, ASCAP) RBH 94
 UNA REMIJO COMO TU (Copyright Control) LT 30
 U REMIND ME (Smooth C, BMI/Songs Of Windswept Pacific, BMI/Butterman Land, BMI/Guccizm, ASCAP/Universal, ASCAP/Songs Of Universal, BMI), WBM, H100 27; RBH 44
 USTED SE ME LLEVO LA VIDA (World Deep Music, BMI/Sony/ATV Latin, BMI/PSO Ltd., ASCAP) LT 5

-V-

VOL A SUFRIR (Edimonsa, ASCAP) LT 45
 VALEREMOS JUNTO A TI (WB, ASCAP) LT 35
 VOY A QUITARME EL ANILLO (2000 Amor, ASCAP/Rafa, ASCAP) LT 26

-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 51
 THE WAY (Blue's Baby, ASCAP/Jatcat, ASCAP/Dirty Dre, ASCAP/Universal, ASCAP), WBM, H100 86; RBH 34
 WEEKEND (Kharatroy, ASCAP/B. Black, ASCAP/WB, ASCAP/Sony/ATV Tunes, ASCAP/Kenbo, ASCAP/LaCoriya's Songs, ASCAP/Dat Bull Tod, ASCAP/New Nation, ASCAP/Chrysalis, ASCAP/Monster Island, ASCAP), HL/WBM, RBH 56
 WE GONNA MAKE IT (Jae'wons, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Panino's, ASCAP/A. Maman Music, ASCAP), HL, RBH 53
 WE RIGHT HERE (Boomer X, ASCAP/54vill, BMI) RBH 71
 WE THUGGIN' (Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/Ron G, BMI/Zomba, BMI/R.Kelly, BMI), WBM, H100 63; RBH 17
 WHAT AM I GONNA DO (Harindur, BMI/Uncle Jake's, BMI/BMG Songs, ASCAP/Zovektion, ASCAP/T.J. Beats, BMI), HL, H100 76; RBH 24
 WHAT IF (ECAP, BMI/Sony/ATV Songs, BMI), HL, H100 80; RBH 30
 WHAT I REALLY MEANT TO SAY (Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Chris Waters, BMI/Still Working For The Man, BMI/Tommy Lee James, BMI), HL, CS 18
 WHAT'S GOING ON (EMI April, ASCAP/Marvin Gaye Estate, ASCAP/Jobete, ASCAP/Stone Agate, BMI), HL, H100 60; RBH 96
 WHENEVER, WHEREVER (F.I.P.P., BMI/Aniw, BMI/Sony/ATV Latin, BMI), H100 68
 WHEN GOD-FEARIN' WOMEN GET THE BLUES (Sony/ATV Cross Keys, ASCAP/Satcher Songs, ASCAP), HL, CS 15; H100 82
 WHERE I COME FROM (WB, ASCAP/Yee Haw, ASCAP), WBM, CS 3; H100 44
 WHERE THE PARTY AT (Them Damn Twins, ASCAP/Air Control, ASCAP/EMI April, ASCAP/So So Def, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/Jackie Frost, ASCAP/BMG Songs, ASCAP), HL, H100 13; RBH 20
 WHERE THE STARS AND STRIPES AND THE EAGLE FLY (Acuff-Rose, BMI/Milene, ASCAP), HL, CS 13; H100 40
 WHEREVER YOU WILL GO (Amedeo, BMI/Alex Band, BMI) H100 71
 WHO WE BE (Boomer X, ASCAP/54vill, BMI) H100 6

Events Calendar

NOVEMBER

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. 3, **2001 Music Business Seminar**, presented by California Lawyers for the Arts, Loyola Law School, Los Angeles. 310-998-5590.

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, **Cyberspace and the Law**, presented by California Lawyers for the

Arts, Ken Edwards Center, Santa Monica, Calif. 310-998-5590.

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, **Up Close & Personal With Quincy Jones**, presented by the Los Angeles chapter of the National Academy of Recording Arts and Sciences, Skirball Cultural Center, Los Angeles. 310-392-3777.

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 PricewaterhouseCoopers Global Entertainment, Media & Communications Summit**, Waldorf-Astoria Hotel, New York City. 646-394-2413.

Nov. 15, **The Music Industry After 9/11**, presented by AIMP, Dillon's, New York City. 212-758-6157.

Nov. 19, **Shortlist of Music Prize**

Event, Knitting Factory, Los Angeles. 323-463-0204.

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. 4, **The Circle**, Musical Theater Works, New York City. 516-621-6424.

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. 6-8, **2001 Aspen Artist Development Conference**, St. Regis Aspen, Aspen, Colo. 970-544-8292.

Dec. 8, **Third Annual T.J. Martell Foundation Family Day**, Basketball City, New York City. 800-785-2873.

Dec. 11, **40th Songwriter Showcase**, presented by the Songwriters Hall of Fame, Makor, New York City. 212-957-9230.

Dec. 19, **Entertainment Lawyers: How to Find One and What to Expect**, presented by California Lawyers for the Arts, Ken Edwards Center, Santa Monica, Calif. 310-998-5590.

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. 12-14, **M3 REPLitech North America**, Los Angeles Convention Center, Los Angeles. 800-800-5474.

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.

JUNE

June 24-26, **M3 REPLitech Europe**, Amsterdam Rai, Amsterdam. 800-800-5474.

Submit items for *Lifelines*, *Good Works*, and *Calendar* to Jill Pesselnick at Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at jpesselnick@billboard.com.

Good Works

COVENANT HOUSE GALA: The fund-raising dinner gala benefiting Covenant House California will feature a musical performance by **Ray Charles**. The event, which will take place Nov. 8 at the Millennium Biltmore Hotel in Los Angeles, will also include a silent auction. Covenant House provides such services as health care, employment assistance, and substance abuse counseling to homeless and at-risk youth. Contact: **George Z. Lozano** at 323-957-7447.

OPRY AT THE RYMAN: Such artists as **Vince Gill**, **Marty Stuart**, **Porter Wagoner**, and **Steve Wariner** will be taking part in a special Grand Ole Opry show Nov. 11 at the Ryman Auditorium in Nashville. Proceeds will aid victims of the Sept. 11 tragedies. Tickets are available for \$25, \$35, or \$50 each. Contact: **Jessie Schmidt** at 615-846-3878.

MOTORCYCLE LOVE RIDE: Billy Ray Cyrus will perform at the kick-off of Love Ride 18, a motorcycle fund-

raising event Nov. 11 at the Glendale Harley Davidson dealership in Glendale, Calif. **Jay Leno** will serve as grand marshal, and **Peter Fonda**, **Robert Patrick**, and **Lorenzo Lamas** will be honorary grand marshals. Proceeds will go to a variety of charities including disaster-relief organizations. Contact: **Steve Levesque** at 310-860-9170.

SPOTLIGHT AWARDS: The Creative Coalition's Spotlight Awards Gala will take place Nov. 12 at Sotheby's in New York City. **Caroline Rhea** will host the event, which honors **Harry Belafonte**, **Steven Van Zandt**, and **Russell Simmons** for their humanitarian work. **Bruce Springsteen** and **Max Weinberg** will also be participating. The event will raise funds for the Creative Coalition, a nonprofit organization that represents entertainers in social and political issues. Contact: **Kym Spell** at 212-512-5566.

WILSON FUNDS: The Fourth Annual Carl Wilson Foundation Benefit Concert and 5K Walk Against Cancer, which took place Oct. 14 in Los Angeles, raised more than \$70,000 for the Carl Wilson Foundation. The foundation has now gathered more than \$220,000 to support cancer research and assist cancer victims. Contact: **Bob Rich** at 818-707-0313.

INDIE MUSIC BENEFIT: New York City-based independent acts—including **Violet**, **Annie Minogue**, **Burr Johnson Band**, **Kevin Brennan Band**, and **Ernesto**—are joining together Nov. 13 to aid the Port Authority Police World Trade Center Disaster Survivors' Fund. The Budweiser-sponsored event, which will be hosted by **Michelle Dell** of Hogs & Heifers, will take place at Don Hill's in New York City. A \$10 cover charge will be taken at the door. Contact: **Sarah Geist Rosen** at 847-432-8177.

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Solution to this week's puzzle (page 96)

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George Strait Breaks His Silence To Herald MCA Nashville's 'Road'

BY JIM BESSMAN

NEW YORK—George Strait is in a talkative mood, as he eyes the Nov. 6 release of his MCA Nashville album, *The Road Less Traveled*. So the obvious opening question for the reticent Strait—whose representatives claim he does interviews “about as often as pigs fly”—is, “Why so silent?”

“I guess probably the fact that I’ve been able to get away with it,” says Strait, laughing out loud. “But it’s really just a time thing—I [only] have just so much time. I used to do a lot of interviews in the early ‘80s, when my career started, but it came to a point when I decided I didn’t want to talk anymore, and people kind of understood that and left me alone.”

The personable artist “doesn’t mind so much talking about the music and the music business,” he notes, “but it’s the personal things that I don’t feel like I need to or even want to share with everybody in the world—not that everybody in the world cares. And I’ve had some tragedy in my life [his eldest child died in a car accident in 1986], and that’s a big part of it. But I’m sitting around here today with nothing else to do and bored to death, so I’m figuring out who to call.”

Jokingly assuring his interviewer that this talk isn’t a *Candid Camera* TV show gag, Strait in fact does proceed to talk about the music—particularly the tracks on *The Road Less Traveled*, which he agrees is aptly titled.

“It tells the truth somewhat,” he says, singling out the title track, written by Buddy Brock and longtime Strait catalog contributor Dean Dillon. “I try to do my own thing and do what’s right for me and not be pushed into doing things I don’t want to do. Not that Dean necessarily wrote it for me, because he’s taken the road less traveled himself. But it’s about the choices you have to make, like when I decided I wasn’t going to do interviews for a while: I had my reasons, and if it was going to cost me my career, that’s just the way it was going to be, and it wouldn’t be the worst thing that ever happened to me.”

“And that’s how I looked at making changes in producers throughout the years,” Strait continues, “which was a scary thing to do but always seemed to work out.”

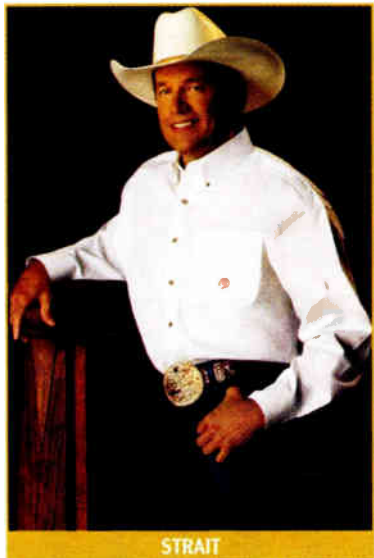
The soft-spoken singer says that the process of making *The Road Less Traveled*, which he co-produced with MCA Nashville president Tony Brown, was consistent with his previous outings.

“We went through the same steps,” he says. “I’m always looking for great songs, and not being much of a songwriter, I depend on great songwriters to send them to me. I go through tons of stuff, and sometimes you just find material that kind of fits and becomes something special. This time was one of those special times . . . and it’s one of my better efforts in a while.”

Strait tries to isolate lead track “She’ll Leave You With a Smile” as one of his favorites, but then comes upon the next cut and first single, “Run.”

“I find myself liking every one of them,” he says, also citing his cover of Rodney Crowell’s “Stars on the Water” and especially Merle Haggard’s “My Life’s Been Grand,” which closes the set.

“The first time I heard it, I fell in love with it,” Strait says. “I can really relate to a lot of what I lag says because my life’s been grand, with ‘good times and bad times and hard times.’ The only thing I can’t say is I’ve ‘done time,’ but otherwise the lyrics rang true for me, so I felt I should just learn it and do it onstage and see what happens—and the crowd just got right into it.”



STRAIT

Haggard was “definitely a big influence on my career,” Strait adds, recounting how he sang “tons of Haggard’s songs back in the honky-tonks” during his club-heavy, pre-record-deal days. Dave Weigand, MCA Nashville’s senior VP of sales and marketing, proudly points out that since debuting at MCA 20 years ago with the 1981 album *Strait Country*, Strait has sold more than 57 million albums, including 25 platinum titles—“more than any other country artist in history.”

Weigand further tallies 15 Country Music Assn. (CMA) awards and 11 Academy of Country Music trophies. “He’s the cornerstone of any country station playlist, whether it’s a major metro market or even a small AM station in heartland America,” Weigand adds. “Any time of day you can hear ‘Run’—and a little later a classic like [1982 hit] ‘Amarillo by Morning.’ But both are instantly recognizable George Strait songs. They don’t sound like anybody else, and he’s crafted a very successful career by being a trendsetter—not a follower.”

To extend Strait’s career, Weigand says, the label concocted a unique grass-roots marketing campaign in his top 25 markets, encouraging major sports venues to add “Run” to their in-house play systems. Additionally, there are promotional events featuring album cuts from *The Road Less Traveled* and contests at major country nightclubs around the country, as well as a Yahoo promotion involving streams and an artist spotlight feature on the Web site’s country section.

Strait’s longtime publicist Kay West

says the album is also being backed with a print and network radio ad campaign, a consumer print interview with the Associated Press, and various cable TV network buys, as well as a spot on the CMA Awards show—which takes place the night after street date and includes a Strait performance.

Meanwhile, MCA Nashville has spiked the “Run” single with a three-week “e-blast” e-mail campaign to 8,000 music industry professionals, including every PD, music director, and consultant in the country radio format, Weigand says. “The song was the No. 1 most-added [title] the first week and went top 10 after four weeks, making it one of the fastest-moving in his entire career.”

At Dallas/Fort Worth, Texas, mainstream country station KSCS, Linda O’Brian, assistant PD/music director and host of the station’s alt-country show, *Hill Country Café*, says that Strait’s hits are played at the top of every morning drive hour, with two album tracks programmed back-to-back during later slots.

“He remains such a constant—like Tony Bennett,” O’Brian says. “They’re both stylists, and how many are there in our format that you can say that about? He hasn’t changed one iota—and never has to. And though he’s not really a writer, he has the gift of picking a song.”

O’Brian echoes Strait in being partial to “My Life’s Been Grand,” calling it a “slow, mushy, Western swing thing that if you’re a guy and play it, you’ll get lucky,” she says. John Gusty, sales manager at the West End Tower Records outlet in Nashville, also cites the Haggard track as “a good sign” for the new album’s commercial prospects in the country marketplace—in light of its current torpor.

“I really care about [Strait] as an artist, but [his last albums have been] ballad after ballad after ballad—and not enough country,” Gusty says, noting that “people who like country music have gone elsewhere.”

But Strait, who is managed and booked by Nashville’s Erv Woolsey Co., thinks that “country music is always going to be country music” and “no matter how far outside the lines we go, we’ll always come back to traditional country music.” In fact, he has been in the middle of the current country vs. pop debate since his first album.

“I remember that in ‘81, country radio was pretty pop, and everybody wanted a crossover record—and all of a sudden it came back to traditional,” Strait says. “Now it’s kind of swung the other way a little bit, but it always comes back.”

Either way, Strait, who is “keeping my options open” about continuing with his superstar stadium tour packages next year, scoffs at the concept of an intentional pop crossover.

“Why’d I want to try that?” he asks. “I’m a country singer. I love all kinds of music, but country is where my loyalty lies. That’s just me and what I do, and I’m not going to change it.”

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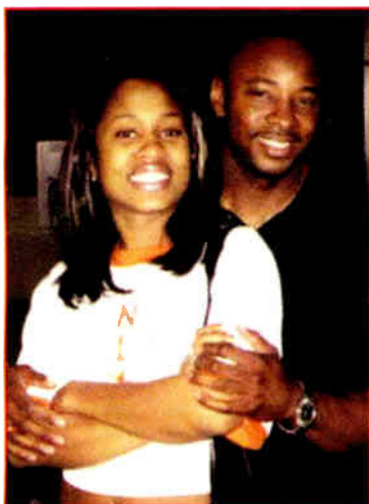
retailers donated shelf space to fund-raising CDs. Performers and labels alike teamed for benefit recordings and concerts.

Looking back, another label executive says, "Mercury's death had an impact, but the disease has now transcended that death, meaning—positively—that I don't know if society and the music business needs the touchstone of a celebrity death as a call to action, which is to say we've come a long way in 10 years."

SENDING A MESSAGE

Immediately following Mercury's death, dance music artist manager/producer Bob Caviano noted in *Billboard*, "AIDS is wiping us out in more ways than one. Aside from the pure loss of life, how are we going to fill the creative gaps left behind?"

Caviano called for the music industry to launch "a foundation to offer basic assistance and advice on how to obtain essential services... and a clearinghouse for information on such things as prescriptions, doctors, and emotional support groups" (*Billboard*, Dec. 14, 1991).



SUNSHINE ANDERSON WITH FULLER

In the spring of 1992, with help from a number of execs, Caviano founded LIFEbeat: The Music Industry Fights AIDS. Months later, Caviano himself died of the disease.

LIFEbeat survived, raising \$7 million to date through a variety of industry events and artist-donated proceeds. LIFEbeat-funded programs bring live performances to AIDS treatment facilities, create public service announcements (PSAs) starring high-profile artists, and pay for HIV-education booths on concert tours and in nightclubs.

"We make sure everything we do is directly connected to the music industry," LIFEbeat executive director Alan R. Fields says. "Reaching people through the medium of music—particularly young people—sends a very strong message."

LIFEbeat has a board of directors comprising representatives from radio, TV, and record labels and has the broadest participation of any industry AIDS group. Its PSAs featuring the likes of Destiny's Child, 'N Sync, and Linkin Park run on BET and VH1, as well as radio stations across the country. Its reps have gone on tour with



Staying Informed. LIFEbeat representatives went on tour with Ozzfest last summer, setting up a booth at each show to distribute educational materials, answer questions about HIV, and distribute condoms. Tour organizer Ozzy Osbourne added a 25-cent surcharge to Ozzfest ticket prices to benefit the organization.

Tina Turner and Lilith Fair, handing out educational materials. And artists from Rod Stewart to Luther Vandross have donated concert proceeds.

"When we're able to reach the artist and the management, very few people have declined to participate," Fields says. "They respect what we're doing and invariably want to help."

LIFEbeat is not music's only AIDS charity. The Red Hot Organization has produced some of music's most innovative and high-profile AIDS benefit CDs across a range of genres, from rap (*America Is Dying Slowly*) to Latin music (*Silencio=Muerte*) to country (*Red Hot & Country*). Using money raised from these discs, Red Hot presents grants to existing AIDS organizations around the world. The group has donated \$7 million in grants since its inception in 1989.

But Red Hot has been having a harder time of late. While the group's first release, the Chrysalis Cole Porter tribute *Red Hot & Blue*—featuring Iggy Pop, k.d. lang, Neneh Cherry, and others—sold about 1 million copies worldwide, more recent projects haven't fared as well. The Verve/Antilles Brazilian-themed *Red Hot & Rio* sold only 350,000 units internationally, and the Bar/None Portuguese-language *Onda Sonora* failed to reach six figures.

Red Hot co-founder and president John Carlin attributes part of the problem to changes in the music business: "When we started, the appetite for albums and tasteful concept compilations was healthy. By the late '90s, the industry had transformed into a singles-driven pop commodity business." This made marketing compilation CDs more difficult through radio and retail.

The other reason for declining sales is an increasing trend to "narrow-cast" Red Hot's messages by targeting smaller musical niches and more specific communities affected by AIDS. Carlin admits that recent projects "aren't the biggest you could imagine in a commercial context."

Yet with virtually no overhead and no paid employees, Red Hot can operate without blockbuster sales. *Red Hot*

& *Riot* is due out next spring from MCA/Universal. The tribute to the late Nigerian Afrobeat artist Fela Kuti—who died of AIDS—will include such artists as Macy Gray, D'Angelo, Erykah Badu, and Me'Shell Ndegéocello. Red Hot hopes to distribute \$200,000 in grants this year, aimed primarily at African groups and U.S. projects targeting minority women.

Like Red Hot, Classical Action: Performing Arts Against AIDS has found it increasingly challenging to raise money in recent years. Founded in 1993, the organization has raised \$3.5 million to date through special events, house concerts, donor programs, CD releases, and merchandising. Since 1997, Classical Action has been a fundraising program of Broadway Cares/Equity Fights AIDS; Classical Action's CDs and products are distributed through Broadway Cares' catalogs and events, as well as over the Internet (classicalaction.org).

Artists working with the organization include soprano Renee Fleming,



flutist James Galway, pianist Jean-Yves Thibaudet, and violinist Joshua Bell.

Classical Action founding director Charles Hamlen says that record companies and artists have been enthusiastic supporters of the group's mission since the beginning. "That enthusiasm has not diminished at all." But he has

noticed a change among consumers: "The general public has the impression that the AIDS crisis has subdued, and it's somewhat passé."

While charitable organizations make grants to AIDS organizations in the wider community, the music industry has also made efforts to take care of its own. The National Academy of Recording Arts and Sciences established MusiCares in 1989 to focus resources on financial and medical crises faced by people in the industry. Among other things, the organization has offered applicants monetary assistance to pay for HIV/AIDS treatment. MusiCares also provides information about HIV prevention at health fairs set up for music professionals; such fairs were held recently in Los Angeles and San Francisco.

INDUSTRY INVOLVEMENT

"The record industry's relationship with AIDS has mirrored our broader culture's dealing with it," says Peter Galvin, VP of product development at Atlantic Records. "At the beginning, there was a call to action, and I think the industry rose to the challenge. Then, with the arrival of various drugs that have helped people, the issues may have receded a bit. Now, as I see this world epidemic coming into consciousness, I see a recommitment coming as people become aware of it."

Atlantic, Galvin notes, has been involved in a number of ways, particularly through its artists. In conjunction with LIFEbeat, Jewel entertained at an AIDS hospice, Evan Dando worked the registers at record stores soliciting donations, and Everything but the Girl hosted an after-party while on tour, where guests' cover charges went to the charity. Galvin says, "Clearly, musicians are concerned and involved."

A string of new projects demonstrate performers' ongoing commitment. Rocco Lanzilotta, VP of creative marketing for Columbia Records, notes that Columbia and Sony Music in general have long helped raise funds for such organizations as Gay Men's Health Crisis, AIDS Project L.A., and

the American Foundation for AIDS Research. These efforts continue with the new all-star benefit recording of "What's Going On." Spearheaded by Bono, the Playtone/Columbia project includes dozens of musicians ranging from Britney Spears to Michael Stipe, Ja Rule to Jennifer Lopez, Fred Durst to Mary J. Blige.

After the song was rush-released to radio in early September—it is No. 60 on The Billboard Hot 100 this issue—a CD containing nine mixes of the single shipped to stores Oct. 30 with an initial pressing of 350,000 units, priced to sell for less than \$10.

Originally, all proceeds from "What's Going On" were slated to benefit Artists Against AIDS Worldwide, but, Lanzilotta says, "the tragedy of Sept. 11 changed what was going on." The profits will now be divided between the AIDS organization and the United Way's September 11th Fund.

Lanzilotta says that "What's Going On" is proof that musicians are still on the front lines of the battle against AIDS: "There's a lot of heart in the music business. Bono didn't have to ask twice for any of these artists—they all came out to support this cause. And every record company that was asked to allow their artist to be included, they all did."

"What's Going On" is not the only current AIDS benefit disc. The musical



HAMLEN

theater community—which in the last decade brought the issue to Broadway with *Falsettos* and *Rent*—came together in New York City this past spring to stage an all-star concert presentation of Bill Russell and Janet Hood's AIDS-themed musical, *Elegies for Angels, Punks, & Raging Queens*. This fall, Fynsworth Alley released a CD of the concert, featuring such vocalists as Stephanie Pope, Norm Lewis, and Alice Ripley. Part of the proceeds will benefit the Momentum AIDS Project.

Meanwhile, Peter Gabriel has assisted in assembling a compilation album, *Spirit of Africa* (Real World), in the U.K. to raise awareness about AIDS in Africa and benefit the Mercury Phoenix Trust, an AIDS charity established by the surviving members of Queen (*Billboard*, Oct. 6). Artists performing on the project include Youssou N'Dour, Papa Wemba, and the late Bernard Kanda, who died of AIDS two years ago.

RADIO, TV, RETAIL HELP OUT

Radio stations have played their role in the fight against AIDS, primarily by airing PSAs and sponsoring events with

(Continued on next page)

AIDS

Continued from preceding page



local AIDS organizations. Frankie Blue, VP of operations and programming at WKTU New York, estimates that 90% of his station's fund-raising efforts since



its inception in 1995 have been for AIDS and have brought in about \$500,000. WKTU has worked with Gay Men's Health Crisis on dance-a-thons and donated proceeds from compilation CDs to various groups, while Blue was the featured guest at a 1998 breakfast for LIFEbeat that raised \$72,000.

Blue notes that his rhythmic top 40 station's listeners are among those most affected by AIDS: "I'm sensitive because we're an 18-34 radio station, and most of the key demographic that usually dies from HIV and AIDS is in that bracket. We also have a large gay population in New York and WKTU's audience."

Dorsey Fuller, assistant PD at R&B KKBT (the Beat) Los Angeles, says his station is also attuned to AIDS because its young, minority-heavy listenership is disproportionately affected. "The hip-hop generation is not immune to AIDS—in fact, it's right in the middle of it," he says. "AIDS is still something taboo in terms of speaking about it openly in the African-American and Latino communities, but we're a voice to our community and need to let people know that this epidemic is attacking our communities in unusually high percentages."

If the R&B/hip-hop audience was slower than others to react to AIDS, Fuller says, the death of rapper Eazy-E from the disease in 1995 changed the situation similar to how Mercury's death hit the rock world. "Up until that point, people, especially young people, thought this was something that happened outside their community. But when Eazy-E passed away, it opened a lot of folks' eyes that this epidemic is here in this community, and we need to take the proper preventive measures."

The Beat has donated proceeds from its Summer Jam and Holiday Cool Down multi-act R&B shows to the Minority AIDS Project; Atlantic recording artist Sunshine Anderson was one of the featured performers at the concert this summer. The station also relies on PSAs and news updates on weekly programs to keep its listeners informed. Fuller says, "We need to understand how to protect ourselves and prevent the next person from getting the disease."

TV has also spread the word about AIDS. MTV—which launched just eight weeks after the first reported case of AIDS in the U.S. in 1981—has been at the forefront of prevention and education efforts. The network has aired a number of special news programs on the subject and created educational spots that have reportedly generated

more than 650,000 phone calls from viewers seeking additional information about safe sex. MTV also included one of the first HIV-positive characters on TV: Pedro Zamora, who was on the third season of *The Real World*.

"Our first mission is to entertain," says Brian Graden, MTV's president of entertainment. "But in as much as we do that well and have a dominant share of the [youth] audience, that comes with a certain responsibility to reflect our viewers' lives honestly."

As AIDS has evolved, Graden says, so has MTV's approach. In the late '80s, the network's main concern was raising awareness. In the early '90s, the focus shifted to "education about protecting yourself." With the advent of improved treatments in the late '90s, MTV moved its emphasis to living with HIV. Now, Graden explains, "We'll have to do a full-circle campaign about safe sex, because if you're 20 today, you've never known a world without HIV."

Hip-hop artist/producer P. Diddy will host a half-hour special called *Staying Alive* on MTV on World AIDS Day. The show will focus on the global dimensions of the epidemic.

Retailers, too, have donated resources—mainly by working with community groups, donating proceeds from fund-raisers, and opening floor space for charity-related merchandise. Sacramento, Calif.-based chain Tower Records, Video, and Books, for instance, has helped raise money for such activities as AIDS walks in Nashville, Chicago, and Atlanta and the Boston-New York AIDS Ride bicycle trek.

Individual stores have also worked with local radio stations to produce benefit compilation CDs, such as the ones KKSF San Francisco has produced annually for the past 11 years to raise money for the San Francisco AIDS Foundation.

Wayne Ennes, Tower's San Francisco-based Northwest territory director, says, "AIDS is probably the biggest thing that we are driven to get involved in, in all our territories."

COMMITTED MUSICIANS

Many musicians have made individual commitments to fight AIDS. Rocker Ozzy Osbourne has taken a LIFEbeat rep on his Ozzfest metal tours for the past two summers to hand out educational materials and condoms at the



GRADEN

multi-act shows. The Epic artist has also added a 25-cent surcharge to ticket prices to support the group.

"I don't do it for any praise, but it

makes me feel good," Osbourne says, noting that his motivation is deeply personal: "I know quite a few people who died from AIDS and quite a few who've got it today. What I'm afraid is going to happen is because it's not being shoved down the public's throat every five minutes, people think it isn't there anymore. You have to remind people that it's not going away, and it's still killing people."

Universal recording artist Elton John has long stood in the forefront of artists fighting AIDS. His Grammy Award-winning performance with Dionne Warwick, Stevie Wonder, and Gladys Knight on Arista's "That's What Friends Are For" in 1985 was pop's first high-profile AIDS benefit record.

In 1992, John announced that he would donate proceeds from all future singles to AIDS charities, and that



HERSCH

same year, he created the Elton John AIDS Foundation. Relying on donations, fund-raisers, and merchandising, the foundation has distributed \$30 million to date, via grants for education and direct care through a relationship with the National AIDS Fund.

This fall, John will headline *The Concert: 20 Years with AIDS*, a Dec. 12 benefit at the Universal Amphitheater in L.A. Alicia Keys, Bon Jovi, Craig David, LeAnn Rimes, Matchbox Twenty, Pete Dinklage, Rufus Wainwright, and Sting will join the bill, with proceeds to benefit AIDS Project L.A. and the Elton John AIDS Foundation.

Osbourne, who says the disease led him to "curb my wandering ways" many years ago, notes that musicians can reach people who might not otherwise heed prevention messages. "We in the entertainment business are recognizable figures. If people like us as artists, they're going to listen to us. So it's a responsibility of ours [to talk about AIDS]."

POSITIVE ARTISTS

HIV-positive artists have mixed feelings about whether they bear a particular responsibility to talk about AIDS.

Beyond Freddie Mercury and Eazy-E, every genre of the music industry has lost artists to AIDS. From disco diva Sylvester to pop songwriter Peter Allen, B-52's guitarist Ricky Wilson to Israeli singer Ofra Haza, the deaths know no musical boundaries.

Other musicians are living with HIV today—although many are reluctant to disclose their status. Styx bassist Chuck Panozzo, for example, went public about having AIDS this summer when he started working to promote AIDS awareness with the Human Rights Campaign, the nation's largest

gay political organization. But Panozzo's announcement came a full decade after he was diagnosed with HIV.

Holly Johnson, former frontman of British pop group Frankie Goes to Hollywood—best remembered for its 1985 top 10 hit "Relax"—says, "I'm not surprised so few have gone public. From then on, you are—in other people's eyes—HIV-positive first and an artist second."

Johnson was diagnosed with AIDS two weeks before Mercury's death in 1991 and went public about his condition in 1993. He wrote about it candidly in his 1994 Century U.K. autobiography, *A Bone in My Flute*; although the book was never published in the U.S., it will belatedly become available here as a CD-ROM through Johnson's Web site (hollyjohnson.com) before Christmas.

Johnson has not shied away from discussing HIV, even though it may have hurt his career. "I'm not the most easily marketable thing in today's world: a gay man with HIV infection." He has also been involved in a few charitable events. But even as he continues to record on his own Pleasure-dome label, he has not made AIDS a central theme in his music.

"I try not to be drawn into being a mascot for the HIV community," Johnson says. "I don't want to be the AIDS poster boy for the music industry."

Jazz pianist Fred Hersch takes a different approach, using his own visibility to encourage other HIV-positive artists to go public. "With my first Grammy nomination in 1994, I felt I could get people's attention," he says. "My goal was not to see myself in *Newsweek* or on CNN, but to suggest to people that if you're positive, it's best being out about it. As an artist, it's important not to keep those kinds of secrets."

While Hersch acknowledges that "there are people in all areas of music who are in the closet about their HIV status," he says that being open has been "personally and artistically liberating" for him, without any negative consequences.

A Nonesuch recording artist known for his interpretations of Billy Strayhorn and Thelonius Monk—as well as his own compositions—Hersch has also put together three benefit CDs for Classical Action, the latest being a Richard Rodgers centennial collection that he produced featuring six jazz pianists.

Through benefit performances, charity recordings, and house concerts to benefit Classical Action, Hersch estimates he has helped raise a quarter-million dollars for AIDS. "I can't write a check for \$250,000," he says. "But I can create work that will raise that kind of money."

THE NEXT DECADE

MTV's Graden says the record industry has earned "a mixed report card—like anyone else" during the epidemic's first 20 years, but says it "deserves credit for being at the forefront as an industry."

As the third decade of AIDS begins, though, many insiders wonder about the challenges that lie ahead. AIDS fund-raising has dropped precipitously in recent years. As AIDS explodes in the developing world—where funds are desperately needed—new treatments bring a new sense of complacency in the U.S. and Western Europe, where funds

are most often raised. Meanwhile, other causes arise that seem more immediate and urgent than a 20-year-old issue. The Sept. 11 tragedies in New York City, Pennsylvania, and Washington, D.C., are only the latest example.

"I believe there will be a new call to action to deal with AIDS," Atlantic's Galvin says. "The figures are staggering and impossible to ignore."

The statistics are sobering. In the U.S. alone, nearly 500,000 people have died of AIDS since 1981. According to the Centers for Disease Control and Prevention, close to 1 million Americans are living with HIV and another 40,000 people are infected every year. Among those newly infected, half are less than 25 years old, and more than 70% are black or Latino.

Worldwide, the picture is even more grim. According to the United Nations, more than 36 million people worldwide were living with HIV/AIDS at the end of 2000—25 million in sub-Saharan Africa. Almost 22 million people had died of AIDS by the end of last year, including 3 million deaths in 2000 alone. The U.N. estimates that 15,000 people are infected with HIV every day, with 95% of infections occurring in developing nations.

Grappling with the changing demographics of the epidemic is one challenge. Convincing people that AIDS remains a global crisis despite progress in medical treatment is another. But foremost among the difficulties ahead is what singer Johnson calls "a kind of fatigue around HIV as a fashionable issue."

Pianist Hersch says the advances of the last decade have given people a false sense of complacency around AIDS: "People are tapped out. When people don't open the obituary pages and see young, talented men and women dying all the time, they feel like AIDS is manageable and chronic. Our message now has to be, 'It's not over.'"

As AIDS organizations—within the music industry and in the culture at large—struggle with declining contributions and dwindling resources, they



look ahead to an uncertain future.

Red Hot's Carlin says he's not optimistic about what lies ahead for his organization, and he's dismayed that he doesn't see other groups picking up the slack. "We're one of the few companies in the world that *wants* to go out of business. But we want to go out of business for the right reason: because we're not needed anymore."

Classical Action's Hamlen concurs. "Obviously, we'd be thrilled if we could put ourselves out of a job. The most success we could have is if we shut down because we weren't necessary any more. But we're not there yet."

Creed

Continued from page 5

fuel driving the act since its 1997 Wind-Up debut, *My Own Prison*, through its 1999 mega-smash *Human Clay* and the forthcoming *Weathered* (due worldwide Nov. 20). Although Stapp asserts that he and guitarist/songwriting partner Mark Tremonti do not create music with the intention of directly affecting the thoughts and emotions of their fans, it's becoming an increasingly welcome by-product.

"The words I write, I write for myself," Stapp says. "The idea of those words connecting with people who are also searching for light at the end of the tunnel is gratifying. This band has seen a whole lot of the country over the past few years, and it's been sad to feel the tension and anger among kids. If one of our songs can help break or relieve some of that tension, that's a staggering, truly humbling gift."

As the overall demeanor of the U.S. evolves in the wake of the Sept. 11 terrorist attacks, Stapp says he sees one potentially positive result being a palpable shift in attitude among young adults.

"It's a little sad," he muses, "to think that something so huge and horrifying would have to happen in order to jolt people into reconsidering the way they view the world. But it's happening, and that's what counts. People—kids, in particular—want to have a good, positive future, and they're going to reach beyond the anger or whatever has been dogging them to get there."

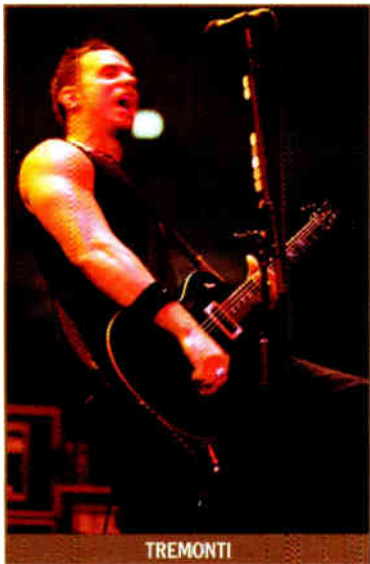
Whether or not Stapp, Tremonti, and drummer Scott Phillips are comfortable with the concept, Creed contributes to that emotional shift by offering music that seems to be extending a proverbial hand of hope to its audience. "My Sacrifice," the single that previews *Weathered*, firmly proves that point with a pervading tone that is, by turns, intimate and warmly empathetic to the innate, almost primal need for human connection. It effectively ups the ante of *Human Clay's* plaintive hits "With Arms Wide Open" and "Higher," as Stapp's simple-yet-well-drawn prose is complemented by a grinding, funk-spiked groove and appropriately heavy guitars that will likely draw fond comparisons with Led Zeppelin's "Kashmir."

"That song is driving people crazy," says James Lonten, manager of a Borders Books & Music in New York City. "The second it hit radio, we started getting requests for it in our store. *Weathered* is going to be the rock record to beat this quarter, without a doubt. The single has a recognizable sound, which is good, but it's also easily one of the band's strongest songs."

The beauty of this project is that it's not limited to mainstream audiences: Indie-rock fans are also

showing interest.

"Creed will never be mistaken for an underground favorite, but they have a heavy sound in a lot of their material that draws the interest of kids who like their rock



TREMONTI

music to be extra-aggressive," says Marlon Creaton, manager of Record Kitchen, an indie retail outlet in San Francisco. "This new album has a nice bit of word-of-mouth building because of the single. It has a pop feel, but it's not too light. The guitars are hot."

Radio is having an equally positive reaction to "My Sacrifice." Since its shipment to rock radio in early October, the track has become a runaway smash. Among the early supporters of the song have been WXRK New York, KROQ Los Angeles, KLOL Houston, WYSP and WMMR Philadelphia, WKLS Atlanta, KIOZ San Diego, KSJO San Francisco, and KDKB Phoenix.

The track has become Creed's ninth top 10 entry on the *Airplay Monitor* Active and Mainstream Rock Charts. It is the band's eighth top 10 hit on the *Heritage* Chart.

Such positive initial response to the single is encouraging to Stapp, who believes that Creed has hit its creative stride with *Weathered*.

"Everything about this record is turned up a few extra notches," he says. "The uptempo songs rock harder than anything we've imagined doing, and the softer, chilled songs have more depth, more complexity. We went for broke on this album—no boundaries, no limits."

Part of what makes the record work is the fact that the band waited until after their nearly two-year tour supporting *Human Clay* before writing or recording new material—a move that Stapp believes allowed the band to "breathe and think and evaluate the lives [we've] been leading. I'm proud of the fact that we've previously been able to write good music while traveling from one city to the next. There's a very specific, special energy going into the songs when you do that. But I honestly prefer to be able to concentrate on nothing more than the ideas at hand without outside distraction."

In crafting the tunes on *Weathered*, Stapp and Tremonti often locked themselves in a room and "freestyled" ideas until something would gel. It is a style of writing that Stapp admits requires "immeasurable, unbreakable" collaborative trust. "And the thing is that Mark's like my brother. We have this unexplainable connection. I can be fearless and free in front of him in a way that I'm not able to be with almost anyone else in my life."

In fact, he notes with a smile, he and Tremonti have a code of priorities: "God, family, and Creed—nothing has or will ever come before that, and *nothing* will ever come between Mark and me. We're as tight as two people can be."

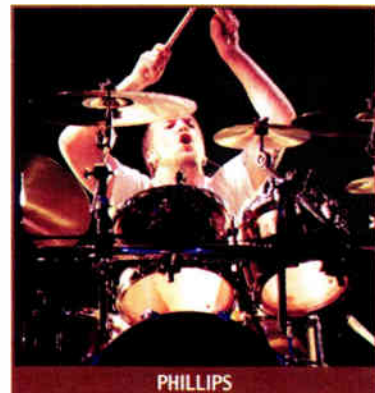
It is the result of their intense bond that Stapp believes he has the courage to dig as deep as he does in his lyrics. "If I was standing in the room with anyone else, there might be some inhibition. But I'm compelled to try to keep up with Mark when we come together to write songs, to give as much as he does from the heart."



'People—kids, in particular—want to have a good, positive future, and they're going to reach beyond the anger or whatever has been dogging them to get there.'

—SCOTT STAPP, CREED

One of the pair's more combustible collaborations (which are published by Tremonti/Stapp Music/Dwight Frye Music, BMI) on *Weathered* is "Who's Got My Back," a tune that saw Stapp



PHILLIPS

tracing the Cherokee portion of his heritage.

"Every time I heard the intro to the song, I envisioned a tribal Indian chant," Stapp says. "That sent me on a mission to get more



STAPP

information on my background and reconnect with that part of my history."

He eventually found a reservation—and Bo Taylor, a man fluent in ancient Cherokee chants.

"It had to be ancient, not modern; there's a huge difference between the two," Stapp explains. "We brought Bo into the studio and played him the music. He caught the vibe immediately, stepped up to the mic, and belted out four or five different chants. The first chant he did is the one that we used on the song. It's so moving to me. It literally brings tears to my eyes every time I hear it."

The band's pride in the final outcome of *Weathered* has made the prospect of diving back into the industry's marketing machine seem less arduous than it might otherwise be.

"We're actually anxious to get back out there and promote this record," the singer says. "This was originally going to be a March release, but none of us thought we could wait that long."

That attitude suits Wind-Up president Steve Lerner just fine. "This is the kind of scenario you dream of when you run a label: a great record by a band that actually cares enough about its outcome to commit fully to its promotion," he says. "It inspires you to go the extra mile."

The linchpin to Wind-Up's marketing strategy is the Internet-rooted Creed Pager. Upon visiting the band's Web site (creed.com), one can download the pager, which offers a free, timed-out download of "My Sacrifice," as well as exclusive video footage of the band in the studio, up-to-date band news, and tour announcements. The pager will also have interactive elements that will allow fans to communicate with the band directly via online postings and e-mail.

"That's the best part of doing this: having a direct line to the fans," Stapp says. "Having the

chance to hear their thoughts and address them in a personal way that's validating for everyone involved—especially the band."

In addition to the pager, the band (which is managed by Jeff Hanson and Jeff Cameron of the Orlando, Fla.-based JHMP, Inc.) will bolster interest in *Weathered* by making the standard round of TV, radio, and press appearances. Already locked in are spots at the Billboard Music Awards and VH1 Honors (both in early December). In addition, the band has been confirmed to appear Nov. 17 on *Saturday Night Live*. Other high-profile performances are to be confirmed shortly.

The band is also expected to journey to Europe for a series of promotional appearances shortly after the release of the album. (Wind-Up is distributed in the U.S. by BMG, with Sony handling the label elsewhere in the world.)

"Europe is always an important consideration with our bands, and we're committed to widening Creed's visibility overseas with this project," Lerner notes.

The performances that come with such an extensive promotional tour will provide an opportunity for Creed to test-drive new material for a 2002 headlining concert tour that is expected to keep the band on the road for at least a year. Dates are still being locked in, but the trek will be booked by Ken Fermaglich of the Agency Group in New York City.

"Live performance is one of the many areas where Creed excels," Lerner says. "They take their songs to an incredible new level of intensity. This new album is going to sound amazing live."

Creed's reputation for passionate live shows has led to consistently sold-out events. During the past two years, the band has played to more than 2 million fans worldwide.

"We were out on tour for a long time, and wherever we went, there were people telling me how much certain songs meant to them and how they felt so close to them," Stapp says. "That means more to me than any other kind of attention. It's important to feel as if you're doing something worthwhile, and in this band, I feel like I am."

Stapp believes that being road animals has helped establish Creed as a band of substance.

"You can't hide anything onstage. There are no filters, nothing to hide behind. It's just you, your songs, and the audience. Our mission is to take people on a full-range journey of emotions."

And right now, that journey is punctuated by a desire to lead their fans toward the bright conclusion, one that Stapp explains "is intended to leave you on the positive end of a catharsis. I'd never suggest denying the pain. Just understand that pain should not be an indefinite emotion. It should be momentary. You should come out on the other side, better or smarter for it in some way."

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Latin Retail

Continued from page 5

although Iglesias' new release dropped Oct. 30, Anthony has a salsa record due Nov. 20, and Shakira's next album streets Nov. 13 (see story, this page).

As a result, says Erika Grande, a buyer for the Ann Arbor, Mich.-based Border Books & Music chain, "this forces you to really know what you're buying and to try to find your own hits rather than wait for the labels to find hits. You also have to stick to what you know. It's certainly not a time for experiments or developing artists. We have to focus more on quality than quantity. It's really a time for retailers to clean house."

A different tactic is being undertaken by West Sacramento, Calif.-based Tower. National Latin market coordinator Monica Ricardez says the chain is trying to establish itself in the Latin market by stocking more titles. "We have been trying to better our product selection," she says. "I believe that in the U.S. market, Latin music is still very young. More and more distributors are looking into it. The growing interest from labels will make more product available."

The key to increasing Latin sales may be held in product programs customized for specific demographic areas. At the Minnetonka, Minn.-based Musicland Group, which oper-

Likewise, Tower's Ricardez says that maintaining a bilingual staff is currently a challenge and that the goal is to place bilingual employees in key Latin stores. But Borders' Grande argues that this is less important, due to the high number of listening stations and visuals in its Latin sections.

Most retailers cite such in-store displays as one of the primary ways to attract Latin music buyers. At key Musicland stores, for example, the Latin section has its own special signage to distinguish it from the rest of the store. Displays of top Latin music product are often placed next to regular top product displays, making selections easy to find. Endcaps and posters are also featured prominently.

In-store promotions surrounding important Latin holidays or events continually target the Latin customer. Tower has held campaigns in September honoring Mexico's independence, while Musicland stages promotions for Cinco de Mayo and the Latin Grammys (see story, page 12).

Grande points out, as most retailers do, that they don't necessarily "need a holiday any more to create a promotion. In July, we did a world-music promotion, with about half of the titles being Latin. Right now, we're trying to work a diversity type of promotion. We do things for Latin titles that we would do for pop and rock."

Carrying other Latin-related products is an additional customer-interest tactic. At some Ritmo Latino stores, Spanish-language books are now available. "Not too many people are selling [Spanish] books," Masry explains. "I think there's a need."

Out-of-store advertising campaigns are becoming increasingly crucial in the current Latin market. Wherehouse's Salazar says, "Right now, about 80% of our advertising budget goes into radio. Print is also important, because you can visually advertise something. TV is, and will be, the No. 1 way to advertise product in the music world, but it's so expensive. There are more Latinos on TV, and that is helping the industry. We've been doing a lot of advertising, and now the fourth quarter looks really good."

Musicland's Burch and Gonzalez point out that upcoming releases by Shakira, Anthony, and Iglesias, as well as Carlos Vives and Luis Miguel, are likely to sell well and that they are working on a pre-awareness campaign to let customers know that these albums are imminent.

Indeed, retailers are optimistic that the genre will reignite by the end of the year. But, like the music industry as a whole, unforeseen circumstances are always a concern.

Grande says, "I think there's certainly a lot of expectations on a few titles. But it can change tomorrow. Everything I had planned last week completely disappeared because of cancellations."

Shakira

Continued from page 5

Spanish, closely supervising—as she is wont to do—every single process in its production.

Laundry Service (Epic) hits stores Nov. 20. It includes 13 tracks—four of them in Spanish—all either produced or co-produced by Shakira. She also either wrote or co-wrote each tune.

A pop album with tinges of rock, it veers from "Objection"—best described as a rock'n'roll tango—to the Middle Eastern strains of "Eyes Like Yours" and such sweeping ballads as "Underneath My Clothes." Yet throughout, Shakira sounds like Shakira—with a blend of pop appeal and sophistication, her trademark yodel in full force—even when she sings in English, which she began learning only a couple of years ago but sounds totally at ease speaking.

"I'm more in control than ever," the 24-year-old says. "I'm the only one who knows exactly what I want and the direction I want to go in."

That single-mindedness is already paying off. *Laundry's* first single, "Whenever, Wherever," topped the *Billboard* Hot Latin tracks chart for five weeks in its Spanish version, "Suerte." And in what may be its first bilingual foray, MTV is airing the video in regular rotation in both its English and Spanish versions.

MTV senior VP of music and talent programming Tom Calderone stresses the importance of crossing the star over by showing the English version of her song while maintaining her heritage by playing the Spanish version. He adds, "We're really excited about this release."

Laundry Service is arguably the first true major crossover into the English market by a Spanish-speaking artist. After all, Marc Anthony, Jennifer Lopez, Gloria Estefan, and even Enrique Iglesias were either born or raised here, and Ricky Martin was fluent in English for years before his English-

language album debut. But Shakira is a Colombian national who makes sure to mention her country when she's on national TV. That element, Epic Records president Polly Anthony says, "Lends to the intrigue and the exotic nature of the whole campaign. We're more of a melting pot as a culture than ever before. I think we're more curious than ever before. A young girl in her early 20s is still a young girl in her early 20s, no matter where she's from."

Laundry Service is essentially, like most of Shakira's material, an album about love, written since the singer has been involved in a romance with Antonio de la Rúa, the son of Argentine president Fernando de la Rúa. It features poetic, remarkably well-crafted lyrics and a musical fusion that is equally provocative and accessible.

"The reason I named it *Laundry Service* is because I've spent the year dedicated to my two great passions: love and music," Shakira says.

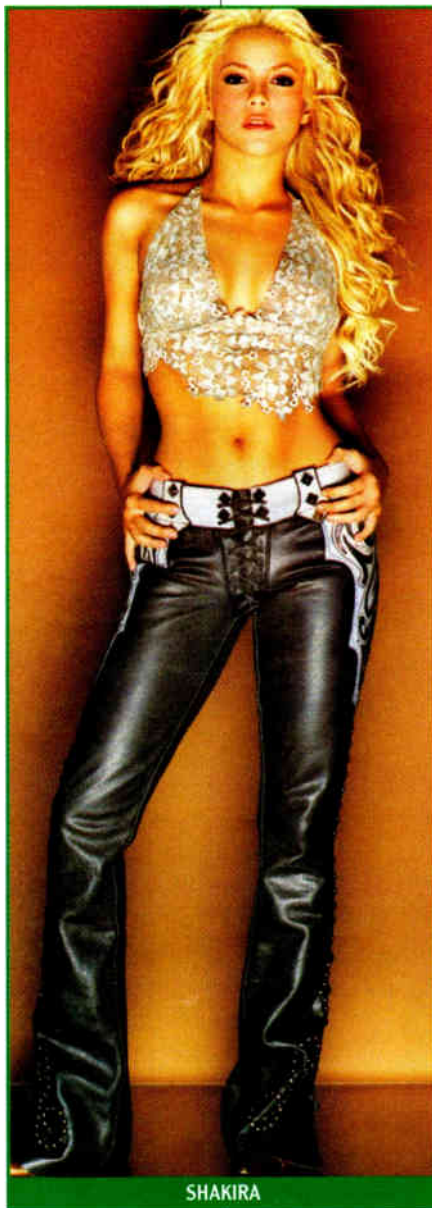
"Those two elements are like soap and water. It was a deep cleansing, almost like being reborn."

The parallel rings true on other levels. Shakira, represented by former Madonna and Michael Jackson manager Freddy DeMann, is being groomed for huge success. A major TV campaign is planned around the release, including appearances with Jay Leno and Rosie O'Donnell. "Shakira is going to be the next superstar. I feel it in my bones," DeMann says. (He has already negotiated a worldwide deal for her as a Pepsi spokesperson.) "She's made a record that is not in one particular style. She's written some amazing power ballads, she's written some amazing pop songs. I think she'll appeal to some of Ricky Martin's audience but [also] clearly to some audiences that go for rock stars and folk singers."

DeMann sought out Shakira after hearing her perform in 1999 on a TV special alongside Melissa Etheridge. This was prior to her appearance last year at the Latin Grammys, which was televised on CBS, when her performance of "Ojos Así" made audiences nationwide sit up and take note.

"We've been waiting for eight years to make an English-language album," says Polly Anthony, who first saw Shakira perform eight years ago at a New York City club. "I remember being mesmerized. She's a total package: a writer, producer, singer, and dancer. When you have someone like Shakira, the possibilities are endless."

Shakira burst onto the Latin pop scene six years ago with *Pies Descalzos* (Sony), an album of original material (written with Luis Fernan-



do Ochoa, who also co-wrote and produced *Laundry*) that redefined the scope of Latin female pop performers. The follow-up, *Dónde Están los Ladrones?*, and an *MTV Unplugged* album established Shakira as the best-selling Latin female artist of her generation, appealing equally to rock and pop audiences.

The trick in crossing her over lay in appealing to a large pop audience without compromising her highly personal music, lyrics, and sound. With that in mind, Shakira worked mostly with tried-and-tested collaborators, including Ochoa; Lester Méndez; her longtime drummer, Brendan Buckley; and Tim Mitchell, with whom she co-wrote "Whenever, Wherever."

"I like to find affinity," says Shakira, who also included a track she worked on during the course of one morning with songwriter/producer Glen Ballard (Dave Matthews Band, Alanis Morissette). "Why risk it and work with someone that has a big name but with whom I have only a small friendship? Plus, in the studio, I like things my way. And working with someone who has the same attitude would be too hard. So I get together with people who know both my defects and my strengths."

Laundry is more elaborate and deliberate than its predecessors. But the inclusion of four Spanish-language tracks is to help Shakira retain her core audience. To that end, Sony Discos, which released Shakira's Spanish-language albums, is working on coordinating all Spanish media activities in the U.S., while Sony Music Latin America is doing the same in other Latin markets. Sony Discos chairman Oscar Llord says, "Our basic objective is to support Epic's initiative with this primarily English[-language] album and make sure that through our operations, we can create the highest awareness level with the Spanish fan base."

Shakira says, "My Latin market is as important, or more [so], than others. It's not that I'm abandoning one territory for the other. On the contrary: I'm expanding."

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ates Musicland, Sam Goody, Media Play, and On Cue stores nationwide, a computerized system tracks which categories of Latin music sell well at any given store.

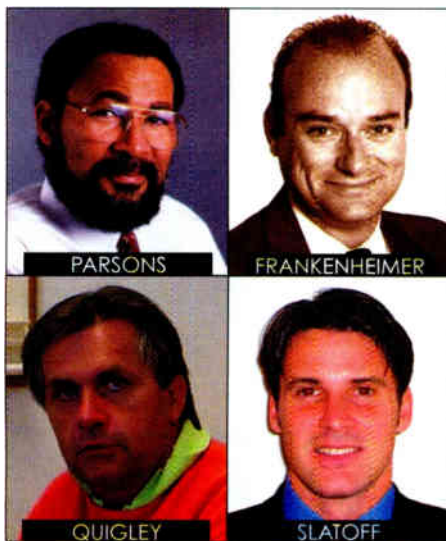
The process enables retailers to more effectively cater to their potential Latin music buyers in each city, marketing manager Joseph Burch says. "We know that in Miami, a tropical artist is going to sell much better than a regional Mexican artist," he explains. "If something is popping at a particular store, [our Latin buyer] J.C. [Gonzalez] rushes to make sure that those stores are filled with the product."

West Coast chain Wherehouse Music, based in Torrance, Calif., launched separate, Latin-only stores called Tu Música to cater to such demographic demands in 1998. "For an Anglo chain, that's a big step," says Isabelle Salazar, senior Latin buyer for Wherehouse/Tu Música. Even in Wherehouse stores, Tu Música's "store within a store" sections offer a variety of Latin music categories.

Ritmo Latino, an independent chain operating out of Neptune, N.J., has opened Ritmo Rock specialty stores to specifically focus on the sub-genre of Latin music. David Masry, president of the Latin-only retailer, says that currently, *rock en español* is the genre that "is growing and has potential. We've been opening the stores where there is demand from the Latin community."

Once Latin music customers enter a retail store, whether they can quickly and easily find an interesting title may mean the difference between a sale or a frustrated customer. That is why most retailers are trying to have trained, bilingual staff on hand to help.

"We try to make people feel at home. If Latinos don't speak English, they may feel intimidated," Salazar explains. "Also, [when] a manager receives product, they are able to [identify whether it is] rock en español, norteño, tropical. That's part of the training. We give them the knowledge."



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Music & Money Symposium Adds More Key Execs

The countdown to Billboard's Music & Money Symposium continues, as business luminaries prepare to convene in New York City for an informative day of networking and idea sharing. The symposium, taking place Nov. 13 at the St. Regis Hotel, will bring together an elite group of executives and entrepreneurs from the global music and financial services industries to discuss current issues and opportunities relating to the music business.

Newly added to the lineup are Ivan Lustig, managing director/head of media investment banking at ABN-AMRO; Rob Horowitz, VP of Credit Suisse First Boston; and Nicholas Henny, executive VP/CFO of Universal Music Group. They join an agenda that already features John Frankenheimer, co-chairman, Loeb & Loeb LLP; Phil Leigh, VP/analyst, Raymond James & Associates; Michael Nathanson, analyst for Sanford C. Bernstein & Co.; David Pullman, founder/chairman/CEO, the Pullman Group; Pat Quigley, senior VP/chief marketing officer, DataPlay; Ash Rajan, director of global client equities, Prudential Securities; Karl Slatoff, partner, ZelnickMedia; Robert Stovall, senior VP/senior market analyst, Prudential Financial; Harold Vogel, president of Vogel Capital Management; and numerous others.

Additional highlights of the event include an exclusive interview with AOL Time Warner co-COO Richard D. Parsons conducted live by legendary broadcaster Larry King, and a morning keynote address by Cliff Friedman, senior managing director of Constellation Ventures.

The symposium is sponsored by Prudential Financial and presented in association with Loeb & Loeb LLP. For further information, contact Michele Jacangelo at 646-654-4660 or visit www.billboard.com/events/mm.

u p c o m i n g e v e n t s

Billboard Music Video Conference & Awards
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Billboard/Prudential Music & Money Symposium
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Billboard Latin Music Conference & Awards
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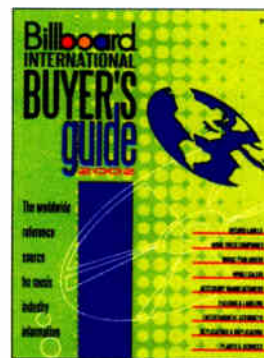
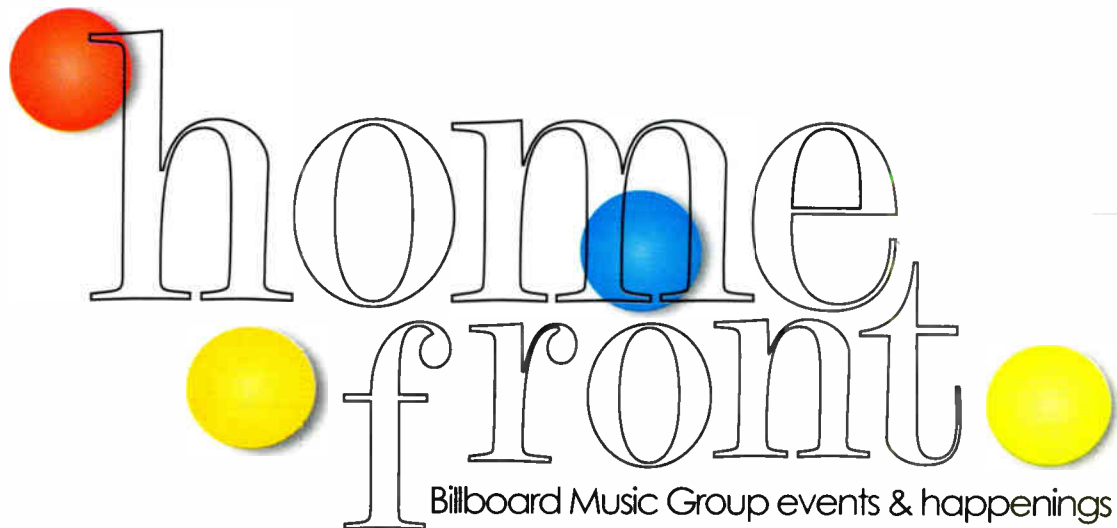
THIS WEEK@



COMING MONDAY: **Phish** has drawn a die-hard legion of admirers thanks to its ever-changing live shows, which have at times included full performances of albums by **the Beatles** and **the Talking Heads**. Now that the group is on indefinite hiatus, the recent release of the first six-volume installment of the archival **Live Phish** series is helping to soothe the frayed nerves of fans. An overview of the first batch of releases will appear exclusively on billboard.com.

Also featured online this week are reviews of U.K. electronica pioneer **Aphex Twin's** latest Warp/Sire album, **Drukqs**, plus reviews of recent concerts by rapper **Redman** and **Kinks** principal **Ray Davies**.

News contact: Jonathan Cohen • jacohen@billboard.com



of the week INTERNATIONAL BUYER'S GUIDE

Looking for the ultimate music industry directory? The 2002 *International Buyer's Guide* goes on sale Dec. 5. The new edition contains more than 15,000 listings of music industry resources from

more than 50 countries, including in-depth information on service and supply organizations, record labels, music publishers, wholesalers, distributors, manufacturers, and more.

To order a copy of the new *International Buyer's Guide* or any other *Billboard* directories, call 800-344-7119 or 908-363-4156, or mail your order to *Billboard Directories*, 575 Prospect St., Lakewood, N.J. 08701. The cost of each guide is \$125 (add \$7 for domestic shipping, \$15 for international).

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Dribble, Dribble



Members of 'N Sync appeared on the season launch of NBC's *NBA Inside Stuff* Oct. 27, leading a discussion of their recent charity event, 'N Sync Challenge for the Children. Shown on the hardwood, from left, are the group's J.C. Chasez, Lance Bass, and Joey Fatone, *Inside Stuff* co-host Summer Sanders, host/executive producer Ahmad Rashad, and 'N Sync members Chris Kirkpatrick and Justin Timberlake.



A RECORD: City of Hope Raises \$5.1 Million

The 2001 City of Hope Spirit of Life award was presented to Vivendi Universal executive vice chairman Edgar Bronfman Jr., with proceeds from the accompanying dinner benefiting the City of Hope National Medical Center and Beckman Research Institute. A total of \$5.1 million was raised, breaking all previous records. Gathered at the event in the photo above are, from left in the bottom row, Sisqó, Roger Daltrey, Universal Music Group chairman/CEO Doug Morris, Terry Dexter; Bronfman, Berry Gordy, Shelby Lynne, Richie Sambora, and India.Arie. In the top row, from left, are Vivendi chairman/CEO Jean-Marie Messier; Universal Music Group president/COO Zach Horowitz; Johnny Lang; and Zach Taylor, and Isaac Hanson. In the photo below is Bronfman with performers Mary J. Blige and Smokey Robinson. In all, the City of Hope has raised more than \$35 million in its 27-year history.



The Billboard BackBeat

EDITED BY CHUCK TAYLOR

Sweet Release: Steve Vai



Guitar virtuoso Steve Vai is all abuzz. The avid beekeeper, who gathers honey twice a year from his own backyard, has just harvested a hearty yield of some 976 pounds.

That makes for plenty of great Christmas presents, Vai says, but he also has a sweeter ambition for the golden spread. He auctions the majority of it to benefit his non-profit organization Make a Noise.

"We collect funds for Make a Noise's CD-listening library program for public high schools in Southern California," Vai says.

A former pupil of guitar great Joe Satriani who has contributed to recordings by Frank Zappa, David Lee Roth, and Whitesnake, Vai spread his wings into the world of beekeeping because he was "looking for something interesting or eclectic" to do. A Hollywood neighbor kept a honeybee hive, he says, and as a result, his garden looked beautiful, because "honeybees are one of the primary sources of pollination for fruit trees and various plants."

When Vai, 41, moved to a two-acre property in nearby Encino, Calif., he wanted to plant and maintain a vibrant backyard. "I did some research and found out that beekeeping isn't that hard to

do," he says. "The whole process only takes one to two hours, once a month." The actual harvest of the hundreds of pounds of liquid gold takes all day twice a year.

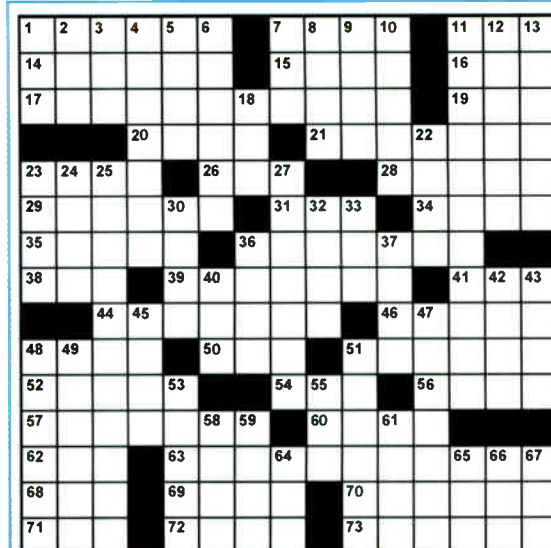
Though he has been involved in several stinging incidents—including one dramatic encounter in which a cantaloupe-sized chunk of bees fell on his unveiled head—Vai says that honeybees are generally mellow, gentle creatures and that you don't really need to protect yourself around them, though these days he always does.

Vai has also learned that his hobby is helping the environment. "I discovered that 95% of all wild hives are gone as a result of urbanization, and that there's a mite that's been killing off honeybees," he explains. "There is a great need for beekeepers."

As Vai readies the release of his 10-disc boxed set *The Secret Jewel Box* on his Favored Nations label, he combs through books on beekeeping, surfs the Internet, and subscribes to the monthly *Bee Culture*. "I started out with one swarm, and now

I have five colonies," he says. "It's just a great hobby for me. It's the only time in my life that I get to be away from everything and be with nature."

JILL PESSELNICK



'JUST THE TWO OF US' by Matt Gaffney

- Across**
- 1 What Bon Jovi was, dead or alive
 - 7 Musical key; abbr.
 - 11 Chest muscle, for short
 - 14 Wrestler who appeared in the video for "Girls Just Wanna Have Fun"
 - 15 Band that did a ballad called "99"
 - 16 Classic new wave album of 1982
 - 17 Musician who gave the world musical twins
 - 19 "Thriller" video actress, with 54-across
 - 20 "Peach" (Allman Brothers album)
 - 21 Jon with an explosive band
 - 23 Won't zip it
 - 26 Part of a burger
 - 28 A German tennis fan served no jail time for stabbing her
 - 29 Baltimore flyer
 - 31 ___ halt (stopped)
 - 34 Penny or Nathan
 - 35 Of whom Ritchie Valens sang, "since she left me, I've never been the same"
 - 36 Gene Simmons, by birth
 - 38 "Crouching Tiger" director Lee
 - 39 British ambient-pop group The ___ Twins
 - 41 "Lend ___ Tenor"
 - 44 He went to Hollywood
 - 46 Woodwind section props
 - 48 "Beat it! Just beat it!"
 - 50 Survivor title word
 - 51 Country singer Gary who starred on "Les Misérables" on Broadway
 - 52 Picturesque region of Austria
 - 54 See 19-across
 - 56 "I hate to break up ___"
 - 57 Stuart Leslie Goddard, familiarly
 - 60 Added bonus
 - 62 Bon Jovi's "___ of Roses"
 - 63 1970s group that pioneered the twin-guitar sound
 - 68 Band that wrote the lyric "It's no better to be safe than sorry"
 - 69 Org. most NBA players once played under
 - 70 Michael Jackson and Elvis Costello, astrologically
 - 71 "You were my ___" ("Build Me Up, Buttercup" line)
 - 72 Candy rack choice
 - 73 Some "Billboard" pieces
- Down**
- 1 Edwin Starr song quoted in a "Seinfeld" episode
 - 2 "Prince ___" ("Aladdin" song by Alan Menken)
 - 3 They used to air "Friday Night Videos"
 - 4 Accepts the challenge
 - 5 "Only Time" is her latest hit
 - 6 "___ Cruel" (hit for Elvis Presley and Bobby Brown)
 - 7 "The Pond," to Americans and Brits; abbr.
 - 8 Georgia bluesman Buddy ___
 - 9 Sitting on
 - 10 Mister for Counting Crows
 - 11 Twins Craig and Charlie Reid, with "The"
 - 12 Dey's Midnight Runners sang to her
 - 13 Not real sophisticated
 - 18 Evian product
 - 22 "Reba ___ McEntire" (eponymous 1986 album)
 - 23 "Weird Al" Yankovic's parody of "Lola"
 - 24 Elvis Presley's middle name
 - 25 Top 10 hit for the Thompson Twins, who weren't really twins
 - 27 More like 2 Live Crew
 - 30 "Rival" of NY, NY
 - 32 Peter Gabriel shook it
 - 33 Towing org.
 - 36 Grosser than gross
 - 37 Prefix with vision or pop
 - 40 U2 hit with the line "You ask me to enter, but then you make me crawl"
 - 42 New Bohemians leader, once
 - 43 Wd. in many job titles
 - 45 Cream's was white
 - 47 Mistake-undoing devices
 - 48 Take a ___ (try)
 - 49 Blood, Sweat & Tears hit subtitled "That Sweet Old Roll"
 - 51 Hit off "Lionel Richie"
 - 53 They're mowed
 - 55 Important call for the cops
 - 58 Cave that's musical
 - 59 General of chicken fame
 - 61 Les Etats-___ (America, to Celine Dion)
 - 64 Sarcastic syllable of laughter
 - 65 Turkish leader
 - 66 Kind of milk
 - 67 Places for sophomores and seniors; abbr.

The solution to this week's puzzle can be found on page 88.

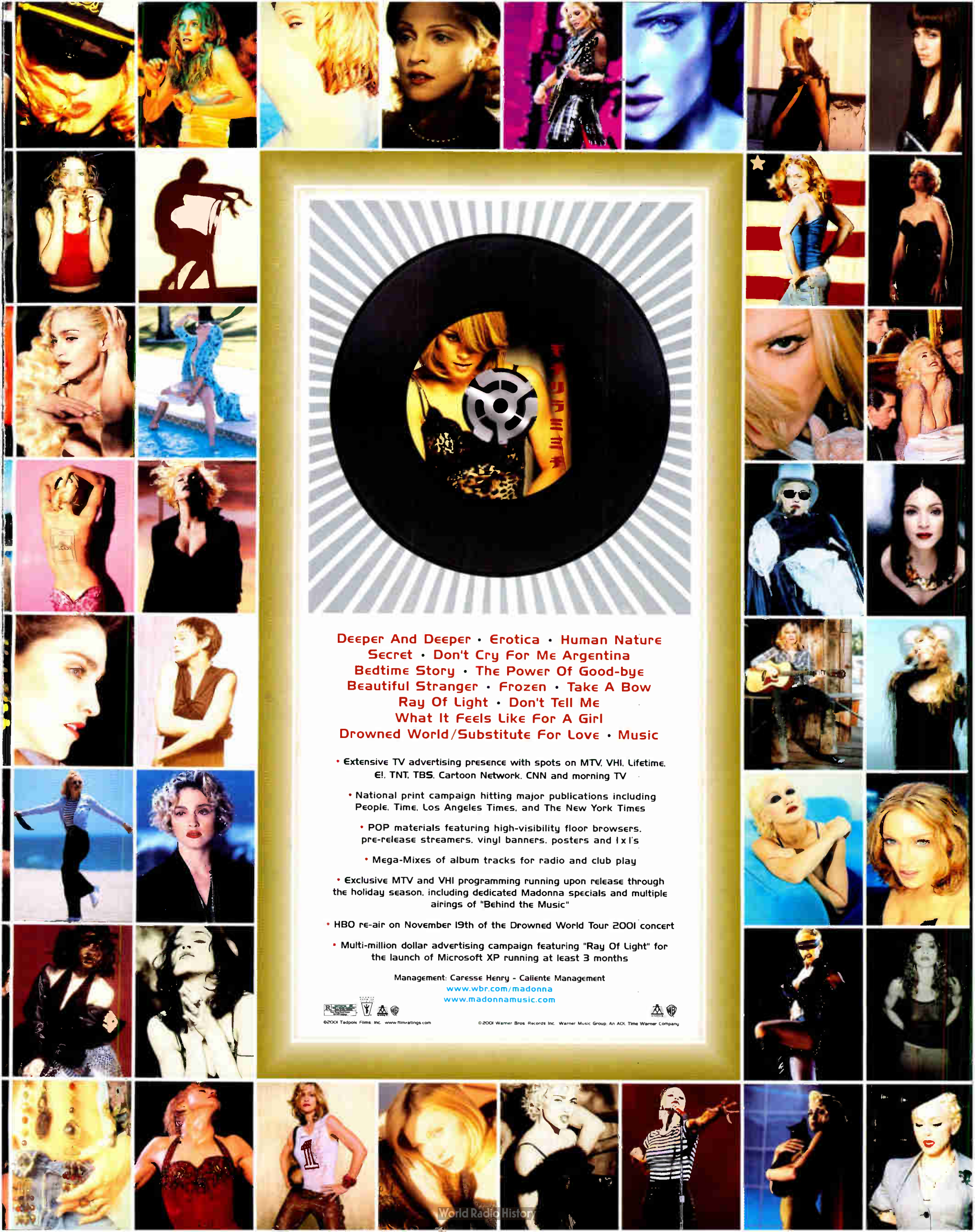
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by Mark Parisi



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